

Sarapataanguna Pre- and Post-Islamic Philosophy as the Philosophy of the Traditional House of the Buton People of the Walaka

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Abstract: *Since the issuance of the "Ijtihad (command) Sultan" to the royal Sara (device), harmony and brotherhood (Sara Pataanguna) in Islam were manifested in the form of a typical Buton house. The royal Sara's and wood carpentry experts in the kingdom based on "Ijtihad Sultan" together performed ed deliberations. Deliberation aims to find a building form for the house, which follows the philosophy of Sara Pataanguna. In conventional Buton homes. The notion of significance and helpful ideals was embodied in both the pre-Islamic and post-Islamic Sara Pataanguna worldview. Based on the role-sharing functions, the Butonesse traditional house is divided into two types, houses of Kaomus / Walakas with public roles and houses of common Kaomus / Walakas without public roles. This research aimed to analyze d the philosophy and symbolic meaning of the houses of the Kaomus / Walakas with public roles. The research used qualitative research with a case study approach. The result concluded that Sara Pataanguna became Walakas Butone 's traditional houses, especially for the owners who hold public positions because the Sara Pataanguna principles were contained in the meaning and function of the house symbols.*

Keywords: buton traditional house, the walakas, Sara pataanguna philosophy

Abstrak: Sejak dikeluarkannya "Ijtihad (titah) Sultan" kepada Sara (perangkat) kerajaan, agar kerukunan dan persaudaraan (Sara Pataanguna) dalam Islam diwujudkan dalam bentuk rumah ciri khas Buton. Sara kerajaan dan para ahli pertukangan kayu di kerajaan yang didasari atas "Ijtihad Sultan" bersama-sama melakukan musyawarah. Musyawarah ditujukan untuk mencari bentuk bangunan rumah yang sesuai dengan filosofi Sara Pataanguna. Filosofi Sara Pataanguna pra-Islam dan filosofi Sara Pataanguna pasca-Islam terkandung pada konsep makna dan konsep fungsi di rumah tradisional Buton. Rumah tradisional etnis Buton didasarkan oleh fungsi pembagian kerja yang terdiri dari rumah untuk kaum Kaomu/kaum Walaka yang memiliki jabatan dan rumah untuk kaum Kaomu/kaum Walaka yang tidak memiliki jabatan. Penelitian ini ditujukan untuk menganalisa filosofi dan makna simbolik rumah tradisional Buton kaum Kaomu/kaum Walaka yang memiliki jabatan. Jenis penelitian kualitatif dengan pendekatan studi kasus digunakan dalam penelitian ini. Penelitian ini disimpulkan bahwa filosofi Sara Pataanguna sebagai filosofi rumah tradisional Buton kaum Walaka yang memiliki jabatan, karena prinsip-prinsip filosofi Sara Pataanguuna terkandung pada makna dan fungsi dari simbol-simbol rumahnya.

Kata Kunci: rumah tradisional buton, kaum walaka, filosofi sara pataanguna

1. INTRODUCTION _

Traditional architecture is defined as architecture that grows from the people, is born from ethnic communities, and is rooted in community traditions. Traditional architecture goes hand in hand with cosmological understanding, outlook on life, and

lifestyle and reflects community identity (Sukawi & Zulfikri, 2010). Traditional architecture has developed to reach its present form through a long process of time. Traditional architecture is difficult to know about the history and concepts of the form of the building because it is passed down from generation to

generation without any legacy in the form of pictures or writing. Traditional architectural concepts such as abstract mindsets, beliefs, culture, customs, climate, and the environment are challenging to know about their history (Sumalyo, 2001). A distinctive shape with the function of each part that is different from one another contains philosophical values and is full of symbolic meanings owned by traditional house forms. Symbolic meanings are often used in traditional architectural works in the clear and implied sense (Dharma, 2010). Traditional Butonese ethnic houses are allocated based on the function of the division of labor consisting of houses for the *Kaomu / Walaka people* who have positions and houses for the *Kaomu / Walaka people* who do not have positions (Umar, 2012).

