

ISSN: 0258-2724

DOI : 10.35741/issn.0258-2724.55.4.52

Research article

Engineering

THE MEANING CHANGES IN THE TOLOTANG COMMUNITY ARCHITECTURE BASED ON SYNCRETISM

基於共生的Tolotang社區架構的含義變化

Aris Alimuddin^{a,*}, Shirley Wunas^a, Mimi Arifin^a, Ria Wikantar^a^a Architecture Department, Engineering Faculty of Hasanuddin University,
Jayaindokaryapersada@gmail.com*Received: April 15, 2020 • Review: June 09, 2020 • Accepted: July 10, 2020*

This article is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>)

Abstract

Architectural syncretism is the process of achieving balance in every human being, which comprises the amalgamation, mixture or integration of religious activities, traditions, cultural practices and adaption to the environment, as in buildings that display syncretic values through architectural concepts that are realized on a macro and micro scale. This study aims to analyze changes in the meaning of architecture based on syncretism in the traditional homes of the Hindu Towani and Islam Benteng Tolotang communities based on cosmology through symbols and messages. The type of the research method used in this study is qualitative, his research model is ethnography or ethnomethodology and the sampling technique used is purposive sampling with direct observation, in-depth interviews, sketches and documentation. The objects of the research are Towani To-Lotang traditional house units located in Sidrap Regency, South Sulawesi. The results show that there is a change in the meaning of Bugis architecture, which is influenced by syncretism in the homes of the Towani Hindu and Islam Benteng To-Lotang communities. Research reveals that having a unifying philosophy that reflects unity and the message behind the form and function of the traditional house of the Tolotang community symbolizes social solidarity.

Keywords: Bugis Architecture, Meaning of Syncretism, Symbols And Messages

摘要 建築融合是在每個人中實現平衡的過程，其中包括宗教活動，傳統，文化習俗和對環境的適應性融合，融合或融合，例如通過在建築上實現的建築概念展現出融合價值的建築。宏觀和微觀尺度。這項研究旨在通過符號和信息，基於宇宙論來分析印度教托瓦尼族和本特登·托洛堂族傳統民居中基於融合的建築意義的變化。本研究使用的研究方法是定性的，他的研究模型是人種誌或民族學方法，採用的抽樣技術是有目的的抽樣，有直接觀察，深入的訪談，草圖和文獻資料。研究的對象是位於南蘇拉威西省Sidrap Regency的Towani To-Lotang傳統房屋。結果表明，武吉士建築的含義發生了變化，這受Towani印度教和Benteng To-Lotang社區的合體影響。研究表明，擁有統一的哲學，能夠反映團結和Tolotang社區傳統民居的形式和功能背後的信息，象徵著社會團結。

关键词: 文化遺產，建築物維護，建築構件，建築物可靠性，建築物病理學

I. INTRODUCTION

According to K.P.H. Koentjaraningrat [1], the Bugis are the largest ethnic group in South Sulawesi and have a variety of local cultural traditions that are very interesting to study. Contact with the Bugis and writings about the people, culture and customs of the tribe were first made by the Dutch. Consequently, the results of these writings are generally published in the Netherlands, not in Indonesia. These documents, especially those related to Bugis culture, literature and customs, are kept in the Leiden Museum and the libraries of Leiden University in the Netherlands.

E. Budiharjo [2] described the notion of architecture as a picture or reflection of values and culture that are considered traditional by a community. Architecture is also seen as a work of culture that is full of diverse meanings of life that reflect an appreciation for the surrounding environment.

This is in line with A. Yudoyono's [3] belief that the better the studies of traditional architecture and sociology are, the sooner the wisdom of local architecture will be explored. Local architectural tacit knowledge that existed before the passing of wise elders is expected to be passed down to the next generation.

There are various existing studies on traditional architecture. However, though studies on syncretism in religion and philosophy have been carried out by researchers, they were not in the field of traditional home architecture. Syncretism in traditional home architecture is an interesting and unique cultural phenomenon deserves further scrutiny.

Traditional architecture is very closely related to social culture in a society. According to [4], traditional architecture is a form of expression that is closely related to an individual's standing in the community — it is culture in the traditional context. The expression of physical culture is strongly influenced by the development of the socio-cultural aspects of society [9].

Understanding the meaning contained in Bugis architecture is important for the next generation [7]. If the meaning disappears, then the traditional architecture will lose its identity, particularly if there are interventions from other tribes [2].

D.K.K. Mardanas [5] stated that the Bugis-Makassar tribe long ago adopted a tenet or belief (Torionlong) that taught a cosmological view, in which the structure and history of the universe are studied on a large scale. According to J.

