The Study About The Comparation Between Batak Toba Traditional House in Huta Raja Samosir and Lumban Binanga Toba Samosir

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Abstract. Tobanesse is a part of Bataknesse that most of them live around Lake Toba. In every area inhabited by Tobanesse, there are some traditional houses that still can be seen today. Batak Toba traditional house is generally full of symbols. The traditional house of Batak Toba was being built not only for shelter but also full of philosophies which become the guidelines of life. This research is classified into a study using descriptive research method that is comparative. The research method is being used to review the traditional house of Batak Toba by comparing the traditional house in Huta Raja Samosir and Lumban Binanga Toba Samosir based on theories about Batak Toba traditional house. The benefit of this research is to know about the comparison of Batak Toba traditional house in Huta Raja (Lumban Suhi-Suhi, Samosir) and Lumban Binanga (Jangga Dolok, Toba Samosir). The comparison can be seen based on the parts of the Batak Toba traditional house in both villages. From the results of comparisons made, there are some differences in Batak Toba traditional house in Huta Raja Samosir and Lumban Binanga Toba Samosir.

1. Introduction
Most of Batak Toba people believe that the origin of their ancestors is from Pusuk Buhit in Samosir Island. According to the myth, the first ancestor of Bataknesse named ‘Si Raja Batak’ (The King of Batak). Then, Si Raja Batak has some descendants and developing become Bataknesse clans. The ancestral of si Raja Batak lived in Sianjur Mula-Mula (Samosir). Then most of them crossed Lake Toba and scattered inhabiting the area in North Sumatera.

In Samosir, there is one Bataknesse village that still preserves their Batak Toba traditional customs. Like in Huta Raja Lumban Suhi-Suhi Pangururan, this village still preserves the originality of their traditional house. In this village, there are some Batak Toba traditional houses that still stand firmly complete with ornaments that we still can see today.

Besides, in Toba Samosir there is also some Batak Toba village that still has Batak Toba traditional house. One of them is in Lumban Binanga, Jangga Dilok, Lumban Julu. Some of the original Batak Toba traditional houses are around 250 years old, so this village becomes one of the old villages in Toba Samosir. However, unfortunately, in 2016, a fire broke out, which destroyed four traditional houses. Then in the next two years, with the support of the ‘Rumah Asuh’ movement and the people who were also funded by the Ministry of Culture and Education, finally one of the four traditional houses was being built again. The traditional house was built with a combination of traditional and modern equipment.
Based on the description above, the writer was interested in researching Batak Toba traditional house in Huta Raja, Lumban Suhi-Suhi that has been built for hundred years and Batak Toba traditional house in Lumban Binanga, Jangga Dolok that is still relatively new. It aims to find out the comparison of Batak Toba traditional house in two villages in different regency based on the shapes, ornaments, colours, size, and materials that were used and also the interior space of the traditional house.

1.1. Façade

The definition of façade is taken from the Latin "facies", which is a synonym of word 'face' and 'appearance'. Because of that, façade is being translated as a part of the building facing the road [1]. Façade is the most important architectural elements that can show the function and the meaning of a building.

In Krier's opinion (2001), besides showing the function and the organization of spaces in it, the face of the building also shows the culture when the building was built, the face of the building shows the order and arrangement criteria, and give the potential of creativity on ornamentation and decoration. Krier defined his opinion that the façade is the face of building that show off the existence of building to the public. The façade of the building is formed by dimensions, compositions, and decorations. Another thing that is not less important to be noted is the proportion of openings, the height of the building, the principle of repetition, the right balance of composition, and the themes that are included in the variation.