Culture at this time has developed so much, while the development of architecture, especially in Indonesia, runs smoothly without any filters that tend to eliminate identity. Architecture development leads to an international style not rooted in national identity. Exploring and uncovering the identity of Indonesian architecture is the same as exploring its people's cultural and civilizational journey throughout history (Budihardjo, 2005). This is in line with architecture, defined as *frozen philosophy*, the sediment of thought that manifests into architecture. Examining the architecture of an era, we can imagine what kind of philosophy was adhered to at that time (Soesilo, 2011). Communities with modern education marginalize local wisdom and culture, as reflected in the increasing difficulty in finding traditional houses in an area. Many young generations of ethnic Butonese tend not to understand the philosophy of traditional Butonese houses. The philosophy of *Sara Pataanguna* (Four Requirements for Harmony and Brotherhood) of the Buton people is embodied in traditional Butonese houses. The four conditions for harmony and brotherhood are as follows: 1). *Pomaa-maasiaka* is defined as loving one another; 2). *Popia-para* is defined as taking care of each other; 3). *Pomae-mauka* is interpreted as being afraid of each other; and 4). *Poangka-angkata* is defined as mutual respect (Andjo, 1996).

Architectural design work requires values that can be realized in the form of a building. The values required include the philosophical values that underlie the creation of the building. The meaning of philosophy in architectural works is that architectural works are not just dead, majestic buildings towering above the ground. Architectural works that seem to have a living "spirit" are assessed and interpreted by an architectural work that has a high philosophy (Praktikno, 2003). Buildings, even if they are inanimate objects, but that does not mean they do not have "spirits." The house that we build is a human home. Therefore, it is always breathed by human life, character, and various

tendencies, passions, and aspirations. Home is always the image of the human builder (Mangunwijaya, 2009). The philosophy embedded in a building, such as giving it life and a purpose for being constructed. The philosophy formed by the beliefs of the surrounding community, thus giving a building added value, is found in traditional building philosophies. Not primarily the cost advantage, but the advantage: apart from being usable, the house illuminates added value, the value of elevating the human soul to something nobler (Mangunwijaya, 2009).

A transcendent presence marks symbols in pre-modern Indonesian culture. References to symbols are interpreted not as connotations of human concepts and experiences but as the presence of magical energy. The symbol is known as an indication of absolute presence. This is why presentational symbols in Indonesia do not care about beautiful or pleasing art objects but help present the transcendent itself. The symbol there is a big concept behind it and can be read through a belief system regarding a transcendent presence (Wardani, 2010). Architecture is also interpreted as a communication medium for the culture of the community concerned and is manifested through a process of symbolization. Symbols are manifested as ornaments in buildings that have meaning (Christina, 2002).

The symbolic meaning consists of three levels, as follows: 1) The meaning resulting from the location of the building to its surroundings is called syntactic meaning; 2) The meaning that refers to the norms and ideas of the appearance of the building elements is called the semantic meaning; 3) Meanings that are directly related to the symbols used in buildings are called pragmatic meanings (Morika, 2012).

The typology of the traditional Butonese house is dissected through the *stylistic*, *spatial*, and *physical systems*. The *stylistic system* in traditional Buton houses is expressed in house ornaments, and the *spatial system* is expressed in spatial patterns (Ramadhan, 2003). The *core spaces* are *Bamba*, *tanga*, and *suo* spaces (Kadir, 2000). At the same time, the *physical system* is expressed in visible forms such as the *tada* form and the *tada Gambero form*. *Tada* is defined as a house that has only one pillar and the pillar is placed between the floor and the pillar. *Tada Gambero* (*pole anglers shaped like a fan*) has two forms of column brackets (Ramadhan, 2003). The roof shape of the *Kaomu house* is made of terraced houses and the shape of the roof of the *Walaka house* is made of non-level roofs (Kadir, 2008). The roof of the terraced house is owned by the *Kaomu / Walaka people* with positions and the sultan. The gable roof form (non-rise house) is owned by the *Kaomu / Walaka people* who do not have a position (Umar, 2012).

Kadir (2000) explains that the typology of traditional Butonese houses consists of non-physical and physical factors. Non-physical factors consist of social, cultural, economic, and environmental factors. Non-physical factors influence the shape of the traditional Butonese house. Social strata in the Sultanate of Buton are more defined as a division of work functions. The *Kaomu* were assigned as government executors (executives). The *Walakas* were assigned as governmental (legislative) supervisors. The division of work functions is also manifested in residence.

