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THE ARCHITECTURE OF THE LUWU PALACE AS A REFLECTION OF BUGIS HISTORY AND CULTURE

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Abstract: The Luwu Langkanae Palace is a form of traditional Bugis architecture that reflects the cosmology, social structure, and cultural values of the Luwu community. This research examines the architectural elements of the Luwu Langkanae Palace with a focus on its symbolism. The spatial arrangement of the palace, which includes the division between the main space (ale bola), the kolong (lower space), and additional rooms, illustrates the social organization and ritual functions of the community. The towering roof and symbolic ornaments emphasize the connection between the physical and spiritual aspects of the building's design, reflecting the cosmological views of the Luwu people. The history of the palace as a center of power and culture since the 12th century, along with efforts for maintenance and renovation, highlights the significance of the palace in the context of cultural heritage and local identity. In conclusion, the Luwu Langkanae Palace is a manifestation of deep cosmological and social values, serving as a symbol of cultural heritage and a center for the preservation of Bugis history.

Keywords: Luwu Langkanae Palace, Traditional Bugis Architecture, Luwu Cosmology, Social Structure, Cultural Values, Spatial Arrangement, Architectural Symbolism

INTRODUCTION

The Luwu Kingdom is one of the oldest and most significant kingdoms in the Sulawesi archipelago, governed by a king or queen with the title Pajung. The Luwu Palace, known as Langkanae, serves as a historical heritage site for the Luwu community. The term "Langkanae" translates to "the high place," symbolising the centre of power and governance of the Luwu Kingdom. The current centre of the Luwu Kingdom is located in the city of Palopo, having

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previously been situated in Malangke before relocating to its present site. The architecture of Langkanae resembles that of traditional Bugis houses but possesses distinct characteristics, notably its soaring roof, which signifies that the residence is occupied by individuals of high social status and power. The main structure of the house is proportionately tall, harmonising with the height of the roof, while the legs of the house or its columns maintain a proportional relationship between the roof, body, and legs of the house.

The Langkanae Palace has witnessed significant events throughout the history of the Luwu Kingdom, from its establishment and period of glory to the arrival of Islam and the subsequent colonial incursion into the Luwu territory. During the Dutch colonial era, to undermine the Luwu Kingdom, the Dutch authorities demolished the Langkanae Palace, which was a key symbol of the Luwu Kingdom's identity, replacing it with a structure made of stone, see figure 1.

Figure 1: Kingdom luwu palace built by Colonial

Currently, the Langkanae Palace serves as a center for research activities related to customs and culture, history, and architecture, as well as a tourist attraction in South Sulawesi, particularly in the city of Palopo. Considering this, it is imperative that Langkanae be preserved and maintained as a testament to history in the modern era.

RESEARCH METHODOLOGY

This research employs a qualitative approach aimed at exploring and analysing the architecture of the Luwu Palace (Langkanae) within the context of Bugis history and culture. The methods utilised in this study include data collection through literature review, field observation, in-depth interviews, and qualitative data analysis. The following steps will be taken in this research:

LITERATURE REVIEW

The first step in this research involves conducting an extensive literature review. The literature to be examined includes:

i. Books and scholarly articles on Bugis history and culture, particularly pertaining to the Luwu Kingdom.
ii. Studies on traditional Bugis architecture, including the design of traditional houses and other palaces in South Sulawesi.
iii. Historical documents and colonial records related to the development of the Luwu Kingdom.

3.1 Field Observation

This research will involve direct observation of the Langkanae Palace in Palopo, South Sulawesi. The objectives of this observation are to:

i. Document the form, structure, and spatial arrangement of the palace.
ii. Identify distinctive architectural elements and ornaments.
iii. Understand the surrounding environmental context and how the palace integrates with the local community.

3.2 Interviews

Interviews will be conducted with several key informants who possess in-depth knowledge about the Langkanae Palace and Bugis culture, including:

i. Local community leaders and Bugis cultural experts.
ii. Members of the Luwu royal family.
iii. Architects or academics who specialise in traditional South Sulawesi architecture. These interviews aim to gain insights into the symbolic meanings of the palace's architecture, the changes that have occurred over time, and the role of the palace in the social and cultural life of the Luwu community.