Nyompa [6], various embodiments or forms of something that is not visible that are beyond the reach of human common sense are thought to be dogmas based on belief and trust. According to Bugis-Makassar beliefs, there are three levels of the universe as the macrocosm, namely: bottinglangi (upper world), ale kawa (middle world) and uriliyu (lower world). The center of the three universes is called bottinglangi, which is the place where the dewatasewwae (the gods) reside. This cosmological view of the macrocosm is embodied in the dwelling, which is considered a microcosm. Therefore, the Bugis-Makassar house is influenced by the things mentioned above, which consist of three parts, namely rakkaeng (para-para/attic), ale Bola (house body), and Awa Bola (under the house). These three parts are centered on possi bola, the part that is considered sacred.

In the Amparita lama sub-district of TelluLimpoe, Sidrapregency, South Sulawesi, the Hindu Towani Tolotang and Islam Benteng communities grew and settled hundreds of years ago. For some people, when they hear the name "Towani and Bentengtolotang", they will probably assume it is a remote area which has left behind the system of modern social life, like in Papua. However, this is completely wrong. Instead, this community is located in the capital city of the district. There is no special characteristic that really distinguishes this group from the surrounding community, which is predominantly Buginese. In fact, they also affirm their identity as Bugis. Nonetheless, they do have different beliefs from other citizens, who are predominantly Muslim.

In addition, the To-Lotang community is interesting to study because this community adheres to their own social system and religious concepts. Furthermore, some declare themselves religious but still apply Tolotang values in their lives, including those who claim to follow Hinduism and Islam To-lotang. The To-Lotang community make religion the basis of their social life and use it as a benchmark of what is good and what is bad in social life.

Taking the abovementioned background as a starting point, syncretism in architecture, especially traditional buildings, is certainly an interesting and unique cultural phenomenon [10], [11]. Studies on syncretism in religious and philosophical structures have been widely carried out, but not as much in the field of traditional home architecture. Besides the research repertoire in this field (see, e.g., [14], [20]), it is worth recognizing on a deeper level

the changes in the meaning behind traditional home architecture, specifically in the settlements of the Towani and the Islam Benteng To-lotang community. Based on the urgency mentioned above, the research questions are organized as follows:

- How to analyze changes in the meaning of Bugis architecture through symbols and messages based on the syncretism of Hindu Towani and Islam Tolotang according to cosmology?
- This study is expected to be able to analyze the changes in meaning of Bugis architecture based on Hindu Towani and Islam Tolotang syncretism, according to cosmology.

II. METHODS/MATERIALS

A. Research Location

Amparita is located in the south of Sidenrang Rappang (Sidrap) Regency, 9 km from the southern center of the regency, and 221 km from the capital city of South Sulawesi Province. Amparita is in the Tellu Limpoe District area.

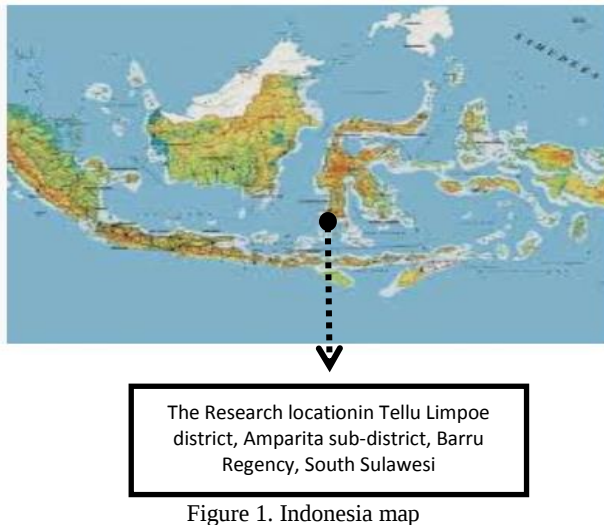


Figure 1. Indonesia map

B. The Method of The Research

The research method used in this study is a qualitative research method. The research model is ethnographic or ethnomethodologic, which has the purpose of describing the cultural characteristics contained in individuals or groups who are members of a cultural societal group [8].

The forms of data analysis in this study are:

- Domain analysis, to obtain a comprehensive picture of the object of the research or the social situation in the study (through general and detailed questions).
- Taxonomy analysis, which describes the selected domains (focused observation) that are set to be cover terms (presented in the form of box diagrams).
- c)

Componential analysis, in which the analysis looks for specific characteristics in each structure by contrasting elements (observational data and interviews).

- Cultural theme analysis, which finds relationships between domains, the relationship with the whole, and expresses these into themes or research title.

C. Syncretism

Etymologically, syncretism originates from "katasyin", "kretiozein", or "kerannynai", which mean mixing conflicting elements [5]. Syncretism is defined as a movement in the fields of philosophy and theology to present concepts that are somewhat different or contradictory. Architectural syncretism is the process of achieving balance by each human being adapting to their environment, as is the case with the existence of buildings that display a form of syncretic values between architectural concepts that are realized into buildings on a macro and micro scale.

