

# ***Laica* as a Cultural Identity of the Moronene People in *Kampo Laea Hukaea*, Bombana Regency, Southeast Sulawesi, Indonesia**

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## **ABSTRACT**

The rapid advancement of technology, particularly in the field of building materials, has significantly influenced contemporary residential construction practices. Many people today prefer using manufactured materials over traditional local ones due to their practicality, availability, and perceived modernity. This trend is also evident among the Moronene tribe, one of the indigenous communities in Southeast Sulawesi. Over time, the Moronene people have gradually abandoned the use of local materials that once formed an integral part of their cultural heritage. This shift has led to a growing detachment among younger generations, who are becoming less familiar with traditional architectural knowledge—posing a threat to the authenticity and identity of the Moronene tribe. This study aims to explore the spatial characteristics of traditional Moronene houses in Kampo Laea Hukaea. Utilizing a qualitative method with an inductive approach, data were collected through direct field observations, with guidance from a gatekeeper to ensure culturally appropriate case selection. Findings from the study reveal that Moronene houses exhibit a linear spatial arrangement from front to back. The layout typically consists of three main sections: the *patande* or *laica irai* (front house), the *botono* (main house), and the *dapura* or *laica ibungku* (back house). The *patande* serves not only as a space for daily household activities but also as a venue for cultural events, such as *meparamesi*, a ceremonial stage in the traditional Moronene wedding. This dual function highlights the room's cultural significance. The *botono*, located at the center of the house, is considered the core space for cultural life. It hosts various traditional ceremonies, including *mosere wuu* (traditional hair-cutting ritual), *kawi'a* (traditional wedding ritual), *mate'a* (mourning ritual), and *mobasa-basa* (traditional thanksgiving ritual), making it the cultural and communal heart of the home. At the rear lies the *dapura*, which supports both domestic functions and ritual preparations. Activities in this space include ceremonial bathing and organizing essential items for traditional events, reinforcing its role in preserving cultural practices. These three spatial divisions are consistently found across multiple homes in Kampo Laea Hukaea, indicating their significance as defining features of Moronene residential architecture. Despite the increasing adoption of modern construction materials, these traditional spatial patterns continue to reflect and preserve the cultural values of the Moronene community.



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## **1. Introduction**

Indonesia is a vast archipelagic nation, comprising thousands of islands stretching from the eastern tip of Merauke to the western tip of Sabang. This geographic breadth is accompanied by remarkable cultural diversity [1]. Each custom, language, ethnic identity, and belief system embodies knowledge and values that have evolved over centuries—even millennia. Indonesia's rich cultural

heritage, alongside the abundant natural resources found across its regions, forms a significant part of the nation's wealth and identity. Historically, these islands have been governed through deeply rooted customary laws (*hukum adat*), sustained by hundreds of belief systems and religions. This long-standing coexistence of tradition, spirituality, and natural harmony reflects the enduring legacy of a civilization that has flourished for generations [2].

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Southeast Sulawesi Province area inhabited by various ethnic groups from all over Indonesia with the majority of the population being the local indigenous tribe [3]. The Moronene tribe located on the Bombana mainland [4], the Tolaki tribe located on the Konawe mainland to Kolaka, and the Muna and Wolio tribes located on the Muna and Buton islands are included in the local indigenous tribes. The four tribes are believed to be the oldest tribes inhabiting the Southeast Sulawesi region based on anthropological facts found such as the names of villages in the Southeast Sulawesi region using the regional languages of the four tribes [2]. The Moronene community represents an indigenous group with a wealth of traditional customs and cultural practices inherited from their ancestors, many of which remain actively practiced and sustained in contemporary society [5].

Bombana Regency is home to the Moronene people [6], the indigenous inhabitants of the region. Historically, the area that is now Bombana was part of the Moronene Kingdom, an ethnic polity that first settled on the mainland of Southeast Sulawesi as early as the 17th century. In local mythology, Bombana is often referred to as the "Land of the Rice Goddess" (*Dewi Sri*). According to legend, the goddess once descended upon a place called *Tau Bonto*—now known as Taubonto, the capital of the Rarowatu sub-district. In the Moronene language, *tau bonto* translates to "the year of decay," a name derived from the time when rice production surged so dramatically following the goddess's descent that the community was unable to harvest it all, leaving large quantities of rice to rot in the fields.

Within Bombana, particularly in Lantari Jaya District, lies a traditional village known as Kampo Laea Hukaea. Tucked deep within the remote Aopa Swamp Forest (TN.RAW), the village is accessible only after a 30-minute journey through the forest. It is inhabited by members of the Moronene tribe and features residential structures that, despite their cultural significance, have received little attention or scholarly exploration—especially in terms of architectural analysis.

These traditional dwellings exhibit distinct spatial and material characteristics that reflect the Moronene way of life. However, due to the influence of modernization and the rapid advancement of building technology, there has been a noticeable decline in the number of such structures. The shift from the use of locally sourced materials to manufactured ones is increasingly evident, alongside a waning understanding of Moronene cultural traditions among younger generations. This erosion threatens the

continuity of the tribe's identity, including the loss of the local language and traditional customs.