3.3 Data Analysis

The data collected from the literature review, field observation, and interviews will be analysed qualitatively:

i. Coding the data to identify key themes that emerge.
ii. Interpreting the data within the contexts of Bugis history, culture, and architecture.
iii. Connecting findings with relevant architectural and anthropological theories.

3.4 Data Validation

To ensure the validity of the data, the research will employ triangulation techniques, comparing results from various data sources (literature, observation, and interviews)

RESULT OF RESEARCH

The Luwu Kingdom is the oldest kingdom in the Bugis land, with its territory extending as far as Southeast Sulawesi. A map of the Luwu Kingdom's region can be viewed, see figure 2.

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Kingdom of Luwu History[1]	
Batara Lattu	Batara Lattu ruled for 20 years and is estimated to have reigned around the year 948 AD
Batara Guru (the year 900s)	According to *I La Galigo*, the Luwu Kingdom was once ruled by a king named Batara Guru. *I La Galigo* further explains that the Luwu Kingdom existed during the era of the Srivijaya Empire
Isumpurusiang (the year 1268)	According to the *Nagarakretagama*, written by Prapanca in 1364 during the era of Gajah Mada, the Luwu Kingdom was noted in the year 1268. At that time, the king of Luwu was Simpurusiang (the third king of Luwu).
The 14th century	From 1495 to 1520 (Dewa Raja), the kingdom held significant power on the southwest and southeast peninsulas,
	Conducting military campaigns against neighboring kingdoms, Wajo and Sidenreng.
The 16th century	On the 4th or 5th of February, 1605, Datu Luwu, La Patiwareq Daeng Pareqbung, became the first ruler from the southern region of Sulawesi to embrace Islam
	The king changed his name and adopted the title Sultan Muhammad Wali Mu'z'hir (or Muzahir) al-Din
	The power of Luwu began to wane in the 16th century due to the rising strength of agrarian kingdoms from the south, and its military defeats are documented in the *Tawarik Bone*
	In 1620, the Luwu Kingdom relocated its capital from Malangke to a new capital, Palopo. At that time, the population of Malangke was approximately 15,000 people
The 19th century	James Brooke noted that in the 1830s, Luwu was the oldest Bugis kingdom
The 20th Century	In 1905, the Dutch landed in the Luwu region
	In 1920, the Dutch constructed Langkanae using stone materials after burning the original wooden structure. It now serves as a museum
	The burning of Langkanae by the Dutch symbolised that the Luwu Kingdom was now under Dutch administration

	The governance system of Luwu is divided into two levels of administration: 1. **High-level governance** is directly held by the Dutch authorities. 2. **Low-level governance** is managed by the Swapraja.
	The territory of the Luwu Kingdom was subsequently divided at the discretion and for the benefit of the Dutch into two *Afdelingen* and one district: 1. **Poso** was separated and established as an *Afdeling*. 2. **Pitumpanua** was designated as a district and incorporated into the jurisdiction of Wajo. 3. **Luwu** was also established as an *Afdeling* with its administrative seat in Palopo
	Subsequently, the Luwu *Afdeling* was divided into five *Onder Afdelingen,* namely: 1. *Onder Afdeling Palopo*, with its capital in Palopo. 2. *Onder Afdeling Makale*, with its capital in Makale. 3. *Onder Afdeling Masamba*, with its capital in Masamba. 4. *Onder Afdeling Malili*, with its capital in Malili. 5. *Onder Afdeling Mekongga*, with its capital in Kolaka.
[1] hsasil wawancara dengan Opu Cenning saudara Raja Luwu saat ini dan Maddika Bua Bulan February 2024	