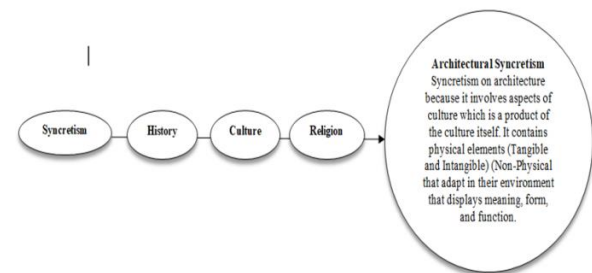


Figure 2. Architectural Syncretism

The occurrence of syncretism in architecture involves aspects of history, culture, and religion. At the same time, cultural customs are a product of the culture itself, which contains physical and non-physical elements (tangible and intangible) that adapt to the environment and express meanings through symbols, form and function [3]. The study of syncretism in architecture can be approached using qualitative methods, with the consideration that this study involves aspects of culture, which contain physical (tangible) elements concerning physical form, and non-physical (intangible) aspects related to values that underlie the meaning and process of the realization of the physical form. In order to understand the physical elements, it is necessary to include concepts related to architecture, namely the form and function of space [17].

Meanwhile, to interpret the non-physical elements of architecture, it is necessary to include concepts related to the meaning of the elements. Habraken's theory of 1978 [16], regarding the order of settlements to conduct an intangible and tangible form of tangible houses.

In terms of conditions we can see Syncretism in the era of Alexander's conquest (356 - 323 BC) The Macedonian King located on the Greek peninsula marked a new beginning in human history. The conquest of King Alexander has united Egypt, Syria, Persia and India with Greek civilization, in a medium that is called Helenism which holds the ideas of religion and philosophy

III. LITERATURE REVIEW

In understanding the meaning of architectural syncretism, the theoretical approach taken is that of Paul Ricoeur's Hermeneutics interpretation approach [16], [19]. Hermeneutic Interpretation Approach. The word hermeneutika or hermeneutik is the Indonesian version of the English word hermeneutics. This last word comes from the Greek verb hermeneuo which means "expressing one's thoughts in words". The verb also means "to translate" and "act as interpreters". Those three understanding actually wants to reveal that hermeneutics is an attempt to move from something relatively dark to something brighter. In the first sense, hermeneuein can be understood as a kind of transition from something relatively abstract and dark, namely thoughts, into the form of clear expressions, in the form of language. Compaction of the mind in language is an interpretation.

Therefore, "hermeneutics" always deals with three elements in its interpretive activities, namely: (1) the sign, message or text that is the source or material in the interpretation associated with the message carried by Hermes; (2) intermediaries or interpreters (Hermes); (3) delivery of the message by the Intermediary so that it can be understood and reached the recipient [9].

Paul Ricoeur [19] suggests three steps to understanding, ranging from "appreciation of symbols", to the level of ideas about "thinking of symbols", here are the details:

- a. symbolic steps or understanding of symbols;
- b. giving meaning by symbols and careful "digging" or meaning;
- c. philosophical step, namely thinking by using symbols as a starting point (Ricoeur, 2003: 162-164; Sumaryono, 1999: 111; Faiz, 2003: 36).
- d. Once again, "Every word is a symbol," Paul Ricoeur stated (via Sumaryono, 1999: 106).

Words are full of hidden meanings and intentions. Not only words in literary works,

words in our daily life are also symbols because they represent other meanings that are indirect, sometimes there are figures of speech, all of which can only be understood through these symbols. Therefore, symbols and interpretations are concepts that have a plurality of meanings contained in symbols or words in language. In the context of literary works, every interpretation is an attempt to uncover the meaning. According to Paul Ricoeur [19], "Hermeneutics aims to eliminate the mystery contained in a symbol by opening the veil of powers that are not yet known and hidden in these symbols," and, "Hermeneutics opens the real meaning so that it