In response to these challenges, this study focuses specifically on the traditional residential architecture of the Moronene tribe in Kampo Laea Hukaea. It aims to identify and analyze the unique spatial characteristics of their homes, with the goal of preserving and documenting the architectural heritage that reflects the cultural identity of the Moronene people in Bombana Regency.

Characteristics according to Saunders [7] can be interpreted as the real and different nature of an individual that can be seen from various characteristics. Characteristics come from the word character which means spiritual traits of character or morals that distinguish a person or something from others. Hardin in Rizki [8] states that character has two elements of distinctive features or identity and psychological traits or character that have a meaning that binds the nature of a person or object that really distinguishes a person or object from others. Character can show an identity that is contained in an architectural building of each community and provides messages, concepts, and characteristics that are associated with the community where it comes from [9]. A series or arrangement of various characteristics of an architectural object, the arrangement that forms the object, namely shape, texture and color lines are the characters of architectural objects [10].

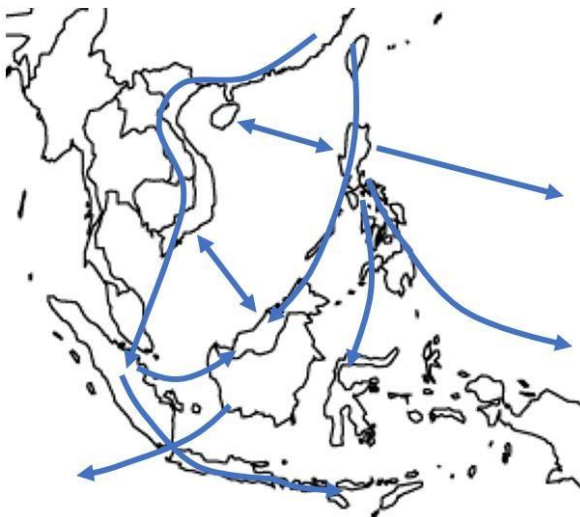
Based on this, architectural characteristics are distinctive features that are specifically highlighted by a building so that it can form a building identity [9]. The distinctive features of a building can also be influenced by geographical factors, traditions, behavior, insight and knowledge of the community and its history [7].

Space is defined as something abstract, while place is defined as a unique entity (a special ensemble) that has history and meaning. Places can realize the experiences and aspirations of society. This opinion is based on the condition where after experiencing a space, individuals can capture the values present in that space so that it becomes a place. These values then determine whether space can become a place or not. In other words, a place is determined based on a certain value or condition that is present in a space. This means that a place can only be present if there is space as the basis for its formation [11].

Tuan in [11] mentions that space has a value or condition that is the result of a combination of movement, atmosphere (touch), vision/viewpoint (visual perception),

and thought patterns that will form the character of a space. Every movement of the five human senses requires time to be able to feel the spatial space of a condition. This explains that space is always related to the journey between times, which encompasses the past, present and future. While place is a space that has existence, history and meaning [12]. Place is the embodiment of the experience or aspirations of the user community. Place is not just a fact that can be explained dimensionally but is broader because it concerns the understanding of space but is a reality that can be understood according to the background and a person's perspective in giving meaning to the place [11].

Waterson explains that Austronesian architectural style buildings have the following characteristics: a house model that has three parts [13], the upper part is the head, the middle part is the body and the lower part is the feet (the three room home), differences in the use of the tip and root when using wood materials (distinct treatment of the tip and root when using wood), has differences in floor height (the multi-levelled floor), walls of the living space that protrude outward (walls slanted outward), a house with a roof that protrudes outward at the front (outward-slanting gable), has decorations on the tip of the roof (gable finials), a roof with a saddle-back model (Figure 1).



**Figure 1.** The Austronesian Migration Hypothesis

Traditional architecture refers to an architectural style that emphasizes distinctive values and customs that are firmly upheld by local communities in specific places, as reflected in the form of their buildings [14]. It is the product of environmental contexts that exhibit various regional variations, developed as responses to natural conditions, locally available materials, climate, and vegetation [15]. The materials used are predominantly local materials that are easily obtained from the

surrounding environment. Based on this perspective, interaction between design and environmental sustainability continuously occurs throughout the development of traditional architecture [15].

One of the tribes in Southeast Sulawesi Province is Moronene [16]. This tribe lives in Bombana Regency, precisely in the Laea Hukaea Region. Moronene list as one of the oldest indigenous tribes in Southeast Sulawesi besides the Tolaki and Mekongga people. According to a Dutch ethnographic map from 1820, the Moronene community has existed since the 18th century in the Hukaea settlement area [1].

According to Tarimana, the Moronene are considered one of the oldest indigenous tribes inhabiting the Southeast Sulawesi region [17] (see Figure 2). Physically, the Moronene people belong to the Proto-Malay (Old Malay) racial group, which is believed to have originated from the Indian mainland and migrated during the late prehistoric period, around 200 BC. This view is consistent with another hypothesis suggesting that ethnic groups in Southeast Sulawesi, including the Moronene, migrated from the Tonkin region of southern Yunnan, traveling through the southern Philippines before reaching Central Sulawesi, where they initially settled in areas surrounding Lake Matana [18].