1.2. The Batak Toba Society

The Origin of Batak Toba Society

In the beginning, the Batak people came from the north and landed on Ham Bay (Pasai) in Aceh, and from there they went towards the land of Gayo and Alas (Aceh Tenggara), and then to the south again, namely Pusuk Buhit and settled there. (Ypes dalam Struktur Sosial dan Sistem Politik Batak Toba Hingga 1945, 2006) [2]. From Buhit, they spread to all of the Batak lands, such as North Tapanuli, Central Tapanuli, and Simalungun, Deli Serdang (East Sumatera), Labuhan Batu, South-East Aceh, and Mar Sumatera.

According to the belief of Batak people, the Batak clan starts from Si Raja Batak, who is believed to be the origin of the Batak people. Self-isolation of the ancestors of old Batak Toba tribe named “Si Raja Batak” with his two sons (Guru Tatea Bulan and Si Raja Isumbaon) and their families in the outback around the foot of Dolok Pusuk Buhit (near Pangururan now) on the shore of Lake Toba. A village called “Sianjur Mula-Mula (Sianjur Mula-Mula – Sianjur Mulajadi – Sianjur Mula Tompa) which they built themselves around the mid-XIV century [3].

Since the time of Batak kingdom until division of lands that inhabited by Batak people into several districts by Huria Kristen Batak Protestant (HKBP), Batak Land was divided into four large parts, they are: Samosir (Samosir Island and its surroundings), Toba (Balige, Laguboti, Porsea, Pangururan, Sigumpar, and its surroundings), Humbang (Dolok Sanggul, Siborong-borong, and its surrounding), Silindung (Sipoholon, Tarutung, Pahae, and its surrounding).

General Description of Batak Toba Regions

Batak Island is a place for Batak people shelter (‘Halak Batak’). The term Batak Land shows the area inhabited by this group of people known as “Tano Batak” in Bataknesse. ‘Tano’ means land. Astronomically between 20 03’ and 20 40’ North Latitude and between 980 56’ and 990 40’ East Longitude including the Silindung region, Toba Holbung, Humbang, and Samosir Island in Tapanuli, are Batak Toba community settlements.

In 1999, Toba region Holbung was divided into a district, known as Toba Samosir Regency. North Tapanuli Regency is located in the highlands of Bukit Barisan mountain range. North Tapanuli region has a coastline of Lake Toba approximately 6 kilometres in Muara. Samosir Regency is a result from
the division of Samosir Toba, was split in 2006. Samosir region covers the entire island of Samosir which is surrounded by Lake Toba and a plateau on the Sumatera Island. In this place, especially in Sianjur Mula-Mula, there is a historical area where Batak sites reveal the legend and myth of the origin of the Batak people, at the foot of Mount Pusuk Buhit.

1.3. Batak Toba Traditional Architecture
The structure of Batak Toba traditional house, in general, is full of symbols with the pattern of the foundation are departing from beliefs and customs [4]. Batak Toba traditional house has many carvings called Gorga. The colours chosen are red, black, and white, which means that colours from nature are referred to as floras and faunas. Likewise the art of building Batak Toba traditional house that we can find in some areas until now.

Types of Batak Toba Traditional Houses
Batak Toba people know two types of houses, they are 'Sitolumbea' house and 'Sisampuran' house or 'Sibaba ni amporik' [5]. The apparent differences from these two house are the stairs and the door. In 'Sitolumbea' house, the stairs and the door are inside. While in the house 'Sisampuran', the stairs and the door are outside.

There are several names for Batak houses, according to the conditions of their house, they are [3]:
- Traditional house with a lot of decorations (Gorga) is called ‘Rumah Gorga Sarimunggu’ or ‘Jabu Batara Guru’. Traditional house with no decoration is called ‘Jabu Ereng’ or Jabu ‘Batara Siang’.
- Traditional house with the big size is called ‘Rumah Bolon’.
- Traditional house with small size is called ‘Jabu Parbale-balean’. Besides, there is ‘Rumah Parsantian’, the traditional house for the last child of the family.

There is still one house called ‘Sopo’. ‘Sopo’ is not one from types of Batak Toba house which inhibited by Batak people as a permanent house. ‘Sopo’ is like a granary, a meeting place for young people, or a place for women to do handwork, for example weaving ‘Ulos’ Martonun’ or Weaving mats ‘Membau Lage’.

