



The Architecture of Mbaru Wunut in the Ruteng Pu'u, Golo Dukal Urban Village, Manggarai Regency

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Abstract

This anthropological study aims to construct the theological, philosophical, and sociological significance of the traditional Mbaru Gendang architecture in the customary village of Ruteng Pu'u, Manggarai. Employing a qualitative research method with an ethnographic approach, data were collected through participant observation and in-depth interviews with cultural figures and customary leaders (*tua golo*). The findings reveal that the *Mbaru Gendang* is not merely a physical dwelling but a material manifestation of Manggarai cosmology, linking the human, profane world with the transcendental dimensions of *Mori Kraeng* (God) and ancestral spirits. The vertical geometry of the conical roof and the placement of the *Rangga Kaba* (buffalo horns) at the building's apex serve as visual markers of spiritual commitment while symbolizing social cohesion through adherence to a unified customary leadership system. Furthermore, the ongoing physical maintenance of the structure and the performance of periodic rituals such as *Teing Hang* (offering rituals) act as mechanisms for the intergenerational transmission of cultural values. From an anthropological perspective, the preservation of these architectural symbols and ritual practices represents a tangible effort by the Ruteng Pu'u community to reproduce cultural identity, maintain cosmic balance, and articulate profound respect for past generations amidst the currents of modernization.

Keywords: *Mbaru Gendang*, Architectural Anthropology, Ethnography, *Rangga Kaba*, Ruteng Pu'u.

INTRODUCTION

Amidst the currents of information disruption and modernization, contemporary civilization faces a significant dilemma. The ceaseless flow of information drives a modernization process that unfolds almost without pause. In the realm of architecture, this opens up opportunities for innovation, yet it also threatens to submerge noble traditional values. As local architecture loses its place, people drift further away from their own identity, environment, and cultural heritage. Consequently, architecture must transcend its physical form, serving as a bridge between generations that realizes the concept of "Beyond Interaction."

As with any other field, architecture risks losing its relevance over time without efforts toward renewal. Should this occur, society would lose its understanding of the architectural identity and distinctive styles that define it. Uncovering and articulating the identity of Indonesian architecture is akin to exploring the nation's cultural and civilizational journey. It is crucial that we grasp this knowledge to ensure that cultural interaction remains unbroken and continues to evolve dynamically with the changing times.

In fact, the link between architecture and cultural dynamics has long been historically evident. The emergence of *Arsitektur Nusantara* (Indonesian Archipelago Architecture) occurred naturally and organically; the environment gave rise to ideas that were collectively embraced. This process established norms ranging from systematic rules regarding worldviews and cosmology to the formation of traditions. The word "tradition" derives from the Latin *traditionem* (from *traditio*), meaning handing over or passing the baton. It refers to beliefs or customs taught and transmitted from one generation to the next.

The architectural process begins with a spark of an idea responding to a specific issue, which then naturally shapes the approach to solving that problem. For instance, climate presents a universal challenge in architecture, yet every location develops its own unique adaptations to address it. This is evident in the use of elongated roofs whether curving upwards or spreading outwards such as those found on the *Uma Mbatangu* and *Bokulu* traditional houses in the Sumba Islands, the *Tanean Lanjhang* in Madura, the *Joglo* in Java, *Mbaru Gendang* in East Nusa Tenggara and others.

The various ethnic groups inhabiting regions across Indonesia over the centuries have shaped their own distinct cultural and architectural characteristics. This has resulted in a diverse array of traditional buildings ranging from simple to sophisticated forms, standing either in clusters or as solitary structures each possessing unique features that reflect the specific worldview of the respective ethnic group.

The evolution of traditional architecture parallels the development of the ethnic group itself, serving as an identity for the community that sustains it; indeed, traditional architecture mirrors the character of the people who uphold it (Lullulangi & Sampebua'). The question now arises: how can this cultural experience be passed on to current and future

generations? A collective awareness across various social sectors is required. However, the academic realm plays a pivotal role. This involves the educated community including educators and students supported by relevant institutions such as universities and government bodies. In this context, the role of academics is crucial to the preservation and conservation of traditional buildings, as they bear the responsibility of conducting research and development activities.

Education and technology act as both mediators and catalysts, carrying collective, intergenerational values into new forms. Yet, technology is often caught in the vortex of capitalization, utilized merely as a tool for mass production, the commodification of style, or architectural visualization driven by industrial interests. Traditional architecture has not escaped this exploitation, often appearing as aesthetically imitative yet devoid of meaning, stripped of its socio-cultural context.