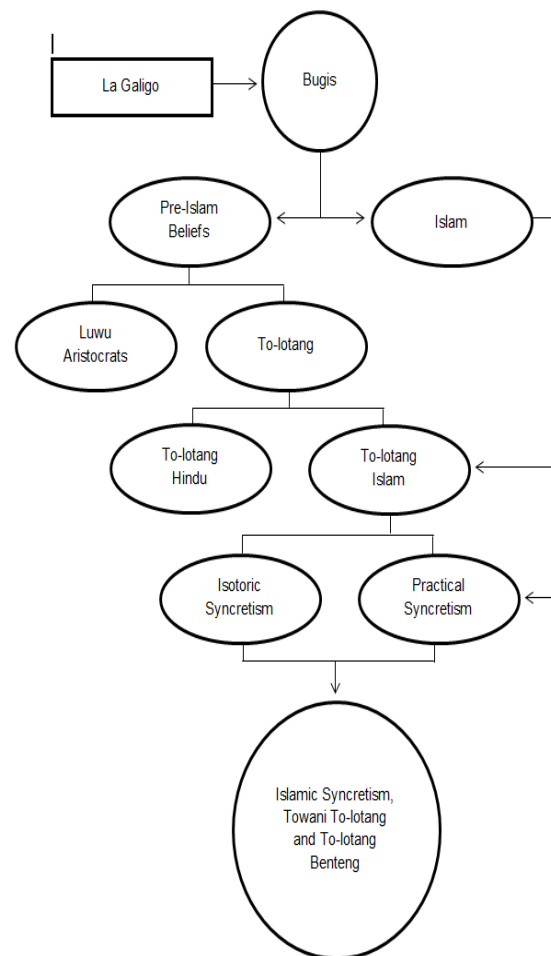


Figure 3. Bugis syncretism chart

can reduce the diversity of meanings of symbols."

Analysis and interpretation, based on Paul Ricoeur's approach, was carried out with the following steps:

- a. Determining the shape and shape of the architecture to be analyzed.
- b. Analyzing and interpreting meanings as a message by the intermediary so that it can be understood by the recipient.

Table 1.
Building Identification

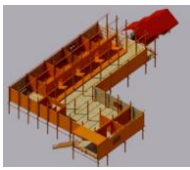
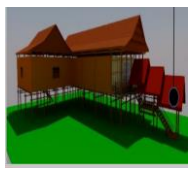
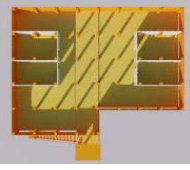
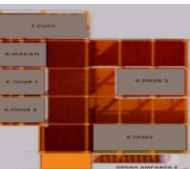
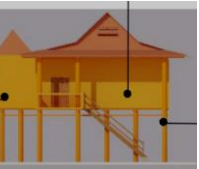
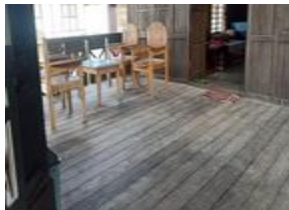
No.	Description	Building Identification			
		Field Photographs	Architectural Identification		
			Blueprint	Look	Perspective
1.	Saoraja Bugis				
2.	Hindu TowaniTolotang				
3.	Islam BentengTolotang (Fort of Tolotang)				

Table 2.
Descriptive in the form of analysis picture

No.	Description	Syncretic Meaning		
		Sao Raja (Bugis)	To WaniTolotang	BentengTolotang
BottingLangi/Upper Part				
1	Timpa' Laja (Outer Windows)	 The Timpa' Laja of Sao Raja House	 The Timpa' Laja of TowaniTolotang House	 TolotangBenteng
Ale Kawa/Middle Part				
2	Salima (Buginese Floorboard)	 The Salima of a Sao Raja House	 The Salima of a TowaniTolotang House	 The Salima of TolotangBenteng
Buri Liu/Bottom Part				
3	Aliri (House Pillars)	 The Aliri of a Sao Raja House	 The Aliri of a TowaniTolotang House	 The Aliri of TolotangBenteng

ANALYSIS ON THE MEANING OF SAO RAJA (BUGIS) HOUSE WITH HINDU TOWANI TOLOTANG AND ISLAM BENTENG TOLOTANG

Table 3

Analysis of the meaning of the upper part at Saoraja Kulo, Towani Tolotang and Tolotang Benteng houses

BottingLangiq / Upper Part	Traditional House	Implementation of Symbolic Meaning on Bugis House	Habracken 1978		Modification on Bugis Architecture	Influencing Factors
			Tangible	Intangible		
1	SaorajaKulo (Bugis)	TimpaLaja (Outer Windows)	√	-	No Modification	Social Culture
		Rakkeang (Attic)	√	-	No Modification	Cosmology
		Anjong	√	-	No Modification	Social Culture
2	Towani To-lotang	TimpaLaja (Outer Windows)	√	-	Modified	Social Culture
		Rakkeang (Attic)	√	-	No Modification	Cosmology
		Anjong	-	-	Modified	-
3	To-lotangBenteng	TimpaLaja (Outer Windows)	√	-	Modified	Social Culture
		Rakkeang (Attic)	√	-	No Modification	Cosmology
		Anjong	-	-	Modified	-

Table 4

Analysis of the meaning of the middle part of the houses of Saoraja Kulo, Towani Tolotang, and Tolotang Benteng

