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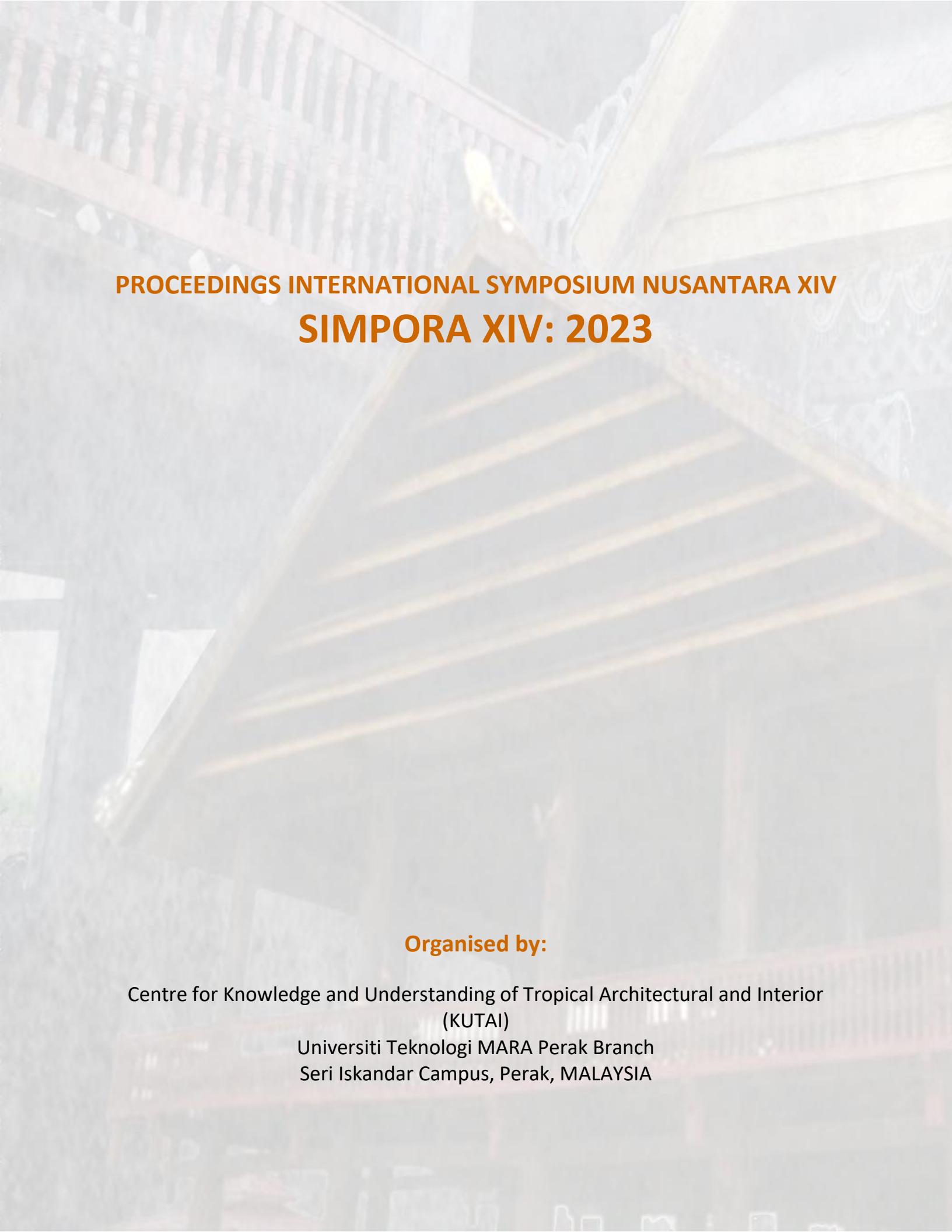
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"SEHALAMAN SEPERMAINAN SEJAMBAN SEPERULANGAN": IDENTITY AND NOSTALGIA IN TRADITIONAL MALAY HOUSES OF NEGERI SEMBILAN

