

# The Value of *Katuvu* in the Residential Spaces of the Kaili Ledo Community, Central Sulawesi, Indonesia

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## Abstract

The Kaili Ledo community in the Palu Valley, Central Sulawesi, has a value system for its settlement based on the phenomenon of attachment to the houses. These values relate to home life and the aftermath of the earthquake from which they emerged strongly. One of these values is *Katuvu ri Sou*.

This is a local term from the Kaili Ledo community, in the language of the Kaili Ledo tribe, who inhabit the Palu Valley and the Raranggonau settlement. Kaili Ledo originates in the Eastern Mountains in Central Sulawesi, Indonesia. *Katuvu ri Sou* is defined as home life, which contains elements of the meaning and symbolism of gender, both women, men, and children. These elements are found in the house elements of the king pillar (*Tinjabumvu*), land (*tana*), and house space, namely the existence of the women's room (*Tombi mombine*) and the men's room (*Tombi langgai*). In understanding the phenomenon of attachment to home, there is a value system from *Katuvu ri Sou*, which is very important because there are basic symbols and meanings from a gender perspective, apart from the values of longing for home.

This study explores the value of *Katuvu ri Sou* as a value of home life with meaning and symbols. It uses the grounded theory method to obtain the data in this research from the empirical conditions of the Raranggonau Settlement, including informants or sources who experience or know clearly about the phenomenon.

The findings demonstrate that *Katuvu ri Sou* is one of the causes of the phenomenon of attachment to home in the Kaili Ledo community. Apart from the gender element, there is respect for ancestors from female figures and spirits in the sky and the land.

**Keywords:** The Value, *Katuvu ri Sou*, Residential Space, Kaili Ledo Community, Raranggonau settlement

## Introduction

The phenomenon of attachment to home in the Kaili Ledo community, which includes the values of home life, emerged strongly after the 2018 earthquake in Palu City and Sigi district, Central Sulawesi. After the liquefaction disaster in Palu City, the government built a shelter in Petobo in October, which was occupied in December 2018 (Rahmawati et al., 2020). Currently, the shelter is still inhabited in areas affected by the earthquake, which experienced the loss of houses and damage to houses in Petobo and Biromaru. Their surroundings are still inhabited in the affected areas. This is a phenomenon in human and societal behavior.

Many studies on earthquakes in Palu City and Sigi Regency have always discussed the Petobo liquefaction. However, no post-disaster research has been conducted on people and their cultural behavior. There are empirical gaps. Thus, further research is needed to know why things like this happen.

The term *Katuvu ri Sou* comes from the Kaili Ledo community, in the language of the Kaili Ledo tribe, who inhabit the Palu Valley and Eastern Mountains in Central Sulawesi, Indonesia. (Sairin, 2020). *Katuvu ri Sou* is defined as *Katuvu* or life from *Sou* or house or cottage, which contains elements of the meaning and symbolism of gender, whether women, men, and children. Researchers who use a gender perspective have explored it through myths, cultural values, symbols, power, historicity, and religious narratives from women and men. However, it is not uncommon for these studies to see that women are always placed below men and associated with reproductive and domestic roles, while men far exceed them.

Outside the community, *Katuvu ri Sou* was first discovered by researchers in the Raranggonau settlement, which is also the origin of the inland tribe of the Kaili community, before diffusing into the Palu Valley. It requires exploration of the space and elements of the residence, identifying *Katuvu ri Sou* as the value of life in the residence, as well as being part of Nature and respecting ancestors.

It is known from previous research that the Kaili Ledo residence, which consists of *Sou*, *Palava*, and *Banua*, has a *Tambale* space, which acts as the determining space in the residential layout of the Kaili Ledo tribe (Arief et al., 2023). The sacred activity in that space has proved this, but there are still symbols that have not been found, which contain symbols from *Katuvu* or home life from a gender aspect.

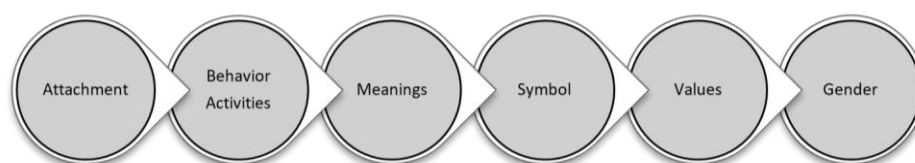
This research examines this phenomenon arising from attachment to home and the environment, which contain symbols and meanings of home life in the Kaili Ledo community.

Its objectives are as follows.

- (1) To find out the role of gender in home life
- (2) To find out the meaning and symbolic value of *Katuvu ri Sou*
- (3) To identify the role of the Kaili Ledo indigenous community in the values of life in the natural environment

## Theoretical Framework

This research deals with human attachment to houses or relationships with houses (Low, 1992). (Scannell et al., 2016) has shown that attachment is an affective bond that includes physical aspects of the place itself, including human background and the psychological processes that form between the two. One of the main aspects is culture as a factor in forming attachments. It relates to how a place is interpreted by local people, with emotional ties to places with a cultural value. Indeed, they play a role in the design and meaning process of places and can be considered in every decision associated with these places (Ujang, 2012). can be seen in Fig. 1.