Traditional architecture exists not merely for visual presence; it must also manifest as a space for interaction and cultural dialogue that transcends the boundaries of time and space. Thus, the true identity of cultural architecture is not formed through instant construction, but rather through a living, evolving process of cultural interaction. Beyond Interaction" is not merely a concept but a perspective viewing heritage preservation not as nostalgia for the past, but as a bridge to the future. Etymologically, the word "beyond" implies transcending boundaries whether physical or conceptual while "interaction" signifies active engagement between two or more entities.

This idea encourages us to stop viewing traditional houses or architecture as passive objects and instead see them as living entities that maintain an ongoing dialogue with people across time and space. Through technologies such as Building Information Modeling (BIM) and Geographic Information Systems (GIS), the architectural heritage of the Indonesian archipelago can be recorded, modeled, and reinterpreted in interactive digital formats. This is not simply documentation; it is an effort to revitalize traditional values within the realms of education, research, and community development.

The people of Sumba recognize their identity through soaring roofs that challenge the sky; the Javanese find meaning in their culture through spaces rich in philosophy; and the Madurese discover their fighting spirit in the steadfastness of their home structures. Beneath this diversity of forms lie intergenerational messages affirming that culture is not merely a legacy, but a living phenomenon that continues to grow and transform. Traditional architecture should not fade with the passage of time, nor be swept away by the relentless tide of foreign values. Instead, it must stand as a steadfast pillar of identity a cultural representation capable of transcending the boundaries of space and civilization. Thus, architecture is not merely about buildings, but about a space of encounter: between past and future, heritage and innovation, self-identity and the wider world. Experience the architecture of the Archipelago before it becomes nothing more than a lifeless entry in history books.

Indonesia is an archipelagic nation characterized by a diversity of ethnicities, languages, religions, races, and cultures elements that constitute both a national asset and the nation's identity. This diversity gives rise to a national culture formed from regional cultures living legacies passed down through generations. National culture serves not only as a symbol of unity but also as a value system that governs societal life (Digdoyo, 2015). In social life, cultural values are manifested in lifestyles, social actions, and physical cultural forms, such as traditional houses (Saebani, 2012).

One tangible form of regional culture is local wisdom. Local wisdom refers to the systems of knowledge, values, and customs that develop within a community and are passed down through generations to serve as a guide for living (Tumanggor et al., 2017). It encompasses customs, languages, arts, and social values such as *gotong royong* (mutual cooperation) that form the foundation of community life (Darmayanti et al., 2024). Within the context of Indonesian culture, local wisdom functions as a strategy for communities to adapt to their social and geographical environments (Adnyana & Maitri, 2017).

A concrete manifestation of local wisdom is the traditional house. Traditional houses serve not merely as dwellings but also as symbols of cultural identity, social spaces, and hubs for the community's customary and spiritual activities (Sulaeman, 2012). They reflect life values, kinship systems, and the relationships between humans, the environment, and ancestors (Salm'n, 2000). Through their forms, structures, and architectural symbols, traditional houses embody cultural meanings that are transmitted across generations (Subroto, 2019). One of the indigenous communities in Indonesia that continues to uphold this cultural heritage is the Ruteng Pu'u community in Manggarai Regency, East Nusa Tenggara. Ruteng Pu'u is a traditional village that preserves its customary social structure, the value of mutual cooperation (*gotong royong*), and traditions of ancestral reverence all maintained through the preservation of the traditional house known as *Mbaru Gendang*. This traditional house holds a central place in community life, serving as a venue for customary deliberations, thanksgiving rituals, the resolution of social issues, and the transmission of cultural values to the younger generation (Nahak, 2019).

Mbaru Wunut is not merely a traditional structure; it is a symbol of unity, cultural identity, and reverence for ancestors. The roof of Mbaru Wunut holds particular philosophical significance, serving as a primary element that symbolizes protection, unity, and the connection between humanity, ancestors, and the Creator. From an architectural perspective, the roof acts as the building's crown; it functions not only as physical shelter but also embodies symbolic meaning that reflects the community's worldview (Rifai, 2010).

Amidst the forces of modernization and globalization, traditional houses face significant challenges stemming from shifting lifestyles, technological advancements, and evolving community mindsets (Buana & Pratama, 2023). Modernization drives socio-cultural changes that impact the continuity of traditions and the preservation of traditional houses as cultural heritage (Yuhansil, 2019). Nevertheless, the community of Ruteng Pu'u demonstrates a steadfast commitment to maintaining Mbaru Wunut as a hub of customary life and a symbol of respect for their ancestors.