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Abstract: "SEHALAMAN SEPERMAINAN SEJAMBAN SEPERULANGAN" are words of advice in "Teromba" or words of advice in Negeri Sembilan custom. It tells about community life in Negeri Sembilan culture. It is associated with the activities that take place in the yard of a traditional Negeri Sembilan house. This study looks at the good relations between neighbours regardless of rank. The yard is the field in front of the residence of every traditional Malay house. The short distance between the yard and the house is used by children, especially in emergencies when the need to use the toilet (*Jamban*) is urgent. The toilet can be accessed at any time by neighbouring children, emphasizing the community's connection with the environment and the use of natural materials in construction. This study aims to examine the strength of the courtyard within a beautifully landscaped environment, exploring the influence of nature on the architecture of Negeri Sembilan. *Rumah Beranjung* and *Bolomba* in Negeri Sembilan embody strong traditional identities through their open-front designs close to nature, offering natural ventilation and comfortable seating, which evoke deep nostalgia among grown-ups who have migrated to the city. The architectural identity of the *bolomba* house arises from Malay craftsmen's 'local knowledge,' emphasizing observation and dependence on the surrounding nature in its evolution of identity. The overall results of this paper will identify the identity of *Rumah Bolomba* Negeri Sembilan and produce its architectural elements from the perspective of environmental influence.

Keywords: Historical Background, *Halaman* (Yard), Conservation and Preservation, Technology, Socio-Culture, and Sustainability

INTRODUCTION

Through the description of nature and identity of national Malay houses, this paper aims to explore the influence of nature on the architectural identity of *Rumah Bolomba* in Negeri Sembilan, as well as examine how residential yards foster neighbourly connections and a sense of community among residents. The yard (*halaman*) is typically located in front of every traditional house, particularly the *lomba* house. Two objectives have been developed: (i) to identify the architectural identity of *Rumah Bolomba*, Negeri Sembilan, and (ii) to observe the landscape of the yard of *Rumah Bolomba*, Negeri Sembilan. The results of this paper will identify the building components of the *Lumpah* house that are influenced by nature, including the front facade, space planning, decoration, and construction methods.

LITERATURE REVIEW

The *Halaman* (yard)

In the context of a traditional Malay house, "*halaman*" refers to the courtyard or open space located within the confines of the house compound. In traditional Malay culture, it is customary for every house to have a yard in front, ensuring space for various activities and social interactions. This culture is a way of life that develops and is inherited from generation to generation. According to Herskovits (1948) cited in Saidatul Nornis (2013), culture is hereditary from one generation to another, which is then referred to as superorganic.



Figure 1 Multifunctional Yard in the Village Environment. Image by Khairul Idham (2023)

The *halaman* serves several important functions:

Social Gathering Space: The *Halaman* often serves as a social gathering space where family members and neighbours come together for various activities such as conversations, meals, or recreational activities. It fosters a sense of community and strengthens social bonds among residents.

Ventilation and Natural Light: The open layout of the *halaman* allows for better ventilation and natural light penetration into the house, promoting air circulation and reducing humidity. This helps to create a more comfortable living environment, especially in tropical climates.

Connection to Identity: The space is closely related to the identity of a Malay culture. In general, there exists a close relationship between the identity and community life within a specific locality. According to Abdul Halim (2007) identity is closely related to the individual and the social environment of the community that tries to introduce the identity of the group. According to Salina, Mohamed Ali, Katiman, and Abd Hair Awang (2014), the identity of a landscape can be defined as the identifying characteristics of a place that can be given certain meanings by an individual who interacts with the physical environment of the place.

Connection to nature: The *halaman* is often adorned with plants, trees, and flowers connecting the inhabitants to nature and providing a serene and calming atmosphere. It serves as a green oasis within the house compound, enhancing the overall aesthetic appeal and providing a sense of tranquillity.

Rituals and Ceremonies: The *halaman* is also used for various cultural and religious rituals and ceremonies, such as weddings, festivals, or prayers. It serves as a sacred space where these rituals can be performed, bringing together family members and the community to celebrate or commemorate important events.