**Fig 1:** Theoretical Framework

Source: Author, 2023

Furthermore, in attachment, some behaviors need to be known, activities and meaning in the process of making a house to occupying a house for so long, to find the values of home life until it becomes a symbol. According to (Altman, 1980), the home environment is part of a more extensive and culturally varied system of settings (residential and housing systems), ignoring the variability of activities, particularly the latent aspects.

In activities, there is value in home life. This value is a symbol of architecture that has meaning (Subroto, 2019)—value as a reference to life in space. Miller, as cited in Klaufus (2000), expresses values divided into transient and transcendent values. Transient values are always related to the present place and time. These values are always associated with short-term memory, forms of expression, change, and renewal. Transcendent values are values that transcend place and time in the present. These values are always associated with long-term memory and moral values carried from generation to generation.

Interestingly, gender has a role in values, particularly with people in home life. Indeed, gender has a perspective that can be used in dissecting anthropological analysis. First, gender is a symbolic construction. In this understanding, women are then symbolized by something that, in practice, places them in the social structure below men. This symbolic construction delivers something constructed, and then something socially constructed becomes naturalized (Barnard, 2021). Second, gender is a complex set of social relationships; this perspective refers to relational relationships, meaning that the idea of masculinity cannot be separated from the idea of femininity. Studying these two poles is part of explaining the position of women and men. (Moore, 1988). This perspective examines the relationships between men and women, not just viewing women as subordinate people. According to Mansour Fakh in Muqoffa (2005), gender is the behavioral differences between the sexes constructed by the community – a social construct. In this view, gender is conceptually different from sex or sex type. It means most as social behavior; thus, understanding a community’s concept of gender must be distinguished from the general notion of gender as a gift from God or Nature. This research examines the residential space of the Kaili Ledo community with the help of literature on behavior and values to obtain a perspective on gender.

## Review of Literature

According to Alfian (2013), in the study of philosophy, values are differentiated into (1) logical values as right or wrong, (2) aesthetic values as beautiful or not beautiful, and (3) ethical/moral values as good or bad values. According to Lewin (1952), values influence behavior; value is a concept (Kluckhohn & Strodtbeck, 1961); value means the property of a being or the quality of a being (Heider, 1958); value is an eternal belief (Rokeach, 1973), values are a form of beliefs about the steps in achieving a goal (Feather, 2016; Schwartz, 1994, 1996).

Values have been a central concept in the social sciences since their inception. For Durkheim (1964) and Davidov (2015), Values are critical to explaining organizational, social, and personal change. Values have played an important role in sociology, psychology, and anthropology. Values are used to characterize cultural groups and people, track changes over time, and explain the motivational basis of attitudes and behavior (Schwartz, 2012).

Schwartz (1999) derives value dimensions to compare cultures. The first issue is the relationship, or boundaries, between individuals and groups, which are embedded in culture-given entities embedded in collectivities. An individual/group finds meaning through social

relationships, identification with the group, participation, and striving toward a common goal. Values such as social order, respect for tradition, security, and wisdom are essential in a culture of autonomy; people are seen as autonomous, bounded entities that must find meaning in their uniqueness and are encouraged to express their internal attributes (preferences, traits, feelings, motifs).

Bunnin & Yu (2009) Categorize values based on subjective and objective principles. The definition of value using a subjective approach refers to value as something projected onto an object by the subject. Thus, this approach shows that values are internal to a person and depend on a person's attitude. Meanwhile, the objective understanding of values considers that values are independent of a person's subjective assessment. Thus, the values exist in an object itself. According to Meynhardt (2009). Values may be determined by other entities such as rationality, the human environment, God, or other independent authorities.

In the context of artifacts as a culture, the cultural value system contains cultural values, including function, meaning, and symbol (Koentjaraningrat, 1990). Wardani (2010) also reveals that space in the context of architecture and interiors is a form that contains values expressed as function, meaning, and symbolic values. The function contains personal, social, and physical expressions. A meaning contains the presentation of symbolic forms as a defined expression. Meaning also includes contextualization of the form in the overall structure of meaning, which cannot be separated from the form of the symbol. Symbols are one way humans communicate. Symbols are signs of absolute/transcendent presence, having horizontal-immanent and vertical-transcendent dimensions.

Rapoport (2000) reveals that the use of space in a residence reflects norms and rules. Thus, the use of space can also be considered as the value of space. Meaning is not a separate part of the function but is the most important part of the function. This confirms that meaning and function cannot be separated. The function of space emphasizes the meaning of the space. Coolen (2008) further states the relationship between attributes in the house and the values formed. According to Coolen (2008), the attributes in a house have an indirect relationship with the values obtained. There are daily activity interventions that are determining factors in forming values for attributes in the house.