**Figure 2.** Moronene Tribe

Moronene tribes spread from Central Sulawesi to South, Southeast Sulawesi through land routes on foot and using rafts through the river route, especially the Konawe River. They then anchored and settled on the island of South Sulawesi, some also crossed to the island of Kabaeana. Those who remained on the mainland of Sulawesi were called *To Wita'ea*, while those who lived on the other side were called *To Wita'ate* [6]. Evidence that the ancestors of the Moronene tribe lived in the Kendari and Kolaka areas is the fact that the names of villages, rivers and mountains all use the original Moronene language [18].

The traditional house of Moronene tribe consists of several main types of houses which are differentiated according to their form and function, including houses for kings or nobles (*Raha*), houses for the community (*Laica*), temporary houses when opening rice fields (*Bantea*), houses for resting in the rice fields (*Olompu*) and small houses in trees (*Pombulu*) [19].

Then the type of traditional house of the Moronene tribe in case of construction aspect, generally has the form of a stilt house with two types of installation techniques, namely: a house built using bamboo or round wood by tying it dead (*kinalo*) called *laica nkinoko* and a house built using wooden blocks by carving (*pina'oti*) (see Figure 3). The walls of the house are usually installed with a certain slope where the top is more inclined outward, similar to the *kampiri* wall (barn) as an anti-climbing technique [19].



Figure 3. Traditional House (*Laica*) of the Moronene Tribe

2. Methods

The research location is in Laea Hukaea village based on information from informants regarding the existence of Moronene tribal settlements in the area (see Figure 4). This area is within the administrative area of Bombana Regency. Geographically, Laea Hukaea village is located in the Moronene traditional area which has an area of 26,275.32 Ha which borders South Konawe Regency on the north side, Langkowala village on the south side, Mount Mondoke on the west side and on the east side borders the Tiworo Strait.

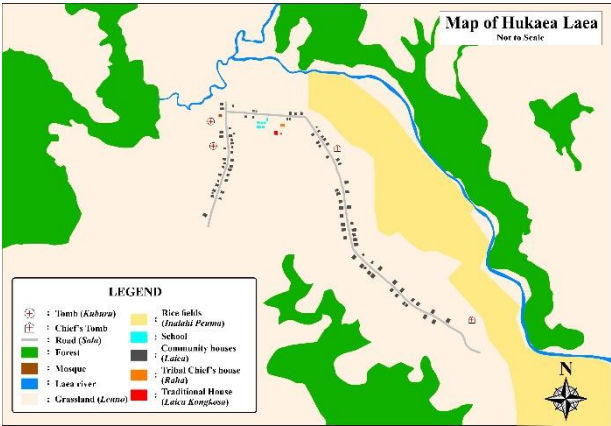


Figure 4. Map of *Kampo* Laea Hukaea Area

This research process used a qualitative method with an inductive approach to find the characteristics of the home space of the indigenous people of *Kampo* Laea Hukaea, Bombana Regency [20]. Data collection in this study was carried out by observation, in-depth interviews and documentation [21]. It was carried out from February 2024 to May 2024, with the researcher himself as the main instrument to capture potential and relevant data [22]. In determining informants using directions from important figures as Gate Keepers who are most knowledgeable about the Moronene tribe in *Kampo* Laea Hukaea, it is *Kapala Kampo* and the owner of the house who is the case.

3. Result and Discussion

The results of in-depth exploration in *Kampo* Laea Hukaea based on the gate keeper's direction show that there are 10 cases of community housing. The houses of the Moronene tribe in *Kampo* Laea Hukaea are still made of wood materials in the form of stilt houses. Data related to the cases found in the study will be described Table 1.

Table 1. Findings of housing cases in Laea Hukaea *kampo*

Case	Owner
L1	Bakati
L2	Amal
L3	Sabir
L4	Sudirman
L5	Ode Irawan S.
L6	Aswarman
L7	Anton R.
L8	Agus S.
L9	Muhtadin
L10	Kamarudin



In the empirical cases examined, Case L1 pertains to the residence of Mr. Bakati, aged 87. He is a senior member of the indigenous Moronene tribe and was once the customary leader of the Moronene community in Kampo Laea Hukaea. Currently, Mr. Bakati resides in his home primarily due to his declining health. The dwelling consists of a *Botono* (main house) and a *Laica Ibungku* (back house). Originally, the house featured a *Laica Irai* (front house), but this structure has deteriorated over time.

Case L2 concerns the residence of Mr. Amal, aged 38, who works as a farmer from early morning until just before dusk. His wife also contributes to the household by working as a fuel vendor. Field observations reveal that the house comprises a *Botono* and a *Laica Ibungku*. The *patande* or *Laica Irai* component of the house has succumbed to the ravages of time and is no longer in use.

Case L3 involves the residence of Mr. Sabir, aged 47. He works as a farmer, with his workday commencing in the morning and extending into the evening, assisted by his children. According to field observations, Mr. Sabir's house is built directly on the ground (non-stilt structure), consisting of a *Botono* and a *Laica Ibungku*. Notably, Mr. Sabir's household does not include a *patande*, as there are no daughters in the family to fulfill the customary functions associated with this space.