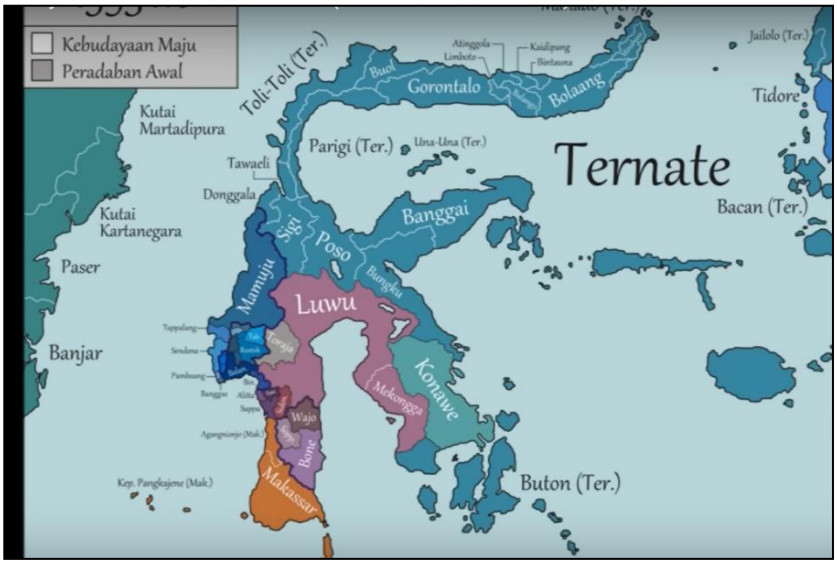

Figure 2: Map Kingdom of Luwu Area in year 1600

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Langkanae today serves as a replica of the original Langkanae that was destroyed during the colonial period. This new Langkanae was constructed based on the design of the original structure that was burned by the Dutch. The design of Langkanae resembles traditional houses in Southeast Asia, characterized by a stilt house structure. The data presented in the results of this research will consist solely of photographs and will not provide a detailed layout of the spaces, as some areas are not accessible to visitors.

Figure 3: Facade of Langkanae

Photograph: Andi Abidah (2024)

Figure 4: Modul of Main House

Photograph:Andi Abidah (2024)

DISCUSSION

5.1 History of the kingdom of luwu

As one of the major centers of power in Sulawesi, the Kingdom of Luwu exerted significant political, economic, and cultural influence, particularly through its control of trade routes in Bone Bay. The kingdom is also recognised as a center for the dissemination of Bugis religion and culture (Pelras, 1996). Langkanae, as the royal palace, serves as an important symbol reflecting the grandeur and magnificence of the Kingdom of Luwu.

During its peak, the Kingdom of Luwu played a crucial role in uniting various ethnic groups within Sulawesi and establishing diplomatic relations with other kingdoms in the archipelago. However, the influence of the kingdom began to decline with the advent of Dutch colonial power in the 19th century (Andaya, 1981). Nevertheless, the Kingdom of Luwu has endured as a political and cultural entity into the modern era. The royal family continues to uphold the existence of the Kingdom of Luwu, with a recognised king still in place today, alongside the enduring traditions and culture of the Luwu people.

5.2 Arsitektur Langkanae

Langkanae, or the Palace of Luwu, is a traditional building that reflects the distinctive Bugis architecture, featuring several unique elements and ornaments. The design of Langkanae adheres to the principles of traditional Bugis house architecture but is characterized by larger dimensions due to its function as a royal palace.

The current Istana Luwu (Langkanae) is a replica constructed to preserve and revive the architectural heritage and cultural legacy of the Kingdom of Luwu. It was reconstructed by the government and the Luwu community during the reign of Datu Bau Alamsyah as an effort to safeguard the lost cultural heritage. This replica was established in the city of Palopo as a symbol of the restoration and preservation of the architectural traditions of the Kingdom of Luwu. The construction of Langkanae coincided with the palace built during the Dutch colonial period around the year 1920. Langkanae serves not only as an architectural replica but also as a cultural representation that reinforces local identity and continues the historical legacy that once existed. Previously, Langkanae was burned by the Dutch colonial authorities as a symbol of their domination over the Kingdom of Luwu.

5.3 Roof

The roof of Langkanae is designed in a saddle shape with a pitch of 60°, differing from the typical Bugis roofs, which usually feature a gable roof with a pitch of less than 45° (Pelras, 1996). The high design of the Langkanae roof aims to evoke a sense of grandeur and authority. In this structure, the roof serves not only as an architectural element but also as a symbol of social status; the higher the roof, the higher the social standing of its owner.

5.4 Main Body of the House

The main body of Istana Langkanae comprises five modules in the primary building and two additional modules in the tamping, connected harmoniously (Pelras, 1996). Each module is designed with windows that serve as sources of light and ventilation and as aesthetic and symbolic elements within traditional Bugis architecture. These windows are typically symmetrically placed in each module, reflecting the principles of balance and order that characterise Bugis house design.

The positioning of windows in each module enhances air circulation and natural lighting within the house, creating a comfortable and healthy environment for the occupants. Furthermore, the presence of windows in each module facilitates interaction between the interior and exterior spaces, while also offering views of the surrounding environment. This design reinforces the connection between the house and nature, aligning with the principles of sustainability inherent in Bugis architectural culture.

