

CULTURAL ANALYSIS AND ARCHITECTURE OF MATAKALI TRADITIONAL HOUSES IN MAIWA, SOUTH SULAWESI, INDONESIA***Mithen Lullulangi, Rahmansah and Dwi Wahyuni Aprianti**

Lecturer in Civil Engineering and Planning Faculty of Engineering, Universitas Negeri Makassar, Indonesia

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Abstract

This research, is a qualitative research to look closely at the Matakali traditional house in Maiwa District, Enrekang Regency, South Sulawesi Province, Indonesia. The research variables that will be the center of attention in this study, are: 1) Traditions and Culture Adat Matakali, 2) Architectural Review, which consists of: (1) Matakali traditional house structures, and (2) ornaments or decorative variations. Data collection, are: primary data collected by observation and taking photos in the field, and secondary data are collected through literature. Data analysis techniques, are qualitative descriptive analysis, namely analyzing each variable and sub variable, by interpreting according to the data and information obtained in the field. The results showed that: 1) Matakali traditions and Culture, called Maccera 'Manurung, with a series of activities as follows: (a) Ma'gere Manu', Sapin, and Tedong, (b) Massajo, (c) Mendoa' and Mappadandang, (d) Ma'gandang, and (E) Mettoja 2) Architectural Review: (1) Matakali traditional house structures Consisting of: (a) Para Tangkeballa or Rakkeang, (b) Kale Bola, and (c) Awa Bola. (2) Decorative variations in the traditional house of Matakali, are: (a) the main pillar (Possibola), (b) roof locking wood, (c) Timpak Lajak, (d) Parenreng flowers, and (3) Walasuji.

Keywords: Analysis, Tradition, Culture, Architectural, Matakali traditional house

INTRODUCTION

Maiwa District is located in Enrekang Regency, South Sulawesi. This sub-district is the center of the Matajang customary government since the 15th century with the traditional rulers who were given the title of Puang Manurung who formed the customary government in this area. The people of Maiwa Subdistrict, especially Matajang Village, live from agriculture, especially Candlenut Gardens, Palm Sugar, Corn, and Marica. They also preserve the traditional tradition of Maccera Manurung to honor ancestors. One of the relics of the customary government in the past, is the traditional house of Matakali Maiwa which is a traditional house in Matakali Hamlet, Matajang Village, Maiwa District, Enrekang Regency, South Sulawesi. Even though this building has been a long time, the activities or rituals that take place in it are maintained. The main function of this house is as a place to carry out customary activities. Tracing the origin of Matajang's customary government in the past, Mappasanda quoted the D. F. Van Braam Morris Governor Selebes during the Dutch colonial reign in Indonesia, explaining that Massenrempulu in the 14th to 17th century was a royal federation group consisting of seven small kingdoms called Pitu Massenrempulu, which means seven kingdoms. These seven kingdoms consist of: Endekan, Kassa, Battulappa, Tallu Batu (Duri), Maiwa, Letta, and Barringin. In the era of the government of the Republic of Indonesia, the Kingdom of Masserempulu became Erengang Regency, and Maiwa was one of the districts, which was one of the sites of past relics in Maiwa, is the traditional Matakali house which still maintains past cultural activities to this day^[1]. In Wikipedia, it is explained that the word Massenrempulu means to move to the edge of a mountain or follow a mountain^[2].

Likewise, Mappasanda explains that the name Enrekang has been known since the 14th century as Massenrempulu, which means to move to the edge of a mountain or follow a mountain.^[3] It is further explained that these words are the determination of the children of migrants who have studied outside Enrekang, especially in Tana Bugis, then return to their hometown to build their own hometown. Architecturally, this traditional house is built based on customs that are influenced by Bugis culture, but are also influenced by local wisdom of the Genius community that are passed down from generation to generation, which are continuously improved and adapted to natural conditions, symbols, and technological advances that are representation of building techniques that are in accordance with the values and cultural traditions of the local community and environmental factors, such as material availability, climate, environment, topography, economics, technology, daily needs, and technological progress as a representation of building techniques that container for the activities of the user community. The interesting thing about this traditional home cultural site, in addition to being a traditional architectural product that is loaded with cultural values and typical architectural appearance, also the existence of traditions and cultures that are still maintained and preserved, and practiced in the life of the community until now, namely in the modern era and in the midst of society that has adopted Islam, but their local cultural values are still maintained and not abandoned. This is what encourages researchers to conduct research, namely to uncover the traditions and culture of the Matakali customs, which are very specific because supporters of the culture do not leave it even though they have received new values in the form of Islamic values from the religion they are experiencing today. In addition, as a researcher who wrote a lot about traditional architecture, researchers were also interested in studying the architectural values of the traditional house to enrich the study of traditional architecture, especially in South Sulawesi and West Sulawesi which were very beneficial for