Ale Kawaq / Middle Part	Traditional House	Implementation of Symbolic Meaning on Bugis House	Habracken 1978		Modification on Bugis Architecture	Influencing Factors
			Tangible	Intangible		
1	SaorajaKulo (Bugis)	Tamping (Foyer)	√	-	No Modification	Social Culture
		Kata'bang (Floorboard)	√	√	No Modification	Social Culture
		Posi'bola (Centre of the House)	√	√	No Modification	Social Culture
2	Towani To-lotang	Tamping (Foyer)	√	-	No Modification	Social Culture
		Kata'bang (Floorboard)	√	√	Modified	Belief
		Posi'bola (Centre of the House)	√	√	No Modification	Belief
3	To-lotangBenteng	Tamping (Foyer)	√	-	No Modification	Social Culture
		Kata'bang (Floorboard)	√	-	No Modification	Social Economy
		Posi'bola (Centre of the House)	√	√	Modified	Belief

Table 5

Analysis of the meaning of the bottom of the Saoraja, Towani Tolotang and Benteng Tolotang houses

Buriqq Liu / Bottom Part	Traditional House	Implementation of Symbolic Meaning on Bugis House	Habracken 1978		Modification on Bugis Architecture	Influencing Factors
			Tangible	Intangible		
1	SaorajaKulo (Bugis)	Aliri (Square)	√	√	No Modification	Belief
		Arateng (Floor Supporting Beam)	√	√	No Modification	Belief
		Addengeng (Staircase)	√	-	No Modification	Social Culture
2	Towani To-lotang	Aliri (Square)	√	√	Modified	Belief
		Arateng (Floor Supporting Beam)	√	-	No Modification	Social Economy
		Addengeng (Staircase)	√	-	Modified	Social Culture
3	To-lotangBenteng	Aliri (Square)	√	√	Modified	Belief
		Arateng (Floor Supporting Beam)	√	-	No Modification	Social Economy
		Addengeng (Staircase)	√	-	Modified	Social Culture

TABULATION OF IMPLEMENTATION OF CHANGES IN MEANING/SYMBOLISM OF BUGIS HOUSE ARCHITECTURE IN SAORAJA KULO, TOWANI TOLOTANG AND TOLOTANG BENTENG

Table 6

Tabulation of implementation of changes in meaning/symbolism of Bugis house architecture

No.	Traditional House	Cosmology			Modification	Influencing Factors
		Botting Langiq (Upper Part)	Ale Kawaq (Middle Part)	Buriq Liu (Bottom Part)		
1	SaorajaKulo (Bugis)	-	-	-	No Modification	-
2	TowaniTolotang (Hindu Tolotang)	TimpaLaja (Outer Window)			√	Social Culture
		Anjong (Roof Crown)			√	-
		-	Kataba'ng (Salima)		√	Belief
		-		Aliri (Round)	√	Belief
		-		Addengeng (Staircase)	√	Social Culture
3	TolotangBenteng (Islam Tolotang)	TimpaLaja (Outer Window)	-	Aliri (Round)	√	Social Culture
		Anjong (Roof Crown)			√	-
				Aliri (Round)	√	Belief
				Addengeng (Staircase)	√	Social Culture

CHANGES TO THE MEANING OF SAORAJA KULO TRADITIONAL HOUSES WITH TOWANI TOLOTANG

Table 7

Complementary tabulation of meaning changes between saorajakulo traditional house and tolotangbenteng

No.	Traditional House	Cosmology			Note
		Botting Langiq (Upper Part)	Ale Kawaq (Middle Part)	Buriq Liu (Bottom Part)	
1	SaorajaKulo (Bugis) Meaning Implementation	-	-	-	No Modification
2	TowaniTolotang (Hindu Tolotang) Meaning Implementation	TimpaLaja is Modified — Anjong is not used	Modified materials used for the floor Modified meaning	Modified Shape of the Room Modified Meaning	Modified philosophies of Bugis cosmology

CHANGES IN SAORAJA KULO TRADITIONAL HOUSE WITH TOLOTANG BENTENG

Table 8

Complementary tabulation between saorajakulo traditional house and Tolotang benteng

No.	Traditional House	Cosmology			Note
		Botting Langiq (Upper Part)	Ale Kawaq (Middle Part)	Buriq Liu (Bottom Part)	
1	SaorajaKulo (Bugis) Meaning Implementation	-	-	-	No Modification
2	TowaniTolotang (Hindu Tolotang) Meaning Implementation	TimpaLaja is Modified	-	Modified Shape of Aliri and its meaning	Completely modified Buriq Liu cosmology Partially modified BottingLangiq and Ale Kawaq

