BANTAYO POBOIDE GORONTALO TRADITIONAL BUILDING CONSTRUCTION: CULTURE PERSPECTIVE

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ABSTRACT

The traditional buildings of an area, including the construction of the Bantayo Podoide Gorontalo traditional building, have their characteristics compared to other traditional buildings. This study examined the construction of the Bantayo Podoide Gorontalo traditional building. This study aimed to examine the construction of the Bantayo Podoide Gorontalo traditional building located in Gorontalo Regency, Gorontalo Province, Indonesia. This study used a qualitative approach and hermeneutical methods to examine the construction of the Bantayo Podoide Gorontalo traditional building. Data collection was carried out by direct observation of the Bantayo Podiide Gorontalo traditional building and interviews with informants as traditional leaders who understand the Bantayo Podoide Gorontalo traditional building. The data were analyzed qualitatively by displaying, reducing the required data, and drawing conclusions. The results showed that the construction of the Bantayo Podoide Gorntalo traditional building followed the traditional philosophy and function of the Bantayo Podoide traditional building as a meeting place for the King and traditional stakeholders of Gorontalo. The construction of the traditional building is supported by 32 pillars supporting Bantayo Poboide Gorontalo, which is divided into five parts, namely: (1) the outer or front porch, (2) the living room, (3) the living room, (4) the interior room, and (5) the living room. The back includes the kitchen, bathroom, and other small rooms.

KEYWORDS: construction, traditional building, function of traditional building

INTRODUCTION

The traditional house building is one of the highest cultural representations in a community. The existence of traditional houses in Indonesia is very diverse and has an essential meaning in the perspective of history, heritage, and the progress of society in a civilization. Traditional houses have the shape and architecture of each region according to the local traditional culture. Traditional houses are generally decorated with beautiful carvings, the surface shape shows its characteristics, usually owned by royal families or local traditional leaders using selected wood, and the process traditionally involves experts in their fields. Many traditional houses still stand firmly and are deliberately

maintained and preserved as symbols of Indonesian culture, especially in certain areas, including Gorontalo.

For the Gorontalo people, a house is one of the primary needs, besides food and shelter. Houses are made for living and settling. Usually, the house is made as beautiful and comfortable as possible for the occupants. In general, the house can be interpreted as a place to get protection or shelter from all-natural conditions, such as rain, hot sun, etc. The building foundation of the house is based on its function as a resting place and various outside activities. In addition, the house is also where the socialization process occurs when an individual is introduced to the norms and customs that apply in a society. A traditional house is made with the same procedures or customs, habits that have become rules even though they have not been written for generations. For example, the procedures for making houses, materials for houses, offerings and prayers used in building houses, decorations used in houses, to the shape of the house itself are all presented in the form of specific symbols associated with people's lives.

Symbols are fascinating because they affect humans in expressing and reflecting on their lives in the horizontal and vertical realms or concerning their relationship with the surrounding life and with the transcendent or God so that human existence can be explained using symbols. The symbol means to unite the different elements by connecting a person's mind with nature's processes. A symbol coordinates and integrates many images or sensations from the surrounding world that are received through the five senses. Symbols in culture contain values that embody expressions of human action. Humans think, feel and act by using symbolic expressions. Humans live in a symbolic world. Language, myth, art, and religion are part of the symbolic world. Everything becomes a series of interconnected, which gives symbolic meaning to the human experience. Thus, symbols in culture, including those contained in the terms in a traditional house, are an intermediary tool. It comes from the ancestors to describe all kinds of messages of knowledge to the community as the next generation, which is manifested in their daily actions as cultural beings.

Previous studies that have been carried out in general (about the construction of traditional houses) and studies related to Gorontalo culture need to be described to place this research among previous studies. The study can be used as a comparison to obtain a clear picture of how the position of this study compares to previous studies. Information related to research on cultural terms used in traditional houses in Gorontalo scientifically has not been widely carried out. Although this research takes on the construction of traditional (cultural) buildings, it does not take into account the architectural area of the building, but only on terms related to the naming of parts of traditional building construction that are supposed to contain sacred values. The results of previous studies have not been able to speak much about various aspects of this research. Some past research activities need to be briefly described to enrich the recent study's background.

