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To cite this article: A Harisah *et al* 2020 *IOP Conf. Ser.: Mater. Sci. Eng.* **875** 012001

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Development of the Architectural Styles of the Reformation Era in Makassar, South Sulawesi, Indonesia

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Abstract. The beginning of the reformation era was the post-New Order era marked by the resignation of President Soeharto in 1998, and the process is still ongoing. The purpose of this study was to identify trends in the development of architectural styles in Makassar, outlined in the form of a timeline for the development of architectural styles in the era. The used research method was the historical-diachronic analysis with data collection techniques through exploration on the internet using google maps, interviews, observations, and documents. The research population was phenomenal buildings in Makassar. Phenomenal means the amount was large/the shapes were prominent/it had a certain style/it had a political background in its emergence. The sampling technique used criterion-purposive-snowball sampling technique. The collected data was analyzed and interpreted descriptively. The assessment of validity and reliability of the data were done through the triangulation of qualitative data collection techniques. This research found that there were diverse architectural styles that developed in the reform era in Makassar, namely: No Style, My Style, Classic, Modern, Minimalist, Perforated Skin, Double Skin, Corporation, Iconic, Container Box, Colonial, Postmodern, and Tropical. The background of the emergence of these styles was influenced by various external factors: globalization, local strongmen, local/national/ international corporations, local iconic interpretation, decentralization, industry, and the availability of materials and experts, local and national government, political, economic, social and cultural dynamics. Furthermore, there were also internal factors that influence the styles, namely the taste of the architects, and the taste as well as economic capabilities of the users/owners.

1. Introduction

In general, the birth of architectural style is usually preceded by large works that become role models, or sources of inspiration which are then followed, interpreted, and/or made into architectural vocabulary by people afterward. A more detailed opinion is described by Melvin. According to Melvin [1], architectural style can be understood through its relation to ism (the term 'ism' according to the author is more correct when it is said 'trigger factor'). There are at least five trigger factors that influence the emergence of a style: 1) that arises because of widespread cultural tendencies, 2) movements determined by the artist, 3) labeling applied retrospectively, 4) representation of ideology, and 5) regional trends and national. If you look at the current conditions, Melvin's opinion has a point, even though there are 'trigger factors' besides these, including political factors in the period of government that affect the presence of architectural work.



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Furthermore, according to Hasan [2], the period of Indonesian architectural development is based on the period of government. This shows that there is a strong relationship between architecture and politics. This is in line with the notion of Wiryomartono [3], and Ardiyanto [4], where the periodization of architecture is determined by the change of government, similarly, Hasan [2], Heryanto [5], and Kurniawan [6]. According to Heryanto, the face of the city has a strong relationship with the shape of the building and is a manifestation of the policies of the city authorities.

In the case of Makassar City, in a previous study by Harisah, there were quite phenomenal building in Makassar, for example: the emergence of container architecture in 2014 became a trend until now [7]. This is in line with the opinion of Jaharuddin et. al saying that there is an influence of the Mesjid Raya facade toward the architecture of small mosques in Makassar [8], it means that there is a trend style. Furthermore, also at the empirical level in the reformation era, there is an indication of diversity of architecture style in Makassar, and this becomes interesting to explore. In addition, historical research about architectural style of the reform era is very rarely studied. Therefore, two objects are studied: the timeline of the development of architectural styles in the era and the influential factors.

To answer the research objectives, it is used the rationalistic paradigm, where the approach is holistic, deductive-inductive, and uses theory as a direction to explore the field [9]. The research method used the historical-diachronic method where historical events were reviewed through layer by time or from year to year [10]. The research population was phenomenal buildings in Makassar. Phenomenal means many numbers/prominent shapes/indicated to have a certain style/have a political background in its emergence. The sampling technique used criterion-purposive-snowball sampling. Data collection techniques used observation, exploration with Google maps, interviews, and documents. The validity and reliability of the data used the triangulation of data collection techniques.

2. Discussion

How an architectural style is commonly identified? It can be identified by understanding of the definition of the style itself. A style is a type of architecture that is distinguished according to its structural characteristics and ornaments [11]. It is a way, model, or medium to express spiritual values and civilization and humanity, also a language that can be developed and adapt with the times [12]. It can be essentially identified visually and does not need to be related to the function of a building [13]. A more detailed explanation was offered by Wiryomartono [14], that a typical style or style is born from the architect's ideas, and/or the emotional involvement of design decision-makers. The essence of the style is to provide an identity that is based on perfecting the convention system through the techniques of composition, proportions, sequence, rhythm, detailed formulation, motives and so on. Thus, style can be identified visually based on structure, ornamentation, shape, building material, regional character, composition, proportion, and rhythm.

