

The Meanings of Communal Space Patterns in the Kaluppini Traditional Area, Enrekang Regency, Indonesia.

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Abstract

Communal open spaces in the Kaluppini community in Indonesia are called datte-datte. This study aims to reveal the meanings of the communal open space patterns in the Kaluppini customary area in the Kaluppini Village, Enrekang Regency, Indonesia.

It uses a qualitative method with a phenomenological approach. The findings show that in the implementation of the Maccera To Manurung traditional event, the datte-datte consisted of 5 aspects. They are as follows.

- *The main space of Maccera To Manurung serve as the center of Maccera to Manurung traditional activities with a series of activities such as tudang ada', massumajo, dance pajjaga massisemba, and kumande samaturu. specifically for traditional holders and guests of honor.*
- *Kaju lamba' is a place to carry out traditional rituals marked by giving yellow leaves around the kaju lamba'*
- *The so'diang gandang space which functions as a place to put the drums will then be played in turn by the traditional stakeholders and the community with a certain rhythm.*
- *To Manurung is the symbol space for the descendants.*
- *The mappadendang space is a place to put the mortar and pestle used by the traditional uncles and the community in performing mappadendang attractions as the traditional dance from the Kaluppini community.*

These meanings of communal space patterns indicate togetherness and holiness.

Keywords: Communal Open Space, Public Space, Archipelago Architecture, meanings of space.

Introduction

Public space is a reflection of the connectedness of activities that are public and private values that exist in any society. The physical space of an area, especially in areas with cultural characteristics is also formed by the division and organization of spaces which are divided into

public spaces and private spaces. Some traditional areas in Indonesia have characteristics that are marked by the division of residential spaces and social spaces or sacred spaces. This indicates that there is a link between the distinction between public and private spaces and the way people relate to one another.

The Kaluppini community in Enrekang is one of the indigenous communities in South Sulawesi which still maintains distinctive cultural values identical to *To Manurung*. For the people of Massenrempulu, his existence is very meaningful as a savior. In addition, the local community believes that *To Manurung* is a person as role model from various aspects of people's lives to become the initial basis for the development of their civilization (Sahajuddin, 2018). *To Manurung* is a leader who was sent down and sent to help humans to escape the conditions of chaos that they have felt for a long time. They believe that *To Manurung* is present through the message of the Gods as a holy human and teaches the rules of holiness (Raja, 2011). The sacred message conveyed by *To Manurung* is then used as a philosophy of life for the people of Massenrempulu so that all aspects of life must be assimilated with *To Manurung's* messages. This condition makes all areas in Massenrempulu have a tradition that places *To Manurung* as the main actor.

The identity or character of a place can be formed through memories, environment, the expression of shared social values, and the community. To interpret an identity where we need to explore the values and meanings that exist in the society, we need to be directly involved with their daily activities and lives. As a result, a design unit that adopts these meanings has the potential and ability to design a healthy and integrated place. On the other hand, when there is a long adaptation and changes occur, there will be degradation or a decrease in the quality of a place. Communal space which is part of a place is influenced by physical elements of spaces, space users, activities in the spaces and the meaning of spaces (Purwanto, 2012). This statement implies that a communal space is a space for individual and group activities with their respective goals and interests.

Currently, the Kaluppini indigenous community faces serious challenges in efforts to preserve their culture. This is indicated because of the undocumented *pappasang To Manurung* as the foundation of community life in the past. Knowledge of the basic concepts of *To Manurung* is only conveyed orally from generation to generation, and it is feared that it will stop at one generation in the future. Based on this description, it is deemed necessary to conduct an assessment that can explore and reveal the traditional houses and open spaces of the Kaluppini community in the perspective of the *To Manurung* concept as the main source. The same condition also occurred in Juwana Pati (*mamma*) where the influence of the socio-economic development of the community led to changes in the structure and traditional spatial patterns of the local customary community (Priyomarsono, 2021). Therefore, this research is important to reveal the concept and meaning of the communal space in the Kaluppini customary area as a form and effort to preserve this area. In addition, it becomes a reference and research opportunity that has relevance to the theme. The aim of this study is to find and explain the meanings of communal space Patterns in the Kaluppini traditional area in Enrekang Regency.