The parts of Batak Toba Traditional House
Like the other traditional house, Batak Toba traditional house is a microcosmos as the sign of microcosmos, divided into three parts or trinity worlds (‘Banua’), they are: ‘Banua Toru’ (the Lower World) for the foundation of house, ‘Banua Tonga’ (the Middle World) for the body of house, and ‘Banua Ginjang’ (the Upper World/ a lion on the sky) for the house roof [5].
Figure 1. The parts of traditional house of Batak Toba.

Banua Toru (The Lower World)
1) Foundation Stone (‘Batu Ojahan’)
   All the Batak Toba traditional house is supported by a foundation named 'Batu Ojahan'. This foundation stone is located directly on the land as a house foothold. The number of foundation stones is the same as the number of pillars of the house.
2) Pillars (‘Basihu’)
   Batak Toba traditional house consists of large and robust pillars. These pillars are round in general. The round pillars are called 'Basihu'. The height of pillars of Batak Toba traditional house is around 1.70 meter.
3) Peg (‘Ransang, Tustus’)
   The usual pegs in Batak Toba traditional houses are called 'Ransang'. ‘Ransang’ is made from a long log of wood with 15 cm x 3 cm. These pegs stab the pillar from the right and left side. The pegs that are tightly closed to the floor and are located in the inner row of columns, called 'Tustus'. There are two types of pegs, and they are longitudinal pegs (‘Tustus Unjur’) and transverse pegs (‘Tustus Barat’). Besides, there is a peg that called ‘Tustus Untul-Untul’.
4) Stairs (‘Balatuk’)
   Like in the previous section, Sitolumbea Batak House has stairs between the front pillars' Jambur' and the main pillars of the house. While Sisampuran Batak House or Sibaba ni Amporik has stairs in front of the house.
5.

Figure 2. The parts of Banua Toru (The Lower World) of Batak Toba traditional house.

Banua Tonga (The Middle World)

1. ‘Tureture’
   ‘Tureture’ is such a kind of base list of the whole wall. Tureture is directly located on the top of the peg, is tustus unjur.

2. ‘Parhongkom’
   ‘Parhongkom’ is made from a long log, comprehensive, and thick wood. The two ends touch the head 'forwarding' or 'Sumbaho'.

3. ‘Dorpi’
   In Bataknesse, ‘Dorpi’ is the same meaning with ‘wall'. However, in this context, the ‘Dorpi’ is meant not the whole wall, but only the part of the front wall. ‘Dorpi’ is the third layers after ‘Tureture’ and ‘Parhongkom’. ‘Dorpi’ is made from transverse board horizontally. Along the ‘Dorpi’, there are three ‘Sande-Sande’.

4. ‘Tomboman Adop-Adop’
   The position of ‘Tomboman Adop-Adop’ is also diagonal like ‘Dorpi’. In another Batak Toba house, ‘Tomboman’ is measured from a vertical position or lot position.

5. ‘Loting-Loting’
   The upper layer of the whole front wall is ‘Loting-Loting’. The slope is the same as ‘Tomboman Adop-Adop’. At the top left, middle, and right side, there are curves. The curves at the top left and top right are called ‘Janggar-Janggar’. The curve at the middle that exact symmetrical is called ‘Mundung or Munung’.

Figure 3. The parts of Banua Tonga (The Middle World) of Batak Toba traditional house.
Banua Ginjang (The Upper World)

1. ‘Jenggar-Jenggar’
   The decorated list which is covering the longitudinal wooden roof and decorative ornaments on the
   triangle face of Batak Toba traditional house is called ‘Jenggar-Jenggar’. ‘Jenggar’ is the front part of
   the house.