The results of the study showed (in Table 1) that there are at least 13 architectural styles that have emerged and are dominant since 1998 until now. The examination showed more diverse styles emerged. This is inseparable from the influence of globalization, where access to information from various parts of the world can be obtained via the internet, which use has been very widespread in Indonesia. Furthermore, six styles that appear almost every time, namely No Style, My Style, Classic, Modern, Corporation, and Tropical (Figure 2). These six architectural styles also dominate the atmosphere of Makassar City. It needs to be explained here, for No Style is very dominant at the level of residences and kiosks that are scattered from the edge of the main road till the alleys of Makassar City. This No Style lacks specific and repetitive visual characteristics in other buildings.

The second category, My Style (see Figure 2) is also commonly found in residential houses and shophouses, especially those belong to medium to high income classes are already well established. The creation of My Style is usually influenced by the tastes of the owners and the architects. However, houses with My Style that were not designed by an architect, are mostly influenced by the tastes of the owner and the trend of other styles.

Table 1. Timeline of Development of Architectural Styles of Reformation Era in Makassar

Architectural Styles	1998-2002	2003-2007	2008-2012	2013-2019
No Style	—————			
My Style	—————			
Classic	- - - - -			
Modern	- - - - -			
Minimalist		← - - - -		
Perforated Skin	← - - - -			
Double Skin			← - - - -	
Corporation	- - - - -			
Iconic		← - - - -		
Container Box				← - - - -
Colonial			- - - - -	
Postmodern				- - - - -
Tropical	- - - - -			

Another dominant style is the Classical style, especially in the houses of people of high economic class. The Classical style in Makassar is identical to the use of classic columns, arch, the ornamentation of wrought iron on balconies and fences as found in the Art-Nouveau style, which is free-flowing wrought iron, as well as a combination of open gable and a hip roof.

See Figure 1, Modern style refers more to the international style because it is only a game of boxes, the material is commonly used in various places, without ornaments and certain symbols, signs or icons, nothing stands out in a way that is specific so the shape is very general. This modern style is especially visible in houses, hotels, shopping centers, and offices.

The Minimalist style can be found in many mass housings in the city. The style has a minimal line, shape, and color of the facade. It is also a trend in shophouses, which are mostly built and scattered on along the main roads of the city.

The Perforated Skin style (Figures 1 & 2) is predominantly seen in many mosques in the city, influenced by the architectural style of Masjid Raya in Andalas Street. The style not only has textured and ornate skin but also has ventilation holes that covers and cools the walls and rooms. The perforated ornamentation of the style is dominated by variation of geometric shapes that refers to Islamic ornaments. Besides, there are also the Double Skin style. It is mainly found in private offices, predominantly using composite aluminum or metal materials. The use of double skin or perforated skin is becoming a trend nowadays.



Figure 1. Left to right: Modern, Iconic and Double skin, and Corporation style

This Corporation style is mostly found in buildings that function as banks, supermarkets, minimarkets, private offices, and hotels. Generally, it uses certain colors, symbols, and signs as

identity. Buildings with this style have similar shape and can be easily recognized by a simple look as it represents a typical corporation/company building's design, for examples: Alfa Marts, Alfa Midis, Indomarets, KFCs, and Mc. Donalds.

The Iconic style (see Figure 1) refers to certain icons, such as pens (see Gedung Graha Pena) especially local icons, such as Phinisi ships, Toraja roofs and so on. This icon takes the silhouette of a local icon. There are many high-rise buildings in the form of offices, and hotels using the icon. The processed part is the upper floor, and or the building body. This can be seen in the UNM Tower, Kalla Group, and Karebosi Condotel Hotel.

Container Box style is especially dominant in buildings that function as cafes, restaurants, and food stalls. The forms are a modification of various container boxes that create an interesting look. The style is often finished with colors play. This can be seen in the Liberica Cafe, Baruga Culinary Park, UMI Canteen Campus Cabin, Urbanist Box, OTW Food Street, and several chicken-seller container boxes in front of minimarkets, and/or shophouses.