First, research was conducted by Ricky FS Rumagit (2012) from the Centre for the Preservation of Cultural Values, Arts and Film, Manado. Research title: Architecture Bantayo Poboide Gorontalo. This study aims: (a) to find out the background and development of the architecture of the Bantayo Poboide traditional house; (b) to reveal the manufacturing process and the function and architectural meaning of the Bantayo Poboide traditional house, and (c) how to protect and preserve the traditional house of Bantayo Poboide. The research method seems simple, namely only through observations and interviews with informants and a description of the architectural aspects of traditional houses. The results of his research conclude that as artistic work, the Bantayo Poboide traditional house as a bele (residential house) contains ideas or thoughts that contain specific values such as aesthetic, ethical, religious values, and obedience to customs. This design is manifested in the architectural concept of a traditional house built in ancient times. The certain concepts for the sake of comfort and safety by which high-rise buildings were constructed. In addition, to appreciate guests, hantaleya is prepared, including a cleaning room which also functions as a place for ablution (religious aspects of virtue), which shows obedience to Allah SWT. They are engraved on the building with ornaments carved on the pillars of the porch fence. The ornaments are patterned with lotus, breadfruit plants, and a banyan tree. Otherwise, the animal ornaments are in the shape of a grouse. The function of the ornament is more focused on the aesthetic aspect but has a philosophy that shows the personality of a leader. The lotus flower and breadfruit symbolize a leader who loves and protects the lives of his people by carrying out holiness without distinguishing social status, religion, etc. The banyan tree motif symbolizes the strength of unity and integrity that constantly maintains u ngala'a kinship. The grouse bird symbolizes the posture of the Gorontalo people, who are generally of medium stature but are agile and intelligent.

Second, research was conducted by Ansar (2016) from the Center for the Preservation of Cultural Values of South Sulawesi, Makassar. This research is used as a reference for comparison to study the construction of the Bantayo Poboide traditional building. Research title: Symbolic Meaning of Karampuang Traditional House Architecture in Sinjai Regency. The focus of the research is to question (a) what is the form and function of the traditional architecture of the Karampuang traditional house and (b) what the symbolic meaning contained in each symbolic element contained in each element of the traditional architecture of the Karampuang traditional house in Sinjai Regency. The method used in this study is descriptive qualitative, which is a method that seeks to provide an objective picture following the facts regarding the typology and symbolic meanings contained in the architecture of the Karampuang traditional house in the Sinjai Regency. The results of Ansaar's research concluded that the traditional architecture of the Karampuang traditional house is one of the cultural elements of the Bugis community in the Sinjai Regency, especially the Karampuang indigenous community, and is an embodiment of the values adopted and maintained to be passed on to the next generation. The traditional house of Karampuang as a work of ancient Bugis architecture, in addition to having similarities with people's houses in general, in some parts is also reflected in cultural symbols that contain particular meanings, as seen on the roof, ridge, pillars, and the placement of stairs and doors. For the Karampuang traditional community, the existence of a

traditional house symbolized as a palace also has significant social meaning because it is not only customary but also used for ritual (religious) purposes, including Islamic religious rituals. The cultural symbols that are reflected in almost every traditional Karampuang house are more directed to the symbol of women in addition to the symbol of religion (Islam).

Third, Hinta refers to his discussion of cultural symbols with a semiotic approach; Ellyana Hinta's research is considered relevant to be used as a reference in this study. Research Title: Dikili as a Mawlidan Ritual Symbol in the Context of the Gorontalo Oral Tradition (2011). The research objectives (a) describe the nature of diikili (meaning, variety, purpose, benefits, form, content, language, and rhythm of diikili) and the procedures for carrying out the rituals; (b) translate the diikili text into Indonesian; (c) identify symbols in the maulidan ritual, namely (1) verbal symbols such as the language used in diikili narrative discourse; and (2) nonverbal symbols in the form of traditional objects presented in the ritual; (d) explain the function and meaning of the maulidan ritual for the people of Gorontalo; and (e) describing the values contained in the maulidan ritual. The research method is carried out through a discourse analysis approach. Narrative discourse text is analyzed by selecting one aspect, namely the paragraph aspect, to obtain the maximum symbols.

