

THE TRANSFORMATION OF HOUSE ORIENTATION FOLLOWING ISLAMIZATION AND INDEPENDENCE IN SOPPENG REGENCY: A STUDY OF CULTURE AND LOCAL IDENTITY

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1. Research background

The orientation and layout of traditional Bugis houses in Soppeng Regency have reflected the cultural values and local identity of the community since ancient times. These houses not only function as physical residences, but also as symbols of the social, spiritual, and cosmological beliefs of the Bugis community. In a traditional context, the design of Bugis houses is closely related to the ecological conditions and hereditary traditions that shape the lifestyle of local people in South Sulawesi. In the 16th century, Islamization brought significant changes to the lives of the Bugis people, including the architecture of their houses. Islamization introduced religious values that influenced the layout of the house, such as the orientation of the building, which was adjusted to follow the direction of the Qibla and the provision of a special room for worship. These changes reflect the adaptation of the community to Islamic teachings without completely abandoning their traditional cultural roots. The combination of local traditions and religious influences created a unique architectural model that remains relevant today. In addition, Indonesia's independence in the mid-20th century brought a wave of modernization that also influenced changes in the Bugis traditional house. The process of urbanization and socio-economic changes encouraged people to adjust the design of the house to more modern needs. However, amidst these changes, some traditional elements, such as the main structure of the stilt house and the use of local materials were maintained as a form of preserving cultural identity. This study explores the transformation of Bugis house orientation in Soppeng Regency, both in the context of Islamization and post-independence modernization. It analyses how Bugis society has adapted to the influence of religion and modernity by maintaining its traditional values and, moreover, highlights the dynamics of cultural adaptation that occurs amidst social and religious changes. Through this study, it is expected to reveal how the traditional Bugis house is not only a physical form of residence but also a symbol of cultural adaptation that reflects the resilience of local identity, as well as

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providing insight into how the Bugis people are able to balance tradition and innovation in the face of external influences while maintaining the continuity of their cultural heritage.

2. Research methodology

This study uses a qualitative approach to examine the transformation of the orientation of traditional Bugis houses in Soppeng Regency, especially after Islamization and the post-independence period. This approach was chosen to better understand the relationship between culture, religion, and modernization in shaping changes in house orientation. The research methodology includes the following steps.

2.1. Literature study

A literature study was conducted to gain a theoretical and historical understanding of traditional Bugis architecture, the influence of Islamization, and the impact of post-independence modernization. Literature sources included books, scientific articles, historical documents, and studies related to local culture. The study provides a relevant conceptual framework for analysing field data.

2.2. Field observation

The researchers conducted direct observations in four villages in Soppeng Regency to document the orientation and spatial layout of traditional Bugis houses. Observations included houses that still maintained their traditional forms, houses that had been modified due to the influence of Islamization, and modern houses built after independence. Aspects observed included building orientation, room layout, materials used, and the function of space in a cultural and religious context.

2.3. In-depth interviews

Interviews were conducted with various respondents, including homeowners, traditional leaders, local architects, and local residents. The purpose of the interviews was to explore local perspectives on changes in house orientation, the reasons behind the changes, and how the community negotiates between traditional and modern values. Interview questions focused on the influence of Islamization, modernization, and the role of culture in determining house orientation.

2.4. Architectural analysis

The physical data of the houses obtained from observation were analyzed to evaluate the structure, layout, and orientation of the house before and after the changes.

This analysis compared traditional and modern elements in Bugis house architecture to identify elements that were maintained and those that had changed due to the influence of religion and modernization.

2.5. Thematic data analysis

Data collected from observation and interviews were analyzed thematically. Researchers identified key themes, such as the influence of religion, cultural adaptation, and modernization, to reveal emerging patterns and trends. The thematic analysis was used to understand the main factors that influenced the transformation of house orientation in Soppeng Regency.

3. Research results

The study took four settlement samples, consisting of two old and two new settlements or kampong samples. The old settlements are in Jampuserenge Village, Liliraja District (Figure 1) and Madello Village, Lalabata District (Figure 2).