This may be seen in the construction of *Walaka dwellings* and DPRD offices in Baubau City, which coexist in terms of meaning, symbols, purposes, and activities. Coexistence is two styles that go hand in hand without overpowering each other (Umar, 2016). The coexistence of the concept of symbolic meaning is found in the houses of the *Maradika* (government support community / ordinary people) and the office of the Regional Personnel and Education and Training Agency (BKDD) and has been modified. Coexistence is found in meaning, symbols, functions, and activities (Umar, 2016). Traditional Butonese dwellings have symbolic meanings that are constitutive, cognitive, evaluative, and expressive (Ramadhan, 2003). The ancestors of the Buton people were poetic in making traditional Buton Malige houses (Umar, 2015).

2. RESEARCH METHODS

This type of qualitative research with a case study approach is used. Plans, views, and sections of the *Walaka houses* come from literature studies and are categorized as physical data. *Sara Pataanguna's* philosophy, meaning, function, and location of symbols come from a literature study and are categorized as non-physical data. Data were analyzed using data tabulation in matrix form and using triangulation analysis techniques, content analysis techniques, and interpretation analysis techniques.

3. RESULTS AND DISCUSSION

3.1. Pre-Islamic Coolie bhinciki

Kuli monks in pre-Islamic Butonese society began with the saga of the feud between *Dungkuncangia* and *Si Jawaangkati* (Turi, 2007). After both of them were tired, they rested, then fought again but no one lost. After noon, they looked at each other. It turned out that they already knew each other. Finally, they stopped and promised they would remain friends for the rest of their lives. *Dungkuncangia* invited *Si Jawaangkati* to come to the *Tobe-tobe* kingdom to establish a collaboration based on friendship which is mutual fear, mutual shame, mutual reluctance, and mutual conviction. This collaboration gave birth to a legal product from the pre-Butonese kingdom that was agreed upon by both parties, namely the *Bhinci-bhinciki Kuli philosophy*. The pre-Islamic *Sara Pataanguna* ideology consisted of

Pomae-maeka (mutual regard), *Popia-piara* (caring for one another), *Pomaa-maasiaka* (loving for one another), and *Poangka-angkataka* (mutual respect) (Turi, 2007).

3.2. Bhinci-bhinciki porters after Islam

According to Turi (2007), the law of *Bhinci-bhinciki Coolies* is the "Basic Custom and Basis of *Sara*." The customs and traditions of *Sara Buton* are based on the Al-Qur'an and the Hadith of the Prophet Muhammad. Since becoming a sultanate, Buton began to adjust provisions according to Islamic law, which was outlined in: "*Inda-indamo Arataa Solana Karo; Inda-indamo Karo Solana Lipu; Inda-indamo Lipu Solana Sara; Inda-indamo Sara Solana Religion* ." The basis of the pre-Islamic *Bhinci-bhinciki Kuli* leadership pattern was in effect before the formation of the Buton kingdom, while the post-Islamic *Kuli Bhinci-bhinciki leadership pattern* after Islam entered Buton (1541M).

Andjo (1996) states that understanding and deepening the arguments of the Qur'an and Hadith are stipulated in the four conditions of harmony, cohesiveness, and brotherhood in the Butonese community, which were conveyed by a preacher named Syech Syarif Muhammad. The arguments of the Qur'an related to brotherhood include QS Al-Maidah verse 3, QS Ali Imran verse 103, and QS Al-Hujarat verse 10.

Meanwhile, understanding and deepening the arguments of the hadiths about harmony, cohesiveness, and brotherhood in the Butonese community include HR Bukhori (juz 7 p. 80), HR Muslim (juz 8 to juz 20 starting from p. 11), HR Abu Dawud (juz 6 p. 640), and HR Tirmidzy (juz 8 p. 115). Said (1998) further stated that the pre-Islamic kingdom of Buton had created a philosophy that was then acculturated with Islam.

3.3. Pre-Islamic Sara Pataanguna

Pomaa-maasiaka is interpreted as an attitude of mutual love, visiting each other, and greeting each other's family (Turi, 2007; Addin, 2011; Said, 2005; and Tarafu, 2003). *Pomae-maeka* is interpreted as an attitude of mutual fear, respect, obedience, obedience to elders or leaders, and a fair and exemplary attitude toward younger people or subordinates (Turi, 2007; Addin, 2011; Mudjridin, 2010; and Tarafu, 2003). *Popia-piara* is interpreted as an attitude of mutual care and mutual respect for equality (Turi, 2007; Addin, 2011; Abubakar, 1999; and Tarafu, 2003). *Poangka-angkataka* is interpreted as an attitude of mutual respect, mutual respect, priority, and respect among others (Turi, 2007; Abubakar, 1999; Mudj Riddin, 2010; and Tarafu, 2003).

