

THE IDENTITY OF BUTON MARADIKA TRADITIONAL HOUSES IN BAUBAU CITY

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ABSTRACT

Maradika's architectural identity tends to fade. This research is aimed at identifying and analyzing *Maradika's* house identity on the plan, view, and section. A general qualitative method is used in this study. Data were analyzed by descriptive and historical. This study concluded that *Maradika's* home identity as a supporter of the Buton Sultanate was reflected in the plan, view and section. In the plan category is made with a small size of 6.89 m² x 3.89 m². In the category of section there are round pole shapes, tada (poles supported by one elbow), poles planted soil, and poles dragged with close proximity. In the category of view there is no roof form of a double decker house, the shape of the *pabate* is made of triangle, and the ladder is placed perpendicular to the house.

Keywords: House of Maradika

INTRODUCTION

Indonesia is rich with cultural heritage including the reliability of its regional architecture in various places and able to become the identity of regional culture. The loss of traditional architectural identity means the loss of national cultural identity (Ali, 2008). Beginning with the fading of traditional architecture in Indonesia, as follows: 1) Traditional architecture is referred to as a product of hidden knowledge (Beddu, 2009); 2) Traditional architecture has been displaced by modern architecture; 3) Attempts to preserve and develop traditional architecture are not achieved (Sueca, et al., 2001) and; 4) The market of architectural users is felt to still be fond of the west (Priyotomo, 2008). But on the other hand the traditional architecture is, as follows: 1) Adaptive to natural challenges; 2) The character of the environment is experienced by traditional architecture (Hidayatun, 2008); 3) The metaphors of symbolic meanings are shared by traditional architecture (Djirong & Agussalim, 2004) and; 4) Traditional architecture can be used as a local identity (Ali, 2008). According to Old *Buton* Society conception that *Buton* society consists of *Kaomu*, *Walaka*, and *Maradika* (Darmawan, 2008). These three layers of society are reflected also in their dwellings. *Maradika's* architectural identity tends to fade. The potential of the local architectural identity unearthed and cultivated by the architects in their respective areas, not least the *Maradika* house architecture in Baubau City. This research is aimed at identifying and analyzing *Maradika's* identity of the houses of the plans, views, and sections.

LITERATURE REVIEW

Buton Culture

Wolio community settlements start from the hill. At the beginning of the 14th century Sipanjonga and his followers arrived at *Buton*. The first settlement is located on the beach of Baubau. The settlements were moved to the ridge (now the *Wolio* palace) because of the threat of pirates. The location of the settlement was chosen because of the *Wolio* palace hill is believed to be the top nature and the source of the grace of safety. The symbol of hill height also means power. The wide division of power between the *Kaomu* and the *Walaka* is characterized in the governmental system of the *Buton* sultanate. They are concentrated in the imperial center (*Wolio* Palace Hill) (Zahari, 1977). The location is chosen because the height, palace, and government symbols located on the hill means power. The settlements within the *Wolio* Palace fort are inhabited by the nobility, while outside the *Wolio* Palace Castle is inhabited by ordinary people. The high culture and the founder of the kingdom was proclaimed by the *Kaomu* (*Wakaka*), because the high culture was identified with the palace culture. Etymologically *Walaka* comes from the word "*Walana Karo*" which means its own angle. The *Walaka* should be seen by the *Kaomu* as their own people. The *Wakaka* figures are used by *Kaomu* as a benchmark that differentiates them from the *Walaka* group, but there is a marriage process between the descendants of *Wakaka* (the *Kaomu*) with the descendants of *Siolimbona* (*Walaka*) (Darmawan, 2008).