The persistence of Mbaru Wunut amidst the currents of social change presents a compelling subject for study, particularly regarding the architectural significance of its roof as a vital element of Manggarai cultural symbolism. This research is significant because it not only examines the philosophical meaning behind the Mbaru Wunut roof architecture but also explores how the Ruteng Pu'u community preserves it as an act of cultural conservation and ancestral reverence.

METHOD

This study employs a qualitative descriptive research method. Bogdan and Taylor (cited in Nugrahani, 2008) define qualitative research as a research procedure that yields descriptive data in the form of written or spoken words derived from observed people and behaviors. Meanwhile, Creswell (Rahman, 2022) defines qualitative research as a process of investigating social phenomena and human issues. Qualitative research is also defined as a strategy for seeking meaning, understanding, concepts, characteristics, symptoms, symbols, and descriptions regarding a phenomenon; it is characterized by a specific focus and a multimethod approach, is naturalistic and holistic, prioritizes quality, utilizes various methods, and is presented narratively within scientific research (Komara, 2014).

Etymologically, the term *qualitative* originates from the Latin word *qualitas*, meaning the "nature" or "characteristic" of something. In the context of research, a qualitative approach refers to a method that focuses on understanding phenomena based on the nature, traits, or qualities inherent within them. In terms of terminology, Creswell defines qualitative research as a scientific approach aimed at understanding social meaning from the participants' perspective, utilizing data collection methods such as in-depth interviews, participant observation, and document analysis (Sumilih et al., 2025). It is emphasized that the choice of research method must align with the study's objectives, the type of data required, and the specific research context.

This study employs a descriptive qualitative approach to explain, analyze, and deeply examine the phenomena practiced or upheld by the residents of the Ruteng Pu'u heritage village. These practices reflect their attitudes of honoring ancestors and preserving cultural values. Furthermore, the study seeks to uncover the profound significance of the *Mbaru Gendang* which the community preserves to this day by gathering and analyzing information obtained directly from the research site.

The research is conducted at the Ruteng Pu'u Traditional Village, located in Golo Dukal District, Manggarai Regency, East Nusa Tenggara Province. This location was selected because it is a heritage village in Manggarai that continues to preserve traditional cultural legacies; a key example is the *Mbaru Gendang*, a symbol of traditional architecture rich in philosophical, spiritual, and social meaning. Ruteng Pu'u Village plays a vital role in the history and culture of the Manggarai people, particularly in preserving ancestral values and traditions. The presence of the *Mbaru Gendang* in Ruteng Pu'u represents not only the aesthetic value of traditional architecture but also reflects life values, kinship systems, and expressions of respect for ancestors.

The researcher selected this location because Ruteng Pu'u Village retains authentic cultural elements and customary structures such as the *Mbaru Gendang* and traditional settlement patterns that support the research context. This location is directly relevant to the primary subject of study. In conducting research regarding the meaning of the *Mbaru Gendang*, as well as understanding the efforts made by local residents to preserve the traditional house and ancestral values as a way of honoring their ancestors.



Figure 1. Mbaru Gendang

RESULT AND DISCUSSION

The Significance of Traditional Houses for Tradition in the Era of Modernization

Meaning is something that shifts based on people, place, and time. No single sign within an architectural element stands in isolation; rather, it represents a relationship between form, meaning, and reference (Kaplan, 2002). Understanding meaning requires looking beyond form as an entity detached from its environment. In this context,

mapping the relationship between activities and form (space and enclosure) constitutes a crucial analytical step in examining the meaning of the space in question (Nabila, 2023).

The concept of meaning is inextricably linked to function and form. The manifestation of the relationship between function, form, and meaning is such that they cannot be separated; the three elements influence one another through a reciprocal process (Al Fayed & Simatupang, 2022). Meaning plays a central role in explaining the relationship between function and form, as it is shaped by human interpretation of an object. Meaning emerges through function which is expressed via formal elements in both pragmatic and symbolic ways in a reciprocal manner (Siregar et al., 2024). Architectural meaning is influenced by cultural contexts rooted in space and time. Consequently, since architecture is a cultural product, society and its environment are vital aspects in uncovering the systems of signs and their associated meanings (Hariyono, 2007).

