

# Applying Policy of South Sulawesi Architecture in Governmental Office and Public Building

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## ABSTRACT

In the preservation of local culture, local government policy is required to make local regulation (Perda) which can be used as a handbook for architects and building owners, when making a plan for development in public areas but do not forget to give a typical sign of Makassar or 'raises 'traditional architectural style of South Sulawesi in building offices or public buildings. South Sulawesi Provincial Government's efforts to pioneer the construction of buildings or new buildings that still emphasizes architectural Bugis-Makassar, as exemplified in 1978 by building the Office of the Parliament of South Sulawesi and South Sulawesi Governor's Office, is an effort to respond positively. But these efforts did not last long. The architects, in for some time, still seems to apply the model Timpalaja (timpanon) as a prominent feature of traditional roof Bugis-Makassar on the buildings, also seemed to have started to disappear from the presence of buildings or new buildings that would be a new icon for the city of Makassar.

Keyword: traditional architecture, governmental policy, South Sulawesi

## ABSTRAK

Dalam upaya pelestarian budaya daerah, diperlukan adanya kebijakan pemerintah daerah untuk membuat Peraturan Daerah (Perda) yang dapat dijadikan pegangan bagi para arsitek maupun pemilik bangunan, ketika membuat rancangan untuk pembangunan di ruang-ruang publik agar tak melupakan memberikan pertanda khas Kota Makassar atau 'memunculkan' gaya arsitektur tradisional Sulawesi Selatan dalam membangun kantor atau bangunan publik. Upaya Pemerintah Provinsi Sulawesi Selatan merintis pembangunan gedung atau bangunan-bangunan baru yang tetap mengedepankan ciri arsitektur Bugis-Makassar, seperti yang mulai dicontohkan tahun 1978 dengan membangun Kantor DPRD Sulawesi Selatan dan Kantor Gubernur Sulawesi Selatan merupakan upaya yang perlu direspon positif. Namun upaya ini tidak berlangsung lama. Para arsitek yang dalam beberapa waktu sebelumnya masih tampak menerapkan model Timpalaja (timpanon) sebagai ciri menonjol atap rumah tradisional Bugis-Makassar pada bangunan-bangunan, juga terlihat sudah mulai menghilang dari kehadiran gedung atau bangunan-bangunan baru yang justru menjadi ikon baru bagi Kota Makassar.

Kata kunci: arsitektur tradisional, kebijakan pemerintah, Sulawesi Selatan

## INTRODUCTION

One of the human product which is related to cultural elements is art. In this case, art, which is tradition art, is part of the result of human patternal action (artist), which in the history of cultural development, has given great contribution in enriching and giving the identity for our national culture. That kind of art is a cultural form, which until now, it still reflects the valuable art, so its existence has to be preserved. Nevertheless, recently, the position of that tradition art has faced dilematic problem, although not all the people said so. In one side, they worry about the position of tradition art which is being threatened its values of authenticity. In the other side, the existence of that tradition art is considered to be stronger, although it is in the midst of rapid modernization process.

Some views see the tradition art' position and continuity becoming controversial issue. That argument is always about the tradition art which is viewed only from cultural aspects, and in the other side said that tradition art should be adapted with the other aspects, such as aspect which has economical value. The first opinion tends to say that the tradition art as national cultural asset which should be kept its authenticity. While the second conservation say that tradition art has double values: cultural value and economical value which is underlying the action in the art. Accordingly, something that should be thought is how to keep the culture remain stable that still based on the open attitude toward the possi-

bilities to adjust with the tradition art element, so that is relevant and accepted according to the time circumstance, including the existence of national architectural art works.

The traditional architecture as one of the cultural capital grows and develops together with the growth of a nation. Therefore, the presence of a traditional architecture is one of the identity from cultural supporting community. In the traditional architecture as a human creation, it is contained three integrated cultural forms, they are 1. Cultural form as a complex activity from ideas, values, norms, rules, etc.; 2. The cultural form as a complex activity from human patterned behavior in the society; 3. The cultural form as objects of human works (Koentjaraningrat, 2004: 5-6).