5.5 *Kolong* of house

The main structure of Langkanae is supported by large wooden pillars, which are characteristic of Bugis architecture. Langkanae features a kolong, which is the elevated lower part of the building that is spacious and serves various purposes, such as social activities and open space for receiving guests or conducting traditional meetings. The presence of the kolong also

reflects the Bugis cosmological concept, wherein the lower part of the house symbolizes the underworld or the supernatural realm

The structure and materials of Langkanae are constructed from ironwood, known for its strength and durability against tropical weather. This ironwood is commonly used in the construction of significant buildings in South Sulawesi due to its high resistance to both insects and weather changes, making it an ideal material for long-lasting structures.

Waterson (1997), in her study of traditional architecture in Southeast Asia, emphasizes that traditional houses in the region are not merely residences but also reflections of the local cosmology, social structure, and culture. Waterson further argues that Southeast Asian traditional architecture is designed with a profound consideration of the relationship between humans and the universe. Architectural elements such as roof shapes, room layouts, and the use of local materials reflect the worldview of the community. The soaring roofs symbolize a connection to the spiritual dimension, while the spatial separation between social and private areas of the house reflects social hierarchy and social functions.

Additionally, Waterson (1997) points out that traditional Southeast Asian architecture is highly adaptive to the environment and practical needs of the community. These houses are often constructed with locally available materials, such as bamboo, wood, or stone, which not only accommodate the tropical climate but also showcase local construction expertise. Traditional construction techniques, such as nail-less wooden joints, along with designs that allow for good air circulation, reflect the community's efforts to create a comfortable and sustainable environment. Through this approach, Waterson highlights how traditional Southeast Asian architecture is the result of the interaction between cultural values, cosmology, and practical adaptations to environmental conditions.

Rapoport (1969) explains how the form of houses and the structure of traditional architecture reflect various aspects of social and cultural life. He further elaborates that traditional houses are often designed based on principles related to social hierarchy, gender roles, and family relationships. The structure of the house, the layout of rooms, and the use of materials all reflect how communities understand and organize their lives. The division of space within the house often mirrors social hierarchies and ritual functions, while designs adapted to the local climate demonstrate responses to environmental conditions.

Rapoport (1969) also underscores that traditional architecture follows age-old patterns passed down through generations, reflecting cultural stability and historical continuity. Traditional architecture is not merely about function and aesthetics; it also serves as a medium for conveying and preserving cultural values and the social structure of the community.

Oliver (1997) outlines that Bugis houses are a prime example of vernacular architecture that illustrates the interconnectedness of culture, cosmology, and the environment. Oliver further explains that Bugis houses are designed with cosmological principles in mind, encompassing the spiritual relationship between humans and nature. The high roofs and stilt structures of

Bugis houses not only protect against environmental elements, such as floods and pests, but also symbolize the spiritual and cosmological aspirations of the Bugis people.

The design of Bugis houses reflects the social and cultural needs of the community. The division of space within a Bugis house—including the *kolong* (underfloor space), *lontang* (main space), and various room modules—demonstrates how these areas are crafted to fulfill different social functions and mirror social hierarchies. The use of local materials such as ironwood and traditional nail-less construction techniques, commonly found in Bugis houses, also showcases adaptation to tropical climate conditions and sustainability in design. Through Oliver's perspective, Bugis houses are understood as manifestations of the interaction between practical needs, cultural values, and the cosmology of the Bugis community.

Furthermore, Abidah (2017) elaborates on the relationship between Bugis house architecture and the cosmology and social structure of its community. The design of Bugis houses reflects local cultural values through symbolic spatial divisions, such as the *kolong* (lower space) symbolizing the underworld, and the lontang (main space) serving as the centre of social and ritual life. Additionally, the use of local materials and traditional construction techniques, including nail-less wooden joints, signifies adaptation to climatic conditions and sustainability. Bugis houses are not merely physical structures but profound representations of cosmology and social structure, embodying the cultural values and spiritual connections of the Bugis people.

5.6 Space Division

The space of Bugis houses is divided into two concepts: vertical and horizontal. Vertically, Bugis houses are divided into three main sections: the ettic, the body of the house, and the underfloor space *(kolong).* Horizontally, Bugis houses are also segmented into three areas: *lego-lego* (veranda), the main house, and the kitchen. Specifically, within the main house, the space is further divided into three sections: *lontang isaliweng, lontang ritangnga*, and *lontang rilaleng*.