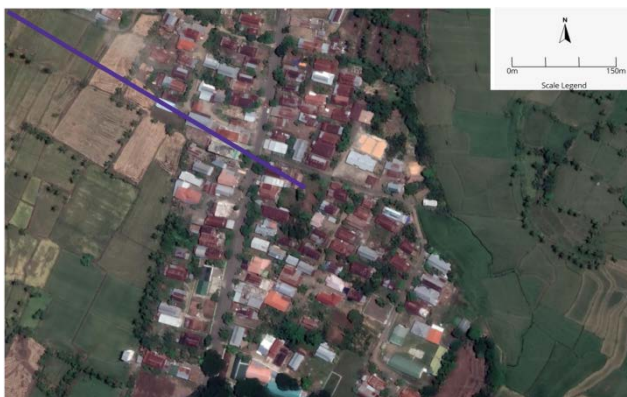


Figure 1. House orientation in the old settlement of kampung Jampuserenge sub district of Liliraja (Source: Google Earth @2025).



Figure 2. House orientation in the old settlement of Kampung Madello Sub District of Lalabata (Source: Google Earth @2025).

Both of these settlements were formed before Indonesia's independence. Meanwhile, the new settlement samples are in Marioriawa District, which developed after independence, around the 1970s. They are in Bulue village, in Marioriwawo District (Figure 3) and in Laringgi village, Marioriwawo District (Figure 4).



Figure 3. House orientation in the new settlement of Kampung Bulue, sub-district of Marioriawa (Source: Google Earth @2025).



Figure 4. House orientation in the new settlement of Kampung Laringgi sub-district of Marioriawa (Source: Google Earth @2025).

3.1. Old settlement

The houses in the old settlements are primarily oriented towards the Qibla, reflecting the deep religious values of the Bugis people at that time. This orientation pattern is also in line with the traditional Bugis spatial planning which upholds harmony between cultural elements and religious beliefs. The existence of traditional stilt houses

with original structures in this settlement shows the preservation of strong traditions, although some houses have undergone minor changes due to the influence of modernization. In the 1970s there was a rule that houses must be oriented towards the main road so that in order to comply with the regulation and maintain the orientation of the house to the Qibla, homeowners added additional facades that gave the impression that the house was facing the road, even though the actual orientation did not change. A few of these houses can still be found, although many of them are already in ruins. Figures 5-10 show the houses that are still standing and have applied an additional façade. This type of house model is only found in Madello Village or in old settlements (Table 1); the houses here, follow the direction of the Qibla (West) and use additional facades called *larilariang* (see B1 - red highlight 1 and A1 - red highlight 2), while in other villages in Soppeng it is very rare to find such houses.



Figure 5. Houses with additional facades to manipulate orientation where community belief is that the house must be oriented West toward the Qibla. House (A) on the left faces East, and house (B) on the right faces West.



A1



A2

Figure 6. Example of a Bugis house, old settlement. A1) The section highlighted in red (1) indicates the additional façade; A2) 2 indicates the main façade where the stair rest is located and house orientation toward the Qibla / the direction of the Qibla is around 292.4° from the north (Photographer: Andi Abidah 2025).



Figure 7. Example of a Bugis house (old settlement) facing east. B1) The picture shows the main façade facing East (1). The additional façade indicated by the number 2 faces the main road; B2) the picture shows the main façade facing East, while 3 indicates the distance between house A and B (see Figures 5 and 8) (Photographer: Andi Abidah 2025).



Figure 8. View of the houses A (Figure 7) and B (Figure 8) shows where both of the houses stand back-to-back (indicated in red). The Bugis people believe that it is forbidden for the main façade to face the back of its neighbor's house. Following this belief, the two houses are back-to-back (Photographer: Andi Abidah 2025).



C1



C2

Figure 9. Example of a Bugis house, old settlement. C1) The main façade of this house is oriented towards the Qibla (highlighted in red 1); C2) the side façade is oriented towards the main road (highlighted in red 2) (Photographer: Andi Abidah 2025).



D1



D2

Figure 10. Example of a Bugis house, old settlement. D1) The main façade of this house is oriented towards the Qibla (highlighted in red 1); D2) the side façade is oriented toward the main road (highlighted in red 2) (Photographer: Andi Abidah 2025).