Meaning emerges from the presence of architectural signs comprising function, space, and form and is therefore grasped not through a positivist research lens, but rather through an interpretive approach grounded in architectural elements, specifically cultural architectural elements such as those found in traditional houses. For instance, in the construction of traditional houses, local communities typically employ the same techniques and materials as their predecessors; this practice reflects the fact that these houses are shaped by traditions deeply rooted in the local community's environment (Ruhana & Furqan, 2023).

In general, traditional houses are understood as architectural entities that represent the spatial and cultural characteristics of a specific region in Indonesia, while simultaneously serving as symbols of the local community's collective identity (Abdulghani & Sati, 2019). From the perspective of architectural phenomenology, a house is not merely a physical structure providing shelter from the elements; rather, it is a form of self-actualization, a space for creativity, and a medium through which inhabitants derive existential meaning (Parwata, 2011). This phenomenon aligns with Pedro Arrupe's thesis regarding the "status-conferring function," which posits that a dwelling and its spatial environment serve as a reflection of the self and an indicator of an individual's social standing and achievements within their community. In a communal context, the traditional house acts as a cultural artifact that crystallizes noble values, belief systems, and patterns of social interaction. A concrete example of this cultural architectural manifestation is the *Mbaru Gendang*, a traditional residential structure that serves as the epicenter of indigenous community life in Manggarai, Flores, East Nusa Tenggara. This traditional house plays an irreplaceable, pivotal role, as its function transcends the domestic boundaries of a living space to become a focal point for cultural integration.

Etymologically, the term *Mbaru Gendang* is rooted in the Manggarai language and is rich in philosophical meaning. Lexically, the word *mbaru* means "house"; a deeper etymological analysis tracing it back to the root *mbau* reveals a connotation of a place of shelter, while the suffix *-ru* denotes possession. Conceptually, therefore, *mbaru* can be interpreted as a space of collective protection shared by the indigenous community (Aristo et al., 2022). Meanwhile, the term *gendang* refers to a traditional percussion instrument made of wood and a goatskin membrane; in practice, it serves as a medium for mass communication and for organizing the village (*beo*). Beyond these terms, the structure is also frequently identified as *Mbaru Wunut* and *Mbaru Niang*. The phrase *wunut* refers to the black *ijuk* (sugar palm fiber) material used for the roof, underscoring the vernacular architecture's ecological connection to the surrounding natural environment. On the other hand, the name *mbaru niang* is applied due to the building's visual characteristics, which resemble a tall cone (*niang*). This vertical geometric form does not merely aim for visual aesthetics; rather, it symbolizes the cohesive nature of social and religious life among the Manggarai people's life characterized by solidarity, harmony, a centralized structure, and resilience (Salim et al., 2025).

As the center of communal life, the *Mbaru Gendang* serves as the primary repository for various sacred heirlooms (*mori*) and ritual paraphernalia of great sanctity. Housed within the building's inner chamber (*lonto leok*) are traditional musical instruments such as gongs, *gendang* (drums), and *tambur* (large drums) (Aristo et al., 2022). These instruments hold profound theological and sociological significance. The Manggarai customary structure, the gong is not merely a musical instrument but functions as a medium for official summons a metaphysical "invitation" to community members, as well as an accompanying instrument for rituals honoring ancestors (*Empo*) and the Creator (*Mori Kraeng*) (Ampur et al., 2023). Due to their sacred nature, these objects are strictly prohibited from being kept in ordinary private spaces; instead, they must be housed within the traditional house under the supervision of the customary elder (*Tu'a Gendang*). In addition to musical instruments, the traditional house serves as the storage place for the gear used in *Caci* a traditional Manggarai war dance that also functions as a ritual test of skill.

As a central structure within the spatial-cultural layout of Manggarai society, the *Mbaru Gendang* integrates various dimensions of community life into a cohesive, functional whole (Sanul et al., 2024). These functional dimensions can be outlined as follows: First, the Social and Political Dimension. The traditional house serves as a plenary meeting space (*lonto leok*) for all villagers. Here, conflict resolution, the allocation of customary land (*lingko*), and communal political decision-making are conducted through a process of deliberation and consensus. The circular seating arrangement within represents the equal standing of every community member before customary law.

Second, the Religious and Security Dimension. Theologically, this conical structure acts as a microcosm connecting three realms: the underworld, the earth where humans stand, and the upper realm where the Creator and ancestors reside. Ritual ceremonies held beneath the *Mbaru Gendang* roof aim to maintain cosmic balance and invoke protection for all villagers against both physical and metaphysical calamities.