Furthermore, symbols are traced regarding the theory of Eco (2009), Djoyosuroto (2007), and Liliweri (2007). The results of the study concluded that (1) Diikili is one aspect of Gorontalo culture that has developed in terms of variety, purpose, benefits, form, content, language, and rhythm; (2) identification of symbols in the maulidan ritual shows the presence of verbal symbols marked by markers in the form of morphemes indicating the direction of mola, mota, ma'o, and mai, and non-verbal symbols in the form of traditional instruments that reflect the existence of symbols of objects, shapes, colors, and symbols; (3) the function and meaning of the Mawlid ritual for the people of Gorontalo is a hope to obtain blessings and abundance of Allah's grace; and (d) values in the mawlidan ritual, including religious, moral, social, and aesthetic values. The prominence is on religious values because it is closely related to religious messages. The value system involves conceptions of what is considered inadequate (should be avoided) and what is considered good (must be embraced).

Fourth, Wijaya's (2008) research on symbolization and kinesics associations in-car advertising. The problems shown are: (a) the meaning of the symbolization and kinesics association or body language displayed in the advertising visuals associated with automotive products; (b) why the advertisement uses kinesika association symbolization as a confirmation of its verbal message. The research method used is Morris and Birdwhistell's semiotic theory. The results showed that the symbolization and kinesics association in the VW Caravelle car advertisement is a way to humanize the product (inanimate object) through visual exploration by elevating the emotional dimension of body language and body parts. This kinesics exploration is a persuasion tool to achieve the goal of product marketing communication because, as stated by Birdwhistell, people are influenced by bodily activities that

other people see. However, as Mulyana and Moris say, meaning is often tied to the culture in which the message was born. Thus, culture is very influential on the symbols used for product marketing.

Observing the results of the previous studies above, when compared with the research offered by the researcher, the research mentioned above is considered relevant as a benchmark for comparing and placing this research among previous studies. In producing a scientific study of the language or terms used in the construction of the Bantayo Poboide traditional house, a study of the above problems needs to be carried out in order to reveal aspects related to tradition, language, culture, religion, and values and norms that are in it.

The Bantayo Poboide traditional building is a traditional Gorontalo architecture. According to Faisal (2008:1), traditional architecture is one of the elements of culture that grows and develops along with the growth of ethnicity or nation. The traditional architecture of an ethnic group, including the Gorontalo ethnic group, is closely related to the conditions and potential of the surrounding natural resources. In terms of its social function, the Bantayo Poboide traditional house was built oriented to the prevailing values and norms, which can be seen in the forms, models, and ornaments of traditional architecture, closely related to the term (language) used to name the elements. The term language contains symbolic meanings oriented to the belief system adopted by the Gorontalo people. Based on the background of this research described above, the researcher is interested in researching the construction of the Bantayo Poboide Gorontalo Traditional Building. The research problem formulation is how is the construction of the Bantayo Poboide Gorontalo traditional building? This study examines the construction of the Bantayo Poboide Gorontalo traditional building.

METHODS

Approaches, Methods, Types of Research and Research Locations
The approach used in this research is a qualitative approach and hermeneutic method. Hermeneutics is a method or way to interpret symbols in the form of text or something treated as text to find meaning and meaning. This method requires the ability to interpret the past that is not experienced, then brought to the present. The type of research used is qualitative research based on the previous Whintney theory (1960), where the descriptive qualitative method is fact-finding with the correct natural interpretation. This research is located in Gorontalo Regency, right on the Bantayo Poboide traditional house building. Researchers interact directly with traditional leaders or cultural observers who become research informants. It aims to observe directly as well as to report in depth each event so that the data obtained is more complete.

Data Collection Method
Broadly speaking, the data collection techniques used in this study were observation or participatory (direct) observations and interviews.

1. Participative Observation

Through this observation, researchers observe the forms of Gorontalo traditional houses. Data collection in this study was carried out by direct observation of traditional houses in Gorontalo. Observations are carried out continuously to obtain the required data. Observations were made on the object of research, including a study of the form of symbols, functions, and meanings contained in the Gorontalo traditional house. The traditional houses that will be observed include the decorations found in the relationship of the roof, the walls, the windows, the stairs, the poles, and the other house designs.