## Research Methodology

This study uses a constructivist paradigm to understand the behavior and mindset of the indigenous Kaili Ledo regarding social and cultural meanings. According to (Adom et al., 2016), constructivism's philosophical paradigm is an approach that builds understanding and knowledge of worldly things and reflects on that experience.

This research uses grounded theory, which constructs symbolic meanings and philosophical values of local culture, which are inherently integrated with the spaces of the building (Subroto, 2019). It is a form of exploratory field research where researchers are directly involved with the local community. According to (Umanailo, 2018), the Grounded Theory will produce a theory that is inductively drawn based on empirical data from field observations.

Data was gathered through traces of artifacts and interviews with selected elders about houses remaining in the Kaili Ledo community in the Palu Valley. It thus obtained information about the origins of the Kaili Ledo community, who live in the Lando mountains in the Raranggonau settlement, and the role of the values of home life in the Kaili Ledo community.

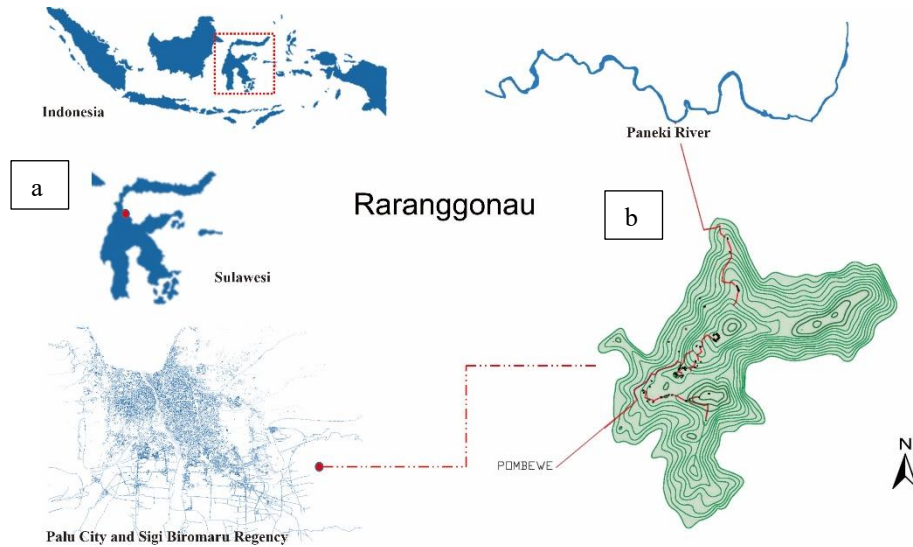
Interview guidelines, sketches, and recordings were presented to informants such as village officials, traditional leaders, traditional descendants, hamlet heads, heads of households, and the present and past residents of Kaili Ledo in Raranggonau. The informants were classified according to house, age, gender, and social strata. For example, a total of 30 houses in the Raranggonau settlement, which includes several traditional leaders, including (traditional leaders, deputy traditional leaders, descendants of traditional leaders), hamlet heads, heads of Neighborhood Units/*Rukun Tetangga*/RT, including RT1, RT2, RT3, and village officials,

apart from that. He is also an archaeologist and museum historian in Central Sulawesi (Descendants of the Raranggonau & Kaili Ledo Tribe).

This research was carried out with a focus on finding the symbols and meanings of the Kaili Ledo tribe's dwelling data using grounded theory. Analysis was carried out repeatedly in the data dialogue. Analyses were also performed on the data to obtain the codes. The data analysis was carried out through the environment; there is an activity system and a setting system. The data collection results followed the research stages as follows:

- (1) The initial stage is related to the environment that forms the territory. In the environment, there is an activity system and a setting system. There are spaces in the Raranggonau settlement, including social spaces and houses (*Banua, Palava, and Sou*). During this stage, the research questions are formulated from theory to be used in the field; one example is about activities system: (1. Variables. 2. Question indicators. 3. Parameters. 4. Variable indicators). Why is the symbol of *Katuvu* related to life? What is its nature and role? What activities are involved in making *TinjaBumvu*, and how did it become a symbol? The data collection method was selected through purposive sampling related to the phenomena, which included variant cases in area RT1 (Bukit Sindura and Posanggara), area RT2 (Sindura, Limpo, Tana Ombo and Tondo), area RT3 (Rano Mpasuli, Tamangawa, Dayo Mpagurru and Pantono Ibo), and residents who once lived in Raranggonau.
- (2) This stage continues from the initial stage, the back-and-forth relationship from non-physical aspects such as activity systems, which can understand related physical themes in the previous stage. The activities of the Raranggonau settlement community are analyzed by categories, such as how to carry out activities, side activities, and the meaning of an activity. Activities are arranged based on the categories of aspects that influence them to get spiritual, cultural, and social aspects. The results are based on the actors; individual, collective, spiritual, daily, and periodic activities are obtained.
- (3) At this stage, selective coding relates to house bonding. According to Charmaz (2006), it is “the process of integrating and refining categories”. This is where things come together for researchers to form theories. For example, cultural evolution seems to cover most topics, but it does not fully explain environmental degradation or how relationships and communities degrade. Evolution does not imply anything negative; when it does, it exhibits positive characteristics for the better. However, more and more people are discussing disintegration and collapse. In “Writing the Storyline,” Corbin & Strauss, (2008) said that the theory becomes clearer and validated through the application of data and by returning to several informants for their responses.
- (4) Focused coding aims to find specific themes related to the Raranggonau Residential Spaces. At this stage, the analysis enriches the findings from meanings and symbols based on the exploration of the house and before building the houses.
- (5) The result of the data collection and analysis process is a substantive theory, which is a strategic link in developing and generating grounded formal theory because the substantive approach is based on research in one particular substantive field. (Glaser & Strauss, 2017). The results of the grounded theory are the formulation of themes and words, empirically, that the word "*Tambale* and *Tinjabumvu*" is one of the main subjects in the Kaili Ledo Community, in home life (*Katuvu ri Sou*).

The locus of this research is located in the Raranggonau settlement, which consists of mountains and hills with an area of 7,958 hectares at an altitude of 950 meters above sea level: Palu Bay (BRWA, 2022). This can be seen in the Fig. 2.



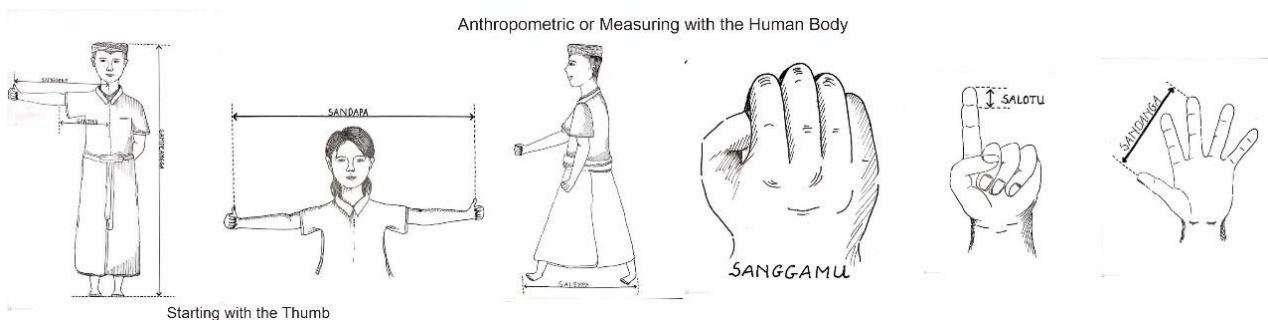
**Fig 2:** (a) Geographical layout of the Site, Indonesia, Palu City, Central Sulawesi. (b) Raranggonau settlement

Source: Author, 2023

### Findings and the Discussion

In the Kaili Ledo Community settlement in Raranggonau, there is a meeting hall called *Bantaya* and residences called *Sou*, *Palava*, and *Banua*; *Sou* is the initial house before having *Banua*; *Palava* is a residence which is like *Banua*, but uses wooden materials. While *Banua* is a residence stone combined with wood, some communities have both, namely *Sou* and *Banua*, where when the community already has *Banua*, *Sou* is skilled at functioning as a kitchen (*Avu*) and storage room (*Pomboli*) (Arief et al., 2023). From this, a symbol, as seen in Fig.3, needs to be reviewed as a value, namely the existence of *Tinjabumvu* in *Bantaya* and houses.

Based on an exploration process on the value of residential space and gender roles in space and spatial elements in the Kaili Ledo community, it was found that Males or *Langgai*. It is very easy to make a *Sou* residence. First, they measure with anthropometry, which is marked with the thumb, from *Salotu* (a single finger), *Sanggamu* (a handful), *Sanjiku* (from the tip of the thumb to the elbow) or (*satudepa*), *Salempa* (one footstep), *Sandapa* (one inch) or (two fathoms) wider, *Sanggeke* (from middle thumb to armpit), while measuring the height of *Sampeangga* (body height). The thumb is a characteristic from the first time when building to know 1 meter (*Sanggeke*) with the chest as the limit because the chest is the boundary for a child to breastfeed from his mother, and the thumb is a symbol of a mother when a child breastfeeds from his mother with his thumb. This can be seen in the Fig 3.