The Theoretical Background

Space is a crucial component in architecture, literally, space comes from the Latin word, *spatium* which means space or large (extent). When viewed in Greek, it can be interpreted as a place (*topos*) or location (*choros*), namely a space that has an expression of three-dimensional quality. The definition of space is something that is measurable and visible, limited by physical clarity, visible enclosure so that its existence can be understood clearly and easily (Ven, 1995). Space is a conceptualization of traditional cultural media in which awareness, values, and reflexes grow and continue to experience a dynamic process through time from one culture that is achieved in balance to the next (Widiastuti & Nurhijrah, 2021).

Ronald (2005) says that spatial or space is something related to the environment. It is limited by the soil surface as the base and air as the cavity in it. This opinion is reinforced by Ching (2008), that space is a part in a building that is separated or limited by walls or partitions from similar spaces. In a deeper context, architectural space also refers to communal spaces.

Communal space is a setting that is influenced by three elements other than the physical element, namely people as actors, activities and human thoughts (Purwanto, 2012). According to Lang (1987), communal spaces provide opportunities for people to meet, but to do so requires several catalysts. The catalyst may be the individual that brings people together in an activity, discussion or general topic. A public open space will attract people if there is activity and people can see it.

Conflict of interest becomes a circle of problems. An area will be identical as a physical and social environment (Lang, 1987) which experiences rapid development both in terms of function and land use. On the one hand, social order is needed to form a sense of community needed for a residential area to face both evolutionary and revolutionary changes. A development of residential areas without a sense of community will lead to changes that lead to physical and non-physical degradation. On the other hand, different physical arrangements will trigger different behaviors because of the reciprocal relationship between behavior patterns and milieu in the region (Sunaryo, 2004). Communal space is a public space or a public space that can be accessed by anyone, where each individual knows the group that can carry out activities to gather or interact (Carr & Spring, 1993).

The importance of communal space in accommodating the community's social behavior is crucial. Community space is an area that can be used for social events and is utilized by the community as a whole (Pamudji, 1985). Additionally, communal space gives possibilities for people to interact. However, a catalyst is required for community members to meet one another (Lang, 1987). In customary areas, the presence of a catalyst is woven into the existing spatial context. The room's environment contains a catalyst that causes each individual to meet. As a result, the communal area accommodates social behavior. Consequently, the existence of a communal area is crucial to the community.

According to Shirvani (1985), a communal space is a location for inhabitants to congregate and socialize, children to play, and other public activities. Reviving public areas where people congregate and interact mostly depends on social elements. In addition to social elements, environmental aspects might lure people to a comfortable atmosphere.

Review of Literature

In traditional communities, communal open spaces are associated with community sustainability. Triadi and Abioso (2017) have demonstrated the effectiveness of all communal space components as behavior settings in Tenganan. In other words, standing behavior patterns are compatible with all physical milieu components of communal space. All activities and behavior of community in *desa* can be accommodated optimally in the physical environment of all communal space. In traditional Malay kampongs, a concentrated form or cluster was an ideal arrangement, as it was believed that communal space could improve social relations between neighbors. Indirectly creating a safe living environment and a sense of community, houses that face each other promote public surveillance and foster a sense of community (Samsudin and Osman, 2014). The Ile-Ife community in Nigeria considers communal space an essential component of religious and social rituals, therefore its preservation is extremely important.

