

Application of the Concept *Payango* in Suwawa Ethnic Traditional House in Bone Bolango District, Indonesia

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Abstract

The concept of *payango* comes from an ancestral tradition passed down from generation to generation and has an essential role in the construction of traditional houses in Bone Bolango Regency, Indonesia. This study examines the application of this concept in constructing traditional houses of the Suwawa Ethnic community in Bone Bolango.

The research employs ethnographic methods. It collect data through interviews with traditional leaders and the local community, direct observations, and a study of documents. The primary informants were house experts (*ta momayanga*), traditional leaders, and carpenters (*bass*) who had experience and knowledge of the *payango* tradition and its application to traditional Suwawa ethnic houses.

It provides insight into how the *payango* tradition is maintained and applied in constructing traditional Suwawa ethnic houses in the modern era. The study shows that the *payango* concept is limited not only to the erection of supporting pillars but involves all aspects of house construction, including design patterns, dimensions, and determining the points of the house. The *payango* tradition also involves measurements based on the homeowner's anatomy to ensure harmony with the surrounding environment. In practice, the Suwawa Ethnic community believes that a house not adequately protected can pose a risk of not being completed or can even lead to a building collapse. Therefore, the *payango* concept is the key to creating a substantial, durable, and harmonious traditional houses with the surrounding natural environment.

This research contributes to the preservation of local culture and traditions and provide helpful information for architects and planners in designing traditional houses that maintain cultural values and environmental balance.

Keywords: Implementation, Payango Concept, Traditional House, Suwawa Ethnicity, Bone Bolango Regency.

Introduction

Bone Bolango Regency is one of Indonesia's regions with rich culture and traditions. One of the tribes that inhabit this area is the Suwawa Ethnic tribe, who maintain their local wisdom in various aspects of life, including building traditional houses.

The traditional house of the Suwawa Ethnic tribe in Bone Bolango Regency has a unique characteristic influenced by *payango*. Look. Aas a hereditary tradition, it is believed to have an essential role in influencing homeowners' safety, smooth running, and welfare. Draft *payango* includes the patterns and designs used to determine the size, placement of doors and windows and building points based on the anatomy of the homeowner.

However, with the development of time and influence from the outside, the *payango* tradition in the traditional Suwawa Ethnic house may face challenges. Changes in lifestyle, technology, and demands for modernization can affect the continuity of this tradition, which can lead to the loss of local wisdom and ethnic and cultural identity.

Therefore, there is a need for in-depth research on the application of the *payango* concept in the traditional house of the Suwawa Ethnic in Bone Bolango Regency. This research provides an in-depth understanding of how the *payango* is implemented in the construction of traditional houses, as well as how this concept influences aspects of the structure and design of the house.

With a deeper understanding of *payango* deployment, steps can be taken to preserve and respect the cultural heritage and traditions of the Suwawa Ethnic tribe. It can also provide input for the development policies that pay attention to and consider aspects of culture and local identity to maintain the sustainability of traditional Suwawa ethnic houses and encourage sustainable development based on the local wisdom of the local community.

In this context, the paper examines the application of the "*payango*" concept in constructing traditional houses of the Suwawa Ethnic community in Bone Bolango, Indonesia. Its aim is to assess the effectiveness, cultural relevance, and sustainability of integrating the *payango* concept into the construction of Suwawa traditional houses, with a particular focus on understanding how this approach aligns with the community's cultural heritage, architectural needs, and environmental considerations.

Its objectives are:

1. To investigate the historical significance and cultural symbolism of the "*payango*" concept within the Suwawa Ethnic community and its potential for preserving and promoting their cultural heritage through traditional house construction.
2. To evaluate the practicality and feasibility of integrating the *payango* concept into the architectural design and construction techniques of Suwawa traditional houses, considering factors such as materials availability, construction processes, and sustainability.

Theoretical Basis

One important aspect of constructing this traditional house is the *payango* concept. The concept has been passed down through generations. Thus, it is hereditary and has become an inseparable part of the traditions of the Suwawa Ethnic community.

According to the etymology of the word "momayango," *payango* is "a torch that illuminates the darkness." In more detail, Momayango consists of the word "Momayang", which refers to coconut leaves tied or put together to make coconut Mayang lit as a light source, and "wango", means darkness. The combination of these two words reflects the philosophy of *payango* as a symbol of light in the face of darkness (Idji, 2016).