The high culture of the palace fits perfectly with their settlement on the hill, because *Wakaka* is descended from sky, not arising from the earth (Ahmadi, 2009). The elder sister of Queen *Wakaka* is referred to as the *Maradika* ancestor, but she hands the scepter to *Wakaka* to become Queen in the Kingdom of *Wolio*, whereas she prefers to hold the hoe (Darmawan, ed., 2008). The *Maradika* settlement is located outside the *Keraton* Castle and spread in each village (*kadie*). Their settlements were made of fortresses like the *Wolio* Palace, due to the rampant pirates of *Tobelo*. Patterns of space, hierarchy, and facade are principles of Hinduism and Islam. The principles of Hinduism are manifested in the pattern and hierarchy of space against humans. The front room (*bamba*) is like a human foot. The central space (*tanga*) is likened to the human body. The back room (*suo*) is like a human head. *Sasambiri* room is used as *rapu* (kitchen). At the top of the house there is room *pa* (attic) (Kadir, 2000). *Facade* is analogous to the attitude of human solemnity in the attitude of prayer.

The pole of the noble house is based on the division of the *Kaomu* branch. The social coating system consists of *Kaomu* (royalty), *Walaka* (nobility), *Papara* (villagers), and *Batua* (slaves) (Darmawan, 2008). Traditional Buton House consists of *banua tada kambero* and *banua tada*. Poles mounted buffers such as a fan form called *banua tada kambero*. This house is used for Sultanate and Sultan's officials. *Banua Tada* is used for noble society who has no position and ordinary people. *Kamali* is referred to as the home of the Sultan (Kadir, 2000). The *Kaomu* (nobility) consist of *Tanailandu*, *Tapitapi*, and *Kumbewaha* (Zahari, 1977). Palace pole is divided into middle pole, main pole, and pole. These three pillars are analogized as symbols *Tanailandu*, *Tapitapi*, and *Kumbewaha* (Ahmadi, 2009).

Ethnic diversity is reflected in the alleged diversity of dragons from the Tionghoa. The form of the house there are principles of Hindu and Islamic teachings. The *Kaomu* are thought to have originated from the Malay, Majapahit, Chinese, and Arab lands. The blood of ethnic Chinese and Arabs is not owned by *Walaka*. The *Papara* and *Batua* are not known for their origin (Darmawan, 2008). The mindset and behavior of the people of Buton is reflected in the ornamental variety of pineapple. The character of Buton people's intelligent, innovative, and able to survive (Ahmadi, 2009). Wherever we are, we must be resilient in the face of the challenges depicted in the pineapple ornament (Kadir, 2000). The end of the sultanate of Buton also faded the customary rules. Power at the center is held by *Kaomu* and *Walaka*

(Schoorl, 2003). The building of the *Malige*-shaped house during the sultanate of Buton may only be built by *Kaomu* and the sultanate officials, while the *Walaka* and the ordinary people are not allowed (Kadir, 2000). The dark period of Buton culture is marked by the end of the Sultanate of Buton (Darmawan, 2008). From then on the customary rules prevailing in the sultanate of Buton are gradually eroded, for example, at present the *Maradika* houses have been found in many forms of *Malige* (Kadir, 2000).

The Papara (Maradika)

In the former Buton sultanate there are four layers of society, as follows: 1) The *Kaomu*. The Sultan was chosen from this class; 2) The *Walaka* belongs to elite rulers (*Walaka's* representatives elect the sultan); 3) The *papara* are villagers who live in somewhat autonomous societies, and 4) *Batua* people are slaves who usually work for *Kaomu* or *Walaka* (Schoorl, 2003). The third layer is called *Papara*. *Papara* is the person who inhabits the community (*kadie*). The difference between *Kaomu* and *Walaka* with *Papara* is in its origin. *Papara* is a "far away" or person whose origins are unknown (Zuhdi, 2010). *Papara* is defined as a distant person or an outsider (meaning the *Wolio* palace) or a foreigner (Darmawan, 2008). *Papara* nation consists of three groups, as follows: 1) *Papara paraka* nation; 2) *Papara Talubinara* nation; 3) *Papara Kantinele* nation (Zahari, 1977). *Papara* or the people are generally referred to as an important element in the structure of the community of Buton, because the role and benefits are immense. In the poem *Ajonga Inda Malusa* written in the mid-19th century, illustrated how important the *papara*.