Colonial style refers to the combination of Classical-Dutch Architectural style with Tropical style, to create buildings that are adaptive to tropical climate. The Colonial Style is not much in number, but quite striking because of the differences with the buildings around it. This Colonial style is found in cafes, restaurants, and residences, for example, Bon Cafe which is inspired by the beauty of Fort Rotterdam Makassar.



Figure 2. Left to right: Perforated Skin, Postmodern, and My own style

The Postmodern style (Figure 2) is a blend of modern architecture with classic icons, so it is not a local icon. The classic icons used are classic columns but have undergone various modifications, but still leaving a classic silhouette, so the postmodern impression is thick. This style is found in offices and hotels. An example can also be seen in the office of Kejaksaan Tinggi Makassar.

The Tropical style had been around a long time before the reformation and was phenomenal in the late 20th century. Tropical style is very easy to find in residential houses, its characteristic is the sloping roof, many openings and use natural lighting and air during the day. Until now, the tropical style remains in demand, but the phenomena did not emerge in the reform era as in the minimalist style. Furthermore, there is a blend of tropical and classical styles, but the amount is not so many.

It should also be explained here, that among the 13 styles, some apply a specific combination such as the UNM (Universitas Negeri Makassar) building, in addition to the first skin layer of a hollow building, the second layer, the overall shape refers to the phinisi ship icon. This building is one of the most unique buildings in Makassar because it is very different from the surrounding buildings.

In Figure 3, it can be explained the influential factors toward the styles. Basically, it is accumulation of various factors, and each factor does not stand alone. These factors can be grouped into two groups: internal and external. The internal consist of three factors: architect's taste, taste and economic ability of the owner, while external are sub grouped into five factors: 1) Globalization and World Corporation, 2) National Scale (central government, national corporation, and the existence of centralization policy), 3) Dynamic Situation (political, economic, social, and cultural), 4) Local Scale (locality: local architectural elements, influential local strongmen, local government, local corporation,

decentralization, local materials, and local personnel expert), and 5) Others (foundation, non-local materials, non-local personal expert, and so forth).

The influence of globalization and world corporation toward architectural styles can be seen in the dominance of modern styles, in this case, the international style; where the shape of buildings cannot be detected by the existence of local values, symbols, signs, and contents. The condition can be seen in modern buildings owned by world corporations such as Pizza Hut, KFC, Mc. Donald and so on in Makassar, so it is similar to buildings in other countries. This is in line with the opinion of Hidayatun et al. [15] saying that globalization results in the loss of specific things and changes in the order of life that removes geographical boundaries.

The intervention of the central government can be detected by its centralization policy through the construction, addition, and rehabilitation of educational buildings such as SD (Sekolah Dasar) Inpres, SDN (Sekolah Dasar Negeri), SMPN (Sekolah Menengah Pertama Negeri), and SMAN (Sekolah Menengah Atas Negeri), which are floor and form plans seem similar including the standard of dimensions and materials used so as to create architectures that are the same or similar form. As for, the influence of national and international corporations can be seen through the existence of various buildings both owned and rented by private parties, such as Mc. Donald, KFC (see Figure 1), Alfa Mart, Carrefour, Pizza Hut, Amaris Hotel, Ciputra Housing, and others.

Political and economic dynamics influence the import policy of building materials from outside Indonesia, the policy of the domestic building materials industry, and the direction of technological development. Furthermore, Makassar as a trading city provides building materials from outside and inside, especially for Sulawesi Island, so that the trend of building material and technology in Makassar can be seen in outside too, and on the contrary.

The socio-cultural dynamics influence the trends of architectural styles. In general, Makassar people tends to imitate beautiful buildings that suits their tastes visually both consciously and unconsciously, so that they become a part of the common visual culture. This is in line with Melvin's opinion (see the previous discussion about ism arising from widespread cultural tendencies), and Sachari [16] saying that one of the most obvious aesthetic values is the visual style that forms a major part in the design work that is relating to the exploration of comfort and beauty through the process of community intellectualization, or it can also be an unconscious process, for example modernism in the west countries was adopted for decades after Indonesian independence.