In Case L4, the dwelling of Mr. Sudirman, aged 51, is located in Kampo Laea Hukaea. He lives here with his wife, while his daily occupation as a farmer spans from early morning until late evening. His wife manages the household. Observations indicate that Mr. Sudirman's residence is a stilt house comprising a *patande* or *Laica Irai*, *Botono*, and *Laica Ibungku*, all of which align with traditional architectural forms.

Case L5 pertains to Mr. Ode Irawan S., aged 48, who resides with his wife and two daughters. Mr. Ode Irawan is a farmer by trade, working from morning until evening, while his wife occasionally assists with farm-related tasks. The house, a stilt structure, includes a *Botono*, *Laica Ibungku*, and a *patande* at the front, which serves as a space for conducting the traditional *Metiwawa* ceremony.

In Case L6, Mr. Aswarman, aged 49, lives with his son in a stilt house. His daily routine involves farming activities in the fields from morning until afternoon, followed by feeding his cattle. Mr. Aswarman is also a respected community leader, frequently leading various customary ceremonies for the Moronene tribe. Field observations indicate that the house comprises a *Botono* and *Laica*

*Ibungku*. The house once included a *patande*, but this structure has since deteriorated due to age.

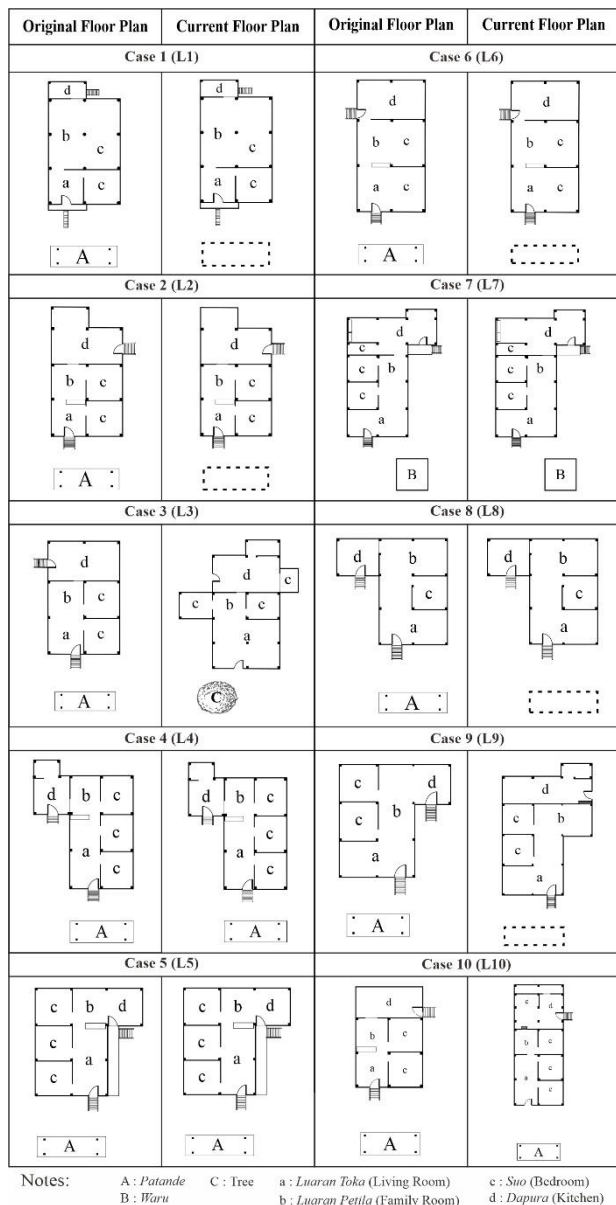
Case L7 involves Mr. Anton R., aged 36, who resides with his wife and child. Mr. Anton works as a farmer from early morning until dusk, while his wife is engaged in trade. Field observations show that Mr. Anton's house is a stilt house consisting of a *Botono* and a *Laica Ibungku*. Notably, the house lacks a *patande* or *Laica Irai*, as there are no daughters in the family to undertake the customary rites associated with this space.

Case L8 concerns the residence of Mr. Agus S., aged 44. He works as a farmer, while his wife produces roofing materials from rumbia leaves and bamboo for wall construction. Field observations indicate that Mr. Agus's house is a stilt structure comprising a *Botono* and *Laica Ibungku*, with the *Laica Irai* or *patande* section having deteriorated over time.

In Case L9, the residence of Mr. Muhtadin, aged 37, is examined. Mr. Muhtadin is a member of the Moronene tribe who works as a farmer from early morning until dusk. He resides with his wife and son. His wife is a housewife who occasionally assists with farm work. According to field observations, this residence is a hybrid structure, with the *Laica Ibungku* portion built directly on the ground, while the *Botono* is elevated. The *patande* has deteriorated and is no longer present.