Table 1. House orientation in the old and new settlements.

House orientation	
Old settlements	
Kampong Madello	Madello Village is an old village, its people settled there before the Dutch colonizers occupied the Soppeng area. Its people still hold fast to their customs; this area was previously ruled by a king/queen or <i>datu</i> (<i>datu</i> is a noble title for a Bugis ruler who was leader of a territory). Generally, the community in this settlement has a room for prayer in their homes which is considered sacred. The orientation of the house is always toward the Qibla, which makes it easier for resi-

	dents and visitors to determine the right direction for the Qibla. Madello Village is very close to the centre of the Regency and sub-district governments, so house building rules must be implemented. After independence, the rules regarding house orientation required houses to face the main road, therefore, some people disguised the facade of their houses to give the impression that the front of the house faced the road (as in Figures 5,6,7,8, 9 and 10).
Kampong Jamposerenge	Jampuserenge is an old settlement inhabited before the Dutch colonial era; this village is part of the Pattojo Kingdom. The people in this area still adhere to customs and traditions. The houses of this settlement have a special room for worship; the room is empty, and it is considered a sacred space.
<i>New settlements</i>	
Kampong Bulue	Bulue Village is a settlement that was newly formed after Indonesian independence. The residents who live in this settlement generally come from various villages in Soppeng Regency, they came from the mountainous areas during the rebellion, some of them opened plantations and built houses, finally a settlement was formed. The Government has provided road infrastructures, so people who build houses there must face the road.
Kampong Lar-inggi	Laringgi Village is a settlement located on the border of Soppeng and Sidenreng Rappang districts. The settlement began after Indonesia's independence. Generally, the residents who settled here were immigrants, though, initially, the residents who lived here were people affected by leprosy who were given housing, plantation / agricultural land and health facilities.

Orientation towards the Qibla and modification of the facade designed to create the impression that houses faced the street can still be found in some houses in the old settlements. However, the current generation tends to have abandoned this practice when building new houses and prefers direct orientation towards the street rather than maintaining the habit of orienting toward the Qibla or the West. This shift reflects a transition in priorities, where modern considerations, such as accessibility and harmony with urban infrastructure, are prioritized over traditional religious orientation.

3.2. New settlements

In new settlements, in Marioriawa District, the front of the houses faces the road. Local government policies brought about this change in orientation in the 1970s when all houses were required to face the road. This policy aims to create a more orderly spatial layout as well as support the modernization of infrastructure in the area. No houses were found that maintained their orientation towards the Qibla.

3.3. Orientation transformation

The difference in house orientation between the old and new settlements shows the transformation of values and adaptation of the Bugis community to social change and government policies. In the old settlement, orientation toward the Qibla remained

the main priority, indicating the strength of traditional and religious values. Meanwhile, in the new settlement, orientation toward the street reflects the influence of modernization and the need for orderly urban planning. The results of this study indicate that despite the shift in house orientation, the Bugis community is able to adapt to change without completely abandoning their traditional values. Modifications, such as the addition of facades, are one way for the community to maintain a balance between compliance with modern rules and preserving their cultural and religious identity.