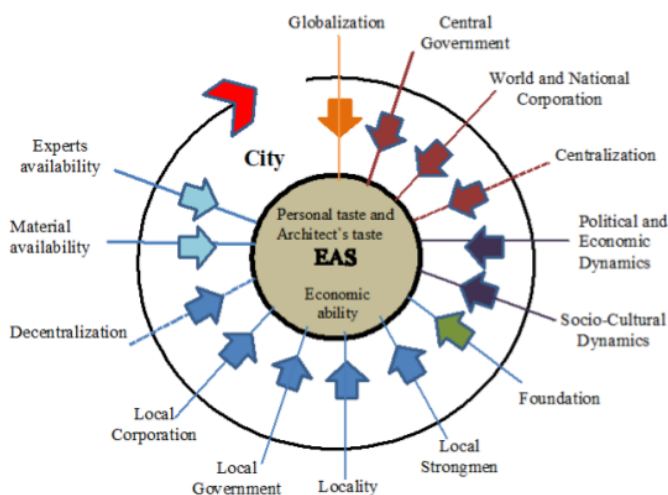


Figure 3. EAS (Emerging Architectural Styles) in Makassar and the Influential Factors

The many educational foundations in Makassar also influence the developing architectural styles, especially those managed by certain foundations that are identical with certain colors and shapes of buildings, for example, educational foundations under Wahda Islamiyah and UMI (Indonesian Muslim University) are identical with green and white, including buildings that are under the institution label.

Decentralization that occurred at the beginning of the reforms indirectly affected architectural styles in Makassar. According to Agustino et.al, decentralization means delegating a portion of power to regional/local government, this then creates local corporations, local governments, local strongmen. The presence of these local strongmen as an economic or political leader can also carry out social control [17]. This opinion is in line with some cases in the city. This can be seen by the presence of phenomenal buildings such as Graha Pena is belongs to the local corporation: Fajar group. Clarion hotel, Dalton hotel, Almadera hotel, and the Rinra and Phinisi Point are belonging to Willianto Tanta. Meanwhile, the governor of South Sulawesi: Syahrul Yasin Limpo realizes the phenomenal building in Losari beach: Mosque having 99 Domes, and Wisma Negara. The Mayor of Makassar: Ramdhan Pomanto succeeded to build Government Offices such as the District Offices, Damkar stations and others that are identical with the orange and green color. The pieces of evidence are also in line with the opinion of Hasan [2] and Kurniawan [6] about the presence of political identity through various symbols and signs in the works of architecture in Indonesia. Besides that, the reformation also presents the phenomenal buildings that represented by political parties through certain colors, especially and temporary approaching the general election. This event is a part of the face of architecture in Indonesia.

The availability of building materials and experts also affects the architectural styles, for example: modern architectural styles are strongly colored by glass materials, aluminum composites, conventional bricks, and lightweight bricks. According to Hidayatun et.al [18], this material factor is a part of the Indonesian Architecture identity. Another feature is that the roof of the building tends to be flat, or if it is sloping, it usually use tile roofs, zinc, or spandex. Besides, many building structures use conventional structures such as reinforced columns and beams of iron, beam-column structures with core, steel structure, and combination of steel and concrete structure. The condition is caused by the capability of building structure experts. Nowadays, many high-rise building structures can be found in Makassar.

3. Conclusion

The development of architectural styles of the reform era has 13 phenomenal styles: No Style, My Style, Classic, Modern, Minimalist, Perforated Skin, Double Skin, Corporation, Iconic, Container Box, Colonial, Postmodern, and Tropical. Among the 13 styles, the most phenomenal styles are No Style, My Style, Tropical style, Corporation style, and Modern style. In the timeline in Table 1, from year of 1999 to 2007, three new style emerged, and then from 2011 to 2019, four new style emerged. The styles that emerged in the reformation era were indicated more diverse than in the previous era. Whether we realize it or not, this diversity is the face of Indonesian architecture today. Moreover, it can be underlined that the emergence of a particular style is influenced by many factors, both internal and external factors. The three internal factors: architect's taste, taste and economic ability of the owner. The five external factors: 1) Globalization and World Corporation, 2) National Scale (central government, national corporation, and centralization policy), 3) Dynamic Situation (political, economic, social, and cultural), 4) Local Scale (locality: local architectural elements, local materials, and local personnel expert, influential local strongmen, local government, local corporation, decentralization.), and 5) Others (foundation, non-local materials, non-local experts, and so forth).

Acknowledgment

We would like to appreciate and state that this research has been funded by the Labo-based Education Research Funding Program 2019 of Engineering Faculty of Hasanuddin University.

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