3.4. Post-Islamic Sara Pataanguna

Yinda-yindamo Arataa Solana Karo is defined as an attitude of prioritizing self rather than wealth such as the principles of mutual service, equity, balance,

placing the public interest, and kinship. *Yinda-yindamo Karo Solana Lipu* is interpreted as prioritizing the state rather than oneself, such as protecting one another (Turi, 2007; Mudjridin, 2010; Andjo, 1999; and Saidi, 1998). *Yinda-yindamo Lipu Solana Sara* is defined as an attitude of prioritizing rules over the state, such as respecting each other, maintaining safety, and prioritizing the interests of the state and society (Turi, 2007; Mudjridin, 2010; and Saidi, 1998). *Yinda-yindamo Sara Solana Sadaa-da religion* is defined as an attitude of prioritizing religion rather than government, such as mutual trust and piety to God Almighty, mutual respect, temporary attitudes, and eternal attitudes (Turi, 2007; Mudjridin, 2010; Andjo, 1999; and Saidi, 1998).

3.5. The philosophy of the traditional Butonese house of the Walaka people

Since the issuance of " *Ijtihad* Sultan" to Sara royal, *Sara Pataanguna* in Islam has been embodied in the form of a house building which is also a building characteristic of Buton. Sara royal and carpentry experts in the kingdom based on Sultan's *Ijtihad* jointly deliberated to find a form of house building that illustrates the meaning and meaning of harmony and brotherhood in *Sara Pataanguna's philosophy* (Andjo, 1996). The pre-Islamic philosophy of *Sara Pataanguna* and the philosophy of post-Islamic *Sara Pataanguna* are contained in the concept of meaning and function embodied in various architectural elements in plans, sections, and the appearance of Malige (Andjo, 1996).

3.6. floor plan

The Walaka house plan has at least six components, as seen in the isometric section in figure 1

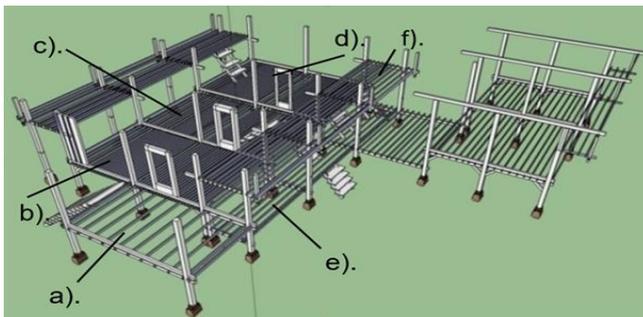


Figure 1. Isometric section of the Walaka house
(Source: Umar, 2012)

- Galampa.** *Pomaa-maasiaka* (visiting) and *yinda-yindamo Solana sadaa-da (eternal)* religion are contained in the philosophy of *galampa*. Eternal and mortal are contained in the meaning of *galampa*. *Galampa* is used to receive guests. *Galampa* is placed on the facade;
- Bamba.** *Pomaa-maasiaka* (visiting) and *yinda-yindamo arataa Solana karo* (placing the common good) are contained in the *galampa philosophy*. Feet in humans and impure contained in the

meaning of *Bamba*. *Bamba* is used as a living room. *Bamba* is placed after the terrace (first plot);

- Tanga.** *Poangka-angkataka* (mutual priority) and *yinda-yindamo arataa solana karo* (kinship) are contained in the philosophy of *tanga*. The human body and the sacred are contained in the meaning of the *tanga*. *Tanga* is used for the family bedroom, girls' room, and the room for processing the corpses. *Tanga* is placed after the *Bamba room* (second plot);
- Suo.** *Pomae-maeka* (obeying elders or leaders) and *yinda-yindamo Solana agama sadaa-da* (respect) are contained in the philosophy of *suo*. The head of the human and sacred is contained in the meaning of *suo*. *Suo* is used for the head of the family's (father's) bedroom, the girls' seclusion room, and the bride and groom's bedroom. *Suo* is placed after the *Bamba room* (third square);
- Sasambiri you.** *Poangka-angkataka* (glorifying among others) and *yinda-yindamo arataa solana karo* (kinship) are contained in the philosophy of *sasambiri loe*. The left hand is human and impure is contained in the meaning of *sasambiri loe*. *Sasambiri loe* is used for the guest bedroom and family bedroom. *Sasambiri loe* is placed on the left along the main building;
- Box pabate shape.** *Pomae-maeka* (fair and exemplary attitude towards subordinates) and *yinda-yindamo karo Solana lipu* (protecting) are embodied in the philosophy of the square *pabate form*. The building's occupier is an imperial authority and people's protector, as shown by the square form of *pabate*. The *pabate* box shape is used to store daily necessities. The square shape of the *pabate* is placed under the roof on the left along the kitchen.