Third, the Economic and Ecological Dimension. The *Mbaru Gendang* guides the community's agrarian economic management by determining the agricultural calendar and overseeing the communal granary. Its architectural

designed adapted to the mountainous climate using local materials (wood, bamboo, and palm fiber demonstrates profound ecological wisdom, ensuring the sustainability of the interaction between humans and their surrounding environment.

Fourth, the Educational and Cultural Transformation Dimension. Beyond its physical and formal functions, the *Mbaru Gendang* plays a vital role as an informal educational institution rooted in family and community. Within this domestic space, processes unfold involving the transmission of local knowledge, the internalization of traditional wisdom values (*loke saung*), the preservation of oral traditions, and the preparation of the younger generation to articulate the beauty and depth of Manggarai culture in the future.

The Existence of Mbaru Gendang as Cultural Heritage

Ruteng Pu'u is a village located in the Golo Dukal Urban Village, Manggarai Regency, and features a traditional house known among the Manggarai people as *Mbaru Gendang*. This house plays a vital role in the lives of the Ruteng Pu'u community. It is a distinctive traditional Manggarai dwelling, characterized by a form, structure, and construction method deeply imbued with cultural values. The building is constructed using local materials such as timber, *ijuk* (sugar palm fiber), and other natural resources sourced from the surrounding environment. Its construction is carried out through *gotong royong* (mutual cooperation) by the indigenous community, reflecting values of togetherness and social solidarity.

Among the Manggarai people, when establishing a new village, the *Mbaru Gendang* is the first structure that must be built. This is because the *Mbaru Gendang* serves as a communal house for the entire village or specific community, acting as the focal point for customary activities. It is built on a larger scale because it is used for general village meetings, hosting guests during community events, and conducting other traditional ceremonies (Lon & Widyawati, 2021).

The roof architecture of the *Mbaru Gendang* is distinctive, featuring a vertical, soaring shape. This roof structure serves not only as physical protection for the building but also as the primary element defining the traditional house's visual character. Its soaring, vertical form is not accidental; rather, it holds symbolic meaning closely linked to the Manggarai people's cosmological worldview specifically, the relationship between the human world, the ancestral realm, and the divine realm. Thus, the roof is understood not merely as an architectural structure but as a spiritual symbol holding a sacred place within the indigenous community's belief system. The roofing materials such as timber and *ijuk* are assembled using traditional techniques based on local knowledge passed down through generations.

Traditional architecture is a cultural heritage passed down through generations and recognized by the community as the work of ancestors, prioritizing local elements in terms of form, materials, and spatial layout. Each form of traditional architecture possesses a unique way of reflecting the cultural values and local wisdom of its surrounding environment (Pratama et al., 2023). In the context of the *Mbaru Gendang*, the community preserves this traditional house because they regard it as embodying values inherited from their ancestors and as an expression of reverence for them.

The roof architecture of the *Mbaru Gendang* holds profound theological and philosophical significance as a tangible expression of reverence for ancestors. Empirical studies within the Ruteng Pu'u community reveal that this traditional structure serves not merely as a focal point for customary activities but also embodies deep sacred value; it integrates symbols, heirloom artifacts, and various rituals that connect human life with both ancestors and *Mori Kraeng* (God). This spiritual dimension is visually represented by the *Mbaru Gendang* roof's soaring, conical form. Its vertical geometry encodes an existential orientation centered on the transcendent power of *Mori Kraeng* as the Creator, while simultaneously reflecting a harmonious vertical axis connecting the human realm, ancestral spirits, and the divine. From a cultural perspective, this conical shape manifests a cosmological belief that all life and worldly development originate from God and unfold under the spiritual protection of ancestors. Consequently, this vernacular roof structure transcends the functional role of conventional architecture; it acts as a sacred artifact that must be preserved across generations to ensure the continuity of ancestral values. Furthermore, the roof's form tapering to a single apex symbolizes leadership and robust social cohesion, specifically the concept of adherence to a unified command or singular customary directive. This conical structure embodies the Ruteng Pu'u community's collective awareness that their earthly well-being, blessings, and survival stem from a combination of God's benevolence as the Giver of Life and the abundant compassion of their ancestors. Thus, the act of preserving the physical existence and authentic form of the *Mbaru Gendang* roof serves as a crucial cultural mechanism for the Ruteng Pu'u community to articulate their respect, obedience, and utmost appreciation for past generations.