2. Interview

Susan Stainback (in Sugiyono, 2014:318) states that with interviews, researchers will learn in-depth about participants in interpreting situations and phenomena. In this case, they cannot be found through observation. The interviews conducted in this study were interviews with traditional leaders, cultural observers, and local governments to obtain complete information about Gorontalo traditional houses.

Data Analysis Technique

Qualitative data analysis is carried out if the empirical data obtained is qualitative in the form of a collection of actual words, not a series of numbers, and cannot be arranged in categories/classification structures. Data may be collected in various ways (observation, interviews, document digests, tapes) and are usually processed before they are ready for use (through recording, typing, editing, or transcribing). However, the qualitative analysis still uses words usually organized into extended text and does not use mathematical calculations or statistics as analytical tools.

Data analysis is an effort made by working with data, sorting, organizing, and turning the data into manageable units, synthesizing it, looking for and finding patterns, finding out what is essential and what is learned, and finding what can be told to others—other people (Moleong, 2005:248). Data analysis is carried out continuously, occurring during and after data collection is complete (Sugiyono, 2009:273).

Data analysis is the process of finding and rearranging data from observations, interviews, questionnaires, and documentation by organizing data and selecting data that are considered essential and data that need to be studied to make conclusions so that they are easy to understand (Sugiyono, 2009).

In this study, there are structured and specific analytical methods developed by Moustakas (1994) (Creswell, 2015: 268-270), namely: (1) Describing personal experiences with the phenomena being studied; (2) Making a list of introductory statements; (3) Taking the critical statements and then grouping them into meaning units or themes; (4) Write a textural description (what is experienced) of the participant's experience; and (5) Describing a structural description (how the experience occurred).

The analytical technique used is descriptive data analysis by collecting factual data and describing it qualitatively. The data obtained came from the results of observations and interviews. After the data is collected, the data is recorded, and the researcher conducts an interaction analysis consisting of data reduction, data presentation, and verification. The analysis of this research takes place together with the data collection process, or is carried out after the data has been collected.

The data analysis techniques used in this study, as stated by Miles and Hubberman (Sugiyono, 2007:204), are data collection, data reduction, data presentation, and the last step is drawing conclusions.
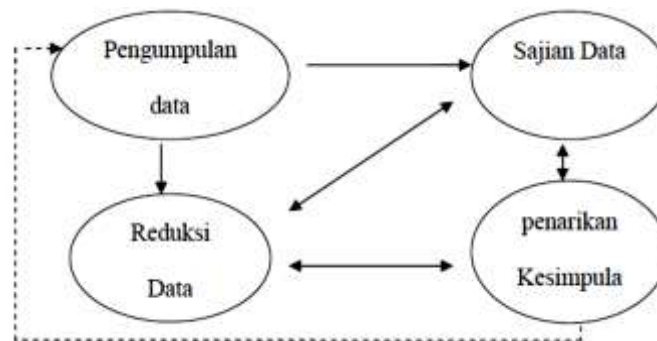

Figure 3.1. Schematic Data Analysis Techniques: Interactive Model (Mattew Miles and A. Michael Huberman, 2007:20)

Data reduction is a simplification carried out by researchers in the form of identification and data selection to obtain the validity of raw data into meaningful information, thus facilitating the drawing of the conclusions needed to study the construction of Gorontalo traditional buildings. The data presentation describes a collection of information related to the construction of the Bantayo Podoide building that can be used to strengthen research conclusions. Then the researchers drew conclusions based on the data found related to the construction of the Bantayo Podoide Gorontalo traditional building.

RESULTS

Bantayo Poboide Gorontalo Traditional Building Construction

Researchers made observations on the Bantayo Poboide Gorontalo traditional house building located in the Limboto Cultural Park area, Gorontalo Regency, in March 2022.

Data from research observations show that the Bantayo Poboide Gorontalo traditional house building functions as a place for deliberation. This data is where the Baate or customary holders, together with traditional leaders, negotiate various community and royal problems to be resolved.