In the reality of human life, those three forms of culture absolutely not separated one each other. The culture of idea and custom manage and give direction to the human's actions and works. The human thoughts, ideas, actions, and works create physical cultural objects. In the other hand, according to Koentjaraningrat, physical culture forms a particular circumstance which more and more keep the human distance from their natural environment. It influences the action patterns, moreover, it also influences the way of human think (Koentjaraningrat, 2004: 7). If those cultural forms are lived and practiced, the feeling of proud and love toward that work will appear. One of the forms that mentioned is the symbols in the traditional architecture in South Sulawesi.

The traditional architecture is a work which grow and develop under the influence of tradition, cultural and social activities, and people's behaviour. Therefore, a architectural work, like the traditional architecture in South Sulawesi should be the cultural reflection which has meaning and function properly (Budiharjo, 1997: 6).

The traditional architecture with so many symbols attach to the building, is one of the priceless cultural inheritance. Nevertheless, how far the local culture can be recognized and loved by the society, is a matter which needs analysis to show the national identity with personality. A national local culture need to be identified for its preservation, so is the traditional architecture in South Sulawesi as one of local assets which its existence needs to be maintained even conserved as one of local wisdom in

the society and a heritage which enrich cultural art in Indonesia.

The traditional architecture as human built environment, is a room which is composed, realized, nurtured, and organized according to specific regulations. And according to the rules and norms which grow is changing by time and space to answer the developments. The developments is including human interaction, people with space, norms, rules, and the development of science and technology. This rapid development affects to the the shift of values, the power of life, social and economic condition, and modernization that finally give effects toward the development of the society demand for the creative expression.

When the socio-cultural interaction of a society is getting wider, the network they do is getting more diverse and more complex. The higher the intensity of social interaction culture that was developed by a local community in the interaction with the outside community, the greater the opportunity to develop its cultural community. On the other hand, the more isolated a community of social and cultural environment, or the more they close themselves off from interaction with the outside community, the stronger are the barriers faced in developing the culture. Recently, when the socio-cultural interaction of society is getting wider and more open, it directs the culture supporter to the imaginer condition, where a society ignore the limitation of geography, ethnography, country, or even nation.

Ralp Linton (1940: 457-458) conveyed that in this world, there is no more society who have right to convey that their culture is still authentic. The rest is result of exchanging and borrowing the cultural elements which absorbed purely or modified. Similarly, most of the local cultural element development usually is a development which inspired by the influence of cultural contact with outsider. In the process of cultural contact, Monica Hunter Wilson conveyed that the changing because of the cultural contact in a traditional society to the modern society does not need to cause the loosing of balance which affects damaging conflicts, as long as that changing is slow and purposeful (Wilson, 1945: 12).

In Indonesia, the development of reformation and democraton spirit becomes a common phenomenon which support the occurance of the new socio-cultural interaction pattern. The society is getting more open,

so the development give positive and negative effects. The positive developments are the growth of openness, transparency, rule of laws and human rights, give new color and nuances in the organization of society association and lives, in local, regional, and even global. On the other hand, the negative effect, because of the increasing of transportation and information, delivers to the new 'culture'. If there is no filtering and early protection, openness can lead to infiltration of culture that brings new values that are not all good and in accordance with the noble values of the Indonesian nation which can rise to cultural decadence. Local culture will tend to worsen and eventually loss of identity. This condition, exacerbated because the fad "model" of development in Indonesia, while still relying on development priorities in the economic field.

The symptoms mentioned above, began to be felt in the development of traditional architecture in South Sulawesi (Bugis, Makassar, and Toraja). The society, in building homes, tend to prefer European or foreign models for the shape of the building. Basically, the application of architectural styles become the owner of the building's right, so it is difficult to bring and choose the application of a particular architectural style. But it feels weird when we are in a region or city that has great historical background, traditions, customs and local culture are admired since the past, such as the city of Makassar, but it was soon surrounded the buildings of foreign architectural style.

