

## EDITORIAL

The papers in this issue deal with two issues; yet interconnected, despite often not seen as being related to each other. The first two papers deal with taste and aesthetics: theoretically as well as in real practical terms. The rest of the papers are related to sustainability of the vernacular; the needs and the evaluations of the buildings that contribute to an integrated approach to environment, society and their economies.

In the first paper, D. P. Chandrasekara presents an erudite interpretation of two scholars who have articulated the notions of aesthetics and taste: Ananda Coomaraswamy and Pierre Bourdieu. He points out that these two scholars have interpreted aesthetics and taste in different ways and that there exists an interesting noteworthy dichotomy between their interpretations. The paper examines a number of texts, particularly those of Commaraswamy and Bourdieu and argue that the differences are justified given the contexts within which they have been articulated: Bourdieu in industrialized modern societies in the West and Commaraswamy in traditional vernacular societies in the East. A unique contribution, this is perhaps the only academic study that places these two scholars in comparison to understand the paradox.

To complement, Bambang looks at the notion of artistic paradigms employed by artists in creating their art. He points out that an artist almost always employs paradigms and then delves deeply into the artistic paradigm employed by an artist in Indonesia: Satem. He traverses through the work of Setem the artist: an ecological art aimed at caring for environmental and cultural situations, which he has produced with his specific paradigm. Satem has used his knowledge as a basis for work, meaning as a philosophical view, and has determined the choice of techniques and art forms in producing Cèlèng Ngelumbar; a sculptural art in the landscape. The paper presents an erudite analysis of the multi-faceted interpretations Satem has employed in making his art. Interestingly, this paper bridges the paper on aesthetics and taste with the papers to follow on sustainability, through the focus of environmental awareness the art work had intended to create.

Mekherbeche Yousra, Hamouine Abdelmadjid and Dib Bellkacem take up the age-old question of the abandonment of vernacular vocabulary in the modern developments to the detriment of the communities inhabiting them. In this paper, they demonstrate the risks of entering the Saharan construction in conflict with the contextual elements in neglecting the vocabulary presented by the vernacular settlements in Algeria. They call for all future projects that aim to improve the quality of Saharan architecture to offer a better social quality for which a contemporary appropriation and promotion of the vernacular vocabulary would be essential.

To extend this argument, Nafiah Solikhah and Titin Fatimah present a set of lessons learned from vernacular architecture toward sustainable human settlements. They derive these by delving into the nuanced existence of the Praigoli Village, West Sumba, Indonesia, which as they point is an un-examined yet potent vernacular settlement to learn lessons from. They offer an extensively detailed investigation of spaces and places as well as activities and symbolism associated with them at this village. They argue that Praigoli village represents the unity between humans and the universe and respect for the position of women as mothers for humans and the universe. The paper demonstrates how vernacular architecture of Praigoli village contributes to sustainability and the continuity of harmonious cultural life by means of relating to tradition and conservation of their values as well as adaptation of technologically advanced means.

Richa Jagatramka, Ashwani Kumar and Satish Pipralia take a more theoretical approach to the issues of sustainability. Indeed, they venture into proposing “indicators of sustainability” for the purpose of measuring the level of sustainability of any building, or settlement, which can be applied to vernacular settlements too. The paper discusses the indicators to measure sustainability of vernacular structures and settlements especially related to India, under the three pillars of sustainability: economic, environmental, social dimensions.

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