Papara yitu abari faaedana (papara that many avail)

Ampadeayana indaa kera-ape (its use is immeasurable)

Apaincana bangusaana lalaki (which embodies the greatness of the sultan)

Apatiumba kamiyana mangaana (who declared nobility)

The point of the above verses is that *Papara* is of great use because of its support and role, the sultan gained his greatness, and the existence of the noble aristocracy (Zuhdi, 2010). The stratification of Butonian society is analogous to the human body. The *Kaomu* and the *Walaka* are analogous to the body and the *Papara* like the hands and feet. The social class division of society is not stratification, but

only as an example for human beings to know each other (Addin, et al, 2011). In the Sultanate of Buton it was not the social class stratification of society, but rather the function of division of labor. The *Kaomu* were assigned as executives, the *Walaka* were assigned as government overseers (legislative), and the *Papara (Maradika)* were assigned as supporters of the Buton sultanate (Umar, 2016). Based on the above description can be concluded that the *Papara (Maradika)* is a community supporting the Sultanate of Buton.

Identity of Architecture

The identity of Indonesian architecture will emerge by itself if the designer is not stuck with visual perception, but also incorporates cultural considerations, community behavior, climate, and typical local crafts. Identity is more precisely identified with personal character that distinguishes it from others (Budihardjo, 2005). The identity in the field of architecture is not a static object, but rather a dynamic process with a moving target. Exploring and expressing the identity of Indonesian architecture is just the same as exploring the cultural journeys and civilizations of its people throughout history. The identity in the field of architecture can only grow from special cultural roots. The deeper the roots of the traditions of the past, the higher and healthier the growth of architectural trees in the future. Traditionally rooted architecture is not a moveable commodity. The key factors influenced the creation of Indonesia's architectural identity, including the uniqueness of traditional culture and architecture, the development of science, art and technology, the tropical climate of humid climate, and of course the Indonesian people themselves are full of peculiarities of behavior, values, and norms adopted (Budihardjo, 2009). Based on the description can be concluded that the identity in the architecture is a unique personal character, dynamic, and rooted in the tradition so as to create the identity of Indonesian architecture.

PREVIOUS RESEARCH

Regarding Buton Traditional House

Typology of traditional Buton house was dissected through stylistic system, spatial system, and physical system. Stylistic systems in traditional Buton houses are expressed in the form of house ornaments and spatial systems are expressed in the form of spatial patterns (Ramadan, 2003). *Bamba, tanga, and suo* spaces include core spaces (Kadir, 2000). Physi-

cal system is expressed in the form of a taddy-like shape and *kambero* tone shape. *Tada* is defined as a house with only one pole and pole placed between the floor and the pole. Two forms of pole attachment are owned by *tada kambero* (my pole pads are shaped like fans) (Ramadan, 2003). The roof shape of *Kaomu's* house is made of roofs of houses and the roof shape of *Walaka's* houses is not made up (Kadir, 2008). The roof shape of the compound house is owned by *Kaomu/Walaka* people who have positions and sultans. The shape of the saddle roof (the unstructured house) is owned by *Kaomu/Walaka* who have no position (Umar, 2012).

Kadir (2000) explains that traditional Buton house typology consists of non physical and physical factors. Non-physical factors consist of social, cultural, economic, and environmental factors. The traditional house form of Buton is influenced by non-physical factors. The social stratum in the Sultanate of Buton is more defined as the division of work functions. The *Kaomu* are assigned as government executives (executives). The *Walakas* are assigned as government overseers (legislative). The division of work functions also manifested in the dwelling. This is evident from the construction of houses of the *Walaka* and the DPRD offices in Baubau City which have coexistence in meaning, symbols, functions and activities. Coexistence is defined as two styles that go hand in hand without defeating each other (Umar, 2016). The coexistence of the concept of symbolic meaning between *Maradika* houses (community supporters of government/ordinary society) and the office of the Badan Kepegawaian Daerah dan Diklat (BKDD) was discovered and modified. Coexistence is found in the concepts of meaning, symbols, functions, and activities (Umar, 2016). The symbolic meaning of traditional Buton houses consists of symbolic meanings of constitutive, cognitive, evaluative, and expressive (Ramadan, 2003). The ancestors of the Buton people were poetic in making the traditional Buton *Malige* house (Umar, 2015). Based on the above description can be concluded that the traditional house of Buton for the *Maradika* has never been studied.