2. ‘Halang Gordang’
   Behind ‘Tomboman Adop-Adop’ and ‘Loting-Loting’, there is ‘Halangan Gordang’. It is being
called ‘Halangan Gordang’ because there is percussion music in this place.

3. ‘Sitindangi’
   Exactly behind halangan gordang, there is ‘Sitindanggi’ to form a triangle. With ‘Sitindangi’, the
   facade of Batak Toba traditional house is more elegant and attractive.

4. ‘Dorpi’
   The upper wall of Batak Toba traditional house on the front side and the barrier between the
   outside and inside the roof. On the upper wall, there are small windows. However, because they are
   also high and sheltered by the roof of a house jutting out, the light that entering the house is a very
   small amount.

5. ‘Bungkulan’
   The upper side of the roof is ‘Bubung’. This ‘Bubung’ is supported by ‘Bungkulan’, which is the
   bone of home ridge. ‘Bungkulan’ is made from round wood that can be curved so that it can be a
   horse saddle shape.

6. ‘Tarup’
   ‘Tarup’ is the entire hood covering the house. The roof in Batak Toba traditional house has only
   two sides, the left and right side.

Meanings and Symbolism

Like the other clans in this world, long time ago, Batak Toba clans loved in primitive nature, where
humans do not have any sense about everything that happens in their surrounding caused by a natural
process. However, it was usually relating to the beliefs held by the community, are animism and
dynamism. For this reason, symbols are made for repellent, fertility, and others.

In making ornaments or decorative items always use three colours: black, red, and white. These
three colours have symbolic meanings. According to the colour, Batak Toba ornaments are divided
into two, Gorga Silinggom and Gorga Sipalang. Gorga Silinggom is mostly using black, while Gorga
Sipalang is mostly using red. The use of colours and ornaments on a traditional house shows the status
of the owner of the house. Gorga Silinggom can be used only on the house of the Tribal King [4].

Every decoration and carving has meanings that symbolize magical-religious beliefs. The
installation of decorative materials must also follow the applicable traditional rules. According to the
shapes, traditional house ornaments consist of six types, they are:

1. Animal Patterns
   The basic patterns are animal shapes of various types and levels and also the parts of these patterns.

2. Human Patterns
   The basic patterns are human shapes or the parts of it.

3. Space Patterns
   The basic patterns are the names of celestial bodies of various types arranged in a combined or become individual element.

4. Plants Patterns
   The basic patterns are plants and the parts of it that the combined are usually in geometric shapes.

5. Geometric Patterns
   The basic patterns are pictures of geometry with a repetition system in the parallel line, circular, diagonal, triangle shape, etc.

6. Giant Creatures Patterns
   The basic patterns are the parts of a giant human or giant animals' body

Batak Toba Traditional House Layout

In Batak Toba traditional house, there is no partition. Because there is no wall that separates the rooms, it reflects the Bataknesse people who are open-minded and forthright [3]. The rooms/sections in Batak Toba traditional house are usually divided into four areas; they are:

a. ‘Jabu Bona’ is located in the right corner, behind the house entrance. This area is inhabited by the owner of the house.

b. ‘Jabu Soding’ is located in the left corner, behind the house entrance. This area is inhabited by daughters of the house owner (girls).

c. ‘Jabu Suhat’ is located in the left corner, near the house entrance. This area is inhabited by the oldest child who has a family because at that time there were no contracts houses, so the oldest child who didn't have a house was inhabited in ‘Jabu Suhat’.

d. ‘Jabu Tampar Piring’ is located in the right corner, near the house entrance. This area is usually being prepared for the guests. This area is often called ‘Jabu Soding Jolo-Jolo’.

Figure 5. The parts of internal layout of Batak Toba traditional house.