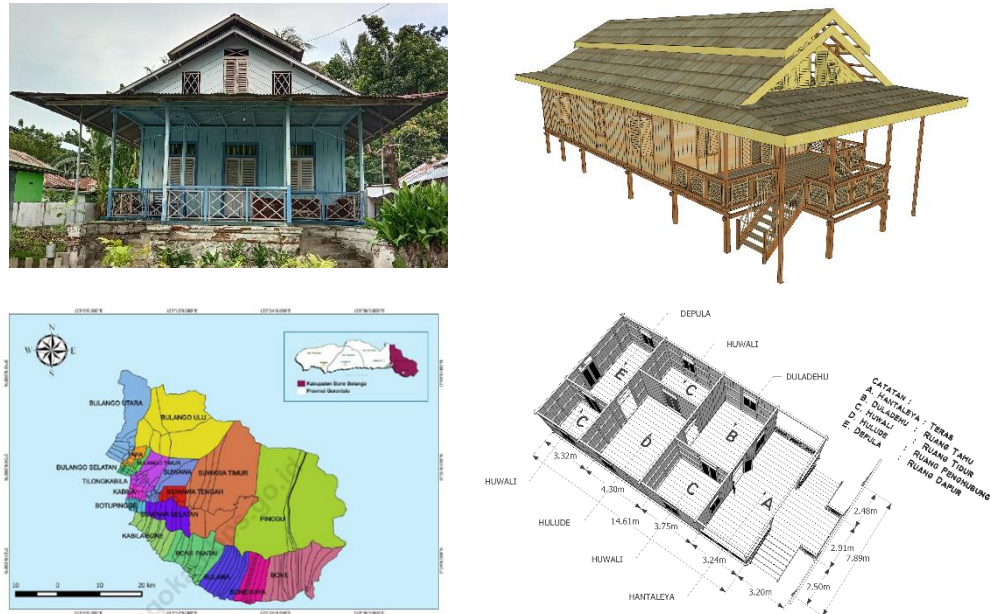


Fig. 1: Traditional Suwawa Ethnic House

Source: Author

Based on interviews with several traditional leaders and *ta momayango*, such as Karim Pateda, Deka Usman, and Yamin Husain, there are various interpretations of the meaning of *payango*. Karim Pateda sees *payango* as a house pattern that involves pattern 8 (*payango walu*) and pattern 9 (*payango tio*) in determining the dimensions and locations of doors and windows. Deka Usman associates *payango* with the size of the house based on the size of the lopo, the size of the feet, and the size of the steps. Meanwhile, according to Yamin Husain, *payango* is related to determining the point of the house (*pulo payango*).

Payango, according to Pateda, (2001) in the Gorontalo-Indonesian dictionary, is the size of the house where the pillars are driven, or determining and placing the size where something will be built (foundations, plans, building forms and other building elements). It is a procession carried out by the Suwawa Ethnic community in determining the house's centre point, then the building's structure, whose final result will determine whether or not the dwelling is occupied. *To Momayango* is an expert in *payango*. According to him, *panyango* is a procession of the ritual of building a house (Ernawati & Rahmatiah 2019).

The procedure for carrying out the *payango* tradition is described sequentially from the initial stage to the completion of the procession. The tools in the *payango* procession are related to measurements using a traditional measuring system that uses anthropometric units. However, According to Ataafi (2017), the difference is in the meaning and purpose of measurement and development itself.

Literature Review

Many researchers have examined this issue of traditions and unique concepts in Indonesia; the Joglo houses in particular. Among them Adi. et.al (2023) Reveal that the process of making *joglo* is based on two concurrent knowledge systems, wood construction technology and Javanese religiosity knowledge derived from Hindu cultural values. These two aspects are harmoniously combined so that there is harmony between material elements, construction and form, as well as philosophical meanings that bring out the sacred atmosphere in joglo architectural space. Rukayah, et. al (2023) focus on the design of stage buildings in the 18th century, which represents the concept of stages built by the local communities.'

As Oliver (2003) has articulated, traditional houses arise from a process of change and adaptation of cultural values and community traditions that have developed over time. The

spatial pattern of them reflect the way of life and values held by the people in the past and human creativity and adaptability. They are usually built considering the environmental conditions in which they live. The cultural values and traditions of the community are reflected in the design and spatial patterns of traditional houses, which pay attention to environmental aspects, such as climate, weather, topography and the local materials (Lewcock, 1985).

According to Wardiyanto (2011), Indonesian traditional houses have cultural and traditional values reflected in the spatial layout, which is made according to the philosophy of life the local communities. This traditional house layout pattern is based on mutual respect and mutual assistance. Indonesian traditional houses have very strong cultural and traditional values, especially in terms of spatial planning based on the principle of harmony with the natural surroundings. As Mangunwijaya (1981) says, this spatial pattern also reflects local wisdom values, such as cooperation, deliberation and togetherness.

Danisworo (2009) points out that Indonesian traditional houses have diverse spatial patterns, depending on the region of origin. However, these spatial patterns generally share the same cultural and traditional values: respecting togetherness and kinship and reflecting harmony with the natural surroundings. The traditional house of the Suwawa Ethnic tribe in Bone Bolango Regency has unique characteristics and has many cultural values and ancestral traditions.

Existing research on Indonesian traditional architecture offers valuable insights, there is a clear need for targeted studies that specifically address Suwawa traditional houses. Additionally, comparative analyses, contemporary relevance assessments, preservation and sustainability studies, and investigations into indigenous knowledge integration should form the basis for future research endeavors in this field. Closing these gaps will contribute to a richer understanding of Suwawa architecture and its significance within the broader tapestry of Indonesian culture and heritage.

Research Methodology

This research employs a phenomenological research approach to understand individual experiences and perceptions of certain phenomena. In this case, the research seeks to understand how the Suwawa Ethnic community experiences and interprets the *Payango* concept in their traditional houses. Following are the steps of the research.

Data Collection: Data was collected through in-depth interviews with research participants who were traditional house owners or community leaders from the Suwawa Ethnicity. The interviews were conducted with open answers so that participants could freely share their experiences with the *Payango* concept in their traditional homes. In addition, observations were made to understand more deeply how the *payango* concept is embodied in the architecture of traditional Suwawa ethnic houses.

Transcription and Analysis: The interviews were recorded and carefully transcribed. They are then analyzed in detail to identify patterns, themes, and the essence of the experiences and meanings given by the participants regarding the *payango* concept.

Phenomenological Reduction: The next step is to carry out phenomenological reduction, namely eliminating the assumptions and preconceived notions of the researcher focusing on the essence of the experiences of the participants. In this stage, the researcher avoids over-interpretation and accurately describes the participants' experiences.

Essentialization: After phenomenological reduction, the researcher identifies the essence or core structure of the participants' experiences regarding the *payango* concept. Essentialization is an effort to formulate and understand the essential aspects that underlie participants' experience and meaning.

Description: The next step is to describe the reduction and essentialization results which describe how the *payango* concept is understood and applied in the traditional Suwawa Ethnic house. This description describes the participant's experience without additional interpretations from the researcher.

Philosophical Interpretation: The final step in the phenomenological approach involves a philosophical interpretation. At this stage, the philosophical implications of the findings and

the meanings are found. The philosophical interpretations help to understand more deeply the meaning and cultural value of the *payango* concept in the traditional Suwawa Ethnic house.