In addition to enhancing an area's aesthetic quality, communal space has a social significance and function. Communal space is a site for planned and unplanned health, social, and economic activities, and consists of four parameters: the nature of the activity, the frequency, its scope, and its magnitude. Buildings in an area must consider the sociological needs of the community because there are elements that tend to be individualistic but can become crowd or communal at some point (Amal, Amalia, & Amin, 2019). The research of Tobing and Hutabarat (2019) shows that in Bataknese Toba community there is indeed a relation between the spatial physical arrangement of settlements at the village, hamlet, and residential scales. The communal open space in Kepuharjo Village is intended to serve as a place for *gotong royong*. Utilizing the communal space in a manner that recognizes the inseparability of sociocultural values from the life of the Kepuharjo Village residents (Nainggolan, Subroto & Marsoyo, 2021).

Research Method

This research examines the presence of communal spaces and the early emergence of communal spaces correlated with the existence of places between public and private spaces, using a qualitative interpretive method. It employs an exploratory study to find out the aspects of physical and non-physical elements as well as a mapping of the behavior settings of space users in the Kaluppini customary area. It employs an interpretation of communal space values through a dialogue of communal space theories (Lianto, Priyomarsono, Nuramin, & Wiratno, 2021).

The methodology is focused on understanding the behavior setting of the indigenous people. This approach describes a stable condition between activities and places having the following criteria:

- (1) Having repetitive behavior patterns among the indigenous people.
- (2) Having an environmental system that influences the behavior pattern
- (3) Has a relationship between behavior and the physical environment and
- (4) The activities carried out are influenced by the time period Barker (1969) in Laurens (2004).

The things that must be fulfilled by the entity to create a behavior setting are activities and occupants, leadership, population, space, time and objects and the mechanism of actors at the level of the Kaluppini indigenous people (Laurens, 2004). The research focuses on the Kaluppini Village, Enrekang District, South Sulawesi, Indonesia. The primary data in this study came from the surveys, observations, and interviews with key informants using the criterion for snowball sampling method. It defined as a non-probability sampling technique in which the samples have traits that are rare to find. The sample consist of customary leader, representative of community and representative of department of tourism and culture in Enrekang Regency.

Findings and the Discussion

The Kaluppini traditional area has a distinctive traditional layout. Communal spaces that are public are arranged with sacred areas, traditional house areas and public residential areas. The communal open space in the Kaluppini traditional area is right in the middle of the area flanked by the mosque and the *Sapo Lalan* traditional house. This communal open space is commonly called *tudang sipulung* or *tudang ada'* with an area of $\pm 700 \text{ m}^2$. Especially for the courtyard of the mosque called *datte-datte* with an area of $\pm 300 \text{ m}^2$. *Datte-datte* on weekdays is like the function of the courtyard in general, as a parking lot for congregational vehicles who want to pray or visit traditional houses. In the implementation of traditional activities, *datte-datte* sometimes functions as the main space, sometimes it also functions as a supporting space for traditional activities depending on the traditional activities carried out.



Fig. 1: The situation of the Kaluppini customary area

Source: Author

A series of regular annual customary activities are carried out in Kaluppini, namely *ma'damulu* (mawlid), *massima tanah* (application for permission to the land owner), *rappan banne* (sowing seeds), *metada wai* (asking for rain), *ma'tulung* (request for rice fertility), *metada pejappi* (asking for medicine), *me'tada kasawean* (asking for drought), *mabuttu-buttu* (going up the hill), *massali babangan* (closing the door), *maparata rangnganan* (starting hunting), *ma'pemali* (abstinence) and *maparatu ta' ka* (closing ritual/harvest feast).

From a series of traditional activities that use *datte-datte* as a place for ritual implementation is *rappan banne*. The *ma'damulu* (Mawlid of the Great Prophet Muhammad saw) activities are commemorated for three months with the place of implementation in the mosque and *datte-datte* along with two traditional houses functioning as support for the traditional activities. In addition to the annual event, there is also a peak event which is held once in eight years, namely the traditional Kaluppini *pangewaran* event or better known as *Maccera To Manurung* by the general public. There are three things that are *cera'* in this traditional event, namely *lolo tau* (humans), *dale* (sustenance), and *barangapa* (properties). *Maccera To Manurung* is a form of gratitude to the Creator and respect for To Manurung and his descendants, as well as a place to strengthen the *kasiturutan* (togetherness) of fellow *wija to Kaluppini* (descendants of Kaluppini).