Inside the house (interior), a floor is built which in the meaning of Batakness is called "Papan". To maintain the cleanliness of the house, in the middle near the furnace, there is a hole made called "Talaga" [5]. All the dirt like dust and sand are swept out through this hole. In the front side of the house interior, there is a small room like a stage (look like a balcony) and being called "Songkor" [5]. The "Songkor" is used as a place of "Pargonsi" (Batak hardwood drummer). Symmetrically with
‘Songkor’, behind the house interior, there is a stage-shaped room called "Para-Para" as a place for keeping clams that use to insert the house roof if it is leaking [5]. Below the “Para-Para” there is "Parlabian" that used as a place for keeping rotan and carpentry tools, such as ‘Hortuk’, ‘Baliung’, wedge, etc [5]. To enter the house, there are stairs in front of the house and stick to ‘Parhongkom’. It means that the house owner is happy to have guests and often being visited by people because this person is friendly [5].

Batak Toba Traditional House Constructions

The typical type of Batak Toba traditional house is the arched-shape roof, and at the end of the front roof, sometimes buffalo horns are placed so that the traditional house is like a buffalo [3]. The back of the buffalo is a curved roof; the legs of the buffalo are pillars under the house.

On the roof, the sharp corner of the front is more protruding forward, but the sharp corner of the back is higher than the front side. This has philosophical meaning in the outlook of life of Batak Toba people. By making the rear roof casing in the back higher than the one in front, Batak Toba people hope that their future generations will be higher, more prosperous, and more advanced [5].

Because of traditional society did not know the size with meters yet, but they knew the size with ‘Dopa’, ‘Jongkal’ (squat), ‘Asta’, dan ‘Langka’ (steps) so that each house has different size. Thus the size of Batak Toba traditional house is 4 x 8 meter or 5 x 10 meter, and so on [3]. Batak Toba traditional house is called ‘Rumah Bolon’, rectangular, and sometimes inhabited by 5 to 6 families. The base of house is built 1,75 meter above the ground, and the lower part is usually being a place for livestock (chicken, pigs, buffaloes, etc). If people want to enter the Batak Toba traditional house must bow their heads, so that they do not hit the crossing beam. This means that the guest must respect the house owner [6].

Materials

Before building the house, building materials are needed first, in Tobanesse is called “Mangarade”. The building materials are made of woods with big and strong pillars. The walls usually are made of board or ‘Tepas’, the floor is also made of board, while the roof is made from clams, but nowadays many house roof are made of zinc. In completing the need for building materials, it is always with cooperative effort, in Tobanesse is called “Marsirumpa”, a form of selfless cooperative effort [3].

One of the important things that gets attention in building a house is determining the foundation. There is an opinion that with no solid foundation, the house is not going to stand firmly. The foundation is made in a four-faceted formation that is assisted by several support pillars.

2. Method

This research is classified into a study that uses detailed research, that is describing the conditions of Batak Toba traditional houses in two villages that has different locations, in Huta Raja Samosir and Lumban Binanga, Toba Samosir. This research is done to study the Batak Toba traditional house by comparing the traditional house in two villages based on the theories of Batak Toba traditional house. Furthermore, the analysis of the condition is carried out appropriately for the theories that are used as a reference. The research method used is descriptive comparative research method.

Descriptive method is a method in examining the status of a group of human, an object, a set of condition, a thinking system or a class of events in the present. The purpose of descriptive study is to make a description systematically, factually, and accurately about the facts, characteristics, and relationships between the investigated phenomena [7].

The comparative research is a kind of descriptive research that wants to find out the key answers about the cause and effects, by analyzing the factors that cause or occur the particular phenomenon or event. Comparative research is a study that is comparative, which is done to compare the similarities and differences of two or more traits and facts of the objects that being examined based on a particular frame of mind. Comparative research is usually used to compare between two or more groups in a particular variable [7].
3. Results and Discussions
The analysis that carried out in this study is to analyze the Batak Toba traditional house in Huta Raja Lumban Subi Subi Samosir and Lumban Binanga, Jangga Dolok, Toba Samosir that using comparative descriptive method. That is by comparing the data obtained in the field with the existing theories. The observation that is being the guidance is upper parts, middle parts, and lower parts of Batak Toba traditional house with comparasion based on the objects studied, those are appearance, use of colors, use of materials, dimensions, ornaments, and the internal space. This research is strictly only one of the traditional house that have gorga ornaments in Huta Raja and Lumban Binanga.