Findings

In the tradition of building houses of the Suwawa ethnic tribe, *payango* design concepts have become an important aspect applied to every building. Older people of this ethnic group believe that the success of building a house depends on the quality of *payango*. According to Karim Pateda and Yamin Husain in an April 2023 interview, Suwawa ethnic have a hereditary belief that houses that are not paid properly are at risk of not being of good quality or may even collapse. In addition, there is also a view that even though the house has been built, there is a possibility that the house cannot be occupied because the owner has passed away. Although this view may not be scientifically explained, it remains a guiding principle in building houses for the Suwawa ethnic community.

A. Moduato

Moduato is to request permission from Allah SWT to protect the location's security to be inhabited. It is done because it is believed that various creatures, including angels, jinn, and devils inhabit the place. The importance of asking permission from Allah is to avoid disturbances that can arise. According to the parents interviewed (say who?), this process consists of several stages: *Moliladu*, *Moladunga*, and *Momonihu*.

1. The initial stages of *Moliladu* involve acts of endeavours through remembrance and prayer (shalawat) as spiritual preparation before begging for land. After this stage, the next step is to apply for the land to be used. This practice is important because it brings blessings and success in the next process. Fig. 2 describes *Moliladu*'s steps. The first stage involves praying at home, led by *Ta Momayaanga* or a priest. The second stage involves reciting prayers in the four corners of the courtyard, mentioning the four names of the Prophet's companions: Abu Bakar Ash-Shiddiq in the first corner, Umar Bin Khattab in the second, Usman Bin Affan in the third, and Ali Bin Abi Talib in the fourth. The third stage involved taking soil by *Ta Momayaanga* from the middle of the yard, sowing soil on the edge of the yard, and ending with reading prayers and shalawat.

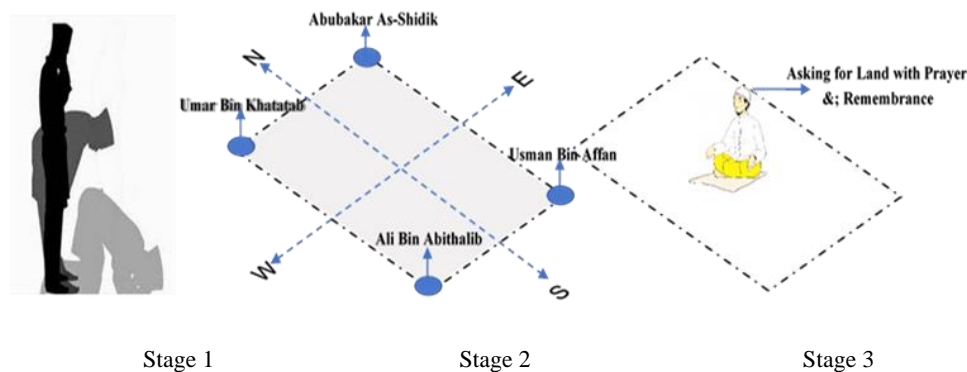
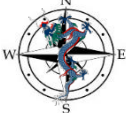

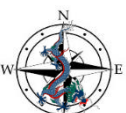
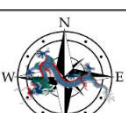


Fig. 2: Stage's of *Moliladu*

Source : Author

2. At the *Moladunga* stage, the initial corner point of the house is determined (*pulo lo bele*). It can be seen from the dragon's journey according to the direction of the dragon in the current month determine the point *pulo lo bele*. The dragon's position is very important in determining the starting point.

Table 1: Circulation patterns of dragons in Islamic
Source: Yamin Husain,2023

No	Islamic Calendar Month	Sun Orientation	Dragon Position				Picture Dragon Position
			Head	Stomach	Back	Tail	
1	<ul style="list-style-type: none"> • Syafar • Rabiul Awal • Rabiul Akhir 	North - South	North	East	West	South	
2	<ul style="list-style-type: none"> • Zumadil Awal • Zumadil Akhir • Rajab 	East - West	East	South	North	West	
3	<ul style="list-style-type: none"> • Sya'ban • Ramadhan • Syawal 	South - North	South	West	East	North	
4	<ul style="list-style-type: none"> • Zulkaidah • Zulhijah • Muharram 	West - East	West	North	South	East	

3. Excavation and starting measurements: According to the belief, every three months, the position of the dragon changes and shifts. Positioning the dragon is to avoid the danger of being in the wrong position. Builders start working towards the dragon's head *tama o liyo* (pounced on) when facing the dragon's tail *pomo ti liyo* (kicked). If facing the dragon's back *pengu wi tiyo* (nudged), one should start work facing the belly of the dragon (*opi opiyoke liyo*). After determining the starting point of the house, one should determine the four corner points of the body of the house that symbolize the four companions of the Prophet, as well as a central point that represents Allah and the Prophet Muhammad. The four corner points of the house at the starting point of the house (*pulo lo bele*) are occupied by the four companions of the Prophet. In the first corner is Abu Bakar Ash-Shiddiq, in the second corner is Umar Bin Khattab, in the third corner is Uthman Bin Affan, in the fourth corner is Ali Bin Abi Talib and in the middle is Allah and the Prophet Muhammad. The determination of the five corner points of the house can be seen in the Figure 3.

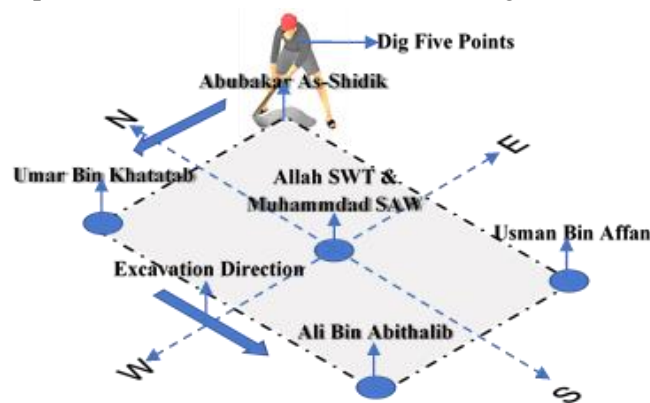


Fig 3. Stage's of *Moladunga*

Source: author

4. The last stage is *Momonihu*, where a customary process is carried out, which involves planting traditional instruments and verses of the Koran. These sets included coconut and brown sugar, coins, rice and corn, pot shards, and gold. Planting this traditional device symbolizes wealth, abundance, and good luck for the owner of the requested land. One of

the cultures in building Suwawa Ethnic houses is to place certain objects in the corners of the house. All these elements are accompanied by prayers, with the hope that this house will always receive blessings and protection.