Finding the meaning and objects of architectural Indonesia itself is pulling the thread of personality and spirit contained in the existing architecture in the archipelago. Indeed, opinion is still abstract and premature when we denounce that any architectural committed by Indonesia as part of Indonesia Architecture. This is because the existence of the architecture itself is actually related to the dimension of time that continue to operate from the past, present and future and sense of place of architecture itself. In addition, a wealth of architectural treasures across the country provide diversity of thought that just makes it in determining the intersection of architecture distinctively Indonesia.

When steeped in architecture as part of the scientific sphere, the architects oriented borne in great works of Western nations. Is our wealth of architecture not big enough to be exposed and explored in depth.

Actually the answer is in us. Architecture in Indonesia is often considered not to have a certain clarity of vision in the design and architectural arrangement because it is not based on rational principles and standards. When in fact the same as what is done in classical architecture in Europe, which could not be separated from the rules of composition, proportions, the grandeur and beauty. In addition to Indonesia's architecture is not necessarily born with the instinct and habit alone. But through an appreciation and cultivation of philosophical and cosmological values in our culture that make up the composition, proportion, and the value of beauty.

The existing architecture and what our nation has is greater and more famous than the western thought which is dominating now. However, in reality we are not strong enough to sustain its existence. We tend not to know where the architectural Indonesia will be carried around. This is due to the presence of the typical architecture of Indonesia has not been entrenched in Indonesia so the dedication is so vulnerable to exposure and a touch of foreign architectural styles that did not have the spirit and sense of place on the architecture of Indonesia itself. This will led to attached style in architecture. The climax will cause the chaotic in Indonesia today's architectural treasures.

It can not be denied because of the influence of foreign presence who colonized Indonesia for hundreds of years. That is the fact that later is even difficult for us later in searching for truth and wisdom of Indonesia's typical local architecture. The inability of Indonesia to maintain, appreciate, and implement the wealth of traditional architecture of Indonesia, it plunges in the form of actual architecture that does not belong to Indonesia's personality.

## **THEORETICAL FRAMEWORK**

In-depth discussion of the presence of traditional architecture of South Sulawesi on government buildings and public buildings in the city of Makassar, at least an aesthetic theory approach will be used to analyze the structure and layout of the form of decorative arts attached to the of government buildings and public buildings in the city of Makassar and an approach to theory of art history at the aspect of local wisdom (local

genius). Hermeneutic approach is also used to analyze the symbolic meaning aspects of the decorative arts that exist in government and public buildings that implement the elements of traditional art.

### 1. Aesthetic Approach

Aesthetic theory is needed at the level of description and understanding to answer the problem of this research. This theory departs from the assumption that any art can be considered to have some aesthetic basic elements that are universal. Furthermore, every universal element has the typical realization in every sphere of cultural and sub-cultures. As an example may be mentioned that in painting there are elements: composition, use of lines, use of color, texture cultivation (Sedyawati, 1987: 8).

Edmund Burke Feldman's theory is used as an auxiliary theory to answer questions analyzing the structure of a typical decorative art forms of South Sulawesi which is applied to the government and public buildings. Feldman in depth breaks down about fine arts, especially the form structure, including elements of art and composition. The functions are classified into three major groups, namely: *personal functions of art*, *the social functions of art*, dan *the phisycal functions of art*. Those three functions have position, role, and their own purpose in a society (Feldman, 1967: 4).

### 2. Hermeneutic Approach

Gadamer's hermeneutical theory models (Gadamer, 1999: 84) is considered appropriate to be used to analyze the symbolic meaning of traditional architecture that is applied to government buildings and public buildings in the city of Makassar. This approach view that humans are animal symbolicum, meaning that symbolic thought and behavior is the truly human characteristic. Humans are creatures of culture and human culture is full of symbols, so it can be said that human culture is full of symbolism with the thought that stress or follow the pattern of the base itself to a symbol (Endaswara, 2006: 171-172).

The basic assumption of the hermeneutic theory is the interaction of research subjects that will not be separated from the application of a number of symbols. Sehingga perlu pemahaman di balik simbol tersebut. This assumption is present on Clifford Geertz's thesis that culture is a

network of meaning (Endaswara: 2006: 138).