**Fig 3:** Anthropometric preceded by Thumb

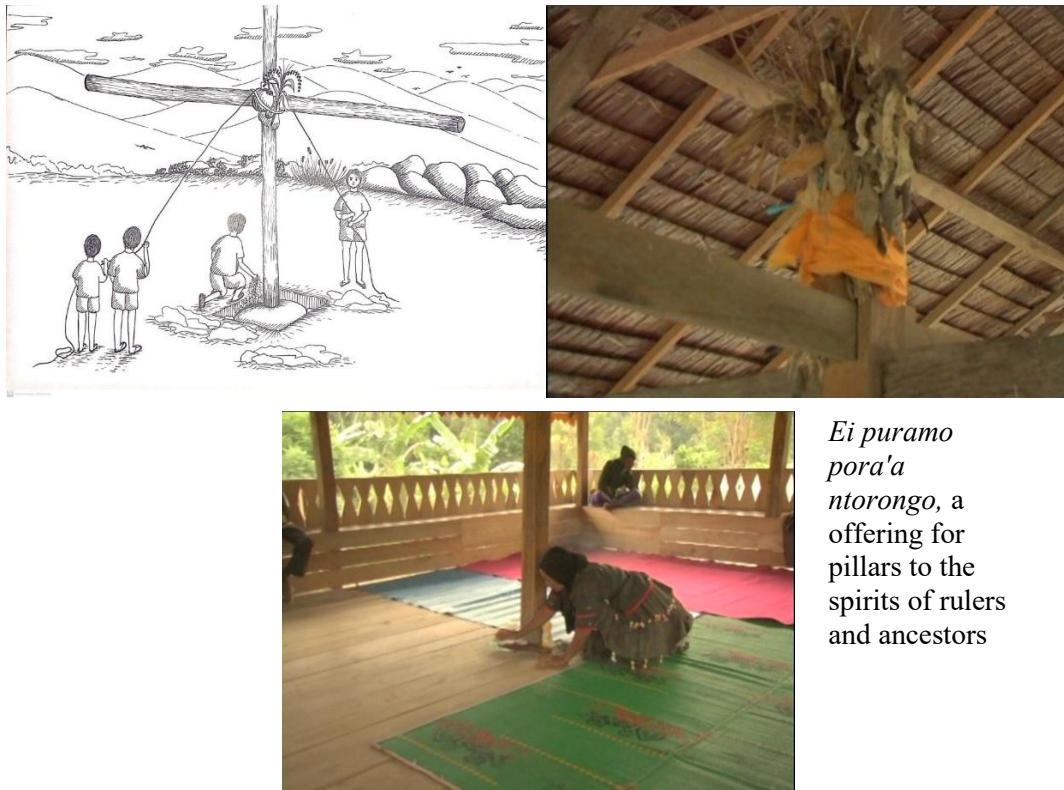
Source: Author, 2023

Second, make a hole in the ground where there are poles, and one of them, the king pole (*Tinjabumwu*), which became the initial construction of *Sou*; *Tinjabumwu* is interpreted as the head of the family. From the father figure (Tomalanggai), the strength and solidity in the family are obtained (Fig. 4 and 5). *Tinjabumbu* is a whole piece of wood from a tree that continues into the ground and is made into holes filled with chicken blood and agricultural products. Then, in the next process of making the first room is *Tambale*, *Tombi Mombine*, and *Ananta*, or mother and child's room. The material is made of wooden boards, and *Tambale* is located lower. The roof above the courtyard (terrace) is sometimes an extension of the house's roof, but there is also a separate roof with its pillars. All of these elements are categorized as *Katuvu ri Sou*, or home life because the roles of the wife and the role of the husband are related to these elements.



**Fig 4:** *TinjaBumvu* (king's pillar), in (a) *Bantaya* and (b) *Sou* that continue to Soil.

Source: Author,2023



*Ei puramo  
pora'a  
ntorongo, a  
offering for  
pillars to the  
spirits of rulers  
and ancestors*

**Fig 5:** *Tinja Bumvu* (king's pole), as a symbol of the *Tuama* figure at the head of the family to maintain the integrity and strength of the house