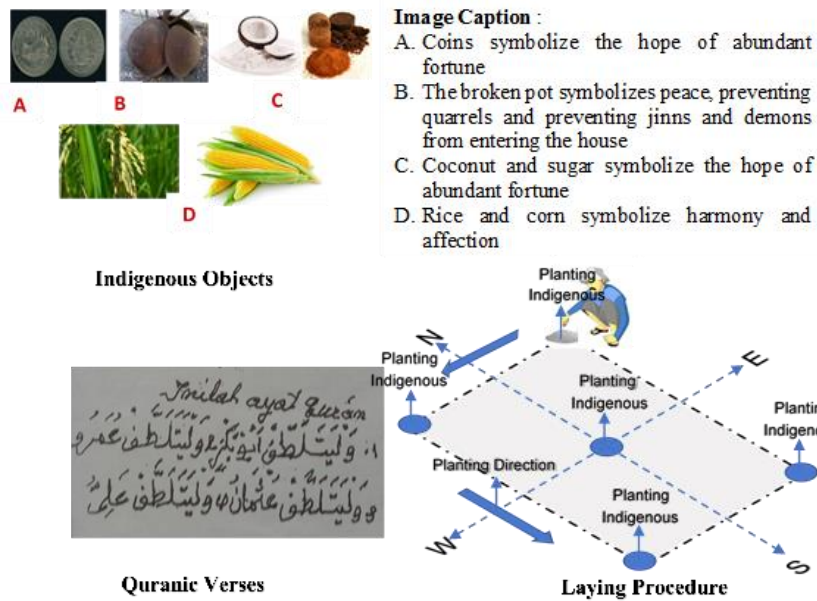


Fig. 4: Stage's of *Momonihu*

Source : Author

B. *Monondalu ti pontongo*

"*poliama*" refers to the ancient astronomy of the Suwawa Ethnic community, which depends on the movement of the positions of celestial bodies. This knowledge is practised in various activities such as farming, building new houses, moving, and marriage. The *payango* process in building a house involves astrologers predicting and seeing the month, day, date and hour that is good or bad. In *payango*, the house's occupants' fate and address can be determined based on the month chosen.

Table 2: Fate and address based on Hiiri month

Source: Yamin Husain (2023)

No	Hijri Month	Fate and Address
1	Muharam :	<i>Payango</i> this month can indicate the possibility of residents of the house experiencing illness and a chaotic situation
2	Syafar :	<i>Payango</i> this month can provide an opportunity for residents of the house to gain knowledge
3	Rabi'ul Awal :	<i>Payango</i> this month shows the possibility of residents of the house experiencing death and property loss
4	Rabi'ul Akhir :	<i>Payango</i> in this month can indicate the possibility of residents of the house experiencing difficulties and diseases.
5	Zumadil Awal :	<i>Payango</i> in this month can show opportunities for residents of the house to acquire property and have sahaya servants.
6	Zumadil Akhir :	<i>Payango</i> this month shows the possibility of residents of the house experiencing illness or problems.
7	Rajab :	<i>Payango</i> this month indicates the possibility of residents of the house experiencing illness and frequent disputes
8	Sya'ban :	<i>Payango</i> in this month can show opportunities for residents of the house to achieve glory in this world and the hereafter
9	Ramadhan :	<i>Payango</i> this month can show opportunities for residents of the house to gain wealth and knowledge.
10	Syawwal :	<i>Payango</i> in this month can indicate the possibility of residents of the house experiencing pain or difficulty
11	Dzul-Qaidah :	<i>Payango</i> this month shows the possibility of residents of the house acquiring wealth, knowledge, and having servants.

12	Dzul-Hijjah :	<i>Payango</i> this month shows opportunities for residents of the house to acquire property, rice crops, and livestock.
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Table 2 explains the fate and address that may be experienced by the occupants based on house *payango* in certain months. In the Suwawa Ethnic community, there are good days and bad days (unfortunate), as well as hours and dates with special meanings. There are fixed dates, and there are also dates that follow the Hijri calendar. The term "unlucky" is used in this context; there are those called "small unlucky" and "big unlucky". In this tradition, there are four categories used as a reference *lowanga*, and *Kalisuwa*.

Table 3: *Lowanga*

Source: Yamin Husain (2023)

No	Moon	<i>Lowanga</i> (Great woe)	1 - 6	7 - 12	13 - 16	19 - 24	25 - 30
1	Muharam	Sunday	Profit	Brave	Die	Difficult	Empty
2	Syafar	Wednesday	Difficult	Empty	Profit	Brave	Die
3	Rabiul Awal	Friday	Profit	Brave	Difficult	Die	Empty
4	Rabiul Akhir	Tuesday	Die	Difficult	Empty	Profit	Brave
5	Zumadil Awal	Thursday	Empty	Profit	Die	Brave	Difficult
6	Zumadil Akhir	Saturday	Profit	Brave	Difficult	Die	Neutral
7	Rajab	Friday	Die	Profit	Empty	Brave	Difficult
8	Sya'ban	Thursday	Brave	Difficult	Profit	Empty	Die
9	Ramadhan	Tuesday	Profit	Brave	Empty	Difficult	Die
10	Syawal	Saturday	Profit	Brave	Die	Empty	Difficult
11	Zulkaidah	Monday	Difficult	Die	Profit	Brave	Empty
12	Zulhijah	Wednesday	Profit	Brave	Die	Empty	Difficult

Table 3 describes the big unlucky day (*Lowanga*) in Muharram. On Sundays in the month of Muharram, which fall between the 1st to 6th and 7th to 12th days, it is permitted to carry out the whole day's work with caution because of the potential for profit and courage. However, on Sundays, which fall between the 13th and 16th, between the 19th and 24th days, and between the 25th and 30th days, it is not recommended to work full time because it means risk and nothing. The same principle applies to the other months.