CHANGES IN BUGIS ARCHITECTURE (SAORAJA KULO) BASED ON SYNTHETICISM IN TOWANI TOLOTANG AND TOLOTANG BENTENG COMMUNITIES

Table 9
Syncretism-based bugis architecture modifications on Tolotang community

No .	Traditional House	Cosmology			Influencing Factors	Bugis Philosophical Value
		BottingLangiq (Upper Part)	Ale Kawaq (Middle Part)	Buriq Liu (Bottom Part)		
1	SaorajaKulo (Bugis)	-	-	-	-	-
2	TowaniTolotang (Hindu Tolotang)	√	√	√	Social Culture Social Economy Cosmology Belief	Value of Cosmology Value of Social Status Value of Aesthetics Value of Life Unity
3	TolotangBenteng (Islam Tolotang)	√	√	√	Social Culture Social Economy Cosmology Belief	Value of Cosmology Value of Social Status Value of Aesthetics Value of Life Unity

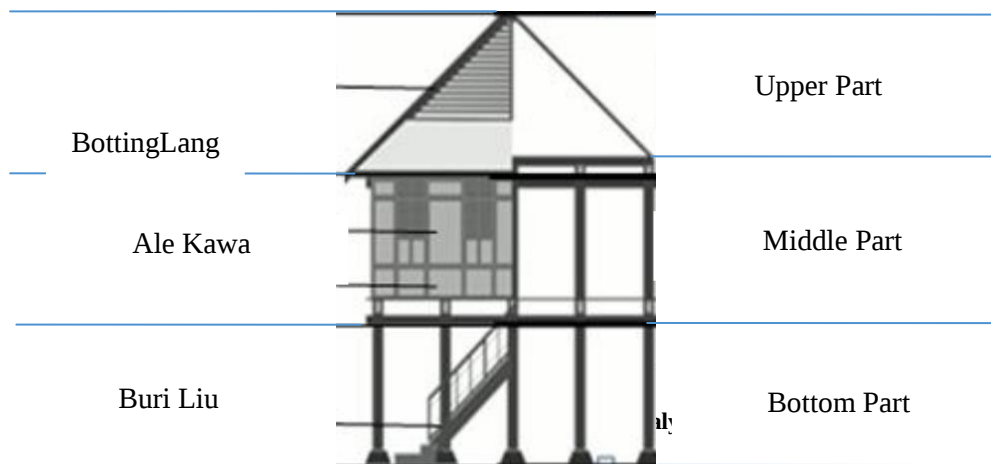


Figure 4. Buginese House Cosmology

IV. RESULTS AND DISCUSSION

There were changes in the Bugis architecture (Saoraja Kulo) in the traditional houses of Towani Tolotang (Hindu Tolotang) and Tolotang Benteng (Islam Benteng). The changes occurred due to the beliefs of the Tolotang community which were inherited from their ancestors. The changes that occurred in the elements of the Bugis architecture house (Saoraja Kulo) (see Fig.4) in the traditional houses of the Tolotang community are as follows:

A. Syncretism-Based Bugis Architecture Modifications Between Saoraja Kulo And Towani Tolotang With Benteng Tolotang

Bugis Architecture

Saoraja Kulo Traditional House

Meaning/Symbol:

- I. Botting Langiq (upper part)
 - a. Timpalaja (outer windows)
 - b. Rakkeang (upper attic)
 - c. Anjong (roof crown)
- II. Ale Kawaq (middle part)
 - a. Tamping (foyer)
 - b. Kata'bang (floorboard)
 - c. Posi'bola (center of the house)
- III. Buriq Liu (bottom part)

- d. Aliri (pillars)
- e. Arettang (floor supporting beam)
- f. Addengeng (staircase)

Syncretism-based Modifications

Towani Tolotang (Hindu Tolotang)

- a. Timpalaja (outer window)
- b. Anjong (roof crown)
- c. Kataba'ng (salima)
- d. Aliri (pillars)
- e. Addengeng (staircase)

Benteng Tolotang (Islam Tolotang)

- a. Timpalaja (outer window)
- b. Anjong (roof crown)
- c. Aliri (pillars)
- d. Addengeng (staircase)

CONCLUSION

The changes in meaning of Bugis Architecture are based on syncretism (merging of religion and beliefs) in the houses of Towani Tolotang (Hindu Tolotang) and Tolotang Benteng (Islam Benteng) in Sidrap Regency.

The Tolotang community is a Bugis tribe that dates back to the 16th century AD in South Sulawesi. This tribe moved from Wajo Regency to Sidrap Regency. It is in Sidrap Regency that this community has resided up to now, and experienced syncretism where the community is divided into two groups, namely Hindu Towani Tolotang and Islam Benteng Tolotang communities. From the results of the analysis above, the changes in meaning and symbols of Bugis Architecture are caused by syncretism of the two groups.

The Tolotang traditional house is a form of Bugis house that still contains cosmological, mythological and philosophical factors. In Tolotang society, there is a syncretism of architectural changes in meaning/symbols due to mythological/religious and socio-cultural factors. For the Tolotang community, the mythology originates from their ancestors (which is contained in the meaning/symbols in the Tolotang house) as a message to preserve their traditions and heritage for future generations.