3.1 Façade Analysis of Batak Toba Traditional House in Huta Raja Samosir and Lumban Binanga Toba Samosir

| No | Traditional House in Huta Raja | Traditional House in Lumban Binanga |
|----|--------------------------------|-------------------------------------|
| 1  | Traditional House in Huta Raja | Traditional House in Lumban Binanga |

![Diagram of Traditional House in Huta Raja and Lumban Binanga](image)
3.2 Face of Building, Ornaments, Colors, Materials, Dimension, and Inner Space Analysis of Batak Toba Traditional House in Huta Raja, Samosir and Lumban Binanga, Toba Samosir.

| No | Analysis                          | Explanation                                                                                                                                 |
|----|-----------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | Facade                            | 1. The roof shape of Batak Toba traditional house in Lumban Binanga Toba Samosir is not too curved and its application is different from the shape of roof of Batak Toba traditional house which is discussed in theory. 2. The Batak Toba traditional house in Huta Raja Samosir doesn’t use the “Halang Gordang” as percussion music backrest as found in Lumban Binanga, Samosir. 3. The face of traditional house in Lumban Binanga, Jangga Dolok, Samosir is more interesting because there are a lot if carving ornaments in whole parts of the house. 4. The traditional house in Huta Raja Samosir doesn’t apply the use of the foundation at the bottom, but below the house floor is still used as a place fot pets. It is different with the traditional house in Lumban Binanga that hasn’t implemented it anymore. |
| 2  | Ornaments                         | 1. The traditional house in Huta Raja Samosir and Lumban Binanga don’t implemented all types of ornaments on the building parts. 2. Despite they don’t apply all types of ornaments, the traditional house in Lumban Binanga, Toba Samosir has fairly complete ornament types compared to the ornaments on traditional house in Huta Raja. 3. The traditional house in Huta Raja Samosir and Lumban Binanga Toba Samosir are more dominant in using the gorga ornaments with plants pattern as wall decorations. 4. The two traditional houses are both applying red, black, and white in the use of colors on the ornaments. |
| 3  | Colors Dan Materials              | 1. The application of roof materials on the traditional house in Huta Raja Samosir with the the traditional house in Lumban Binanga Toba Samosir are different, because the roof material that is used in traditional house in Huta Raja has been made from zinc. 2. The roof houses of two traditional houses in Huta Raja and Lumban Binanga are also slightly different, because only the traditional house in Lumban Binanga still use bamboo as the roof frames. 3. In the application of materials in the middle and bottom, both traditional house in the two villages are use wood material based on the theory. However the difference found in part of the foundation, where the used in the traditional house in Huta Raja are no longer made of stone but cement because it has been directly cast. 4. The traditional house in Huta Raja Samosir and Lumban Binanga Toba Samosir are applying red, black, and white on the house facades, because almost whole of the parts of the houses are using ornaments. Even though there are several unpainted parts on the traditional house in Lumban Binanga, |
such as on the left and right sides.

5. The application of black color which is more dominant in the traditional house in Huta Raja shows that the owner of the house are the the “Raja Adat and the type of gorga in that house is Gorga Si Linggom, while the traditional house in Lumban Binanga uses the Gorga Palang type based on the dominant color on the ornament which is red.

4. **Dimension**

   1. The traditional house in Huta Raja Samosir has larger house size compared to the traditional house in Lumban Binanga, Toba Samosir.

   2. Both of the traditional houses have different height, where the traditional house in Lumban Binanga is higher than the traditional house in Huta Raja, Samosir.