Each section of the *lontang* serves a distinct purpose. The *lontang isaliweng* is designated for guests, family gatherings, and is a space reserved for adult males. The *lontang ritangnga* serves as a private area for the head of the household, his wife, and sons under the age of seven. Meanwhile, the *lontang rilaleng* is intended for daughters and elderly individuals (Abidah, 2016). In the Langkanae Palace, the spatial structure consists of *lontang isaliweng, lontang ritangnga,* and *lontang rilaleng*. However, there is a difference in the function of the *lontang ritangnga* in Langkanae, as it is specifically reserved for the king and his queen, rather than for sons under the age of seven, as is typical in conventional Bugis houses.

The *ale bola* represents the core of the Langkanae Palace, functioning as the main space and the centre for social and ritual activities. In the context of Bugis social structure, this area is used for important meetings, customary ceremonies, and receiving distinguished guests. This spatial division reflects social hierarchies and different social functions. The *kolong* area serves as a space for everyday social activities and possesses symbolic significance, representing a

connection to the underworld or the spiritual realm. This space bridges the practical aspects of daily life with the spiritual and cosmological dimensions of the Luwu community.

5.7 Layout And Spatial Organisation and Symbolism

The spatial layout of the Luwu Langkanae Palace is designed based on principles of balance and order, reflecting the cosmology of the Luwu community. The systematic division of space between social and private areas embodies the harmony between daily life and the spiritual aspects of Bugis-Makassar society. This indicates that these spaces serve physical functions and possess symbolic meanings that connect humans with the universe and their spiritual values.

The towering roof of the Luwu Langkanae Palace serves not only practical purposes, such as protection from the elements, but also carries profound symbolic meanings (Mattulada, 1995)The high roof represents a connection to the heavens and divine power, signifying that the palace is a place imbued with spiritual significance. According to Pelras (1996), in traditional Bugis-Makassar architecture, the soaring roof shape is regarded as a symbol of closeness to the upper world or spiritual realm, reinforcing the role of the palace as a nexus connecting humanity with higher powers.

The carvings and ornaments on the roof and facade of the Luwu Langkanae Palace carry symbolic meanings closely tied to local myths, legends, and beliefs (Pelras, 1996). Motifs such as the young bamboo shoots, square *lawasuji* patterns, and *goncing sikoi* do not merely function as decorative elements; they also convey the cultural and spiritual values of the Luwu people. According to Mattulada (1985), the ornaments in Bugis-Makassar architecture reflect the cosmological views and philosophies of the community, linking the building to its identity and ancestral values.

Furthermore, Reid (1997) states that in many communities in Sulawesi, carvings on important buildings such as palaces or traditional houses serve dual functions: they signify social status and communicate cultural values. These carvings symbolism respect for nature and the spiritual forces that protect the community while reinforcing the building's role as a center for social and spiritual life.

The use of ironwood and other local materials in the Luwu Langkanae Palace not only reflects adaptation to environmental conditions but also carries deep symbolic value (Pelras, 1996). The choice of these materials is based on their strength and durability, allowing the building to withstand the test of time, particularly in the tropical climate of Sulawesi. Additionally, materials like ironwood are believed to absorb and reflect positive energy, aligning with the cosmological principles of the Luwu community that prioritise harmony between humans, nature, and spiritual forces (Mattulada, 1985).

According to Reid (1997) the use of local materials in traditional architecture also serves to strengthen cultural ties to the surrounding environment, creating spaces that are not only functional but also spiritual. The carefully chosen building materials are considered capable

of connecting the dwelling to the universe, reinforcing the cultural and spiritual values of the local community. The integration of practical and symbolic functions in the spatial organisation of the Luwu Langkanae Palace demonstrates that architectural design not only meets functional needs but also reflects the cosmological and cultural values of the Luwu community (Pelras, 1996). The main space (ale bola), as the centre for social and ritual activities, underscores the importance of social and spiritual dimensions in Luwu community life.