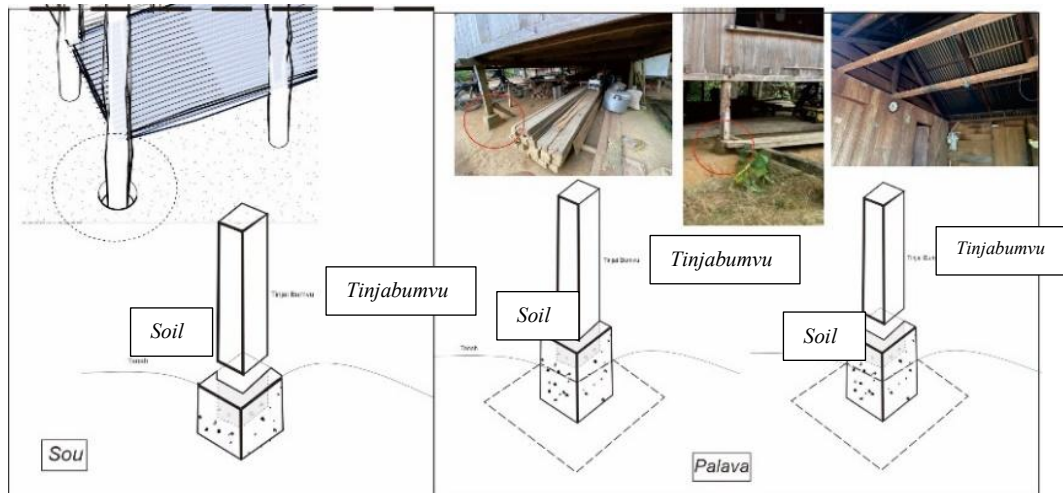
Source: Author, 2023

The extended family is closely related to the Kaili Ledo community, who live together in a big house with a large *Tambale* (terrace). The extent of *Tambale* can be interpreted as the presence of their ancestors who attended traditional events or activities, such as *Pinikaso*. In this large *Tambale* room, there is a gender role in the dwelling, as a place for the ancestors, the women's room (*Tombi Mombine*) in *Banua* and *Palava*, which is always placed at the front, close to the *Tambale* room, while the men's room is at the back. Sou's residence has only one room (*Tombi*); the men sleep outside or in *Tambale* because there are only mothers and children inside Sou. If the dwelling is formed in *Banua*, the men's room (*Tombi Langgai*) is close to the kitchen because it is identical to security. Men usually pass behind if they know the house; they will go through the kitchen (*Avu*). If they want to enter the dwelling, men always say, "We will just go through the kitchen." In the language of Kaili Ledo, "*Langgari Ribenggona Ria Avu*" (resident interviews, 2022), in the kitchen, that means there is no front because parents (*Tutua*) used to say it is fine if you go through the front, only *Tomanuru*, or maternal ancestors we are in front, the vestibule in question is *Tambale*, close to *Tombi Mombine*. (Arief et al., 2023).

On Construction *Tinja Bumvu* previously, a hole was made in which there was a stone where the central pillar (king's pole) would stand, and sometimes the heart of a slaughtered chicken was planted in the hole in the ground. Another way is that in the morning, when the rice is cooking, if the rice, while stirring, arises due to the force of water vapor, then this is a good sign; if it sinks in the pot, then this is a bad sign. The rice is poured into an earthen container with an egg, coconut, and brown sugar pinch. The container containing it is placed in a hole, then covered with a stone, on top of which a pillar will be erected. This is called *Katuvu ri Sou* (home life).

People say, "...between the *Noi (umpak)* and the pole, it is arrogant; if the pole directly meets the ground, the sustenance is damaged, and it is not permissible; if there is land directly,

then there is an intermediary. "The intermediary gives offerings on the ground to make a hole so that they do not get *Givu* or customary sanctions" (Interview of a traditional figure, 2022).

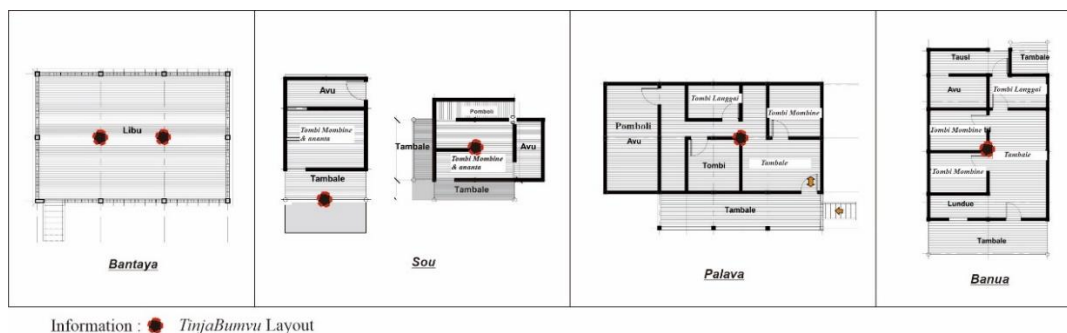


**Fig 6:** Pits (*Bolontana*) and Columns (*Tinja*) from *Sou* and *Palava*  
Source: Author, 2023

Fig.6 shows a hole in the ground. The soil element (*Bolontana*) symbolizes that the Kaili Ledo community is a mountainous community that has traditional values, and the community still believes in "Anitu/spirit" *Anitu ri Tana* or the spirit that resides in the land or could also be said to be land dwellers (supernatural forms) that they believe exist. For Raranggonau residents, the land is defined as a mother or *Tina*; that is why there is a hole in the ground for the *Sou* pole and land in *Avu* (kitchen) and *Tambale* (patio).