### **3. Art Historical Approach**

In the context of art historical study, Claire Holt reveals that the arts in Indonesia as a whole reflects of an enormous diversity. Some things that seem ancient, but still remains vitally, sometimes experienced radical transformations (Holt, 2000: xx). When observed closely, among the various art forms, there is a close relationship with its historical development (Soedarsono, 1990: 1). It can also be observed in the development of the art of traditional architecture in the area in South Sulawesi.

The approach of art historical theory is used to trace the existence of local wisdom (local genius) in South Sulawesi art of traditional architecture. In reviewing the work of traditional architecture referred to artifacts, used synchronic and diachronic analysis. In the analysis of synchronic, traditional architecture is observed as a structured system. This system consists of the functions and physical facts, in the form of visual signs, including shapes, colors, and sizes. Excavation of how the development of decorative arts in the past and directing research toward the discovery of local wisdom (local genius) in Bugis decorative art, done by using a diachronic approach (Kuntowijoyo, 2003: 43). a diachronic analysis is understood as studies of process (Kleden, 1997: 34-35). Diachronic model that offers not only the structure and function, but also a movement in time from the concrete events, should be the main purpose of writing history. In other words, the diachronic model is a dynamic model (Kuntowijoyo, 2003: 44).

### **RESEARCH METHODS**

Method to be used in this study is a multidisciplinary approach. As noted by Soedarsono that in the study of fine arts, multidisciplinary approach is clearly very possible, even encouraged. In the study of art, it is more advisable to use qualitative research (Soedarsono, 2001: 194). Target audience of this paper is the observation of several government buildings and public buildings in the city of Makassar which were randomly selected and observed. The method of presentation is descriptive analysis by describing several government buildings and public buildings in



the city of Makassar which implementing the architecture typical of South Sulawesi.

Data collection conducted through literature, review of written documents, photography document and other visual data, and artifacts related to the art of traditional architecture of South Sulawesi.

## **RESULT AND ANALYSIS**

### **1. Architectural erosion of Bugis-Makassar in Public Spaces**

A paradox which is now under way is how to be modern, but at the same time still have personality. This paradox brings contradictions and gaps between the traditions, history and cultural heritage on the one hand and the development of science, technology, and modernity on the other. To be able to be on the way of modernization, the old culture, including architectural expression need to be selected again, which one is still relevant, able to forge and expand the cultural and spiritual perspectives which ones are not able to answer the demands of the development of modern society. On the other hand, the more we realize that to be able to put ourshelves in the modern arena is required a rational attitude, both in science and technology. Along with efforts to make the capital of Makassar in South Sulawesi Province as a 'World City', the presence of various models of new buildings and skyscrapers prepared, but seem to abandon the application of traditional architectural identity of Bugis-Makassar.

For example, some buildings that have been developed, Graha Pena building or bulding of Indonesian Islamic University (UIN) Alauddin by no means indicates the traditional identity of the Bugis-Makassar or Toraja. Therefore, in the preservation of local culture, local government policy is required to make local regulation (law) which can be used as a handbook for architects and building owners, when making a plan for development in public spaces so as not to forget to give a typical sign of the City Makassar or 'raise' the traditional architectural style of South Sulawesi in building offices or public buildings.

Effort to explore, introduce, and preserve the traditional culture is continuesly encouraged by the government. It is intended to search for local identity and national identity in order not to perish hit by the changes.

The government's efforts to participate and develop the culture of the region clearly stipulated in Law no. 32/2004 on Regional Government Article 2, paragraph (9). The Act, among others, stated that the state recognizes and respects the public entities, customary law, and their traditional rights. This is confirmed again by the letter m section 22 which states that in conducting autonomy, local governments have an obligation to preserve traditional values . This government policy is intended to protect the rights of custom, which is still maintained and preserved.

On the other hand, in defending the nation's cultural identity, the government through the Directorate General of Tourism No. 14/V/11/88 stated that the physical requirements of the decorative elements of buildings in Indonesia should be reflected in the interior and exterior. This policy is welcomed by the designers in creating the interior and exterior design works, especially in office buildings, banks, hotels, restaurants and other public buildings. With the implementation of the policy, the designers and architects have contributed heavily in preserving the traditional values of the nation.