***Corresponding Author: Mithen Lullulangi,**

Lecturer in Civil Engineering and Planning Faculty of Engineering, Universitas Negeri Makassar, Indonesia.

students, especially those who chose the field of architectural studies. Mattulada, a Bugis culturalist who was quoted by Koentjaraningrat, explained that traditional Bugis house spaces, can be classified based on their functions, both vertically and horizontally. Vertically, consisting of: 1) Rakkeang (space above the roof): used to store rice, food supply, and heirloom objects, 2) Ale bola (middle part of the house): is the main space for daily and family activities, and 3) Awa Bola (the bottom of the house): is a house under the storing agricultural equipment and maintaining livestock.^[4] Ardiansyah, explained that the spatial distribution of traditional Bugis houses horizontally, consisting of: Lontang Risaliweng or the front room serves as a living room, guest bedroom, and place of family deliberation. Lontang Ritengnga or the living room functions as a family bedroom and dining room. Finally, Lontang Rilaleng or the back room functions as a bedroom of elderly people and teenage girls.^[5]

Regarding the spatial distribution of traditional Bugis houses, Nurfadilah also explained that the spatial division of vertically, is the value of cosmological transmutation transformed into the form of the Bugis Stage House building, which consists of three levels, called the upper world (botting langi), the middle world (Ale Kawa), and the underworld (Uri Liyu). Botting Langi has the world's upper meaning which is the highest level of the world and also the center of all world levels. Botting Langi is believed to be a place to reside *Dewa Mallino* or also called the Gods of *Seuwae* which is equivalent to God Almighty. This level is also expressed into the pattern of structuring buildings and space vertically in the Bugis house at the top (roof) of the house or head called Rakkeang. Ale Kawa has the meaning of the middle world which is the middle level of the world as a liaison between Botting Langi (the upper world) and Uri Liyu (the underworld). Ale Kawa is believed to be the place of residing in the *Dewa Mallino* who controls the earth with all its contents. This level is also expressed into the pattern of structuring buildings and space vertically in the Bugis house in the middle or body of the house called Ale Bola, and Uri Liyu has the meaning of the underworld which is the lowest level of the world. Uri Liyu is believed to be the place where *Dewa Uwae* resides who controls the land, rivers and sea. This level is also expressed into the pattern of structuring buildings and space vertically in the Bugis house at the bottom or foot of the house called the Awa Bola.^[6]

Then the division of the traditional Bugis house horizontally, according to Sudiyatama, et al consists of several rooms, namely: 1) Lontang Risaliweng (first room), this lontang functions as a place to receive guests and a place for boys to sleep. 2) Lontang Ritengnga (second room), this lontang functions as a place for the head of the household to sleep. In addition, this lontang functions as a place to give birth, 3) Lontang Rilaleng (last / third lontang). This lontang functions as a room for girls and elderly people to sleep. In addition, the lontang functions as a dining room for the occupants of the house. In addition, there is another part, namely *Lego-lego* (terrace), which is the first room usually without walls but is given a safety from wooden railings in the form of a rectangle (*Walasuji*), this room functions as a place for residents to relax or a place to receive guests before entering the first lontang in the house. The floor level of the *lego-lego* is lower than the first lontang. Another part, called *Tamping*, this room functions as a room, a circulation path, usually located on the left side of the house with a lower floor height starting from the *lego-lego* along the side of the house to the back (kitchen).