Table 4 illustrates the small unlucky day (*Kalesuwa*) in the month of Safar. On thursday in the month of Shafar, which falls between the 13th to 16th day and the 19th to 24th day, it is permissible to do half a day's work with extra care because it has a chance of profit and is daring. However, on thursdays which fall between the 1st and 6th days, between the 7th and 12th days, and between the 25th and 30th days, it is not recommended to work half a day as it implies risk and nothing. The same principle applies to the other months.

Table 4: *Kalesuwa*

Source: Yamin Husain (2023)

No	Moon	<i>Kalisuwa</i> (Little Wretch)	1 - 6	7 - 12	13 - 16	19 - 24	25 - 30
1	Muharam	Monday	Profit	Brave	Die	Difficult	Empty
2	Syafar	Thursday	Difficult	Empty	Profit	Brave	Die
3	Rabiul Awal	Saturday	Profit	Brave	Difficult	Die	Empty
4	Rabiul Akhir	Wednesday	Die	Difficult	Empty	Profit	Brave
5	Zumadil Awal	Friday	Empty	Profit	Die	Brave	Difficult
6	Zumadil Akhir	Saturday	Profit	Brave	Difficult	Mati	Empty
7	Rajab	Saturday	Die	Profit	Neutral	Brave	Difficult
8	Sya'ban	Friday	Brave	Difficult	Profit	Empty	Die
9	Ramadhan	Wednesday	Profit	Brave	Empty	Difficult	Die
10	Syawal	Sunday	Profit	Brave	Die	Empty	Difficult
11	Zulkaidah	Tuesday	Difficult	Die	Profit	Brave	Empty
12	Zulhijah	Thursday	Profit	Brave	Die	Empty	Difficult

C. Mulalungo

Mulalungo is a process carried out in the *payango* tradition, where *ta momayanga* takes the homeowner's size as the pattern and basis for measuring the house. The stages associated with this process are *Molopo* and *Momayango*

1. *Molopo* is the stage where *ta momayanga* takes the size of the fathom (*lopo*) of the house owner. Length is measured using a lot that belongs to husbands, and widths of hands are measured using a lot that belong to a wife's hand. The procedure for taking the size of the homeowner for the basis of measurement is as follows:

a. Length

If a husband's chest size after being measured by *ta momayanga* is 150 cm, the basic size is the 150 cm fathom size of the husband divided by 3, where $\frac{2}{3}$ is taken, and $\frac{1}{3}$ is discarded. The result is that the size of 50 cm is discarded. The size of 100 cm is taken, and it is divided by 8 which produces the size of each segment as 12.5cm. Meaning of each segment is; grace, woe, gain, loss, beget, die, age and scorch. See image 5 above

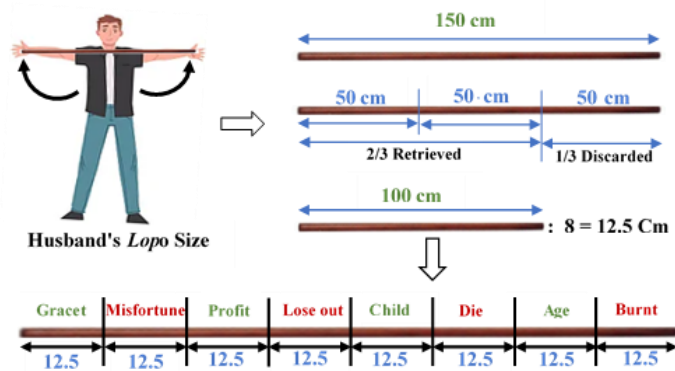


Fig. 5: Taking a measure of length from the husband
Source: Author

b. Width

Assume that the size of the wife's fathom after being measured by *ta momayanga* is 120 cm. In that case, the process of taking the basic size is the size of the 120 cm fathom from the wife divided by 3, where $\frac{2}{3}$ is taken, and $\frac{1}{3}$ is discarded. The result is that the size of 40 cm is discarded, and the size of 80 cm is taken. The size of 80 cm divided by eight produces the size of each segment as 10 cm which means; grace, woe, gain, loss, beget, die, age and scorch. Figure 6 above

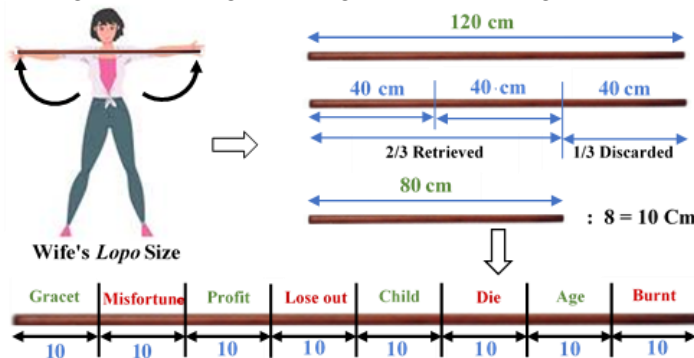


Fig. 6: Taking a measure of width from the wife
Source: Author

2. *Momayango* is an important step in starting the measurement of the house. In this stage, *ta momayanga* will use the measurements previously taken to measure the house proportionally. The measurements taken will pay attention to the homeowner's size as the basis for determining the size and proportion of each element in the house. In measuring a house, it is important not to take a position between the good and bad of the eight predetermined sections.