METHODOLOGY

Types of qualitative general research methods used in this study. Determination of building cases that serve as the object of research based on predetermined criteria (purposive sampling). Data collected in the form of primary data and secondary data. Primary data was obtained through field observation and interview. Secondary data is obtained

through related institutions. Data were analyzed by descriptive and historical. Characteristics of architectural elements of *Maradika* house are described descriptively each element in each case of *Maradika* house. The historical approach was used to find the factors that influenced the architectural elements of *Maradika's* house by looking for connection with the history of Buton.

RESULTS AND DISCUSSION

House of Maradika

This *Maradika* house is located in the village of Waborobo, Betoambari Sub-district, Baubau City. This house is owned by Mr. L. A (a pseudonym). The house is located about 5 km from the palace of Buton. *Maradika* in the period of the Sultanate of Buton was assigned as a community supporting the Buton Sultanate. Buton palace fort in Buton sultanate period often visited by *Maradika* people. They came to the Buton Palace to seek the latest information about the sultanate. This house is similar to the homes of *Kaomu/Walaka* people who have no position. Traditional Buton house consists of *banua tada kambero* and *banua tada*. *Banua tada kambero* is used for the house of the Sultan and the sultanate officials. The pole is supported by two elbows between the pole and the floor beam on the *banua tada kambero*. *Banua tada* is used for the house of *Kaomu* and *Walaka* who are not the Sultanate officials. *Banua tada* there is a pillar between the pole and the floor beam. In the period of the Sultanate of Buton the *Maradika* were not allowed to have a house like *Kaomu* and *Walaka*. The shape of the garden house is owned by the *Maradika* in the period of the Buton Sultanate. Buton Sultanate ended around 1972, so the rules of the sultanate to its people tended to fade.

1. Plan

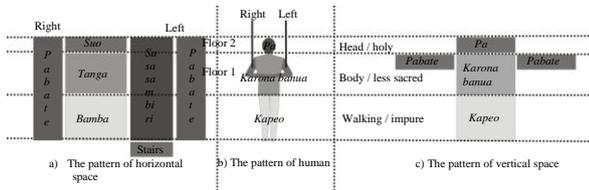


Fig. 1. The patterns of space of the *Maradika* house (Source: Umar, 2012).

The first floor horizontal space pattern is described in figure 1, as follows: 1) The ladder is used for the residents circulation path. The stairs include public spaces; 2) *Bamba* is defined as the front room.

Bamboo is used as a living room, bedroom head of household, and hall. *Bamba* includes public space; 3) *Tanga* is defined as the living room. *Tanga* is used as a child's bedroom and hall. *Tanga* includes semi-public spaces; 4) *Suo* is defined as the back room. *Suo* is used as a kitchen and hall. *Suo* includes private spaces; 5) *Sasambiri* is defined as additional space. Stairs, breezes and kitchens are included in the *sasambiri* room. *Sasambiri* rooms include public spaces, semi public spaces, and private spaces. *Sasambiri* space is considered as the left hand of man; 6) *Pabate* is defined as a space under the roof along the building. The shape of the *pabate* is made of triangles and is likened to the right hand and the left hand in humans. *Pabate* is used to store daily necessities. Horizontal space pattern for the second floor is seen in *pa* (attic). The area of *pa* is made equal to the building area on the first floor. Horizontal space pattern is analogous to human body like head, body, and leg (figure 1b). Vertical space pattern is described in (figure 1c), as follows: 1) *Kapeo* is defined as under the house. *Kapeo* is used as a place to store unneeded items; 2) *Karona banua* is defined as the house body. *Karona banua* is used as a shelter; 3) *Pa* is defined as an attic room. *Pa* is used as a place to store the produce of the garden. *Pa* included private spaces. Vertical space pattern is analogous to the human body in solemnity. The bathroom is located at the back of the house and apart from the house. The vestibule is 2.40 m x 2.48 m x 1.41 m, the center space is 2.25 m x 2.48 m x 1.41 m, and the rear space is 2.24 m x 2.48 m x 1.41 m (figure 2).