Lately, there is an effort from Makassar society with the active role in conformance with the elements that come from outside without forgetting the elements of local culture. One of them can be seen in new buildings both public and private has embraced a new type but it still always shows the typical architectural features of Bugis, using *timpalaja* (prism-shaped ridge cap). Here, there is a tendency to make the form *timpalaja* as a terminal defense, so in this feature as if it concentrates all the values that have lost the form (symbol) because of the changes. South Sulawesi Provincial Government's efforts to pioneer the construction of buildings or new buildings that still emphasizes architectural Bugis-Makassar, as exemplified in 1978 began to build the Office of the Parliament of South Sulawesi and South Sulawesi Governor's Office is an effort to respond positively. But these efforts did not last long. The architects who are in for some time still seems to apply the model *Timpalaja* (*timpanon*) as a prominent feature of traditional roof Bugis-Makassar on the buildings, also seemed to have started to disappear from the presence of buildings or new buildings that would be a new icon for the city of Makassar .



Picture 1. Office of the Governor of South Sulawesi Province is characterized by applying a roof Anjong Bugis (Photo: Pangerann PY, 2012)



Picture 2. Application of models characterized *timpalaja* Anjong Bugis on a government office in Makassar (Photo: Prince PY, 2012)

At the present time, especially in the city of Makassar, has many mansions stand, hotel, government buildings and a row of big malls, which is not nuanced at all. Attaching a classic style with rows of columns and pillars of Doria, Ionia, and corintha style then imaged as a luxurious, prestigious and modern architectural building. In fact, far from it, the spirit of the architecture itself is lost, only patches and superficial splendor and faceless Indonesia.

Impact of globalization is difficult for defense, which certainly is outside the influence of culture conditions in the world today which no longer be can avoided. So every nation is no longer exposed to reject or accept outside influence, but the attitude of how to deal with outside influences in developing their own cultural identity.

Because of the cultural acculturation, it arises absorption process of cultural elements. Long or not the imitation of foreign cultures depending on the interests and cultural conditions of the nation that receive and filter the foreign culture. In the filtering stage, a foreign culture is not accepted in full, but is selectively taken some cultural elements and adapted to its own cultural identity. The pattern of changes in the architecture, especially in a typical application of *Anjong / timpalaja* (roof) and South Sulawesi forms of traditional architecture in government buildings and public buildings in Makassar has a tendency as follows:

- a. Fixed form with fixed meaning. The appearance of architectural forms still adopt the old form, although with changes in building material and the old meaning (mythology and cosmology).
- b. Fixed form with new meaning. The appearance of architectural forms still adopt the old form, but given a new meaning.
- c. A new form with fixed meanings. The appearance of architectural forms

is presenting new forms in the sense of the old elements which are updated. So it does not lose at all because there is a new interpretation of the old form, but given the old meaning to avoid culture shock.

d. A new form with new meaning. The appearance of architectural form presenting new forms, accompanied by a new meaning, because a total paradigm shift of the architecture in design acculturated. In this context, the old culture has been abandoned.

Understanding of cultural identity needs to be confirmed first, not in having an absolute common, or an exact likeness, but rather the uniqueness or individuality that distinguishes from others. Kevin Lynch suggested that the formation component of the identity architecture basically there are three, namely: the uniqueness of the architecture itself, the structure or pattern of mutual relationship between architecture and the observers, and the meaning of which is absorbed by the observers, both physically functional and psychologically emotional (Lynch in Budihardjo, 1997: 113-114).

The current tendency which occurs, the emphasis of identity a little too heavy to protrusion of physical form, not referring to the occupants, users, and the observer. Whereas deterministic architecture specified and patterned "top-down" have been long doubted its reliability accommodate a variety of human activities. As an alternative, the architecture of behavior (contextual) which patterned "bottom-up" must be more emboldened because it is considered to be more responsive to the guidance, desires, and aspirations. According to the idea of Peter Smithson, architects urbanist must be able to create a tough environment that can be easily changed or grown by individuals and groups of residents. That is to make available opportunities for them to manifest themselves creatively (Budihardjo, 1997: 114-115). Thus, more opportunities to participate for individuals in the society, it will be too willing to love and nurture the environment independently.