In the vernacular architecture of the Manggarai people specifically within the traditional village of Ruteng Pu'u the *Rangga Kaba* (buffalo horns), precisely positioned at the highest point of the conical roof, serve as more than mere decoration. This artifact plays a vital role as an unmistakable marker of identity, clearly distinguishing ordinary domestic dwellings from the *Mbaru Gendang* structures. The presence of buffalo horns at the roof's apex acts as a visual declaration to the public sphere that the building is a supreme customary institution, bearing the sacred mandate of the indigenous community. The use of buffalo horns as an architectural crown is deeply rooted in noble traditions passed down through generations. Their presence is inextricably linked to the *Congko Lokap* ritual a large-scale, communal series of ceremonies (*rame mbaru*) dedicated to the inauguration and consecration of the traditional house.

Within Manggarai social and cultural structures, the ritual slaughter of a buffalo (*kaba*) holds the highest significance, signifying an event of immense magnitude, importance, and sanctity. Consequently, the placement of the *Rangga Kaba* at the roof's peak serves as a monument commemorating the sacred sacrifice and the fulfillment of

customary obligations undertaken by ancestors in the past. From a perspective of cultural semiotics, the physical form of the *Rangga Kaba* curving upward and open toward the sky carries profound theological meaning. This shape is likened to a pair of human hands raised in worship, expressing gratitude, obedience, and total submission to *Mori Kraeng* (God, the Lord of Life) for His abundant blessings and grace. Through this vertical symbolism, the people of Ruteng Pu'u affirm that *Rangga Kaba* serves as a cosmological bridge connecting the profane human world with the transcendental realm of God and the ancestors. The consistent effort to maintain this symbol atop the roof reflects the community's cultural commitment to honoring the collective memory of their ancestors while preserving harmonious spiritual relations with the Creator of the universe.

Mbaru Gendang serves as the primary spatial setting for the enactment of various customary rituals that play a central role in upholding and perpetuating the traditional value system of the Ruteng Pu'u community. Its significance transcends the mere physical utility of a dwelling; this traditional house acts as a living medium for both material and spiritual veneration of the ancestors. Beneath this majestic *ijuk* (palm fiber) roof, the bond between the living and the departed is regularly nurtured to ensure it remains unbroken by the passage of time. One of the most tangible manifestations of this value preservation is the *Teing Hang* ritual, a ceremony involving the presentation of food offerings to ancestral spirits. The indigenous community holds the firm belief that ancestral spirits never truly depart; instead, they maintain a profound metaphysical connection to the physical structure and interior spaces of Mbaru Wunut. The observance of this ritual reinforces the traditional house's status as a deeply sacred space, where the boundary between the physical and spiritual worlds blurs during moments of solemn reverence. The consistent, intergenerational continuity of the *Teing Hang* ritual demonstrates that honoring one's ancestors is far more than a mere abstract concept. Pada bagian ini berisi hasil dan pembahasan dari topik penelitian, yang bisa di buat terlebih dahulu metodologi penelitian. Bagian ini juga merepresentasikan penjelasan yang berupa penjelasan, gambar, tabel dan lainnya. Banyaknya kata pada bagian ini berkisar.

CONCLUSION

The *Mbaru Gendang* in the traditional village of Ruteng Pu'u is an architectural manifestation deeply imbued with the theological, philosophical, and sociological values of the Manggarai people. With its soaring conical roof and the *Rangga Kaba* (buffalo horns) crowning its peak, this traditional structure visually affirms a way of life centered on *Mori Kraeng* (God) and grounded in respect for ancestral guidance. Its vertical structure symbolizes a harmonious axis of transcendental connection, as well as the community's collective adherence to a unified and integrated customary authority.

The *Mbaru Gendang* also serves as a sacred spatial setting that preserves the continuity of cultural rites such as *Teing Hang* across generations. The physical maintenance of the building, the preservation of its architectural symbols, and the ongoing observance of these rituals constitute vital mechanisms for transmitting noble values from one generation to the next. Thus, safeguarding the authenticity of this traditional house is not merely an act of preserving a vernacular structure; it is an expression of profound respect and living cultural devotion, essential for upholding the identity and cosmological harmony of the Ruteng Pu'u community. Bagian ini berisi kesimpulan yang menjawab hal segala permasalahan yang terdapat didalam penelitian. Isi kesimpulan tidak berupa point-point, namun berupa paragraf.

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