The process of implementing the *pangewaran* has started from the previous year or in the seventh year, until the day of implementation.

- (1) The *ma'pabangun tana* ritual (the initial procession to determine the time of the *pangewarang* ritual led by the traditional holder of the *Pande Tanda* carried out a year before the *pangewarang* ritual),
- (2) *Ma'jaga Bulang* (a ritual carried out three months before the *pangewarang* ritual),
- (3) *Ma'peong di bubun nase* (a ritual of cooking food in bamboo containers led by *paso ba'tan* and carried out near a sacred well),
- (4) *Massawa* (the activity of marking sacred places by using yellow coconut leaves as area delimiters carried out by *paso bo'bo* and *tappuare*),
- (5) *Pajjaga dance* (a typical kaluppini dance performed by adult parents accompanied by chanting of poetry and prayer),
- (6) The *so'diang gandang* (beating drums),
- (7) *Liang wai'* (taking water in *bubun nase* led by *parewa ada'* and *parewa syara'*), *parallu nyawa* (slaughtering of animals),
- (8) *Massaiara kuburu'* (a pilgrimage to the tomb of an ancestor who is believed to be the tomb of the mother of nine children descended from *To Ma nurung*)
- (9) *Germande samaturu* (eating together),
- (10) *Sumajo* (pronunciation of office promises in the local language carried out by traditional stakeholders in front of the community).

The communal space or *datte'-datte'* is the main space in the implementation of the *pangewaran/maccera To Manurung* activities. The activities carried out in the communal space area are *massawa*, *pajjaga*, *so'diang gandang*, *germande samaturu* and *sumajo*.



Fig. 2: The atmosphere of the *Maccera To Manurung*

Source: Author

1. *The main space of Maccera To Manurung*

The space which is the center of *Maccera To Manurung* traditional activities is in the middle of the *datte-datte*, slightly leaning towards the South and West of the site. This space measures $\pm 13 \times 9$ m which is bordered by a bamboo fence. The series of *Maccera To Manurung* activities carried out in this space were *tudang ada'*, *massumajo*, *pajjaga massisemba* dance, and special *samaturu kumande* for customary stakeholders, regional officials and invited Enrekang Regency leaders.



Fig. 3: The main space of *Maccera To Manurung*

Source: Author



Fig. 4: *Maccera To Manurung* main space illustration

Source: Author

During the implementation of *tudang ada'*, this space can only be accessed by traditional stakeholders and invited guests of honor as well as the *pangewaran* activity committee or *Maccera To Manurung* assigned in this space. The traditional stakeholders (*parewa ada'* and *parewa syara'*) will sit down regularly and adjust when the event begins. Especially for the holders of *parallu sa'pulo tallu* sitting at the back or on the South side, while guests of honor are welcome to sit on the left and right sides or the East and West sides of this main space. The North side is occupied by other traditional stakeholders and the committee specially assigned to this space.



Fig. 5: The atmosphere of the main space of *Maccera To Manurung*

Note: 1. *Parallu sa'pulo tallu*, 2. Guest of honor, 3. Customary officials

Source: Author

After the *tudang ada'* ritual, and the *samaturu kumande*, the next step is the *sumajo* ritual. The *Sumajo* ritual is the utterance of office promises spoken aloud by traditional stakeholders in front of the community. The traditional holders will take turns performing *sumajo* with their own distinctive movements while holding the heirlooms using their right hand. At the *Sumajo* ritual, traditional stakeholders are also given the opportunity if someone wants to resign and feels unable to carry out their duties and functions as traditional stakeholders for the next eight years.