The architectural aesthetics involving symbolic elements, such as ornaments and roof shapes, serve to strengthen the connection between the physical and spiritual aspects of the building. This reinforces the idea that the Luwu Langkanae Palace is a manifestation of the broader worldview of the Luwu community (Mattulada, 1995). According to (Reid, 1997), good architecture must integrate practical functions with symbolic values, thereby creating spaces that are not only functional but also rich in meaning.

Furthermore, (Karnelia, 2022) argues that traditional architectural design often reflects the relationship between humans and their environment, where every element within the building is designed with cultural and social context in mind. Thus, the Luwu Langkanae Palace is not merely a structure but a space that encapsulates the history, culture, and identity of the Luwu community.

CONCLUSION

The Luwu Langkanae Palace serves as a significant representation of the architecture and culture of the Luwu kingdom, reflecting not only its rich historical legacy but also integrating the cosmological and social values of the Bugis people. The spatial organisation of the Luwu Langkanae Palace, with its clear divisions between the main area, kolong, and additional spaces, illustrates the complex social structure and ritual functions inherent in the community. The towering roof and symbolic ornaments of this building emphasise the relationship between the physical and spiritual aspects, embodying the profound cosmological worldview of the Luwu society.

Historically, this palace has functioned as the centre of power, culture, and administration for the Luwu kingdom, playing a crucial role in political and social activities since the 12th century. The architectural changes that have occurred over time demonstrate the adaptability to cultural influences and the efforts made to preserve the cultural heritage. To this day, the Luwu Langkanae Palace remains a symbol of local identity and a centre for historical preservation, offering valuable insights into the lives and values of the Bugis community. As a historical monument, this palace continues to serve as an object of research and education, reinforcing the understanding and appreciation of the cultural heritage of the Luwu kingdom.

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	Nordin Misnat is a senior lecturer of Interior Design Technology Programme in UiTM Perak Branch. PhD student in Architecture Department of Built Environment and Engineering Faculty, Universiti Kebangsaan Malaysia (UKM) after obtained his MSc in Facility Management in 2006 from University Teknologi MARA (UiTM), Shah Alam, Malaysia. He has experienced working with interior design firm with interior design professional qualification in commercial design, corporate office, residential and hospital design before started lecturing in UiTM Perak Branch for almost 17 years. He has had a distinguished career in teaching and learning, participating multi-disciplinary research and community projects.

	Zamil has been a lecturer for over 15 years at the Universiti Teknologi MARA Perak Branch. He is a qualified Professional Landscape Architect registered with the Institute of Landscape Architects of Malaysia (ILAM). Zamil is also a researcher at the Center of Knowledge and Understanding of Tropical Architecture and Interior (KUTAI) at UiTM Perak Branch. His research interests include cultural landscapes, Malay gardens, Malaysian gardens, and tourism development. He has received funding for his studies from various government bodies, including MOSTI (eScience fund) and MOHE (FRGS). Additionally, he has contributed to over 50 scientific articles in his field of specialization. His recent study is titled "Malaysian Garden Concept" design guidelines and criteria. Furthermore, he serves as the Deputy Chairman of the ILAM Northern Chapter for the 2024-2026 session
	Nurrajwani Binti Abdul Halim brings over 21 years of experience as a senior academic in the Department of Interior Design Technology at the College of Built Environment, Universiti Teknologi MARA (UiTM), Perak Branch, located in Seri Iskandar, Perak, Malaysia. Her expertise spans Interior Finishes and Materials, Building Construction, Consumer Behaviour, Interior Landscaping, among other areas. Through her research, she aims to contribute meaningfully to the academic body of knowledge and provide valuable insights for the researchers, students, professional bodies, professional construction members including manufacturers, interior designers, architects, suppliers, and other industry professionals in assisting them in to promote sustainable living environments
	Marisa Hajrina, S.T., M.T., a lecturer with an architectural and urban background, currently teaches at the Architecture Study Program, Faculty of Engineering, Almuslim University. He obtained his Bachelor of Engineering degree in Architectural Engineering at Maulana Malik Ibrahim State Islamic University Malang in 2011 and continued his Masters studies at the University of North Sumatra, obtaining a Master of Engineering degree in the Architectural Engineering study program with a specialization in Urban Development Management in 2018.
	Moh Sutrisno received a Doctorate 2020 in Architectural Engineering and Planning at Gadjah Mada University. Previously he also earned a master's degree at the same campus in 2014 with cum laude predicate. He has taught architectural theory and criticism at UIN Alauddin Makassar since 2019 and has been the main subject in his functional position since being an expert assistant. The courses included the scientific fields of history and architectural theory. His research includes the theory of iconic architecture since 2012. He studied iconic buildings in various parts of the world, heritage architecture as an icon of its time in the old city space of Palopo (2015-2020), Icons of Islamic architecture in South Sulawesi (2020-2022), Currently, he is interested in Heritage building preservation methods using HBIM (2022-2023).