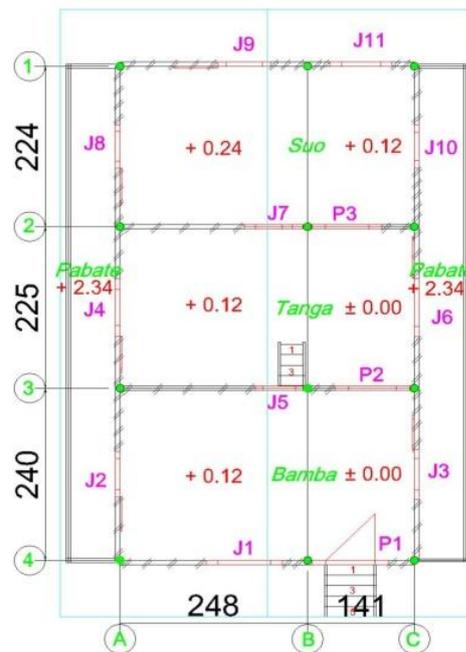


Fig. 2. *Maradika* house plan (Source: Umar, 2012).

2. Section

The width of this house is made with the size of $6.89 \text{ m}^2 \times 3.89 \text{ m}^2$. The bottom structure pieces are described in figure 3 as follows: a) The foundation material of unprocessed natural stone. The foundation is placed on the ground without glue. The foundation was not used in *Maradika* houses in the period of the Buton sultanate. Poles are planted directly on the ground; b) The board as a base is placed between poles and natural stone and is used to regulate the balance of the house; c) The house of *Maradika* belongs to *banua tada* category. Elbow house not made fan shape; d) Poles are made of round shape. The pole is taken from the whole tree trunk. The bark of the tree trunk is peeled so that it becomes a pole. Poles are not plotted and made round shape. This pole has weaknesses such as eaten termites and the power of small poles. Household poles for ordinary people made with the number 3, 6, 9, and 12. Poles made with a size $12 \text{ cm} \times 12 \text{ cm}$.

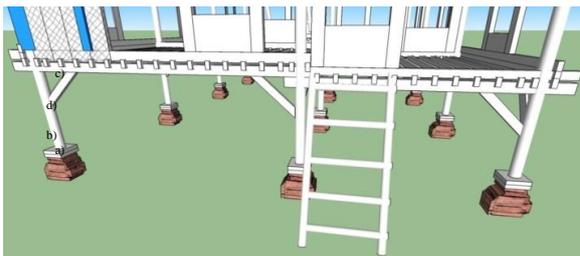


Fig. 3. Section of structure of Maradika house (Source: Umar, 2012).

The middle structure pieces are described in figure 3, as follows: a) Above the block beam there is a floor beam; b) The floor is made in terraced form on the left along the building and the floor is made up in the back room. The floor is made low on the circulation path. *Sasambiri* floor material made from bamboo; c) Above the floor beam there is a *kantaburi* beam; d) The *kai* beam is used as a line binder for the pole; e) *Baana ariy* beams are defined as beams across the house. *Baana ariy* beam is located in the center of the building; f) Doors and windows are made in sliding construction and made of woven bamboo. The door on the second row wall and the wall door in the third row are made in the form of a door frame. Window size is small and has no bars. The shape of the window is understood that the inhabitants of ordinary people's homes and economically weak (poor). The shape of a bird tail joint is made in each beam joint in the middle structure; g) Wall material of woven bamboo, weeds, and palm leaves used in the house of the *Maradika* in

the period of the Sultanate of Buton. Woven bamboo walls are installed in a square shape and follow the shape of the house. Woven bamboo walls are crushed with *tora* and *tatora*. Ventilation is not owned in *Maradika* houses. The door axis is not made in a straight line on the first row and the second row. This axis is interpreted as a boundary of view. The shape of the door from *suo* to *bamba* is made wider.