The last one is called *Dapureng* (kitchen), which is a special room which is a place to store cooking equipment and a place to work to provide food and drinks for both the host and guests. The place is on the left side of the main house which is an extension of the *tamping*. This is in accordance with the function of the *tamping* as a circulation area from the *ale bola* (house body) to the kitchen.^[7] According to Zulkarnain, the traditional house of Matakali, is divided into three parts, namely: the head (top) is called *Para*, the body (middle) is called *Ale Bola*, and the foot (bottom) is called the *Awa Bola*. The three parts become a unity that cannot be separated and prioritizes functions. The traditional house of Matakali *Maiwa* has many meanings of philosophy and meaning taken from the interpretation of society on natural phenomena and traditions of hereditary traditions from their ancestors.^[8]

MATERIALS AND METHODS

This research, is a qualitative research to analyze the Matakali traditional house in *Maiwa District, Enrekang Regency, South Sulawesi Province, Indonesia*. The research variables that will be the focus of attention in this study, are: 1) Traditions and Culture Adat Matakali, 2) Architectural Review, which consists of: (1) Matakali traditional house structures, and (2) ornaments or decorative variations. Data collection techniques, carried out in two ways, namely primary data collected by observation and taking photos in the field, and secondary data are collected through literature. Data analysis techniques, are qualitative descriptive analysis, namely analyzing each variable and sub variable, by interpreting according to the data and information obtained in the field. This is in line with *Whintney's* view where the descriptive method is a search for facts with the right interpretation.^[9]

RESULTS

Traditions and Culture of the Matakali Tribe

The traditions and Culture of the Matakali Tribe, called *Maccera 'Manurung*, are divided into two words namely *Maccera* which means dripping blood, which is to slaughter animals with the aim of offering for natural rulers. Although Islam is the main part of the life of the Matakali community, the *maccera* tradition is still carried out by some people on the basis of appreciation and respect for ancestors. *Manurung* is something that comes down from heaven or something that is revealed directly. *Manurung* is a person who comes down from heaven. So *Maccera Manurung* means traditional ceremony in the form of slaughtering animals to commemorate the services of *To Manurung* and gratitude to the Creator. According to the cultural concept of the *Masenrempulu* community, the *Maccera Manurung* ceremony is a series of actions or implementation of the slaughter of animals from a group of *Matajang Village* communities in the context of commemorating the arrival of *To Manurung* and gratitude to God Almighty for the abundance of sustenance obtained, carried out for generations and maintained until now. According to *Chanrayati*, *Maccera' Manurung* is to offer offerings to *Manurung*. In this concept the understanding of recognizing the religious social activity is meant by *Manurung* so that citizens get blessings from Allah SWT, abundant harvests, get good and avoid disease.^[10] *Maccera Manurung* is still maintained and preserved by the community. They believe that if this ritual is not carried out, God will be angry and give

a warning in the form of a disaster. This shows the strong commitment of the community in maintaining their culture^[11] Maccera Manurung in Matakali is held every year in the month of Dzulhijjah. As for what must be prepared before the implementation of the Manurung Maccera' Ceremony, namely: a) a male buffalo, b) a chicken, c) Pulut rice (as the main ingredient in making lemang or rice cooked in bamboo), d) Betel Nut, e) betel leaf, f) betel lime, and g) Bamboo, used to cook glutinous rice by burning in bamboo. Maccera' Manurung ritual in Enrekang Regency is not only carried out in Matakali, but there are still some villages that often implement it, such as Kaluppini', Simbuang and Pasang. As for what distinguishes between the Maccera' Manurung traditional ceremony in the Matakali and what is done in other villages is in terms of time, procession, and heirlooms used as symbolic equipment or property in its implementation, with several stages. This event is believed to be the people of Matajang Village to protect the village by expecting Barakka (blessings) from this event. In this traditional party there are also a series of events, namely:

Magere' Manu', Sapin and Tedong: This ritual, is the activity of cutting three types of pets, namely Manu (Chicken), Sapin (Cow), and Tedong (Buffalo). This activity is considered sacred and sacrificed the three types of pets, which then cooked the meat which will then be wrapped in leaves with rice, and will be distributed to all ceremonial participants at the end of the event, which is believed by the local community as Baraka (blessing).



Source: Research Results

Figure 1. Magere' Tedong (Cutting the buffalo)

Massajo: Massajo is a ritual in the form of delivering messages delivered by elders or village elders. This delivery is intended to listen to Tomanurung (ancestral) messages again. Massajo was carried out by traditional stakeholders with certain rhythmic movements, accompanied by a swing of the hand holding the machete while reading the sajo (message).