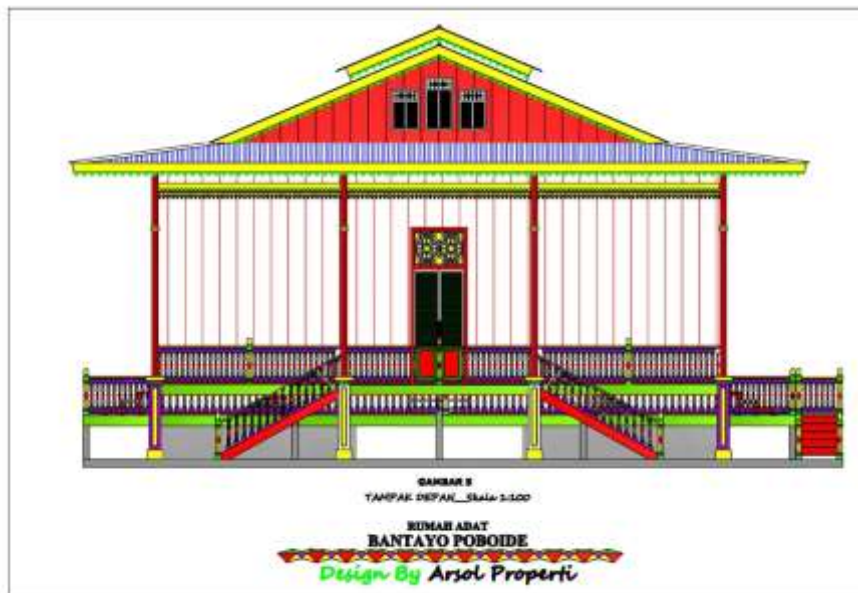**Figure 4.1: Front View of Bantayo Poboide Traditional Building**

Figure 4.2: Bantayo Poboide Traditional House Construction

According to its history, in 1481, Gorontalo was an area in the form of a kingdom known as Duluwo Limo lo Pohala'a, meaning from two main kingdoms (Hulonthalo and Limutu) into five kingdoms consisting of the kingdoms of Hulonthalo, Limutu, Suwawa, Bulango, and Atinggola (Naibaho, 2019).

Building Construction
According to its history, in 1481, Gorontalo was an area in the form of a kingdom known as Duluwo Limo lo Pohala'a, meaning from two main kingdoms (Hulonthalo and Limutu) into five kingdoms consisting of the kingdoms of Hulonthalo, Limutu, Suwawa, Bulango, and Atinggola.

Figure 4.3: Location of the Bantayo Poboide Traditional House

The number 32 symbolizes the direction of the compass, which means that the country's ruler must pay attention to all thel needs or interests of the community without recognizing favoritism. Bantayo Poboide Gorontalo is divided into five parts, namely: (1) the outer or front porch, (2) the living room, (3) the living room, (4) the interior room, and (5) the back room, which includes the kitchen, bathroom, and bedroom. - another restroom.

The results of an interview with Rukmin Otaya (August 2022) showed that the construction of the Bantayo Poboide Gorontalo traditional house began with the momayango custom as an invisible symbol which the Gorontalo people believe as a tradition of protecting themselves from unexpected dangers. Momayango is the groundbreaking stonework presented by A.W. Lihu. This momayango procession involves all traditional experts from Duluo Limo Lo Pohala'a and is attended by religious leaders, priests, and qadi. The purpose of the involvement of all traditional stakeholders is to avoid conflicts in the social environment, to the implementation process that has meaning and philosophy of life so that it can guide life in carrying out all activities and keeping the environment peaceful. Momayango ingredients include a shovel, crowbar, and some sweet-tasting foods that are usually prepared.