**Fig. 6:** *Sumajo*

Source: Author

**Fig. 7:** *Pajjaga* dance

Source: Author

The closing event held in this space was the *pajjaga* dance. This dance is performed by elderly traditional stakeholders accompanied by chanting of poetry and prayers for the safety of all Kaluppini residents. The poems are sung in nine languages (Kaluppini-Enrekang, Maiwa, Duri, Bugis, Makassar, Toraja, Mandar, Luwu, Pattinjo) as a meaning that the descendants of Kaluppini are spread to nine different ethnicities. The dance movements are very simple with hand movements waving the white clothes previously worn during the *Maccera To Manurung* ritual and circling the *roko-roko* (baskets made of *bagon* leaves) which means the delivery of prayers for the salvation of the universe.

**Fig. 8:** *Sissemba* situation

Source: Author

It has been explained previously that this space is specifically for traditional holders and guests of honor. However, in other conditions, the *massisemba* attraction activity held on the third night of the *Maccera To Manurung* series of events can be accessed or used by the general public. *Massisemba* is an art attraction of hand-to-hand combat which is performed by two men and a referee. This attraction can be done by children to adult men. *Massisemba* is the embodiment of joy and gratitude from the entire Kaluppini community for the bountiful harvest given by the Creator.

2. *Kaju lamba' space*

The *Kaju lamba'* (banyan tree) space is located at the South-west end of the *datte-datte* area, between the mosque building and the traditional house of *sapo lalanan*. The banyan tree is a symbol that this area is an important and sacred area. Aside from being a shelter for the community on weekdays, *kaju lamba'* is also a place to carry out rituals at traditional events and is marked by giving yellow leaves around the *kaju lamba'*.



Fig. 9: The atmosphere around *kaju lamba'*

Source: Author

3. *So'diang gandang space*

The space with a size of $\pm 6 \times 3$ m is located right in front of the *kaju lamba'*, the South-West side of the *datte-datte*. This space serves as a place to put the drum which will then be played in turns by the traditional stakeholders and the community with a certain rhythm. The *so'diang gandang* ritual (the beating of the drum) begins with the removal of the drum from the mosque and then placing it on a stone which is believed by the Kaluppini community as the place where *To Manurung* appears and then moving it to a special space for *so'diang gandang* in the *datte-datte* area.



Fig. 10: Gandang

Source: Author

So'diang gandang ritual begins after the traditional holders and the community perform the Friday prayers. This ritual is a sign that the *pangewarang* or *Maccera To Manurung* event has officially begun. This is marked by the beating of the drum by the traditional holders in pairs. The first stroke was carried out by *paso bo'bo*, which was followed by *tau appa* stakeholders, namely *tomakaka*, *ada'*, *khali* and *imam* simultaneously. The next beating was

carried out by four other customary stakeholders, and so on until all pairs of customary stakeholders had their turn and then continued by the community. There are seven kinds of sounds in the *so'diang gandang procession*, namely: *gandang juma'*, *gandang baramba*, *gandang gundu beke*, *gandang siala'*, *gandang gi'jo*, *gandang pasa'jo*, and *gandang so'piang*. The main sound of the *gedang* is *gandang juma'* which has the meaning of conveying to the Creator that the *pangewarang* ritual or *Maccera To Manurung* will begin. The other six drum sounds are symbolized as the summoning of the six *To Manurung* children who live outside Kaluppini.

4. The symbol space for the descendants of *To Manurung*

The symbol space for the descendants of *To Manurung* is spread over several large rocks which are lined with yellow leaves. There are six stones symbolizing the six children of *To Manurung* scattered outside Kaluppini and on top of the stones are betel leaves, areca nut and lime.



Fig. 11: *To Manurung's* child symbol

Source: Author

This space is spread out at several points in the *datte-datte* area, some are right in front of the mosque or on the West side and some are on the South side, precisely in front of the *kaju lamba'*. This symbolic space for children from *To Manurung* can only be accessed by traditional stakeholders.