	Muhamad Ferdhaus is a senior lecturer in the Urban and Regional Planning Department at the UiTM Perak Branch. He graduated with a Ph.D. in Urban Geography in 2018 from the Universiti Sains Malaysia (USM), after obtaining his MSc in Sustainable City and Community in 2013 from the Universiti Sains Malaysia (USM). He received a bachelor's degree in urban and regional planning from the International Islamic University Malaysia (IIUM) in 2011. His field(s) of interest focus on sustainable cities and communities, Islamic planning and development, urban geography and metropolitan areas, tourism planning and development, and heritage and conservation
	Othman Bin Mohd Nor is a senior lecturer in the Interior Architecture Department at the UiTM Perak Branch. He graduated with a Ph.D. in Architecture in 2018 from the Universiti Teknologi Malaysia (UTM), after obtaining his MSc in Design in 2013 from the Institut Teknologi Bandung (ITB). He received a bachelor's degree in Interior Architecture from the Universiti Teknologi Mara (UiTM) in 2000 and a Diploma in Interior Design (ITM) in 2006. His field(s) of interest focus on Interior Design, Interior Architecture, Identity Architecture, Traditional, heritage, and conservation
	Ir. Zuraihan, S.T., M.T., a lecturer with a background in architecture and environment, is currently teaching in the Architecture Study Program, Faculty of Engineering, Almuslim University. He obtained his Bachelor's degree in Architecture from Syiah Kuala University in 2006 and continued his Master's studies at the same university, earning a Master's Degree in Engineering with a specialization in Environmental Technology and Management in 2012
	Afzanizam bin Muhammad received his Diploma in Interior Design in 1999 from Institut Teknologi MARA, followed by a BSc (Hons) in Furniture Technology in 2001 and an MSc in Heritage and Conservation Management in 2009, both from Universiti Teknologi MARA, Shah Alam Branch. Over the past 15 years, he has served as a lecturer at Universiti Teknologi MARA, Perak Branch. In 2017, he was appointed Assistant Conservator for heritage building conservation projects in Kuala Kangsar, Perak, an opportunity he used as the basis for his PhD research. He earned his PhD in Design and Built Environment in 2022 from the Faculty of Architecture, Planning, and Surveying, Universiti Teknologi MARA, Perak Branch. Since 2009, Afzanizam has been dedicated to academia, specializing in heritage conservation, particularly in timber buildings. His contributions to research are significant, and in 2018, he received the 'Best Research Paper Award' at the Third International Conference on Rebuilding Place (ICRP). Starting in 2024, he is officially accredited as a Conservator by the Malaysia Heritage Department

	Nur Huzeima Mohd Hussain is a senior lecturer in the Landscape Architecture Department at UiTM Perak Branch. She earned her PhD in Architecture from The University of Auckland, New Zealand, in 2015, following her MSc in Landscape Architecture from Universiti Sains Malaysia in 2004. Before joining academia, she gained professional experience in a landscape architecture firm and has since dedicated her 20th years of teaching in UiTM Perak. Her career spans teaching, multidisciplinary research, and community projects, with several secured FRGS research grants, university academic awards (AAU2019), published books, and postgraduate supervision. She has successfully graduated seven postgraduate students and is currently supervising five local and international students. Her research interests include Landscape Sociology, Sustainable Cultural Landscapes & Architecture, and Green Initiatives.
	Dr. Wan Faida Wan Mohd Azmi is a senior lecturer in the Quantity Surveying Department at Universiti Teknologi MARA (UiTM) Perak Branch, Seri Iskandar Campus. She earned her PhD in Quantity Surveying from Universiti Teknologi Malaysia in 2021. Her academic career spans teaching, research, and postgraduate supervision, with a focus on construction safety, design safety, and safety education. She has been actively involved in research projects, securing grants, and contributing to knowledge in her field. She is also involved in postgraduate supervision, guiding students in areas related to her research interests.

Co-organizer:

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