The following is a picture of a floor plan of the Bantayo Poboide traditional building.
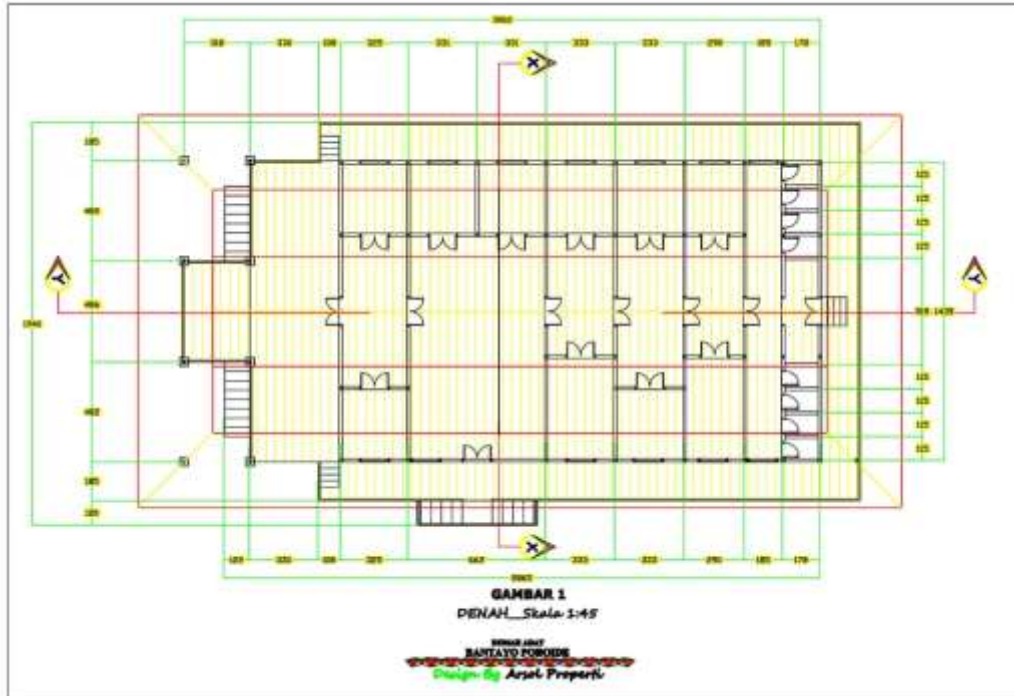
Figure 4.4: Bantayo Poboide Traditional House Plan

From the floor plan of this building, it can be seen that the main parts of the Bantayo Poboide Gorontalo traditional house, such as the main room, living room, back room, and the terrace, on the front, left, and right sides.

Building Mast Construction

When viewed from the front, 8 pillars stand firmly. Two of them are located on the outside of the front and are larger in size and stick to the ground, which directly supports the roof truss called wolihi. Having foundations and piles under the building are made of concrete using cement and a mixture of passive materials.

Figure 4.5: Bantayo Poboide Traditional Building Support Poles

The term wolihi in the Gorontalo language symbolizes two kingdoms, Limboto and Gorontalo, which are determined to uphold eternal unity as stated in the agreement Lou Duluwo Mohutato Hulontalo Limutu in 1664.
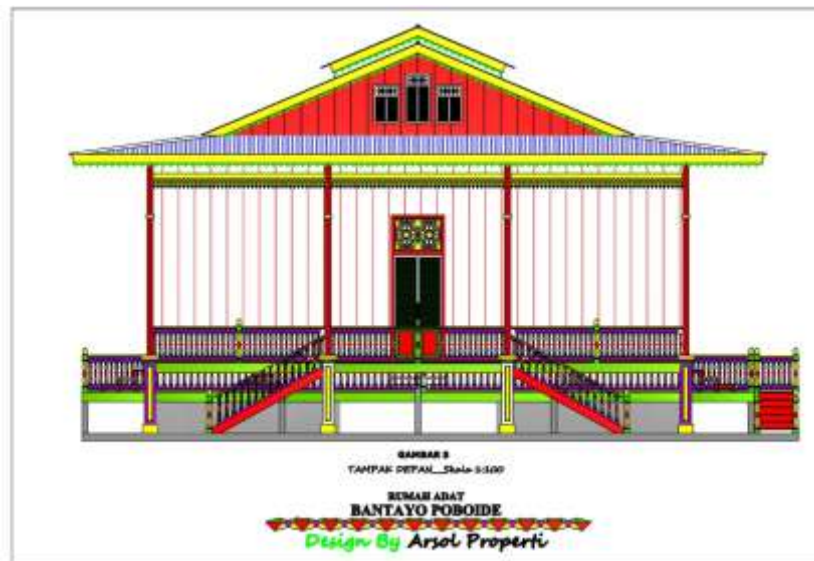
Source: researcher's personal document

Figure 4.6: The Main Pole of the Front of the Traditional Building Bantayo Poboide Gorontalo

Furthermore, the other 6 pillars are called Potu, which symbolizes 6 characteristics of the Gorontalo and Limboto people which are called: (1) Tinepo means having tolerance, (2) Tombulalo means having respect, (3) Tombulu means being devoted to the ruler or government, (4) Wuudu means according to fairness, (5) Adati means obeying the rules, and (6) Butoo means obeying the judge's decision.