#### ***Katuvu* in residential space and *Bantaya***

Based on themes from empirical data, a value system for the Raranggonau settlement is obtained, with the term *Katuvu ri sou* value, which means home life; this value includes the entire residence of sacred spaces, and gender roles such as *Tambale*, *Tombi Mombine*, and *Tombi Langgai* and *Avu*. Apart from that, there are elements of the house other than space, namely *Tinjabumvu*, a symbol of home life. Gender roles in residential spaces greatly influence the meaning of *Katuvu ri sou*, especially the wife or mother role, interpreted as *Tomanuru*. *Katuvu ri Sou* starts from *Bantaya*, to *Sou*, *Palava* and *Banua*. (Fig 7).



**Fig 7 :** *Tinja Bumvu* in Residential and *Bantaya*  
Source: Author, 2023

The Kaili Ledo people call *Tomanuru* a person who came down from heaven. Along with the belief in natural rulers who control human life in the form of gods and spirits, the

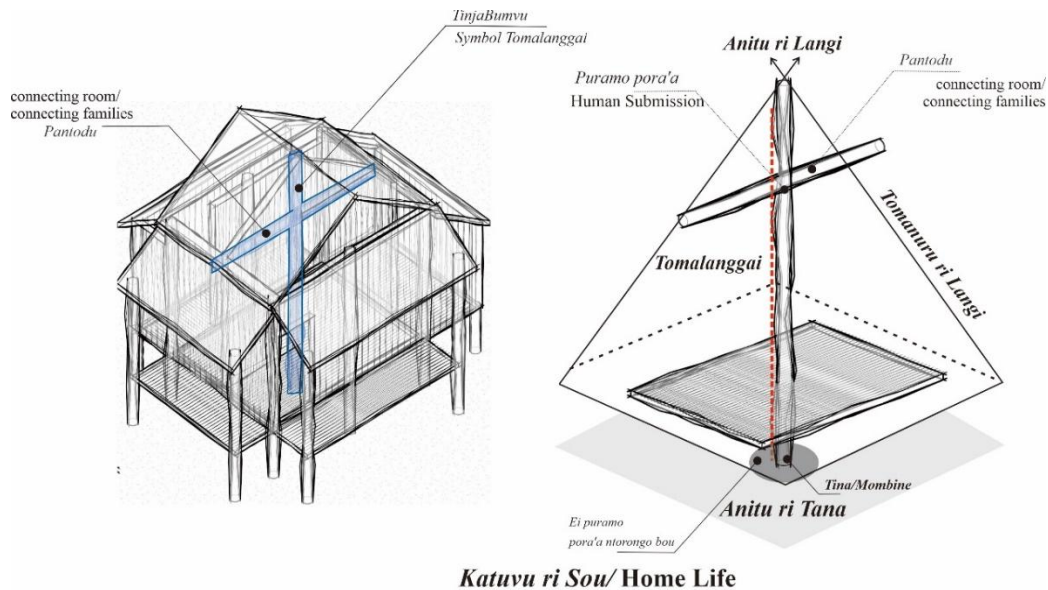
presence of *Tomanuru* is also associated with the beliefs that developed at that time. *Tomanuru* further strengthens people's belief that change will occur because it is believed that she is the incarnation of a god who emerged from golden yellow bamboo (*bolo vatu mbulava*) and is also destined to become the wife of *Tomalanggai*. The marriage of *Tomalanggai* and *Tomanuru* influenced changes in *Tomalanggai*'s behavior or attitude, from being a dictator to becoming wise, because he was influenced by the divine qualities of his wife, *Tomanuru*. This change in attitude was also accompanied by an increase in his superpower knowledge and supernatural abilities. Therefore, *Tomalanggai* was nicknamed *Tobaraka*, meaning respected and powerful leader.



**Fig 8 :** (a) *Pantodu* and (b) *Tinja Bumvu* in Houses

Source: Author, 2023

The philosophical meaning of *Tinjabumvu* (pole of the king), which extends to the ground made by *Bolontana*, or a hole in the ground, and connected with *Pantodu*, or *latei* beams, which are connected to the spaces in the dwelling, can be seen in Fig 8, interpreted as connecting space with family, children, siblings as well as cousins. In the process of making the house, *Tinjabumvu* is the first to be made. A person plants *Tinjabumvu* and then makes "*Ei puramo pora'a ntorongo bou*, or these are all blood offerings from the newlyweds," This is meant in poraa as chicken blood into *Tinjabumvu* and smeared chicken blood on *Tinjabumvu*, and makes a bond of rice on the king's pole, as meaning to the sky, or *Anitu ri Langi*, namely the spirit of the sky. Kings hole or *Tinjabumvu* is interpreted as *Tomalanggai*, which means father and man. In contrast, *Tomanuru* or *Tina* is interpreted as a mother because from the ground to heaven (*Langi*) is a human intermediary for gods. After all, the sky is what they call *Tomanuru ri Langi*. In addition to their reproductive role, women are believed to have the *Tomanuru* character. Therefore, women are seen as capable of being a link between the human world and the world of the gods. This can be seen from the philosophical meaning of *Tinjabumvu* (pole of the king), which goes down to the ground. As shown in Fig 9, the meaning of *Katuvu ri sou* in *Tinjabumvu* is found in *Bantaya* and houses because people believe in *Tinjabumvu* or king's pole; in *Sou*, the poles are better known besides the king's pole with *Tinjakanjai* or poles directly from the tree with the name of the named regional wood in Raranggonau, *Kayu Mputih* (One sturdy tree trunk). In contrast, in *Bantaya*, the poles are wood carved to look sturdy and aesthetic. People believe that if a mistake or everyday error occurs, such as illness, etc., they blame *Tinjabumvu* for making a mistake.