Figure 2 The courtyard also serves as a venue for activities during festive celebrations, preparations for Eid, and other events. Image by Zahuri (2021).

Overall, the “*Halaman*” plays a central role in traditional Malay house architecture, serving as a multifunctional space that integrates social, cultural, and environmental aspects of daily life. In a friendly neighbourhood spirit, we play and help each other in times of emergency. In fact, during emergencies, we can even share our neighbour's toilet without hesitation. This courtyard not only strengthens the neighbourhood spirit but also serves as a field for unlimited joy together. Here, we observe and support each other, ready to lend a hand in any situation, including unforeseen circumstances. This unity not only fosters deep feelings of nostalgia but also creates strong bonds in the heart.

The Malay Landscape

In the Malay landscape, a variety of plants are present, such as ornamental trees, herbal plants, and medicinal flora. If in the front yard of a traditional house surrounding the courtyard, there are shady trees where people usually rest in the afternoon, with benches placed under these trees. In the courtyard, flowering plants are found, sometimes with banana trees, and all these plants provide products that can be sold and shared with family, and neighbours.

Ornamental Trees in the Front Yard: These refer to decorative trees used to provide shade and beauty to the landscape. Examples include flowering trees such as hibiscus, coconut trees, banana trees, and frangipani trees.

Herbal Plants: These refer to plants typically used for medicinal purposes, cooking, or flavoring. Examples include herbs such as lemongrass, ginger, turmeric, and pandan leaves.

Medicinal Plants: These refer to plants that possess medicinal properties and are used in traditional Malay practices for treating illnesses. Examples include plants such as the *bunga tanjung* tree, cinnamon tree roots, *kacip fatimah* plant, and *tongkat ali* tree.

The presence of various types of plants in the Malay landscape not only enhances its beauty but also provides added value in terms of health benefits and practical use in the daily lives of the Malay community.

Nature in Architecture

When we acknowledge our connection to nature, we recognize that our existence as humans, animals, and all inhabitants of planet Earth is intricately intertwined with nature, and we are dependent on it for our survival. Natural events play a significant role in shaping the topography and life of humanity. In our journey through life, one of the most fundamental needs is shelter. Before selecting a suitable shelter, it is essential to conduct thorough research by assessing the site where the residence will be constructed, taking into consideration vital natural resources such as water.

Following the research phase, traditional and religious rituals are performed to bless the land and seek protection from any potential harm. This acknowledgment of spiritual and cultural practices underscores the importance of seeking harmony and balance with nature and the divine. These practices are deeply rooted in ancient traditions and are often guided by texts like Tajul Muluk, which serve as a foundational reference for craftsmen and builders. Such texts guide proper etiquette and procedures for preparing a residential site.

Historically, the earliest Malay houses were constructed using wooden poles that were manually split into almost round sections. This method of construction reflects the resourcefulness and craftsmanship of traditional builders, who relied on natural materials and manual techniques to create durable and functional shelters.

In essence, our relationship with nature shapes not only the physical environment in which we live but also our cultural practices, rituals, and ways of life. By honoring and respecting nature, we acknowledge our interconnectedness with the natural world and recognize the importance of sustainable practices in preserving the environment for future generations.

The architectural identity of the Traditional Malay House

The identity of Malay architecture has been influenced by a local culture that brings meaning and philosophy from local knowledge. The local community's life influences the local knowledge, such as site selection, site clearing, construction, and house design to the compound setting (Boby and Imbardi, 2018: 6). Figure 3 shows the example of how the Malay house design influences by the nature and local knowledge.