5. *Mappadendang* space

The *mappadendang* space is located on the East side of the *datte-datte*, rectangular in shape with a size of $\pm 6 \times 3$ m which is bordered by a bamboo fence. This space serves as a place to put the mortar and pestle used by the traditional uncles and the community in carrying out *mappadendang* attractions. *Mappadendang* attraction is the art of hitting the mortar performed by several people which produces a certain rhythm. *Mappadendang* is the embodiment of joy over the abundance of harvests and joy over the holding of the eight-year *Pangewaran* event or *Maccera To Manurung*.



Fig. 12: *Mappadendang*

Source: Author

Kumande samaturu is the important ritual in *datte-datte* area. It is a meal together with a plate of *balla* (teak leaves). Before the joint meal begins, the committee will bring all the food arranged in *roko-roko* (basket) wrapped in banana leaves into the main space of *Maccera To Manurung* in the *datte-datte* area. This food will be prayed for by the traditional stakeholders who sit around the main space. After the prayer procession, the committee will distribute teak leaves that are used as a substitute for plates, followed by distributing food to all traditional stakeholders, guests of honor and the community who attended the *Maccera To Manurung* traditional event with equal portions.



Fig. 13: Food distribution process
Source: Author

The traditional leaders and guests of honor will perform *kumande samaturu* in the main hall of the *Maccera To Manurung* event. The general public will *kumande samaturu* around the *datte-datte*, mosques, traditional houses of *Sapo Battoa*, *Sapo Lalanan* and people's houses that are included in the *Betteng Banua Kaluppini*.



Fig. 14: Food distribution procession in the main space of *Maccera To Manurung*
Source: Author

At the back of the main space of *Maccera To Manurung*, there are 13 cigarettes hung from yellow leaves. These *Roko-roko* are specifically intended for 13 *parallu sa'pilotallu* traditional holders who will be brought back to their respective homes. There are also *roko* that are neatly lined up in the middle of the main space of *Maccera To Manurung* which are intended for guests of honor as souvenirs to be taken home.

The interesting thing here is that all the people present at the location of the traditional event will wait in their respective places with the tip. Then the committee will distribute the food with the same portion. After all, the meals are evenly distributed, then the *samaturu kumande* event begins simultaneously with a signal from one of the traditional leaders with the sentence *pammulami* (begins). *Kumande samaturu* is an embodiment of the concept of co-

operation (togetherness), justice and courtesy in an expression of gratitude to the Creator for all the blessings and abundance of sustenance that has been given.

Conclusions

The communal open space which the Kaluppini people call *datte-datte* in *betteng banua* (traditional area) Kaluppini is located in the middle of the area flanked by the mosque and the *Sapo Lalanan* traditional house. In the implementation of the *Maccera To Manurung* traditional event, the *datte-datte* consists of 5 spaces, namely: the *Maccera To Manurung* main space which functions as the center of *Maccera To Manurung* traditional activities with a series of *tudang ada'*, *massumajo* activities, the *massisemba pajjaga* dance, and special *samaturu kumande* for traditional stakeholders. and guest of honor; *kaju lamba'* as a place to carry out traditional rituals and marked by giving yellow leaves around the *kaju lamba'*; the *so'diang gandang* space which functions as a place to put the drums which will then be played in turns by the traditional stakeholders and the community with a certain rhythm; the symbol space for the descendants of *To Manurung*; and the *mappadendang* space as a place to put the mortar and pestle used by the traditional uncles and the community in performing *mappadendang* attractions. The communal space patterns in the Kaluppini traditional indicates togetherness and holiness. Indigenous people, traditional leaders, and the government all gather together in the communal area, exemplifying the notions of equality. Meanwhile, religious artifacts pertaining *To Manurung* in traditional activities in the *datte-datte* area represent the notion of holiness.

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