

Vernacular Architecture And Architecture In Banjarmasin (South Kalimantan)

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According to Riley, strong place identity, the possession of unique features that distinguish one feature from others, is a characteristic quality of vernacular architecture. Through his extensive overview of domestic and vernacular architecture, Rapoport stated that sociocultural forces primarily shape the house; and, the built environment is a reflection of people's value systems, environmental attitudes and preferences (Golton, 1993). According to these problems, this paper will discuss vernacular architecture, architecture in Indonesia and South Kalimantan, and what have happened with the architecture in South Kalimantan—especially in context of housing styles in Banjarmasin.

Vernacular Architecture

Hurried considered local housing form in the US which result, in part, from local influences including natural condition, labour skill, the market place and the availability of material, as vernacular. When he examined preference related to local housing form in the US resulting, in part, from local influence including natural condition, labour skill, the market place and the availability of material; Hurand found that some houses were judged as typical (vernacular)

and others were judged as typical. He also found that pleasantness, interest and safety are interrelated and regarded as preference where comparison between the responses of the two samples revealed some common patterns of preference and some unique patterns (Anward, 1995). Volkman attempted to relate the complex interaction that exists among vernacular architecture, the cultural landscape, and the natural landscape by using the concept of biotope preference. Biotope is a concept derived from ecological studies and refers to the type of environment to which an organism is predisposed by a combination of learning and imprinting. The application of this concept to the issues at hand proposes that vernacular architecture, cultural landscape, and natural landscapes are all closely intertwined. Certain cultural groups have an affinity for particular natural landscapes, where the group interacts with the landscape in certain pattern to produce what it is called the cultural landscape, of which vernacular architecture is a highly visible and important part (Chaudhuri, 1990).

Further more, Sandrisser pointed out that it was misleading to assume that the Japanese (as well as Asian in general) constructed practical wood shelters without any regard for the aesthetic qualities of the materials which were used, or the aesthetic

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