   3. The pillars (basiha) on the traditional house in Huta Raja Samosir are shorter than the size of pillars on the traditional house in Lumban Binanga. But the number of pillars on the traditional house in Lumban Binanga are more numerous and the stairs (balatuk) are wider than the traditional house in Lumban Binanga.

   4. The traditional house in Huta Raja has different size with the traditional house in Lumban Binanga especially in the middle part, except the “ture-ture” in both houses have the same size. In the middle part of traditional house in Huta Raja is higher than the traditional house in Lumban Binanga.

   5. There’s only a slight difference in the top of traditional houses in these two villages.

   6. The ornaments with giant creatures pattern on the traditional house in Huta Raja are bigger than on the traditional house in Lumban Binanga.

   7. The traditional house in Huta Raja Samosir and in Lumban Binanga Toba Samosir have different dimension of houses.

5. **Internal Layout**

   1. The traditional house in Huta Raja Samosir and Lumban Binanga Toba Samosir no longer apply the division of territory in their traditional house as in theory.

   2. Both of the traditional houses in the two village have different spaces. There is additional space to the rear in the traditional house in Huta Raja because of the owner of house’s need.

   3. The function of inner space in both of the traditional houses are slightly different because the traditional house in Huta Raja is still used as a dwelling from the descendants of Simarmata clan, while the traditional house in Lumban Binanga is not used as a dwelling, but as a homestay for tourist who wants to visit.

   4. The traditional house in Huta Raja Samosir and in Lumban Binanga Toba Samosir isn’t applying a whole parts in inner space as in theory.
4. Conclusions

After analyzing the appearance of building, the use of colors, materials, dimension, completeness of ornaments, and the interior spaces in the traditional house building in Huta Raja Samosir and Lumban Binanga Toba Samosir, through the process of comparing between the theory and the condition in the field, so the conclusion are:

1. The traditional house in Lumban Binanga, Toba Samosir has all the parts of Batak Toba traditional house, compared to the traditional house in Huta Raja, Samosir. The façade of traditional house applies all types of Batak Toba traditional house based on the theory discussed. But despite having all these parts, the shape of the roof of traditional house in Lumban Binanga is different from the shape of the roof on the traditional house in Huta Raja. The shape of the traditional house roof is not too curved and its application is not suitable as in theory.

2. The traditional house in Huta Raja Samosir and in Lumban Binanga Toba Samosir don’t apply all types of ‘Gorga’ ornaments on their traditional houses. There are some ornaments that are the same as the theories discussed, but the carving and the placement are different. But, despite not applying all the ornaments that exist in the theory, the traditional house in Lumban Binanga Toba Samosir is still more complete than the traditional house in Huta Raja, Samosir. The two traditional houses in there two villages apply more ornaments with plants pattern.

3. The traditional house in Huta Raja Samosir doesn’t apply the materials on the traditional house as the theories discussed. There are the differences in the use of materials on few parts of traditional house such as the use of zinc on the roof and not using the foundations that are made from stone. In the use of colors on the building, both of the traditional houses still apply red, black, and white. But the use of colors in traditional house ornaments in Huta Raja uses more black, it shows that the type of ‘Gorga’ in the house is ‘Gorga Si Linggom’ and the owner of the house is the ‘Raja Adat’. Whereas the traditional house in Lumban Binanga uses more red, so the type of ‘Gorga’ used is ‘Gorga Si Palang’.

4. The traditional house in Huta Raja Samosir has different dimension with the traditional house in Lumban Binanga, Samosir, where the house in Huta Raja is larger and the giant creatures ornaments are bigger than the Lumban Binanga’s. But, the traditional house in Lumban Binanga is higher. At the size of each part of the house, these two traditional houses have nothing in common.

5. The traditional house in Huta Raja Samosir and in Lumban Binanga Toba Samosir don’t apply the division of inner spaces as in the theory discussed. However, there are several parts of the interior space in the traditional houses which functions are not in accordance with the applied theory.
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