4. Discussion

At the research location, the pattern of house orientation in old settlements facing the Qibla shows that the community believes in spiritual values that are passed down from generation to generation. This reflects how a house is not only a physical place to live but also a symbolic container of the beliefs and religious identity of the Bugis community. The orientation of houses in old settlements facing the Qibla is related to customs, culture, religion, and the environment. To follow local government regulations, the community adds a facade to the area parallel to the road. On the other hand, adaptation to new settlements with house orientation facing the road shows a change in lifestyle due to modernization. R. Waterson [1] emphasized that the orientation of houses in traditional communities is often closely related to the belief system and spiritual values that regulate daily life. In this case, the orientation of the house is not only functional, but also reflects a deep relationship between humans, nature, and supernatural powers. A. Abidah, M. Yahya, and B. A. Rauf [2] explain that orientation within the traditional community follows specific traditions, customs, and beliefs. For example, in the Kajang Dalam community, the orientation of the house is away from the customary forest, because the community believes that there is something supernatural there; for that reason, the house must be situated parallel to the customary forest, or the house must not face it and turn its back on the customary forest. If they do not do this, then they believe they will be punished by the Almighty in some way. In the context of the Bugis society, this view is reinforced by C. Pelras [3], who explains that the spatial planning of Bugis society always prioritizes harmony between customary values, religion, and the physical environment. Mattulada [4] emphasized that traditional Bugis spatial planning strongly upholds customary and religious values, which are reflected in the orientation patterns of houses. In this study, the difference in orientation between old and new settlements illustrates the dynamics of Bugis society's adaptation. In old settlements, customary and religious values remain a priority, while in new settlements, compliance with government policies becomes a dominant element without completely abandoning customary values; C. Geertz [5] also argues that religion is an important element in determining spatial planning in traditional societies. J. J. Fox [6] stated that modernization produces adaptations that do not completely replace tradition, but create hybridization. This study supports this view, with the finding that houses in old settlements use additional facades to maintain orientation toward the Qibla while complying with modernization rules that prioritize regular spatial planning. The Bugis community in new settlements is able to adapt to these rules but still maintain their cultural identity through innovation; as explained by P. J. M. Nas [7], who highlighted that modernization policies, such as the orientation of houses facing the street, aim to create regular urban planning. A. Rapoport [8] explained that the shape of the house reflects a cultural response to environmental changes. B. Hillier and J. Hanson [9] in their space syntax theory state that changes in house orientation change the relationship between private and public space. The rule that requires

houses in new settlements to be oriented towards the street shows increased connectivity with public space. P. Oliver [10] emphasized that the preservation of traditional elements is maintained despite the pressures of modernization. This study confirms that the Bugis people use creative strategies to maintain the spiritual value of their homes, even when they have to adapt to local government regulations that require the front/main entrance of houses to face the street.

The results of the study also show that the strategy of adding facades reflects how the Bugis people are able to balance modern needs with their traditional values. Y. F. Tuan [11] put forward the concept of *topophilia*, which is an emotional attachment to a place and traditional values. In the old residential area, the emotional attachment that influences the Bugis people in the old settlement to maintain the orientation to the Qibla even though they are faced with changes in modern spatial planning is still maintained. R. W. Brunskill, [12] stated that the adaptation of the shape of the house is due to functional needs without abandoning symbolic values. Furthermore, J. Priotomo [13] explained that traditional architecture in Indonesia has the capacity to balance modern changes with the preservation of local culture. This can be seen from the Bugis people being able to modify the facade of the house to meet modern rules while maintaining the symbolism of the orientation toward the Qibla. J. Santoso [14] highlighted that cultural adaptation is carried out through modification of architectural elements. The addition of the facade shows that the Bugis people respond to the needs of modern spatial planning without sacrificing spiritual values. S. Wijaya [15] noted that traditional structures are always rooted in strong local value expressions, while N. Schultz [16] argued that the orientation of the house is a representation of community identity.

In the 1970s there was a local government policy which required all houses to be oriented towards the street. To maintain public trust, innovation or transformation of form was carried out due to the addition of space on the side of the building parallel to the street. P. M. Ward [17] explained that changes in house orientation were to improve accessibility. N. J. Habraken [18] highlighted the flexibility of traditional architecture in dealing with change. E. Budiardjo [19] noted that the preservation of traditional values is often done through architectural elements such as facades. S. Prawoto [20] explained that traditional communities develop innovative solutions to maintain local values. The results of this study indicate that the addition of a facade is a form of innovative solution for the Bugis community in dealing with changes in modern spatial planning.