Source: Research Results

Figure 2. The village elder delivered Sajo (ancestral message)

Mendoa while mappadandang: Mendoa is a traditional game that is prayer 'or swing. This swing is not an ordinary swing, but this swing is made of wood or bamboo which has a height of about 20 meters, with rattan as a swing rope. This attraction is a series of traditional Maccera' Manurung parties, usually one person is swung and there are two ma'erdere (swinging) as high as possible, accompanied by the sound of rice mortar which is sounded with a certain tone. This event is for entertainment and visitors want to try the swing because this event is only held once every 8 years.



Source: Research Results^[12]

Figure 3. Doa' (Swing) and Long dimples

The Maddoa' Traditional Ceremony is a celebration party held by the community after they have harvested rice, as an expression of joy and gratitude to God Almighty for the success achieved through farming.^[13] The series of events, also called Mappadandang, begins with a joint prayer led by the traditional elders. After that, they present the best harvest and hold various activities such as dancing, traditional music, and eating together. This is a form of gratitude to nature which has given them abundant results. In addition, it also strengthens relationships between residents, because everyone is involved in the preparation and implementation.^[14]

Ma'gandang (hit the drum): Ma'gandang means to hit the drum with several people so that it creates a beautiful rhythm or hidden, the sound of the drum can vary in a harmonious and compact tempo and rhythm. Ma'gandang players are usually done by men and women there is no age limit for the Ma'gandang art. This activity is also still a series of cultural events Maccera' Manurung.

Mettaja: Mettaja is the last series of events in the Maccera' Manurung ceremony, which is a joint meal, which means the distribution of rice, or Sokko' (rice from glutinous rice) wrapped in leaves with the meat of animals that have been digere' (slaughtered), then distributed to all those present for the meal together.



Source: Research Results

Figure 4. Rice and meat wrapped in teak leaves divided at the Mettaja event

Architectural Review

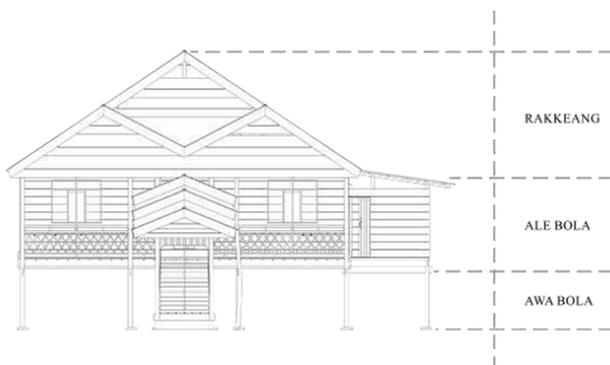
The people of Maiwa who are still carrying out the traditions of ancestors through the Maccera' To Manurung event are found in four villages, namely Matajang Village, Limbung Village, Pasang Village and Labuku Village. These four traditional villages each have a traditional house that still survives today, although it has been renovated several times. One of them is the traditional house of Matakali Maiwa, which is a traditional house in Matakali Hamlet, Matajang Village, Maiwa District. The main function of this traditional house is as a place to carry out traditional Matakali activities, as explained by Multazam, et al. That architecture is a forum for a human activity, the architecture will be formed by humans themselves^[15]. This means that the traditional house of Matakali as one of the traditional artsitecture products, was built by the ancestors of the Maiwa, as a forum for cultural activities that are still maintained today. To see the facade front of the Matakali traditional house, it can be seen in the following picture.



Source: Research Results

Figure 5. The front view of the traditional house is photographed during \ the Maccera 'Manurung event

Parts of the traditional house structure of the Matakali: According to the results of observations in the field, it was found that in general the parts of the Matakali traditional house structure, can be seen in the following figure.



Source: Research Results

Figure 6. Matakali traditional house construction parts

Vertical spatial division, the structure and construction of the Matakali traditional house, also refers to the view of cosmology, and the Bugis philosophy. Vertically in the Bugis house at the top (roof) of the house or head called Rakkeang. Ale Kawa has the meaning of the middle world which is the

middle level of the world as a liaison between Botting Langi (the upper world) and Uri Liyu (the underworld). Uri Liyu has the meaning of the underworld which is the lowest level of the world. ^[4]Based on this philosophy, the construction parts of the Matakali traditional house, also follow the pattern so that it can be classified as follows:

Tangkeballa/Para or Rakkeang: Tangkeballa or Para in the Bugis philosophy in general called Rakkeang, is the head of the Matakali Maiwa traditional house whose main function is as a storage space for heirlooms and tools that will be used during traditional events. The customary rules that apply in this traditional house prohibit ordinary people from entering the parts, only customary stakeholders may rise and enter this space. Therefore heirloom objects are placed in the attic of the house as the highest place in the building structure which is the most sacred and great place, or is very privacy.