In Case L10 involves the residence of Mr. Kamarudin, aged 53, a teacher by profession. His workday begins in the morning and continues until midday, after which he farms from 1:00 PM until evening. Mr. Kamarudin lives with his wife, their daughter, their son, and his wife's brother. His wife also works as a primary school teacher in Kampo Laea Hukaea. Field observations indicate that the house is a stilt structure, consisting of a *Laica Irai*, also known as a *patande*, a *Botono*, and a *Laica Ibungku*.

During the field data collection process, an in-depth exploration was conducted on the ten identified housing cases in order to examine and explain the spatial configurations within Moronene dwellings, in accordance with guidance provided by the gatekeeper. Based on the findings from these ten housing cases, several dwellings have undergone modifications since their initial construction up to the present time, as illustrated in [Figure 5](#).



**Figure 5.** Case plan and types of space in the residence at Kampo Laea Hukaea

Based on the residential layout illustrated in Figure 5, Case L1 was originally constructed with a spatial sequence consisting of the *patande* at the front, followed by the *Botono* in the middle, and the kitchen area at the rear. Within the *Botono* section, several rooms were created using non-permanent partitions to accommodate various household activities. Over time, however, the *patande* has deteriorated due to age-related material degradation and has not been rebuilt. This change is attributed to the household's discontinuation of traditional wedding ceremonies, which were typically held in the *patande*. Consequently, the function of welcoming guests, formerly performed in the *patande*, has been relocated to the *Botono* section.

Case L2 was originally built with a spatial arrangement similar to Case L1, beginning with the *patande* at the front, followed by the *Botono* in the middle to accommodate various activities, and the kitchen section at the rear. Due to the deterioration of building materials over time, the *patande* has been damaged and is no longer used. Its function as a reception space has now shifted to the *Botono*.

The layout of Case L3 also follows a similar configuration, but this house was newly constructed without a *patande* section, as there were no daughters in the family to carry out traditional wedding customs. Nonetheless, the symbolic presence of the *patande* is maintained through a shade tree positioned at the front of the house, used as a reception point before guests are welcomed into the *Botono*.

In Case L4, the original spatial layout has remained intact. It begins with the *patande* at the front, followed by the central *botono*. The kitchen or *dapura* is positioned to the right of the *Botono*, which, although located on the side, is still considered the rear area of the house according to local informants. This case reflects minimal spatial change over time, with the *patande* still present and functional.

Case L5 retains its original configuration as well, with the *patande* at the front, *Botono* in the center, and the *dapura* located to the left of the *Botono*, yet still regarded as the back of the house. In this case, the *patande* has been rebuilt to facilitate the customary wedding procession for the owner's daughter, thereby maintaining its traditional role and significance.

Case L6 was built with the same sequence of spaces, but the *patande* has since deteriorated due to age. As in previous cases, the function of receiving guests has been relocated to the *Botono*.

The plan of Case L7 indicates that this house was constructed without a *patande*. It begins directly with the *Botono* in the middle and the kitchen at the back. At the front of the house, a *waru* (stall) has been built to serve as a symbolic substitute for the *patande*. This architectural gesture reflects the desire to uphold tradition, even in the absence of a daughter to carry out ceremonial customs.

In Case L8, the spatial layout originally included a *patande* at the front, *Botono* in the center, and a kitchen to the right of the *Botono*, which is still considered the back section. Due to material aging, the *patande* has become damaged and has not been reconstructed. As a result, guests are now received directly in the *Botono*.

Case L9 was originally constructed with a front-facing *patande*, central *Botono*, and a kitchen on the left side of the *Botono*, which is likewise considered the rear. The house was once a stilted structure, but in its current condition, the *patande* has deteriorated and the kitchen has been relocated to a newly built ground-level space at the back.

In Case L10, the house was initially built as a stilt structure but has since been modified into a combination of land-based and stilted sections, with the front now at ground level while the rear remains elevated. The spatial sequence remains unchanged, with the *patande* at the front, *Botono* in the center containing multiple rooms, and the *dapura* (kitchen) at the rear.

In the empirical cases, an examination of the floor plans of Moronene dwellings in *Kampo Laea Hukaea* reveals several types of spaces. These include the *patande*, which is located at the front of the house, the *Botono*, which contains the *luaran toka* and *luaran petila*, the *suo*, which is positioned in the central part of the dwelling; and the *dapura*, which is generally located toward the rear of the house.

Across all cases observed in *Kampo Laea Hukaea*, the residential structures of the Moronene people consistently include three spatial elements that align with traditional norms. The *patande* is situated at the front and serves as the initial access point from the outside, known in the Moronene language as *Laica Irai* (front house). The *botono* occupies the middle section of the house and functions as the main living area, referred to as *Botono* (main house). The *dapura*, typically found at the back of the house, is accessed after passing through the *patande* and *Botono*, and is referred to as *Laica Ibungku* (back house). While the condition, presence, and symbolic representation of these spaces may vary due to changing materials and household needs, their relative positions remain consistently observed in all cases.