## **2. Traditional architecture of the South Sulawesi in Resistance the Local Culture**

Utilization of traditional architectural models in the present building,

was often considered no longer able to completely follow the dynamics of the society needs. Often considered to occur disharmony between the presence of traditional architectural model that is virtually stagnant, with the dynamic demands of modern life which are always quick to change with its variations. In many cases, because the application of the traditional architecture of the model is wrong, ignore rules as they should, resulting problem in a building or home. That kind of understanding underlies the considerations and the application of new models in the present home or building architecture with contemporary style as well, would not adopt the potential of the architecture of traditional house. If there is any effort to absorb the traditional home architecture model, e.g. the application of decorative arts on the Bugis particular building, then the adoption process in general is still not quite satisfactory because it presents only as a sweetener artistic ornament, the extent of light ornament itself, not because of considerations of wealth actualization traditional architecture.

The truth about the typical architecture of Indonesia will be proven and developed through history. A history which has relationship between past, present and future is the thing to keep rolling. The contradiction between the idea which is fighting each other and which is together will bring a new idea. The desire to show the modern architecture in Indonesia as well as awareness to create architectural remained personality of Indonesia as much as possible not be used as obstruction and opposition.

Our duty, as architects, policy makers in government as well as owners of public buildings is to try to create a new breakthrough of the two of it becomes an idea that is not opposite each other but rather to the harmony idea. Ideas then produces a specific pattern that will satisfy the public desire for the actual architecture of Indonesia while still adhering to the reality and the age spirit that is in the present. So we are not the ones who forget the past history, but also not considered a person who is realistic about the fact times that rolling. Understanding the architecture of our nation, will make us proud to be part of a great nation.

When examined further, the real essence of traditional architecture is not art artwork that has not changed at all or remains, in terms of death

(static). Traditional architectural art work is art that is not static because of the factual existence, from generation to generation has always had his time representing the stages of completion. Improvements by adding the elements that are more adaptive to the demands of society who support for the arts is an important part in the process of stability of the tradition of art itself, so that traditional art should be understood as a dynamic art (dynamic art) in the sense that art is always open to the possibility of changes in both form and function (Mardiman, 1994: 144-148).

There is also a paradigm that considers that in the context of time, traditional is identified with the ancient past rather than modern, ultra modern or post-modern, which fully reflects the latest novelty. That is one of the causes of home with the traditional architecture that contains a variety of local wisdom judged ancient by most people, out of date until slowly began to be abandoned by stakeholders. In fact, it was realized that the transformation of traditional architectural models to modern architecture can actually be processed by both in layout and the environment from time to time, if only it continues to be done in a high awareness. Looking for a form of traditional architecture for a new home with the implementation of the wise and comply with appropriate rules. The faster the transformation will be done, the greater and effective the benefits for society. For this reason that the underlying idea: the importance of shared awareness for both trying to explore and understand again the local wisdom and excellence that embodied in the realm of the architecture of traditional house. Local wisdom and excellence that began neglected, abandoned or even tend to be forgotten, needs to be revitalized.

The results of search, assessment and preservation of local wisdom possessed, needs to be transformed to be a stock of knowledge and skills that is necessary for advancing the science of architecture, for present and future generations, as well as for nature conservation and the environment.

The application form identity and character of local cultural in the architecture of traditional houses in a variety of residential areas, shopping centers, tourist centers, and centers of government and private offices should continue to be done in conceptual and directional. In order

to see clearly how the essence of cultural wisdom that applied to it, it can still be very functional. The concept of traditional architecture that apply to all regions, could contribute to be a transformer for the value you want passed to strengthen the resistance of local as well as national culture.

To realize the resistance of culture and context of the preservation and development of the traditional architecture of South Sulawesi, so.

- a. It needs efforts to understand the essence of each local moral values to be preserved as cultural heritage.
- b. It needs efforts to understand the substance of each value of local wisdom to be developed to the present dimensions, along with the changing times and technological advances that are moving into the future.
- c. That maintaining identity and local ethnic character is important in the middle of whipping by modernization and universalization tendency. It can come transformed through awareness of the cultural advantages possessed.
- d. Life is entitled to continue to grow as his time, but the change of ethnic strategic environment that adopts local wisdom should also be taken into account and continue to be retained as the spirit for development as well as enhance the resistance of architecture with traditional characterized (Tato, 2010).