Source: Research Results

Figure 7. Stairs rise to the people as a place to store heirlooms

Ale Bola: Ale Bola is ahouse body consisting of floors and walls that are located between the floor and those who have a large dimension of space, which is around 22 × 15 meters consisting of parriwa, serving reinforcements, meeting rooms, and kitchens. 1) Parriwa is a basin/tanra Sula stakeholder. This space is higher than balasaji. 2) Serving table (Balasaji) is a musician site, where the height of the Balasaji Space is higher than the lowest floor of Ale Bola. 3) The meeting room functions as a gathering place for village priests, and traditional stakeholders to tell the history of Manurung. The meeting room at Matakali Maiwa's traditional house is divided into 2, namely: the section for the village priest, and the part for traditional stakeholders. 4) Dapurang (kitchen) is placed on the side. Its function is for a place to cook and store kitchen utensils'



Source: Research Results

Figure 8. Ale Bola (home body) is a space for activities both traditional ritual activities and daily activities as a function of residential

Awa Bola: Awa bola, is under the bottom of the house, which is between the floor and the ground. This space is the most common and low part that functions as a place to work and a gathering place for ordinary people during the Maccera' To Manurung event. The stairs in the traditional house of Matakali are divided into 2 lanes, the right lane is intended for ordinary people while the left path for traditional elders. The number of poles in the traditional house is 41 pieces. The pole that has 41 pieces is a symbol of Islamic syncretism, and at the bottom end of the pole is placed on a base of river stones.



Source: Research Results

Figure 9. Awa Bola(under the house) with pillars on the stone



Source: Research Results

Figure 10. Stairs with two left and right paths

Ornamental

Ornaments or decorative variations are decorative patterns or images that are repeated to produce attractive designs on objects or works of art. Serves to beautify objects, meet the needs of the community (such as for rituals or ceremonies), have symbolic values (such as symbolizing luck or strength), and function as illustrations (such as telling stories or history). The type, can be classified based on the source of inspiration, namely flora (plants), fauna (animal), geometric, or figurative. According to the Subitmente, ornaments are decorations, which you can find in various types of arts and architecture, including art, carving, craft arts, and building architecture. Ornaments can also be used to add details to an image, or to make images more interesting. ^[16]Dalam arsitektur dan seni dekoratif, ornamen merupakan dekorasi yang digunakan untuk memperindah bagian dari sebuah bangunan atau objek. ^[17]Ornaments in the traditional house of Matakali in Enrekang, also known as Sappo Lalan, have a strong symbolic and

philosophical meaning. As for some types of ornaments that can be identified in the traditional house of Matakali, are as follows:

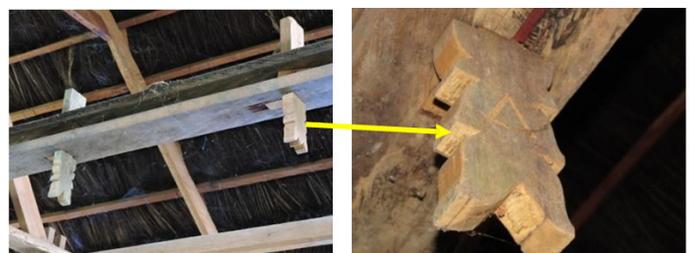
Main Pillar (Possibola): This ornament, especially carvings on the main pillar (possibola) and wooden locking wood, reflects the customary values and beliefs of the Maiwa people. The pole in the middle of the house has special carvings (Possibola), has an important role in traditional rituals. This carving is different from other pillars and is used as a place to perform rituals by traditional leaders.

Roof locking wood: The roof locking wooden ornament, shows the orientation of the house (north-south), which number nine, each with different carvings. The nine locking wood symbolizes nine Tumanurung brothers, who have a strong historical value and belief for the people of Maiwa. The two types of ornaments above, cannot be observed in plain view because they are part of the hidden construction in the body of the house.