Then there are 2 stairs decorating the front of Bantayo Poboide, which are located on the left and right sides. The upstairs on the left is inside the room, while the downstairs on the right is outside the room. Each staircase has 8 steps that symbolize 8 linula as a royal reinforcement, namely (1) linula Pantungo, (2) linula Panggulo, (3) linula Huangobotu Oyilihi, (4) linula Dulalowo, (5) linula Tilote, (6) linula Dumati, (7) linula Lawuwonu, and (8) linula Ilotidea.

The front terrace, connected by 2 steps called palepelo, was formerly occupied by royal courtiers. In certain situations, especially in general court activities, the terrace has functioned as a place of trial.

Source: researcher's personal document

Figure 4.7: Front Terrace Connected 2 Steps

Furthermore, on the left, right, and back of the building, it is called sulambe. This Sulambe is a surveillance area of the royal guard throughout the day and night because guaranteed security is the key to the success of the kingdom's development.

In addition, on the inside, there is a living room connected straight to the back door. This room serves as a place to receive guests, the royal family's lounge, secret meeting room, dining room, and function room. A special room for secret/closed meetings is called a duladehu, and a multipurpose room is called a tibongo.

There are also 10 booths on the left and right of the room in Bantayo Poboide. At that time, this room was called Huwali lo Adati, meaning the place where all matters relating to the customary court were placed. Facing this room is called Huwalo lo Humbiyo, which is the place where the bride and groom will carry out the wedding.

The results of an interview with Rukmini Otaya (Management of Bantayo Poboide) showed that the location of the establishment of the building is the palace of the king of the Limutu Lady, Putri Bungale (Mbui Bungale).

Source: researcher's personal document
Figure 4.8: Observation of the Bantayo Poboide Traditional House

Every time a traditional activity is carried out, at the gate stands alikusu or baruadi, which consists of 6 peeled betel nuts. On it, there is a series of woven yellow bamboo (jalamba) that crosswise is made into 3 stacks.

Bantayo Poboide was first used on January 22, 1985, for a hearing to inaugurate the customary title for Nani Wartabone, a Gorontalo patriot and a National Hero. Overall, Bantayo Poboide is divided into five parts, namely: (1) the outer or front porch, (2) the living room with an elongated room and a room at each end of the right and left, (3) the middle room is the most expansive room between the other five parts which have two rooms, both of which are located on the left side of the room, (4) The inner room has the same area and shape as the living room. Two rooms are also located at each end of the right and left of this room.

In addition to having a door in each room, on the inside, it also has a door leading to the side porch and (5) the back room where the kitchen, bathroom, and small rooms are. Unlike in other rooms, the rooms in the back room are located in a long row. At each right and the left end is an exit to the side porch.

DISCUSSION

A traditional house is a traditional house that has the unique characteristics of each culture in a tribal/community in an area. Traditional houses in Indonesia vary according to each region's history, heritage and culture. The function of each traditional house is different (Herawati et al., 2022).

The Bantayo Poboide Gorontalo Traditional Building is one of the symbols of the traditional culture of the Gorontalo people, which is rich in meaning. In the Big Indonesian Dictionary (Depdikbud, 1993:619), it is stated that meaning can be defined as (1) meaning, (2) speaker or writer's intention, and (3) understanding are given to a linguistic form. So, meaning is an object, thought, idea, and concept referred to by a word connected with what is intended as a symbol. Language is a potential resource to address and express various types of signs or cultural facts that live and are lived in the life order of an ethnic group or ethnic group (Iswanto Ishak, 2020).

The Gorontalo community is a society that is thick with customs and is also very religious. This society is marked by the life of the Gorontalo people, who hold fast to their philosophy, namely "customs based on syara', syara based on the Qur'an" (Daulima 2004 in Trumansyahjaya & Tatura, 2018). This means that building houses for the Gorontalo people still takes into account aspects of culture and customs.