In architecture, we know the tradition as a form and soul (spirit). That need to be preserved and developed actually it's not the form alone, but it is the soul or spirit of a place commonly called *geniusloci* or nature of a place. Physical form may change, even death, but kept alive the spirit should be sought. The implications for cultural identity-oriented development plans, it is clear that we must preserve the environment and even the antique historic old town. Preservation of cultural heritage is not cheap, but it was not impossible. Various ways can be taken, for example by combining the cultural aspects of the socioeconomic aspects. For example, the function of the ancient palace can be transformed into a museum or art show, and so forth.

So, how is our attitudes toward traditional architecture and environ-



ment in relation to the preservation of cultural values of South Sulawesi? It has been mentioned in the beginning of this paper that South Sulawesi is known with its architectural characteristics of the specific roof shape: *Tongkonan Toraja* house with boat-like shape and the shape of pyramid roof of the traditional houses known Bugis-Makassar with *Anjong / timpalaja* which has its own uniqueness.

All of that is a source of inspiration to be cultivated and developed, in accordance with the demands of the times and technological advances. This form is certainly not to plagiarized for granted, because if so then we would not have developed the architecture. We expect a dynamic plurality which is responsive to change. In-depth study of traditional architecture, which will uncover the link between the values espoused and the physical form of architecture that is created, it clearly will enrich the horizon of our understanding.

Especially in elaborating a conceptual insight identity into the real form. The sooner conducted a study to explore the value of the wisdom of local traditional architecture, the impact will be the better, including the transformation efforts, the inheritance of the traditional architecture and technology of the elders, cultural scholars, sociologists and architects of traditional houses, it would be good before they are already passed away.

It is expected to realize the sustainability of local traditional architecture of South Sulawesi can Rebuild past glory that is beneficial to the pride of the present. Heritage is realized in the explicit knowledge, which we desperately need in establishing the concept of ethnic local culture resistance by the present generation and future generations for the challenges of the future.

### 3. Traditional architecture of South Sulawesi Present and Future

Architecture as one of the cultural aspects of Bugis-Makassar and Toraja tribes, is the embodiment of the values espoused and maintained to be inherited to the next generation. As a result of work, of course, it is always changing. There is a difference in the rate of change that occurred in urban and in rural areas. This is because the city is a gateway of communication with other regions and nations.

In rural areas, people are still glad keep what they already have, while



in the city, people are active involving in adjustment of the elements that come from outside. It can be seen from the new buildings both public and private have adopted a new type, but still always show the typical architectural features of South Sulawesi, using *timpalaja* (prism-shaped ridge cap). Here, there is a tendency to make the form *timpalaja* a terminal defense, so in this feature, as if it concentrates all the values that have lost the form (symbol) because of a change.

This proves that there still elements of the traditional architecture of South Sulawesi that is able to survive in the swift currents of change in all areas as a form of national development of Indonesia. In addition, it proves that the architects in South Sulawesi still believe the value of cultural heritage, which has long preserved by their ancestors while also enriching the architecture of Indonesia.

With the government's attention in particular, the maintenance and protection of heritage, the preservation and maintenance of traditional buildings further add to the belief that the traditional architecture of South Sulawesi will be maintained in the future.

## CONCLUSION

The application of identity and character of local cultural in the architecture of traditional houses in many residential areas, shopping centers, tourist centers, and centers of government and private offices, should be done continuously in conceptual and directional. New buildings, both public and private have adopted a new type, but still always show the typical architectural features of South Sulawesi, using *timpalaja* (prism-shaped ridge cap). In this case, there is a tendency to make the form *timpalaja* a terminal defense, so in this feature as if it concentrates all the values that have lost the form (symbol) because of a change. With the government's attention in particular, the maintenance and protection of heritage, the preservation and maintenance of traditional buildings further add to the belief that the traditional architecture of South Sulawesi will be maintained in the future.

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