D. Mongaudu howango

Mongaudu howango is a stage in the construction of traditional houses. *Mongaudu howango* work begins with measuring and determining the location of the supporting poles to be installed. After that, one should dig a hole with a size that matches the dimensions of the pole. These holes are usually placed at the corners of the house or strategic points that support the overall structure. The hole digger must pay attention to the directional position of the dragon when determining the starting point (*pulo payango*). He will dig a hole for the pillars or foundation of the house to avoid being pounced on in the head, kicked in the tail, touched in the stomach and the good one is in the back position as can be seen in the Fig. 7.

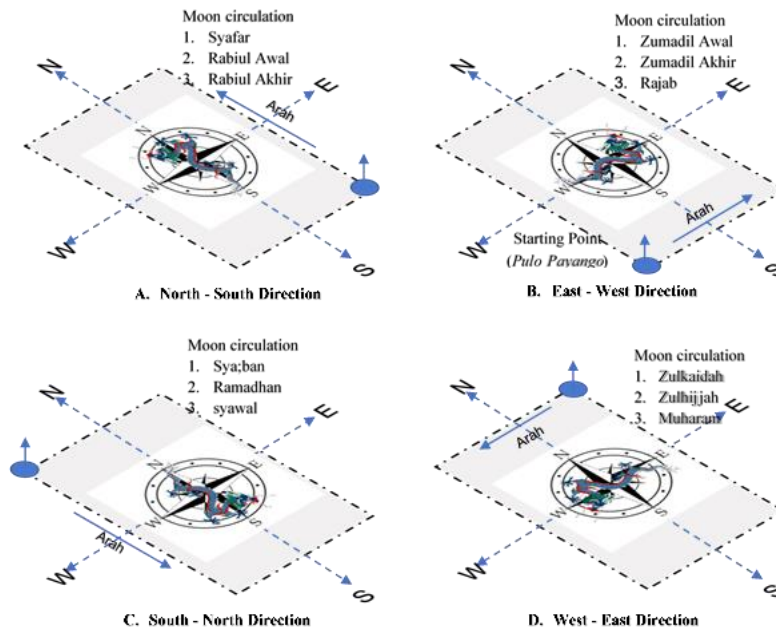


Fig. 7: Determination of *Pulo Payango* Homes

Source: Author

E. Mopotihula janela wawu huhebu

The window cleaner is open at the stage in determining the placement of doors and windows of the house should also pay attention to the instructions in the Tajulmulki book, page III, about the measurement of 1/9 of the length and width of the house. This mean the length and width of the house is divided by nine. Each 1/9 part of the house has a fate, as in the following table. Table 5 shows that the meaning of the placement of doors and windows is greatly influenced by the direction of the wind and the starting point of the measurement direction where the position of the door and window is placed. From the North direction, the doors and windows are located from left to right, which is good for the numbers 5, 6, 7 and 8. To the West, the good doors and windows are located for the numbers 4, 6, 7 and 8 from left to right; to the East, the doors and good windows fall on numbers 1, 3 and 6 from left to right. The rules for installing walls and windows can be seen in the image below.

Table 5: The meaning of placing doors and windows according to the direction of the wind.

Source: Deka Usman (2019)

No	Cardinal Orientation	Measurement Direction	Address or Fate
1	North	Right to Left	1) Being poor 2) Hard-hearted not easily deceived 3) Despise the host 4) Heart damaged by shopping 5) Acquire Greatness 6) Greatness again glorious 7) Obtain a lot of rice 8) Noble of the crowd

			9) Acquire sin or sickness
2	East	Right to Left	<ol style="list-style-type: none"> 1) Get many wives 2) Divorced wife dies 3) Acquire many treasures 4) Hard-hearted 5) Divorced wife 6) Acquire children and possessions 7) Acquire debt 8) No luck 9) So poor
3	South	Left to Right	<ol style="list-style-type: none"> 1) So stupid 2) Obtain a lot of rice 3) Get a clever kid 4) Winning from rivals 5) Theft 6) Acquire treasures 7) Acquire enemies 8) Exhausted treasures 9) Get error
4	West	Left to Right	<ol style="list-style-type: none"> 1) Acquire diseases 2) Get a good wife 3) Get a lot of children 4) Safe good comfortable 5) Theft 6) Get a daughter 7) Hard-heartedness, friend or foe 8) Sin and disease 9) Errors and diseases

The Figure 8 above shows the application of the door and window of the house layout pattern using the 1/9 pattern, where from the East, the good door locations fall at numbers 4 and 8, while number 2 is the bad door location. In the North direction, the location of the good door falls at number 5, and the window falls at number 8, while number 2 is the location of the bad window. It is all based on the division of nine segments.

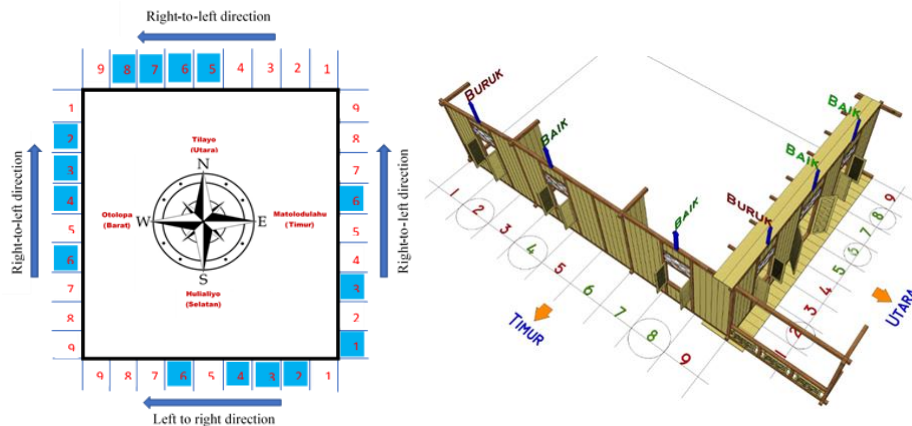


Fig. 8: The pattern for laying doors and windows
Source : Author

F. Moheuto

Maheuto is to install doors and windows in the room. It specifies the rules in *payango* if installing doors and windows in the house that connect rooms. House doors should not be placed straight from front to back to avoid the possibility of theft, which in Gorontalo is called "*petawoa*". The position of windows and doors is based on the construction position of the roof trusses, not in the same direction as the window sills or the middle; room doors should not face each other. The layout rules and window doors can be seen in the Figure 9 above.