### 1. *Patande*

Empirically, the *patande* is used by the community as a place to carry out cultural activities and to receive guests who are far away genetically. *Patande* or *laica irai* illustrated in Figure 6 while Figure 7 describe the position of the *patande* in the dwelling in the Laea Hukaea *kampo*. Based on the information provided in Figure 7, it can be observed that all the houses initially included a *patande* in their floor plans, except for Case L7. The owner of the L7 residence stated that the reason for not constructing a *patande* was the absence of a daughter, who would typically carry out the wedding tradition associated with

this section of the house. The *patande* is always positioned at the front of the residence, and over time, the material used in its construction has deteriorated due to aging. As of the current conditions across all cases, only a few houses have retained the *patande* section which are L4, L5, and L10.



Figure 6. *Patande* or *Laica Irai*

Case	Original Floor Plan	Current Floor Plan	Descriptions
L1			<i>Patande</i> was a venue for one of the stages in the traditional wedding ceremony, currently it has been damaged due to aging.
L2			<i>Patande</i> was used during one of the stages in the traditional wedding ceremony, currently damaged due to material aging.
L3			In this case, <i>Patande</i> was symbolically replaced by a shade tree.
L4			<i>Patande</i> is a place for carrying out traditional ceremonies and for welcoming guests who are genetically distant relatives.
L5			<i>Patande</i> is a place for carrying out traditional ceremonies and for welcoming guests who are genetically distant relatives.
L6			<i>Patande</i> was used during one of the stages in the traditional wedding ceremony, currently damaged due to material aging.
L7			In this case, <i>Patande</i> was symbolically replaced by shop ( <i>waru</i> ) area.
L8			<i>Patande</i> was a venue for one of the stages in the traditional wedding ceremony, currently it has been damaged due to aging.
L9			<i>Patande</i> was used during one of the stages in the traditional wedding ceremony, currently damaged due to material aging.
L10			<i>Patande</i> is used for one stage of the traditional wedding ceremony. At present, the <i>patande</i> still exists.

Notes : Accommodates cultural activities in the *laica irai* Former *Patande*

Figure 7. Position of the *patande* in the dwelling in the Laea Hukaea *kampo*



The *patande* section, as explained by informants, functions as a space for both cultural and social activities. One of the cultural activities closely associated with the *patande* is the *meparamesi* custom. This tradition is consistently observed across all cases within the Moronene tribe. During wedding ceremonies (*kawi'a*), the events are held at the bride's house. As part of the tradition, there is a symbolic exchange where the groom purchases the bride's house, while the bride will later move to the groom's residence. Before entering the house where the ceremony takes place, the bride is escorted by her family and received at the *patande*, marking the *meparamesi* procession.

In Case L7, the owner had never practiced the *meparamesi* custom, as he does not yet have a daughter. Consequently, the *patande* was considered unnecessary. However, its symbolic function has been replaced by a shop (*waru*) situated at the front of the residence.

From a social standpoint, the *patande* also serves as a space to receive guests who are not closely related genealogically. These guests are welcomed at the *patande* before being invited into the main house or *Botono*. In cases such as L1, L2, L6, L8, and L9, the *patande* has deteriorated due to age and is no longer usable. As a result, the activity of receiving guests has shifted to the *Botono*, specifically to the outer living room area outside the *shop*.

For Cases L3 and L7, the owners did not construct a *patande* due to not having daughters, perceiving it as unnecessary. However, field observations revealed that the function of receiving guests has still been preserved symbolically. In L3, the reception activity takes place under a shade tree located at the front of the house, while in L7, it occurs in the shop (*waru*) area. These substitutions symbolically replicate the presence and function of the *patande* in the absence of its physical structure.

## 2. Botono

Empirically, the *Botono* functions as the main place for carrying out traditional activities among the Moronene tribe. Figure 8 provides *Botono* position in the dwelling in the Laea Hukaea kampo. Based on Figure 8, the *botono* section is consistently positioned in the middle area of the house and is accessed after passing through the *patande* section. Within the *Botono*, there are various spaces formed using non-permanent barriers known as *torici*. These dividers can be removed or rearranged according to needs. The spaces within the *Botono* serve specific functions, including a room for receiving guests (*luaran*

*toka*), a space for family gatherings (*luaran petila*), and sleeping or resting areas (*suo*). While these spatial functions are consistently observed across all cases, variation occurs in the number of *suo* rooms present in each house.