D. Kaplan and R. A. Manners [21] explain that cultural change occurs as a form of community adaptation to new environments, both physically and socially. In the context of architecture and settlements, these changes can be in the form of modifications to spatial planning, house orientation, or building structures to adapt to developments in technology, economy, and government regulations. L. Nababan [22] writes that government policies play a key role in changes in spatial planning, both at the local and national levels. Policies governing land use, urban planning, and building regulations can change traditional spatial patterns of a society. R. Trancik and S. Unwin [23-24] state that traditional architecture has a high level of flexibility in adapting to changing times. The structure of traditional houses is often designed to be modified without losing its cultural essence and identity. This study shows that the change in the orientation of houses in Soppeng from facing the Qibla to facing the street reflects the process of adaptation of Bugis architectural culture to government policies, modernization, and social change. The 1970s policy requiring houses to face the street shows how regulations can shift traditional spatial patterns that were previously more flexible and rooted in religious values and geographical conditions. This shift not

only impacts the physical aspects of settlements but also changes the pattern of social interaction in the community, where houses facing the street create openness to the urban environment. Nevertheless, the flexibility of traditional Bugis architecture allows the community to adapt without completely abandoning its cultural identity, such as through the addition of a facade that gives the impression of a house facing the street, while the main structure maintains its original orientation. This shows that architectural adaptation is not simply a response to policy changes, but also part of the community's strategy in maintaining a balance between modernization and preserving traditional values.

B. Setioko [25] highlighted that the orientation of traditional houses always reflects religious and cultural values, while M. Heidegger [26] explained that a dwelling is a manifestation of human relationships with the world, including spiritual and cultural values. C. Norberg-Schulz [27] states that *genius loci* is a concept which emphasizes that architecture should be rooted in the context of its place and strengthen local identity and, in addition, asserts that the architectural experience is not only about form and function, but also about how space can evoke a sense of connection with the environment and culture. By understanding the phenomenology of place, architecture can create spaces that are not only physically comfortable but also meaningful to its users, which is relevant to the design of traditional Bugis houses and is a clear example of how *genius loci* is manifested in traditional architecture. From adaptation to the natural landscape, meaningful orientation of the house, structures that represent cultural identity, to the use of local materials, all these elements reflect the close relationship between architecture and its context. Despite undergoing transformation due to policies and modernization, the Bugis community still maintains aspects of *genius loci* in a flexible and dynamic way, proving that architecture does not only function as a place to live but also as a living expression of cultural identity.

H. Lefebvre [28] stated that social space is a result of construction influenced by cultural practices, power, and social relations, through three dimensions: representational space (emotional and symbolic experiences of society), representation of space (design and planning by authorities), and spatial practice (daily use of space). In the context of this study, space in old settlements reflects a representational space based on tradition and religious values through the orientation of houses toward the Qibla, while in new settlements, the representation of space dictated by government policy encourages the orientation of house fronts facing the road.

A. Giddens [29] explains that society is not only a passive recipient of social structures, but also actively creates and reproduces these structures through everyday actions influenced by tradition and policy. Social structures consist of rules and resources that provide a framework for individual behavior, but individuals also have the ability (agency) to interpret and modify these structures. E. Relph [30] emphasizes that the authenticity of place is an important element in maintaining the cultural identity of a community. Authenticity of place is reflected in the emotional relationships, values, and cultural practices attached to an environment, which allow people to feel connected to their traditions and history. D. Harvey [31] explained that the process of modernization often changes traditional spatial arrangements by introducing more uniform and functional structures according to the needs of capitalism and modern administration. However, these changes do not always erase traditional values but often create new forms of space that reflect a compromise between modernity and tradition. A. Appadurai [32] explains that globalization brings widespread modernity and influences local practices through the flow of modern ideas, policies, and lifestyles that are often homogeneous. This process can seep into spatial planning, changing traditional values and practices so they are more uniform, according to the demands of modernization.

T. Ingold [33] emphasizes that human interaction with place is a process of learning and adaptation that continues to develop and argues that humans do not only act as passive users of the environment, but also actively shape, and are shaped by the environment through everyday practices. P. Ricoeur [34], explains that human and community identity is built through narratives that connect the past, present and future in a continuous manner. This narrative identity allows communities to maintain traditional values while adapting to changes in social and cultural contexts. C. C. Marcus and C. F. Sarkissian [35] emphasize that environmental design, including residential layout and architecture, is influenced by the culture, values, and way of life of the local community. This design not only reflects functional needs but also becomes an expression of community identity and beliefs. P. Bourdieu [36] explains that inherited habits, values, and cultural structures shape the way individuals and communities act in everyday life. Habitus is a system of internal dispositions that allows individuals to respond to new situations based on collective experiences embedded in their culture.