**Fig 9: Katuvu ri Sou in Tinjabumvu Philosophy**  
Source: Author, 2023

In a value system, the concept of *Katuvu*, or life values, is summarized as "Conservation and Transcendent Values." They have values of strength, culture, achievement, and interpersonal relations. Researchers add natural values as a living space in the Raranggonau settlement if combined into categories: land, ancestral land, plants, forests, water sources, and houses. In contrast, the feminine gender values are *Ina*, *Tina*, or grandmother and mother, and gender values are strength integrity in the house, namely father and man. The existence of *Tambale* (terrace and living room), *Tombi* (chamber), and *Tinjabumvu* (King's Pole) and Soil elements is part of gender roles in the life values of a house from *Sou*, *Palava*, and *Banua* to *Bantaya* or traditional hall, intersecting with the existence of *Tomanuru* as an ancestor in the figure of the very important role of women in the Raranggonau settlement. Women are the heirs to the house and its equipment; they are said to be "*Bulonggo*" who have the task of storing and guarding the inheritance from their parents. Being bulonggo in the family is related to the beliefs of the Kaili Ledo people, who believe in the nobility of daughters, which is implemented from the nature of *Tomanuru*, which means ancestors or forefathers who are highly respected, to the point of being an intermediary between humans and spirits or gods, in the Raranggonau settlement. The house will be given to the daughter or children who decide who inherits it, even if it is the first or perhaps the last child. Referring to the house of the traditional leader's children in Tana Ombo, becoming the owner of his wife's house, it is appropriate that the Tinan or daughters (*Ananta Mombine*) who inherit the house because the fathers (*Tuama*) or men (*Langgai*), can make residence easily, like *Sou*. One resident said, "With a machete, a young man from Raranggonau dared to marry a girl." (Enos, Sindura, 2022). Meanwhile, for families that do not have descendants/children, the heirs will pass on their assets and property to close relatives (nephews), who are said to be familiar and often help or (favored nephews).

## Conclusions

The first research aims to know the role of gender in household life. The existence of gender, namely men and women, is one of the values of life at home or *Katuvu ri Sou*. Gender roles in spaces such as *Tambale* (terrace and living room), *Tombi* (chamber), and one element in the building, namely *Tinjabumvu* (King's Pole). Not only the space and elements of residential buildings, but the land is also part of the values of home life as a symbol of the existence of a mother or in Kaili Ledo (*Tina*). These spaces and building elements are all part

of gender roles in the life values of a house from *Sou*, *Palava*, and *Banua* to *Bantaya* or traditional hall.

The second research objective is to find out the meaning and symbolic value of *Katuvu ri Sou*, as the value of home life, which has values and symbols in the existence of space and building elements which are strength values, cultural values, spiritual values, achievement values, interpersonal values, ancestral values, and natural values. Living spaces in the Raranggonau settlement, such as land, ancestral land, plants, forests, water sources, and houses, while the gender values of feminism are *Ina*, *Tina* or grandmother and mother, and gender values of strength, integrity in the house, namely father and man.

Furthermore, the research objective in the role of the Kaili Ledo traditional community towards the values of life in the natural environment cannot be separated from the role of the ancestors or the dominant figure in the figure of *Tomanuru*, a woman, a mother who came down from heaven, brought a set of customs, then spread to the community, with rituals. In-house building and other rituals. The symbol of *Tinjabumvu* is *Tomalanggai*, and *Tomanuru* is an intermediary between the spirits of the sky and the spirits of the land to bring the values of life not only at home. One of the rituals of rejecting bad luck on the River (*Binangga*) is asking for the rainy season or a disaster caused by human activities. The role of the Raranggonau residents is part of nature itself, preserving nature with its settlements and creating relationships between *Sou*, *Palava*, and *Banua* as a view of the concept of thoughts and feelings with nature and the surrounding environment. The relationship between humans and nature and their environment explains that people in the Kaili Ledo tribal community have a very high attachment and longing for their homeland, ancestral land, respect for their ancestors, and the house they live in. Even though there has been an earthquake, they will come back and remember the good times with their family (*sampesuvuroa*) in *Bantaya*, *Sou*, *Palava*, and *Banua*.

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