Case	Original Floor Plan	Current Floor Plan	Descriptions
L1			It functions as a place for Moronene cultural activities, including the <i>mosere wuu</i> procession, <i>kawi'a</i> customs, and <i>Mate'a</i> customs. The place is located in the <i>botono</i> section.
L2			It functions as main place for Moronene cultural activities ( <i>mosere wuu</i> , <i>kawi'a</i> and <i>mobasa-basa</i> ). The place located in the <i>botono</i> section.
L3			It serves as a place for cultural activities, including the <i>mosere wuu</i> , <i>mobasa-basa</i> , <i>mate'a</i> and <i>mooloi wingi</i> . The place is located in the <i>botono</i> section.
L4			The main place for Moronene customary events ( <i>mosere wuu</i> , <i>kawi'a</i> , and post-harvest <i>mobasa-basa</i> ). The place is located in the <i>botono</i> section.
L5			It is located in the <i>botono</i> section. it serves as a place for cultural functions related to the <i>mosere wuu</i> , <i>kawi'a</i> , and <i>mobasa-basa</i> .
L6			The main place for Moronene cultural activities, including the <i>mosere wuu</i> , and the <i>mobasa-basa</i> custom held after the agricultural harvest.
L7			The main place for Moronene customary events ( <i>mosere wuu</i> , and <i>mobasa-basa</i> ). The place is located in the <i>botono</i> section.
L8			It is located in the <i>botono</i> section. it serves as a place for cultural functions related to the <i>mosere wuu</i> , <i>kawi'a</i> , and <i>mobasa-basa</i> .
L9			It functions as main place for Moronene cultural activities ( <i>mosere wuu</i> , <i>kawi'a</i> and <i>mobasa-basa</i> ). The place located in the <i>botono</i> section.
L10			It serves as a place for cultural activities, including the <i>mosere wuu</i> , <i>mobasa-basa</i> , <i>kawi'a</i> , and <i>mobasa-basa</i> . The place is located in the <i>botono</i> section.

Notes : ■ Accommodates cultural activities in the *Botono* ■ Spatial boundaries of the house

Figure 8. *Botono* position in the dwelling in the Laea Hukaea kampo

Field findings indicate that the *botono* serves as the primary site for cultural activities within Moronene homes. Commonly performed traditions in this space include *mosere wuu*, *kawi'a*, *mate'a*, and *mobasa-basa*. The *mosere wuu* custom is a ritual haircutting ceremony for infants, symbolizing gratitude for the child's birth. The *kawi'a* custom is a marriage tradition encompassing several ritual stages. Those performed in the *botono* include *mobasa-basa*, *mooli laica*, *mompindai sincu*, *ijab kabul*, *pinokompompangga*, *pinokompeolo*, and *mohuletako alo*. These stages are predominantly carried out in the *Botono* in each of the examined cases. The



*mate'a* custom refers to a death ceremony, serving to treat the deceased with respect and dignity in line with the community's cultural values. Meanwhile, the *mobasabasa* custom represents a ritual of thanksgiving, typically conducted after receiving fortune or good harvests. These events often involve large gatherings, reinforcing the role of the *Botono* as a central hub for communal and cultural interaction.

Empirically, in all cases, the *Botono* consists of several functional spaces. The area used for cultural events is typically the first room accessed from the main entrance, commonly the living room (*luaran toka*), as seen in cases L3, L5, L8, L9, and L10. However, in case L1, due to the limited capacity of the living room for accommodating guests, cultural events are extended into the family room (*luaran petila*), which is located directly after the living room. A similar spatial adaptation is also observed in cases L2, L4, L6, and L7, where additional space from the *luaran petila* is used for such events.

Cultural activities conducted in the *Botono* section are traditionally performed by male members of the household (Figure 9). In addition to cultural functions, the *Botono* also serves social purposes. Social activities consistently found in this area across all cases include receiving visitors in the space *luaran toka* and family gatherings in the space *luaran petila*.



Figure 9. Cultural activities that occur in the residential area of the Moronene tribe

### 3. *Dapura* (kitchen)

It is a room located at the back of the house, primarily serving as a space for cooking and preparing food. In *kampo* Laea Hukaea, however, the *dapura*—also known as *laica ibungku*—holds additional significance. Beyond its practical role in food preparation, the *dapura* functions as a sacred space where culturally important activities are carried out. As such, the *dapura* has both cultural and social functions, reflecting its integral role not only in daily domestic life but also in upholding traditions and facilitating social interactions within the household.

Case	Original Floor Plan	Current Floor Plan	Descriptions
L1			A place used for washing the deceased and for preparing food needed for the implementation of traditional ceremonial activities.
L2			It functions as a place for women to prepare facilities and food needed for the implementation of traditional ceremonial activities of the Moronene tribe.
L3			A place used for washing the deceased and for preparing food and customary facilities for the cultural activities of the Moronene tribe.
L4			A place used to prepare all food and customary facilities used during the implementation of traditional ceremonial processions of the Moronene tribe.
L5			It used as a place to prepare food requirements during the implementation of customary activities and to prepare ritual facilities to be used in traditional ceremonies.
L6			It functions as a place for preparing all requirements related to customary facilities and food for the traditional activities of the Moronene tribe.
L7			It functions as a place for preparing all requirements related to customary facilities and food for the traditional activities of the Moronene tribe.
L8			Menjadi tempat yang berfungsi untuk mewadahi aktivitas wanita untuk mempersiapkan konsumsi dan prasarana adat untuk kegiatan adat suku moronene.
L9			A place used to prepare all food and customary facilities used during the implementation of traditional ceremonial processions of the Moronene tribe.
L10			It function as a place for preparing all food and customary facilities to be used during the implementation of customary rituals. it is located in the <i>laica ibungku</i> section.