ACKNOWLEDGMENT

Speech to the Sidrap Regency Government for the research permission that has been given

REFERENCES

- [1] KOENTJARANINGRAT, K.P.H. 1990. *Pengantar Ilmu Antropologi, (Introduction to Anthropology)* Jakarta: Djambata
- [2] BUDIHARJO, E. (Ed.) (1997) *Arsitektur Pembangunan dan Konservasi (Architecture of Development and Conservation)* Jakarta: Penerbit Djambatan
- [3] YUDONO, A. (2008) *Kearifan Arsitektur Tradisional Rumah Panggung dalam Hunian Modern. (Traditional Architecture Wisdom Stage House in Modern Residential Buildings)* Yogyakarta: Makassar
- [4] RAHMANSAH, R. and BAKHRANI, R. (2014). *Arsitektur Tradisional Bugis Makassar — Survei pada Atap Bangunan Kantor di Kota Makassar (The Traditional Architecture of Bugis Makassar — Survey of Office Building Roofs in the City of Makassar). Jurnal Forum Bangunan (Building Forum Journal)*, 12(2), pp.56-63.
- [5] MARDANAS, D.K.K. (1985) *Arsitektur Tradisional Sulawesi Selatan (The Traditional Architecture of South Sulawesi)*. Ujung Pandang: Department of Education and Culture.
- [6] NYOMPA, J. (1992) *Mula Tau (Satu Studi Tentang Mitologi Orang Bugis) (Mula Tau (A Study of Buginese Mythology))* Makassar: Universitas Hasanuddin.
- [7] BUDI, H. (2015) *Seni Memahami: Hermeneutik dari Schleiermacher sampai Derrida (The Art of Understanding: Hermeneutics from Schleiermacher to Derrida)*, Yogyakarta: Kanisius
- [8] ANWAR, J. (2005) *Arsitektur dan Budaya. Masyarakat Bugis Makassar (The Architecture and Culture of the People of Bugis-Makassar)*. Yogyakarta: Gadjah Mada University press
- [9] FAIZ, F. (2002) *Hermeneutika al-Qur'an (The Hermeneutics of Al-Qur'an)*. Yogyakarta: Qolam,
- [10] HABRAKEN, N. J. (1978) *The Systematic Design of Support*. Cambridge, Massachusetts: Math Lab of Arch and Planning at MIT
- [11] ASHADI (2014) *Sinkretisme Dalam Arsitektur : Metodologi, (Syncretism in Architecture: Methodology)* Jakarta: Jakarta Universitas Muhammadiyah
- [12] WACHID, A. B. S. (2006) *Hermeneutik sebagai Sistem Interpretasi Paul Ricoeur dalam Memahami Teks-teks Seni (Hermeneutics as Paul Ricoeur's Interpretation System in Understanding Art Texts)* Purwokerto: Sekolah Tinggi Agama Islam Negeri Purwokerto.
- [13] NURHUZNA, A. (2014) *Transformasi fungsi dan bentuk arsitektur Bugis Makassar di pesisir pantai Merauke (Transforming functions and forms of Makassar Bugis architecture on the coast of Merauke)* Merauke: Universitas Musamus

- [14] MATTULADA, S.D. (1985) *LATO: Suatu Lukisan Analitis Terhadap Antropologi Politik Orang Bugis (LATO: An Analytical Painting of the Political Anthropology of the Bugis)* Yogyakarta: GadjahMada University Press.
- [15] BLEICHER, J. (2003) *Hermeneutika Kontemporer: Hermeneutika Sebagai Metode, Filsafat, dan Kritik (Contemporary Hermeneutics: Hermeneutics as a method, philosophy, and criticism)*. Yogyakarta: Fajar Pustaka Baru.
- [16] RICOEUR, P. THOMSON, J.B. (Eds.) (1982) *Hermeneutics and the Human Sciences: Essays on Language, Action, and Interpretation*. Cambridge: Cambridge University Press.
- [17] PERLAS, C. (2006) *Manusia Bugis (Bugis People)* Jakarta: Penerbit Nalar
- [18] ASHADI A. (2016) *Makna Sinkretisme Bentukpada Arsitektur Masjid-mesjid Walisanga (The Meaning of Form Syncretism in the Architecture of WaliSongo Mosques)*. Ph.D.Thesis, Architecture Program, Universitas Parahyangan Bandung.
- [19] RICOEUR, P. (2003) Josef Bleicher. *Hermeneutika Kontemporer (Josef Bleicher - The Contemporary Hermeneutics)*. Yogyakarta: Fajar Pustaka.
- [20] AL-QURTUBI, S. (2003) *Arus Cina-Islam-Jawa Bongkar Sejarah Atas Peranan Thionghoadalam Penyebaran Islam di Nusantara Abad XV & XVI (The Chinese-Islamic-Javanese Current Historical Dismantling of the Role of Thionghoa in Spreading Islam in the Archipelago in XV and XVI Century)*. Jogjakarta: Inspeal Ahimsakarya Press
- [21] SUMARYONO, E. (1999) *Hermeneutik, Sebuah Metode Filsafat (Hermeneutics: A Method of Philosophy)*. Yogyakarta: Kanisius