In traditional architecture, various cultural symbols contain specific meanings. The parts of houses or traditional buildings that most often have cultural symbols can be seen, among others, in the shape of the stairs, the shape of the roof and ridge, windows, and various decorations attached to the inside and

outside of the house (Ansaar, 2016). Symbols as a means or mediation to create and convey a message compose a system of epistemology and beliefs held (Naibaho, 2019)

Leech (1976) divides the meaning into conceptual and associative. Conceptual meaning is the meaning that a lexeme has regardless of any context or association. The word 'horse' has the conceptual meaning of a kind of four-legged animal commonly ridden,' and the word house has a conceptual meaning of a building where humans live. Associative meaning is a lexeme or word concerning the relationship between the word and something outside the language. For example, the word jasmine is associated with something sacred or sacred; the word red is associated with bold. Structural meaning is the meaning that arises as a result of the relationship between one language element and another in a larger unit, both related to phatic elements and musical elements.

Based on the division of meaning according to Leech above, it shows that Gorontalo has a wealth of cultural meanings both structurally and associatively because it is influenced by Islamic civilization in Gorontalo in the past, which has a life order that follows the customs and culture of the community such as traditional houses which are one of the most remarkable relics. Two Gorontalo traditional houses are very famous among the people, namely Dulohupa and Bantayo Poboide. However, this discussion only focuses on the term construction of the Bantayo Poboide Gorontalo traditional building.

The traditional house of Bantayo Poboide Gorontalo was built based on principles and beliefs. The roof of the Dulohupa traditional house is made of the finest straw and is shaped like a saddle, which is a two-tiered triangular roof that depicts the Shari'a and customs of the people of Gorontalo. The upper roof depicts the belief of the people of Gorontalo in God Almighty, and religion is the primary interest above others. In comparison, the lower roof illustrates the beliefs of the people of Gorontalo towards customs and culture. At the top of the roof, there used to be two logs mounted crosswise at the top of the roof or called Talapua. The people of Gorontalo believe that Talapua can ward off evil spirits, but with the development of Islamic belief, talapua is now no longer installed.

Based on its function, the Bantayo Poboide Gorontalo traditional house building is no longer suitable for its function due to the lack of knowledge of the Gorontalo community about the culture contained in the Gorontalo traditional house architecture, resulting in a shift in function and meaning. The lack of attention from building managers to the function of the building is also one of the causes of the loss of function of the traditional house.

According to Rukmini Otaya, the manager of Bantayo Poboide, it is said that the location of the establishment of this building is right where the palace of the famous female king of Limutu, Putri Bungale (Mbui Bungale), is located. This powerful woman who was famous for her beauty had ruled in this area well and was even famous outside the region.

The cultural wealth of Gorontalo contained in the traditional process of building houses is in danger of extinction due to a shift in cultural forms contained in traditional architecture. At the same time, preservation from generation to generation has experienced a systemic break because the Gorontalo people have been affected.

The Gorontalo community is a society that is thick with customs and is also very religious. This community is marked by the life of the Gorontalo people, who hold fast to their philosophy, namely "customs based on syara," syara based on the Qur'an" (Daulima, 2004). Management in carrying out residential construction must be based on religious and customary provisions. The presence can see of someone who leads the traditional procession of residential construction, someone who has extensive knowledge of religion and customs called bate-bate (customary leaders).

CONCLUSION

The Bantayo Poboide traditional building is different from other houses in Indonesia. The traditional house of Bantayo Poboide Gorontalo is in the form of a stage supported by 32 fundamental pillars (potu) as the building's foundation. The number 32 symbolizes the direction of the compass, which means that the country's ruler must pay attention to all the needs or interests of the community without recognizing favoritism. Bantayo Poboide Gorontalo is divided into five parts, namely: (1) the outer or front porch, (2) the living room, (3) the living room, (4) the interior room, and (5) the back room, which includes the kitchen, bathroom, and bedroom. - another restroom.

As seen from the front, 8 pillars stand firmly. Two of them are located on the outside of the front and are larger in size and stick to the ground, which directly supports the roof truss called wolihi. The term wolihi in the Gorontalo language symbolizes two kingdoms, Limboto and Gorontalo, which are determined to uphold eternal unity as stated in the treaty Lou Duluwi Mohutato Hulontalo Limutu in 1664.

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In addition, on the inside, there is a living room connected straight to the back door. This room serves as a place to receive guests, the royal family's lounge, secret meeting room, dining room, and function room. A special room for secret/closed meetings is called a duladehu, and a multipurpose room is called a tibongo.

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