Fig. 4. Section on the middle structure (Source: Umar, 2012).

Maradika's house roof was made in a saddle (the roof of an unstructured house). The cover of the horses on the facade and the back view is called the conch cover. The roof of the snail is covered with bamboo wood in a simple way. Bamboo wood is split in a thin way, so it becomes a form of bamboo shards. The upper structural pieces are described in Figure 5, as follows: a) The beams are used as pole binders and pairs of walls; b) The upper bullet beam is located on the block; c) *Tutumbu* poles are defined as beams under; d) *Kasolaki* beam is defined as a beam that forms the slope of the roof and holds all the loads above it; e) *Panapana* is defined as a block of claws; f) *Kumbohu* is defined as a ridge beam; g) *Lelea* is defined as *gording*. The bird tail system is used in wooden connections.

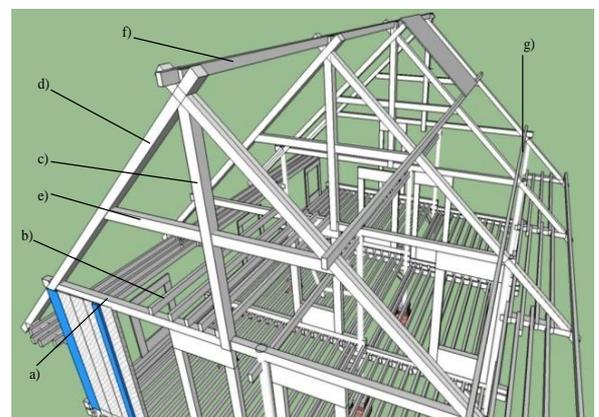


Fig. 5. Section of the upper structure (Source: Umar, 2012).



Fig. 6. *Tora, totora, tatengkala, and form of pabate made tiangle* (Source: Umar, 2012).

Figure 6 above is described as follows: a) The *tora* frame is used as a pole cover. The *totora* frame is used to attach the wicker wall to be firmly attached to the *tananda* beam and the *kantaburi* beam. *Tora* is made of *wola* wood, while *totora* is made of bamboo wood; b) *Tatengkala* is located in the door of the hall, the third column, and the fourth. Adjacent size adjusted to knee height; and c) *Pabate* is made triangular shape. *Pabate* is located under the roof throughout the house. *Facade* and side view of the house made symmetrical. Solemnitas attitude interpreted in this house. This meaning is based on the philosophy that *Maradika* have an uncritical attitude, an attitude of submission without resistance (surrender), and without a back mind; b) The shape of the roof of the house is not made in layers. The tread in this house is located higher than the road. The house is oriented facing the street and following the shape of the road. Buildings are colored as follows: a) Facades are white. The side view and rear view are not colored; b) Blue is used in *tora*, *totora*, and frame; and c) Natural wood colors are used on the floor and interior walls. The staircase consists of a staircase in the front room and a staircase in the living room. The ladder is placed perpendicular to the house. The stairs are made of bamboo wood. The number of steps counted odd. The roof of the house is made unclassified, the shape of the *pabate* is made of triangle, the pole is formed round, *tada* (pole supported by one elbow), the pole is planted the ground, the pile is lined up adjacent, the ladder is placed perpendicular to the house, and the floor is made hierarchically interpreted as ordinary people, and the economy is weak. The meaning is based on the philosophy that all the people are truly obedient and obedient to the government, because its officials fear God.

CONCLUSION

This study concluded that *Maradika's* home identity as a supporter of the Buton Sultanate was reflected in the plan, views, and section. In the plan category is made with a small size of 6.89 m² x 3.89 m². In the category of section there are round pole shapes, *tada* (poles supported by one elbow), poles planted soil, and poles dragged with close proximity. In the category views there is no roof form of a double-decker house, the shape of the *pabate* is made of triangle, and the ladder is placed perpendicular to the house. This house is similar to that of *Kaomu* and *Walaka* who have no office. This study can be continued to examine the comparison between *Maradika* homes and *Kaomu/Walaka* people who have no position.

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