參考文:

- [1] KOENTJARANINGRAT, K.P.H. 1990年。《人類學概論》（《人類學概論》）雅加達：詹巴塔
- [2] BUDIHARJO, E.（編輯）（1997）雅加達發展與保護的體系結構：出版商詹巴塔
- [3] YUDONO, A.（2008）現代住宅中高蹺房屋的傳統建築智慧。（現代民居中的傳統建築智慧舞台）日惹：望加錫
- [4] RAHMANSAH, R.和BAKHRANI, R.（2014）。武吉士望加錫的傳統建築-在孟加錫市辦公樓屋頂上的監視（武吉士望

- 加錫的傳統建築-孟加錫市辦公樓屋頂調查）。建築論壇雜誌，12（2），第56-63頁。
- [5] MARDANAS, D.K.K.（1985）南蘇拉威西傳統建築（南蘇拉威西島傳統建築）。烏戎潘當（Ujung Pandang）：教育和文化系。
- [6] NYOMPA, J.（1992）穆拉·陶（布吉尼斯神話研究）（穆拉·陶（布吉尼斯神話研究）孟加錫：哈桑努丁大學。
- [7] BUDI, H.（2015）理解的藝術：從施萊爾馬赫到德里達的詮釋學（理解的藝術：從施萊爾馬赫到德里達的詮釋學），日惹：卡尼修斯
- [8] ANWAR, J.（2005）建築與文化。武吉士望加錫學會（Bugis-Makassar人民的建築和文化）。日惹：加賈達馬達大學出版社
- [9] FAIZ, F.（2002）古蘭經的詮釋學（《古蘭經》的詮釋學）。日惹：古蘭經，
- [10] HABRAKEN, N. J.（1978）支持的系統設計。馬薩諸塞州劍橋：麻省理工學院建築與規劃數學實驗室
- [11] ASHADI A.（2014）建築中的融合：方法論，（建築中的融合論：方法論）雅加達：雅加達穆罕默迪大學
- [12] WACHID, A. B. S.（2006）詮釋學是保羅·里科爾在理解藝術文本中的解釋系統（詮釋學是保羅·里科爾在理解藝術文本中的解釋系統）普禾加多：普禾加多國立伊斯蘭學院。
- [13] NURHUZNA, A.（2014），在梅魯克 海岸上改變望加錫武吉士建築的功能和形式（在梅魯克海岸上改變望加錫武吉士建築的功能和形式）梅魯克：穆薩穆斯大學
- [14] MATTULADA, S. D.（1985）LATO: 武吉士的政治人類學的分析繪畫（LATO: 武吉士的政治人類學的分析繪畫）日惹：加賈瑪達大學出版社。
- [15] BLEICHER, J.（2003）當代詮釋學：方法的詮釋學，哲學和批評（當代詮釋學：方法的詮釋學，哲學和批評）。日惹：Fajar Pustaka Baru。
- [16] RICOEUR, P. THOMSON, J.B.（編）（1982）詮釋學與人文科學：關於語言，行動和解釋的論文。劍橋：劍橋大學出版社。
- [17] PERLAS, C.（2006）武吉士人雅加達：理性的出版商

- [18] ASHADI A. (2016)
瓦里桑加清真寺建築中的形體合一
性的含義（瓦里桑戈清真寺建築中的形體合
體性的含義）。萬隆帕拉揚甘大學建築學博
士論文。
- [19] RICOEUR, P. (2003)
約瑟夫·布萊切爾。當代詮釋學（約瑟夫·布萊
徹（Josef Bleicher） -
當代詮釋學）。日惹：法哈爾·普斯塔卡（Faj
ar Pustaka）。
- [20] AL-QURTUBI, S. (2003) 《中國-
伊斯蘭-爪哇語速成》，
揭示了十五世紀和十六世紀中國在伊斯蘭教
在群島中的傳播中的作用歷史（中國-
伊斯蘭-爪哇語的歷史解體，中文
在伊斯蘭教中的傳播作用）。十五和十六世
紀的群島）。日惹：檢驗A出版社
- [21] SUMARYONO, E. (1999)
詮釋學，一種哲學方法（詮釋學：一種哲學
方法）。日惹：卡尼修斯