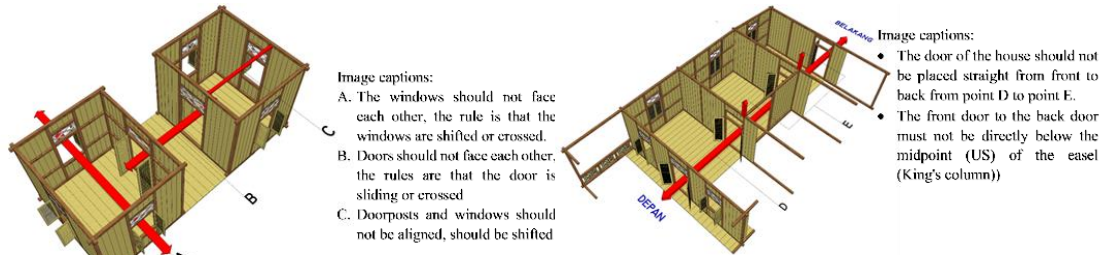


Image captions:
 A. The windows should not face each other, the rule is that the windows are shifted or crossed.
 B. Doors should not face each other, the rules are that the door is sliding or crossed
 C. Doorposts and windows should not be aligned, should be shifted

Image captions:
 • The door of the house should not be placed straight from front to back from point D to point E.
 • The front door to the back door must not be directly below the midpoint (US) of the easel (King's column)

Fig. 9: Door and window placement rules
 Source : Author

G. Modingingo

Modingingo is to put up a wall. The location of the room's wall, right in the middle of the roof of the house, is a king's pillar which has a wall separating the room wall and the porch. It cause some discomfort if it was right under the king's pillar because, in Gorontalo, it is called "*woliwolino*", which means sickly. The position of the king's pole on the wall of the room cannot be right on the axle, and inside the room wall. The position must be outside. Then the position of the dance beams for the king pole cannot be parallel or stacked on top of the beams of window sills, doors and walls. If you are going to make a room in the house, you have to pay attention to the axle. It can be shifted between 10-25 cm because the axle is an analogy to the human heart, so it is like shooting directly to the heart; the axle functions as a guard.

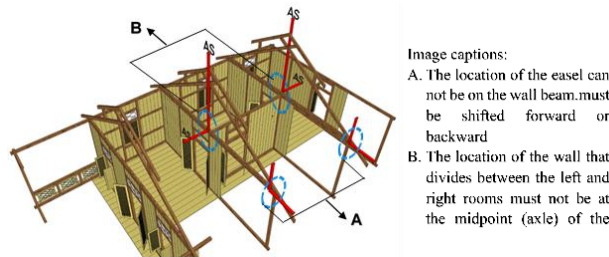


Image captions:
 A. The location of the easel can not be on the wall beam, must be shifted forward or backward
 B. The location of the wall that divides between the left and right rooms must not be at the midpoint (axle) of the

Fig. 10: Rules of the layout of the walls of the house
 Source : Author

The Suwawa Ethnic House does not have three consecutive rooms in one house. There is a limit that requires only two rooms, and after this limit is achieved, any additional rooms or rooms are shifted to the side. This bedroom placement rule can be seen in the Figure 11.

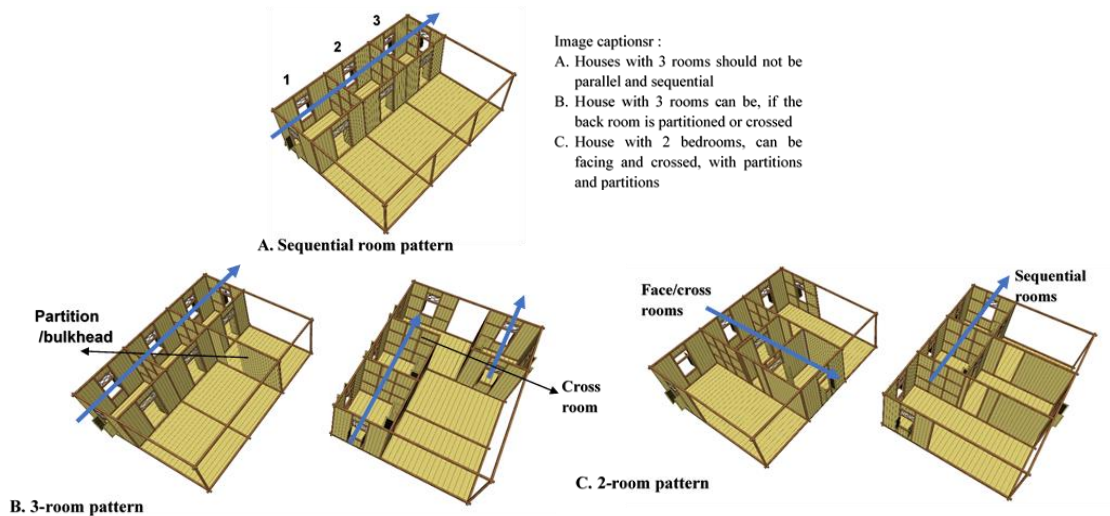


Image captionsr :
 A. Houses with 3 rooms should not be parallel and sequential
 B. House with 3 rooms can be, if the back room is partitioned or crossed
 C. House with 2 bedrooms, can be facing and crossed, with partitions and partitions

Fig. 11: Bedroom layout rules
 Source : Author

H. Mopotihulo huhu

Mopotihulo huhu is the placement of the king pillars. When installing the superstructure of the building, one must pay attention to the centre position, as of the king pillars, especially in the installation of windows, doors and walls. In *momopithulo huhu*, it is important to avoid placing doors and windows in the "A" position or the middle of the king's column. As an alternative, the house should be shifted to the left or right, not in the middle, as this can prevent possible problems and trials.