In addition, C. Tilley [37] explains that the experience of space is not only physical but also emotional, and symbolic, making it an important element in the formation of cultural identity. According to Tilley, places have deep meaning for communities, where cultural values, traditions, and practices are reflected in the way they use and experience space. K. Dovey [38] explains that places reflect symbolic and social power that is framed by cultural values, norms, and power relations. Framing places illustrates how space is not only a physical entity but also a field where traditions and power interact, creating certain meanings for its inhabitants.

E. W. Soja [39] states that it is a hybrid space where tradition and modernity, or old and new values, interact and form a complex social reality. This third space goes beyond the duality between the physical and the imaginative, creating a space coloured by conflict, adaptation, and collaboration between various social and cultural forces.

D. Lowenthal [40] emphasizes the importance of collective memory as an element that maintains the traditions and cultural identity of a community. Collective memory is a collection of shared experiences, values, and practices passed down from generation to generation, which not only maintains the heritage of the past but also guides the actions of the community in the present. R. Williams [41] explains that culture is the result of a process of continuous adaptation, in which the values, traditions, and practices of a community adjust to changing social, economic, and environmental contexts. Culture, according to Williams, is not something static but is always in the process of being reshaped by the interaction between the past and the needs of the present. G. Hofstede [42] states that the collective values of a society play a major role in shaping behavioural patterns, including how space is managed and interpreted. These collective values reflect shared norms that create a collective identity, influencing how society designs and uses space to align with their traditions and beliefs.

C. Alexander, S. Ishikawa, and M. Silverstein [43], state that patterns in traditional design develop in response to unique local needs, whether functional, social, or cultural. These patterns arise from the collective experience of a community in creating an environment that supports their core values, so that each design element reflects both practical and symbolic needs.

M. Eliade [44] emphasized that a sacred space is the center of spiritual orientation that separates the sacred from the profane. The sacred space functions as a cosmic axis (*axis mundi*), where humans relate to the divine through an orientation determined by spiritual values and beliefs. J. C. Scott [45] explains that local communities use symbolic or everyday resistance to dominant power, including modernization policies, in subtle but meaningful ways. This resistance is carried out through cultural in-

novations that allow them to maintain local identities and values without directly challenging authority.

T. W. Schultz [46] reports that changes in traditional architecture imply that not only adapting to new needs or contexts, but also including elements of innovation, keep cultural values alive. Schultz further explains that this innovation allows traditional architecture to develop without losing its identity and symbolic meaning. M. Pearson [47] highlights the importance of flexibility in traditional architecture as the key to facing social, cultural, and environmental change without losing its essence. Porter argues that flexibility allows traditional architecture to adapt to new demands and still maintain its identity and core values. S. Hall [48] states that cultural identity is not something fixed, but rather a dynamic process that always experiences negotiations between the past, tradition, and the influence of modernity and argues that identity is formed through a dialogue between inherited values and an ever-changing social context, thus creating a space in which culture can survive while adapting.

K. Lynch [49] explains that the orientation of space and physical elements in urban planning influences how individuals and communities understand and interpret their identities, highlighting the fact that spaces designed with a symbolic orientation create strong emotional connections and perceptions of identity, making space not only a physical location but also a way of expressing deep values.

A. Giddens [29] highlights that traditional architecture generally functions as a symbol of cultural identity that integrates the social, spiritual, and historical values of the community. This architecture is not only a physical structure, but also a visual representation of traditions and beliefs passed down from generation to generation.

5. Conclusion

This study proves the hypothesis that the transformation of the orientation of traditional Bugis houses in Soppeng Regency was influenced by the dynamics of Islamization and modernization after independence. The research findings show that the Bugis people were able to adapt to changes in social values, culture, and government policies without completely abandoning their traditional identity.

In the context of old settlements such as in Jampuserenge Village and Madello Village, the orientation of the house remains toward the Qibla reflecting strong religious values. This supports the hypothesis that Islamization has a significant influence on the orientation of traditional Bugis houses. However, to adapt to government policies in the modern era, the community developed adaptation strategies such as adding facades that give the impression that the house faces the road, without changing its original orientation.