3.7. Pre-Islamic Sara Pataanguna

3.7.1. Bottom structure

Pomae-maeka (fair and exemplary attitude towards subordinates) and *yinda-yindamo karo Solana lipu* (protecting) are contained in the philosophy of the bottom structure. The lower structure consists of a dilatation column and a *tada kambero* (figure 2). The house's occupant is an official of the empire and protector of the people contained in the meaning of the lower structure.

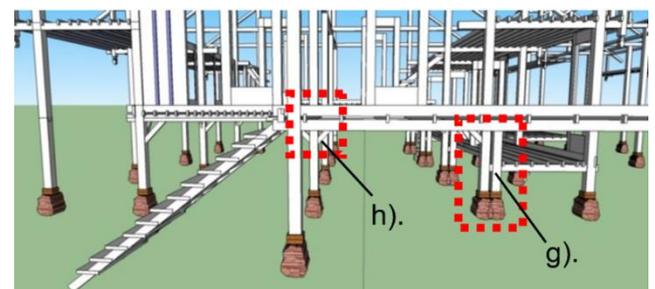


Figure 2. Illustration of the lower structure of the Walaka house. Note: g) dilated pole; h) *tada kambero* (Source: Umar, 2012)

Extension poles are used for the frame structure of the building and are placed under each floor. Meanwhile, *Tada kambero* is used as a place to erect and erect poles. *The kambero tada* is placed under the *signposts* and pillars.

3.7.2. Middle structure

Popia-piara (mutual nurturing) and *yinda-yindamo Solana religion sadaa-da* (rukun) are contained in the middle structure's philosophy. The middle structure consists of *konta beams*, *bulusi* beams that break at each function of space, *kantaburi beams*, and *kai beams* (see figure 3). Believing one another is like a building that strengthens one another, so one cannot lie to, belittle, and bring down one another, and value is contained in the meaning of the middle structure.

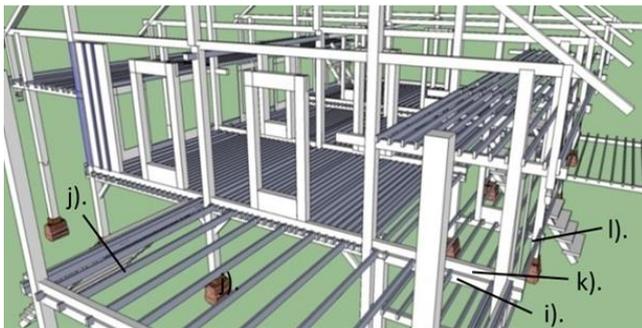


Figure 3. Illustration of the middle structure of a Walaka house. Note: i) *contact beam*; j) *bulusi beams*; k) *kantaburi beam*; and l) *kai beams* (Source: Umar, 2012)

Konta beams connect the rows of piles so that the piles become a box structure. *Konta* beams are placed under the floor beams. *Bulusi* beams that break at each space function are used to dampen vibrations. *Bulusi* beams that break in each function space are placed on top of the *contact beams*. The *kantaburi* beam is used as the beam that rests on the pole. The *kantaburi* beam itself is placed at the head of the pole. While the *Kai beam* is used to bind rows of poles and is situated next to the house, it serves as a binding beam.

3.7.3. Upper structure

Popia-piara (mutual care) and *yinda-yindamo Solana agama sadaa-da* (rukun) are contained in the superstructure philosophy. The superstructure consists of *kumbohu beams*, *lelea beams*, *kasolaki beams*, *tutumbu beams*, and *tananda beams* (figure 4). The analogy of believers as buildings that reinforce each other is also contained in the meaning of superstructure.