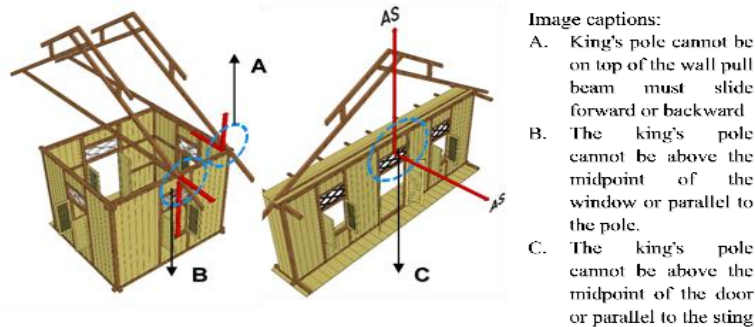


Fig. 12: Rules for placing horses (king's pillar)

Source : Author

The "As" position means the middle or the middle position that shoots directly in the middle (heart). Therefore, the size of the house will not be the same because it must be adjusted to the pattern of placement of doors and windows to avoid problems that may arise. This concept emphasizes the importance of proper placement in building a house and maintaining balance and harmony in the placement of house elements such as doors and windows.

I. Mobotulo Bele Bohu

Mobotulo bele bohu is a series of traditional ceremonies when moving to a new house. This ceremony involves *moduhu bele*, a prayer ceremony to celebrate the new house, and *Mopotuluhu Bele*, which invites traditional leaders or religious leaders to stay at the new house. This ceremony aims to ask for protection and blessings and get advice from traditional or religious leaders. The sequence of stages is as follows.

1. Moduhu Bele (Prayer and Remembrance Ceremony).

The first stage in *Mobotulo Bele Bohu* is a remembrance ceremony and prayers for the house. In this stage, a remembrance and prayer ceremony is performed to bless and inaugurate the new house.



Fig. 13: Prayer and zikr along with cultural objects

Source: Author

After the house is completed in building, before entering, zikr and prayer (*shalawat*) is usually performed. Then, a *syar'a* official lead the homeowner and craftsman in reciting prayers and zikr while placing carpentry tools in a container with *dayo* plants (*Polohungo*) for yesterday. The next day, the shari'a officer return to recite the prayer while sprinkling water around the corners of the house. It is done while reciting zikr and praying for the blessings of the Prophet.

2. Mopotuluhu Bele (Night Divination Ceremony)

The mentioned level *Mopotuluhu Bele* invites traditional and religious leaders to sleep in the newly built house for the first time. The night of divination is reading the meaning of dreams from traditional and religious leaders. If the dream meanings of these figures signify or mean bad, then the house owner will not be allowed to occupy a new house, and vice versa. The homeowner can place a new house if the dream or prediction is a good sign. If the sign is good, the homeowner can place a new house.

Furthermore, when moving to a new house, it is very important to determine the time, day, and month to sleep in the new house. It must also be done by paying attention to the *payango* of the house, namely paying attention to spiritual aspects such as prayer, remembrance, and performing prayers at the house. Upon entering the house, bananas are hung, and prayers of congratulations are recited. Bananas such as stone, pagata, and shoe bananas are hung at the entrance as symbols.



Fig. 14: Hanging the bananas and the prayer of *shalawat*

Source: author

Bananas taste sweet, and when someone enters the house, they taste the banana first. It symbolizes the hope of sweetness and fragrance that will follow the house owner. Like bananas that grow in a clump, the house is hoped to always be harmonious without quarrels. Bananas also symbolize the desire to continue to benefit from others because bananas will not die before producing results. New bananas will be ready to die after producing fruit. Therefore, bananas are hung as a symbol of goodness. After entering the house, recite prayers and remembrances.

Conclusions

Implementation of *payango* has a very important role. It is a ritual to ask permission and blessings from the God in building a house. The Suwawa Ethnic community believes that if the house is not *expected* properly, it can experience various problems, including not being finished or even collapses. In addition, it is also believed that a house that has been completed may not be occupied due to the owner's death. The stages in the application of the *payango* tradition are as follows:

1. *Moduato*: Level of requesting permission from Allah SWT to maintain the safety of the location to be inhabited. It is done with remembrance, prayer, and begging for land to obtain blessings and success.
2. *Monondalu ti pontongo*: The level of using ancient astronomical knowledge (*poliama*) to determine good or bad times in the construction of houses based on the movement of celestial bodies. Using tables to determine auspicious days (*lowanga*) and bad days (*kalisuwa*) to start the construction of the house.
3. *Mulalungo*: The homeowner's measurement stage is the basis for determining the size and proportion of each element in the house. *ta momayanga* performs this process to ensure the house is built according to harmonious proportions.
4. *Mongaudu Howango*: The stage of digging holes to install pillars supporting a wooden house or stilts. Determining the position and size of the hole must pay attention to the direction of the dragon and *pulo payango* to avoid bad luck.
5. *Mopotihula Janela Wawu Huhebu*: The stage of determining the placement of doors and windows of the house based on the 1/9 pattern rule, which is influenced by the cardinal directions. Astrological calculations also influence this position's choice and pay attention to good or bad luck.

The process of *payango* aims to build a house while maintaining a harmonious relationship with Nature and the spiritual world. Even though this belief is difficult to understand scientifically, this tradition forms the basis for building houses for the Suwawa Ethnic community. That shows how aspects of culture and beliefs influence building houses in various local communities and traditions.

The implication of this research through the concept of "*payango*" in the Suwawa Ethnic community and its potential is expected as a reference to preserve and promote their cultural heritage through the construction of traditional houses.

A practicality evaluation will help determine whether the *payango* concept can be implemented by the Suwawa community with available resources. Meanwhile, a feasibility evaluation will determine whether the integration of this concept is in line with the culture, sustainability, and environmental needs of Suwawa traditional houses.

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