In contrast, in new settlements such as Bulue Village and Laringgi Village, the orientation of the house facing the road dominates, in accordance with the spatial planning policy implemented in the 1970s. This finding strengthens the hypothesis that modernization drives changes in the orientation of the house in order to create a more orderly spatial arrangement, while meeting the demands of modernity. However, despite the change in physical orientation, traditional elements such as the use of local materials and certain spatial patterns are maintained, indicating the continuity of cultural values in a modern context.

The study also reveals that the Bugis people are able to balance tradition and innovation even when confronted with external influences, both in the form of religious values and modernization policies. The adaptation strategies they implement, such as modifying the facade and using traditional elements, reflect the resilience of their local identity in the face of changing times.

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Summary

This study aims to analyse the transformation of the orientation of traditional Bugis houses in Soppeng Regency in the context of Islamization and modernization after independence. Traditional Bugis houses reflect deep cultural values, religion, and local identity. However, the influence of Islamization in the 16th century and modernization policies after Indonesian independence caused significant changes in the orientation of the houses. The research method used is a qualitative approach, including literature studies, field observations in four settlement locations (two old settlements and two new settlements), in-depth interviews, architectural analysis, and a thematic analysis of the data. The old settlements analysed are Jampuserenge Village and Madello Village, while the new settlements include Bulue Village and Laringgi Village. Data were collected on the orientation of houses towards the Qibla spatial patterns, and adjustments to government policies. The results of the study show that old settlements still maintain the orientation of houses towards the Qibla as a reflection of religious values, although there are adaptations to modernization through the addition of facades to make them appear to face the road. In contrast, new settlements priori-

tize the orientation of houses facing the road according to the spatial planning policy implemented in the 1970s. These changes reflect the Bugis people's ability to balance traditional values and the demands of modernity. Modifications such as the addition of facades are a creative strategy in maintaining cultural and religious identity amidst social change. This study provides insight into how the Bugis people adapt to external influences while maintaining their cultural heritage, which is relevant in understanding the dynamics of traditional culture and architecture in a modern context.

Riassunto

Questo studio si propone di analizzare la trasformazione dell'orientamento delle case tradizionali di Bugis nella Reggenza di Soppeng nel contesto dell'islamizzazione e della modernizzazione successiva all'indipendenza. Le case tradizionali Bugis riflettono profondi valori culturali, religiosi e d'identità locale. Tuttavia, l'influenza dell'islamizzazione nel XVI secolo e le politiche di modernizzazione successive all'indipendenza indonesiana hanno causato cambiamenti significativi nell'orientamento delle case. Il metodo di ricerca utilizzato è un approccio qualitativo, che include studi bibliografici, osservazioni sul campo in quattro insediamenti (due vecchi insediamenti e due nuovi insediamenti), interviste approfondite, analisi architettoniche e un'analisi tematica dei dati. I vecchi insediamenti analizzati sono i villaggi di Jampuserenge e Madello, mentre i nuovi insediamenti includono i villaggi di Bulue e Laringgi. Sono stati raccolti dati sull'orientamento delle case rispetto agli schemi spaziali della Qibla e sugli adattamenti alle politiche governative. I risultati dello studio mostrano che i vecchi insediamenti mantengono ancora l'orientamento delle case verso la Qibla come riflesso dei valori religiosi, sebbene vi siano adattamenti alla modernizzazione attraverso l'aggiunta di facciate per farle sembrare rivolte verso la strada. Al contrario, i nuovi insediamenti danno priorità all'orientamento delle case verso la strada, secondo la politica di pianificazione territoriale attuata negli anni '70. Questi cambiamenti riflettono la capacità del popolo Bugis di bilanciare i valori tradizionali con le esigenze della modernità. Modifiche come l'aggiunta di facciate rappresentano una strategia creativa per preservare l'identità culturale e religiosa nel contesto dei cambiamenti sociali.

Questo studio fornisce informazioni su come il popolo Bugis si adatti alle influenze esterne pur mantenendo il proprio patrimonio culturale, il che è rilevante per comprendere le dinamiche della cultura e dell'architettura tradizionali in un contesto moderno.