Source: Zulkarnain as ^[18]

Figure 11. Main Pole (Possibola)



Source: Zulkarnain as ^[18]

Figure 12. Roof locking wood

Timpa 'Laja' and Parenreng Flowers: Timpa 'laja', is a form of decorative variety installed in the front and back of the house, functions as a symbol of nobility. The higher the degree of a person's nobility, the more the structure of the 'laja' overwhelm, and the high nobles are usually structured five. Decorative variety in the form of flora in the traditional house of Matakali, is a type of parenreng flower as an ornament, at

the upper end of the 'laja' or at the end of the listplank is found a variety of parenreng flower ornamental in the form of safana. Yunus explained, the flower motif in the cosmological concept of the Bugis tribe was called the Parenreng Flower Motif which had an interesting meaning. In addition to his life, he said and spread everywhere like there was no dotted. This means that the fortune never ends, like the spreading of the parenreng flower. In addition, parenreng flowers mean as a symbol of fertility and prosperity.^[19]



Source: Research Results

Figure 13. Timpa 'Laja' ornaments and Parenreng Flowers

Walusuji: Decorative variety of natural circles, usually in the form of spheres that symbolize the sun and full moon. In addition, the form of boxes (Walusuji), which is formed from wood releas that are installed vertically or horizontally, as well as in the form of blessed, which symbolizes relationships to the Creator, and relationships with fellow human beings. Yunus, explained that Walusuji, developed four corners of the wind, namely: north, south, west, and east representing Sulapa Eppa Walusuji (rectangular rhombus), as a symbolic meaning of cosmology associated with four natural sarwa, namely: air, water, fire, and land. Then Sulapa Eppa is projected to four principles of human life, namely: 1) The principle of life about the existence of human birth, 2) The principle of life about the existence of human presence, 3) The principle of life about the existence of human service in macrocosm, and 4) The principle of life about human death.^[19]



Source: Research Results

Figure 14. The form of boxes ornaments (Walusuji)

DISCUSSION

Based on the research results that have been presented above, it was found that the Matakali traditional house is one of the traditional architectural products of the past, and is still

inhabited and maintained to this day. In addition to being a residence and cultural site of past heritage, it is also used as a place for cultural activities called Maccera' Manurung, which is carried out by the Enrekang community, especially in Maiwa, as an expression of gratitude for the success of the harvest and agricultural products. This tradition is carried out every 8 years and involves the slaughter of livestock to be offered to To Manurung, which means the leader or king of ancient times. This ceremony has an important meaning in maintaining local wisdom and preserving the culture of the Enrekang community. Maccera' Manurung also functions as a means to strengthen social relations between communities and strengthen the sense of unity. Janwar, explained that this ceremony usually lasts for four consecutive days led by the local traditional elders. The initial process of the ceremony, beating the drums all night long to awaken the land, which is believed to be the core of the entire universe^[20]Rahma, et al, explained that the implementation of the Maccera' Manurung traditional ceremony is carried out every eight years, and the philosophical meaning contained therein is) 1) Ma'pabangun tanah, the community believes that land is the core of the entire universe, 2) Liwang wai, meaning taking holy water as a determinant of future fate, and 3) Maccedo' mayang (drinking palm sap), as the safety of its implementation^[21]The values contained in the Maccera Manurung tradition include the following values: spiritual values, social values and aesthetic values.^[22]Furthermore, Saoma explained that:The Maccera' Manurun ritual ceremony functions as a glue for family relationships, bonds of brotherhood and as a means of preserving material culture and becoming socio-cultural symbols in learning about the values and social norms of Tondon society based on Islamic law and ancestral culture^[23]The Matakali traditional house in Enrekang has a primary function as a place to live, but also functions as a place to carry out traditional ceremonies and other social activities. This traditional house also has symbolic value and is the center of activities for the indigenous community. According to Pramono, quoted by Wardhani et al that: One of the cultural heritages that still exists today is the traditional house which is a house building and has characteristics from a place or region in Indonesia that symbolizes the culture of the local community^[24].