Notes : Accommodates cultural activities in *laica ibungku* Spatial boundaries of the house

Figure 10. *Dapura*'s position in a residence in the Laea Hukaea *kampo*

Based on Figure 10, all cases have a *dapura* or *Laica Ibungku* section located at the back of the house, accessible after passing through the *Botono* section. In cases L4 and L8, the *dapura* is positioned to the right side of the *Botono*, while in case L5, it is located on the left. In the case of L9, although the *dapura* was initially built on

the left side of the *Botono*, it has since been relocated to the rear. According to interviews with informants, the *dapura* is still regarded as the “back house” (*laica ibungku*), even when not directly behind the *Botono*, so long as its position remains toward the back of the residence. In several cases, such as the current state of L3, L7, and L10, the *dapura* includes a *suo* room, a space designated for resting and sleeping.

Field findings indicate that in addition to serving as a place for cooking and food preparation, the *dapura* also accommodates cultural functions. One key cultural activity often carried out in the *dapura* is the bathing of the body, which forms part of the *mate'a* tradition (death ceremony). This practice was empirically observed in cases L1 and L3. In other cases, this activity has not yet occurred, as no deaths have taken place since the construction of those residences. However, informants affirm that should this event occur, the body-bathing ritual would be performed in the *dapura*, owing to its position at the back of the house. Another cultural function involves preparing materials and offerings for traditional Moronene ceremonies. This responsibility is typically undertaken by women and takes place within the *dapura*.

From the analysis of data, it is evident that cultural activities are consistently conducted across the three spatial sections *Patande*, *Botono*, and *Dapura* in all examined cases. These spaces serve integral roles in preserving and facilitating traditional practices, as summarized in Table 2.

**Table 2.** Cultural Activities in the case of the Moronene *Kampo* Laea Hukaea tribal community

Case	Cultural Activities			
	<i>Mosere Wuu</i>	<i>Kawi'a</i>	<i>Mate'a</i>	<i>Mobasa-basa</i>
L1	•	•	•	•
L2	•	•	—	•
L3	•	—	•	•
L4	•	•	—	•
L5	•	•	—	•
L6	•	—	—	•
L7	•	—	—	•
L8	•	•	—	•
L9	•	•	—	•
L10	•	•	—	•

Based on in-depth exploration and interviews with informants specifically the homeowners in Case L1, the cultural activities carried out included the *Mosere Wuu*, *Kawi'a*, *Mate'a*, and *Mobasa-Basa* customs. In Case L2, the cultural activities observed were the *Mosere Wuu*, *Kawi'a*, and *Mobasa-Basa* customs. The *Mate'a* custom was not practiced in this case due to the absence of any

family member's passing. In Case L3, the *Kawi'a* custom was not performed because there were no daughters in the household eligible for marriage. Thus, only the *Mosere Wuu*, *Mate'a*, and *Mobasa-Basa* customs were conducted. In Cases L4, L5, L8, L9, and L10, the cultural activities observed mirrored those in Case L2—*Mate'a* was not conducted, as no deaths had occurred within the families. For Cases L6 and L7, only the *Mosere Wuu* and *Mobasa-Basa* customs were found. In these cases, the absence of the *Kawi'a* and *Mate'a* customs was attributed to the lack of daughters eligible for marriage and the absence of family member deaths.

Based on this analysis, it is evident that the Moronene tribe continues to uphold cultural traditions through the implementation of the *Mosere Wuu*, *Kawi'a*, *Mate'a*, and *Mobasa-Basa* customs. These activities take place within the three primary spatial sections of the traditional house *Patande*, *Botono*, and *Dapura* which are consistently found across all residences in the Moronene community of *Kampo* Laea Hukaea.

#### 4. Conclusions

The research conducted in Laea Hukaea Village on the housing characteristics of the Moronene tribe reveals that although their residential structures have experienced several changes over time, the basic spatial layout rooted in Moronene cultural traditions has been consistently preserved. Moronene houses in Laea Hukaea typically follow a front-to-back orientation, consisting of three main sections: the *patande* or front house (*Laica Irai*), the *Botono* or core/main house, and the *dapura* or back house (*Laica ibungku*). These three spatial divisions are consistently maintained across all residential cases studied.

The *patande* (*Laica Irai*) empirically functions as a space to receive guests who are not closely related to the homeowner or who are genealogically distant. In addition to this social role, the *patande* also serves a cultural function by accommodating customary activities, as observed in several case studies, including those in the *campo* Laea Hukaea.

The *botono*, primarily used for family gatherings, is found to have a dual function. While socially it serves as the core of domestic life, the *botono* is also used for traditional cultural activities of the Moronene tribe. Field observations indicate that this space is predominantly occupied by men during such activities.

In the *dapura* or *Laica Ibungku*, which is traditionally designated for food preparation, the study reveals a deeper

cultural role. Beyond its everyday domestic function, the *dapura* is also a site for ritual and customary activities, making it a culturally significant space. This section is generally associated with women's activities.

These findings, grounded in spatial analysis, highlight that Moronene housing in *Kampo* Laea Hukaea is characterized by a structured division of space from front to back: *patande* (front house), *Botono* (main house), and *dapura* (back house). Each section accommodates activities imbued with both social and cultural values, reflecting the unique and enduring spatial traditions of the Moronene community.

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