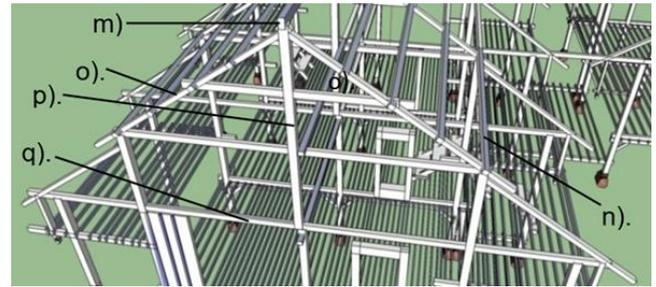


Figure 4. Illustration of the upper structure of the Walaka house. Note: m) *kumbohu beams*; n) *catfish blocks*; o) *rafters*; p) *tutumbu poles*; and q) *sign blocks* (Source: Umar, 2012)

Kumbohu beams are used as ridge beams. *Kumbohu* beams are placed on crosswise wooden beams that cover the rooftop. The *lelea* beam is used as a supporting beam to cover the roof and is placed on the cross beam above the horses' legs. *Kasolaki* beams form the slope of the roof and are used as beams that hold all the weight on it. *Kasolaki* beams are placed on the truss feet on the roof structure. For *tutumbu poles*, it functions as a beam that resists bending forces in vast truss structures. The *tutumbu* poles are placed on the beams installed vertically, and divide the truss structure, so the truss structure is divided into two parts. In comparison, *the marking beam* is used as a beam whose job is to withstand horizontal forces. *Sign* beams are placed on beams that extend horizontally in the roof truss structure.

3.8. The Looks

home orientation. *Pomaa-maasiaka* (visiting) and *yinda-yindamo Solana sadaa-da* (eternal) religions are contained in the philosophy of home orientation. Residents of the house will get much fortune contained in the meaning of the house's orientation. The house's orientation was used to make it easier for the Walakas to monitor the behavior of the sons of the *Kaomu people*, who would later become future sultans. The house is oriented in the form of a building site lower than the road.

Tora and totora. *Popia-piara* (caring for each other) and *yinda-yindamo lipu Solana sara* (safeguarding safety) are contained in the philosophy of *Tora and totora*. Closing views so as not to cause slander is contained in the meaning of *Tora and totora*. *Tora and totora* are used as a closing frame where the boards and columns meet. *Tora and totora* are placed on a column between the boards in the middle of the meeting (figure 5).



Figure 5. Facade of the house of the Walakas, who has a position (source: Umar, 2012)

Bosubosu. *Pomae-maeka* (fair and exemplary attitude towards younger / subordinates) and *yinda-yindamo karo Solana lipu* (protecting) are contained in the philosophy of *bosubosu*. The house's occupant is an official of the empire, protector of the people, and shepherd of the people contained in the meaning of *bosubosu*. *Bosubosu* is a place for drinking water from clay (ornament) from Tanah Melayu. *Bosubosu* is placed under *sasambiri tangkebala*.

Ttengkala. *Pomae-maeka* (respect) and *yinda-yindamo lipu Solana sara* (respect) are contained in the *tetengkala philosophy*. What is hidden in the trousers is contained in the meaning of *tetengkala*. *Tetengkala* is used as a sign on the door and is generally placed at the bottom of the door.

Asymmetrical facade. *Poangka-angkataka* (respect) and *yinda-yindamo Solana agama sadaa-da* (mutual respect) embody an asymmetrical facade philosophy with a dynamic meaning. Only the Walakas who hold positions inhabits the building with an asymmetrical facade.

Layered roof. The home of Walaka, who have a role in the sultanate, owns the roof of the terraced house. *Pomae-maeka* (fair and exemplary attitude towards younger / subordinates) and *yinda-yindamo karo Solana lipu* (protecting) are contained in the philosophy of the terraced roof. Officials are a form of God's protection on earth, so whoever glorifies officials will be glorified by God, and whoever insults officials will be insulted by God. This philosophy is contained in the meaning of a multilevel roof. The roof of the double-decker house is placed above the body of the house (figure 5).

4. CONCLUSION

This study concludes that the *sarapataanguna* philosophy is a philosophy that is applied to the traditional Buton houses of the *Walaka people*. This is due to the meaning and function of various

architectural symbols in the traditional Butonese house Walaka contains the same principles as the philosophy of *Sarapataanguuna*. This research can be continued to examine the correlation of Islamic Sufism to the traditional Buton houses of the Walaka people.

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