As explained above in the research results, the Matakali traditional house is a syncretism of Islamic teachings, meaning that there are certain parts of this traditional house that are built based on the principles of Islamic teachings. Mochsen, et al explained that: Syncretism in the world of architecture is a blend of various styles in architecture, which are related to religious activities, traditions, cultural practices, foreign elements and colonialism. This building has a form, structure and spatial function that represents social, cultural and religious values and norms^[25]. From the description of the results and discussion in this study, the things that can be expressed or explained and at the same time are new things in this study, namely introducing the local wisdom of an indigenous community in Maiwa District, Enrekang Regency known as the Matakali Tradition and Culture, namely Maccera 'Manurung, which is a traditional cultural event held once every eight years, and at the same time introducing their activity container in the form of the Matakali traditional house which is a traditional architectural product from the past and is still maintained until now, which in terms of the architecture of this traditional house, although it refers to the philosophy of the Bugis community in general, has its own uniqueness as an

assimilation of the local wisdom of the community and the local genius, which is interesting to review, and will further be very useful for the younger generation, especially architecture students, and for anyone interested in studies related to the field of anthropology, as explained by Vellinga, that in general, anthropologists tend to study architecture as an 'entryway' into society or culture. Houses (or, less commonly, other types of buildings) are interesting because they allow anthropologists to study and understand social relationships, cultural values, and symbolic meanings; the cultural context is usually the real focus of attention, rather than the architecture itself. In this respect, anthropologists have approached architecture differently from architects, who consider cultural context (when considered at the outset) primarily as a means of understanding architecture and informing future design^[26]. In addition, the proponents of this culture, although officially Muslim, still maintain the local wisdom inherited from their ancestors. This is also what makes the Matakali Culture unique and special, which in this case is known as Maccera' Manurung.

Conclusion

Based on the results of the research and discussion that have been presented above, several conclusions can be drawn as follows: 1) The Tradition and Traditional Culture of Matakali, is called Maccera' Manurung, with a series of activities as follows: (a) Ma'gere Manu', Sapin, and Tedong, (b) Massajo, (c) Mendoza and Mappadendang, (d) Ma'gandang, and (e) Mattoja 2) Architectural Review: (1) The structural parts of the Matakali traditional house consist of: (a) Para, (b) Kale Bola, and (c) Awa Bola. (2) The decorative motifs in the Matakali traditional house are: (a) Main Pillar (Possibola), (b) Roof locking wood, (c) Timpak Lajak, (d) Parenreng Flowers, and (3) Walasuji.

Supplementary Materials

Additional materials or supplementary in this article do not exist so there is nothing to be confirmed separately

Author Contributions

This research was conducted together by the researchers, namely the main researcher Mithen Lullulangi made a research proposal, then invited colleagues to carry out research, assisted by several students. Main researchers make concepts in general, and determine the type and method of research, prepare instruments and validate. Data collection in the field, coordinated by Rahmansah, including conducting inversion and visualization, and other things needed for the preparation of reports. For the making of research reports and the preparation of articles was carried out by Dwi Wahyuni Aprianti. Then Mithen Lullulangi as the main researcher checks the report and corrects things that need to be improved, including parts of the article that is deemed necessary to be improved.

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This research, is an independent research, meaning that it concerns the source of funds in this study, is fully borne by the researchers themselves and we do not get financial assistance from any party, including for publication costs, so we are happy to be offered Jurnal who do not burden us with publication costs.

Institutional Review Board Statement

This research, actually does not involve humans or animals as objects of research, because what is studied is cultural activities carried out by the community in traditional homes as a forum for cultural activities they do. In this case, researchers only observe what people do as local wisdom inherited from their predecessor generation. Thus, we do not reconcile matters relating to the Helsinki declaration, such as the approval of the Ethics Committee or Animal Study Protocol.

Data Availability Statement

Regarding the availability of data, we inform you that the data we get in the field in the form of qualitative data, overall we have presented in the article so that there are no other data that we save as privacy data.

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Conflicts of Interest

We stated that all stages of research, ranging from research design, data collection, data analysis, interpretation, script writing, decisions to publish research results including funding, we all do together so that we firmly state that in writing this article there is no conflict of interest.

Appendix A

There is nothing related to Appendix A that we can show.

Appendix B

Regarding Appendic B, there is nothing related to the quote in the text, numbers or tables as well as images because the quote in the text is directly written and display in the text as well as the picture, we immediately display it in the text.

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