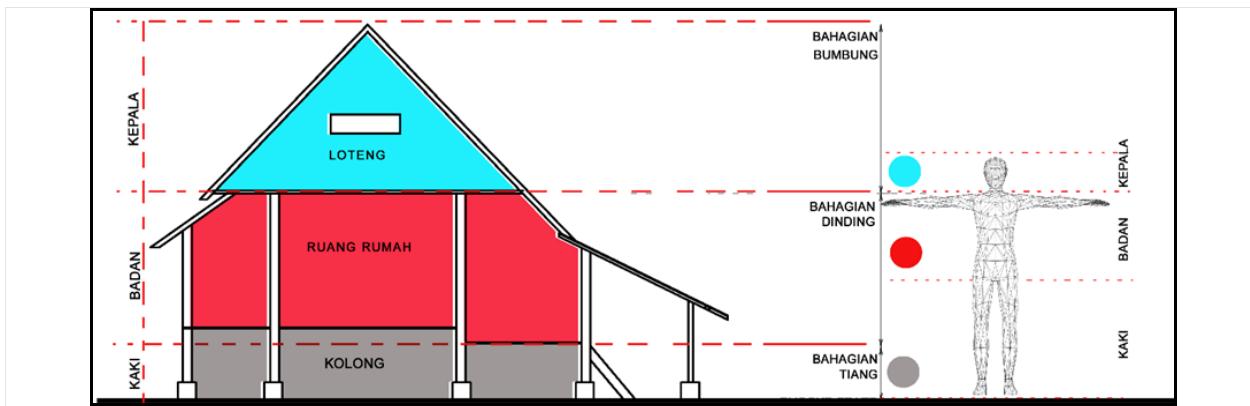


Figure 3 Analogy of Malay traditional house as a human body. Source: Awaludin (2020)

The segments of traditional Malay houses are adapted from the human body analogy. The level or layer (stacking) in the Malay houses reflects the characteristics of the community that is respectful of each other (Gibbs, 1987). However, according to Nasir (1985) and agreed by Errington (1981) and Pelras (1989), the house replicates the shape and human body parts.

Roof and attap (Head)

The head is where the brain is, a compartment that contemplates and controls the entire body (refer to Figure 3). In the pre-independence era, the main function of the attic was to "keep the virgin daughter" from the communists. Among other functions is to store valuables and place *tetawak*. (Idrus, 1996). *Tetawak* is a small gong beat to alert and gather people in an emergency. *Attap* serves as the roof covering, symbolizing the sky, mirroring early human reflection of the roof as the sky. Throughout history, traditional civilizations have considered the tent, house, tomb, or shelter a symbol of the universe. The idea of a 'cosmic house' evolved from associating the domelike ceiling of this structure with heaven (Institut Teknologi Bandung, 1979).

Wall (Body)

The skin protects the Human body. The house body is enveloped by the walls (Figure 3). It shelters the occupant from hot and cold weather, rain, and storm, and protects from animals or enemies (Idrus, 1996). Symbolically, the wall becomes the boundary between the inner and surrounding compound.

Column (Feet)

The human figure stands resembling a traditional Malay house; its columns symbolize the feet. (Figure 3). The traditional Malay house uses stump or "alas tiang" similar to how humans use a floormat ("alas kaki"). Symbolically, like shoes, "alas tiang" (stump) protects the column base from ground moisture which can deteriorate the house. Additionally, "alas tiang" helps reduce the risk of termites or ants entering the house. So, it is crucial to ensure that the "alas tiang" is sturdy since it is difficult to replace (Idrus, 1996). Malay architecture carries meaning and philosophy from the site preparation, through the erection of pillars, to the completion of the house.

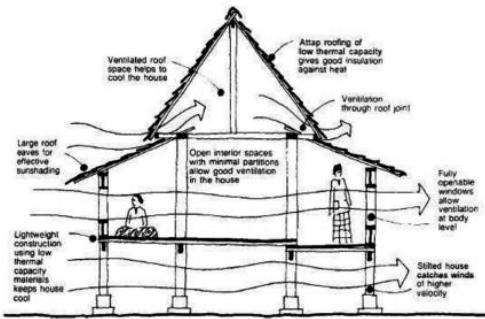


Figure 4 Climatic design of the traditional Malay house. Source: Awaludin (2020)

Religion and Culture Influence

The formation of a worldview of locals is usually influenced by the religion or culture they believe. As a Muslim, the Malay community strongly adheres to the religion shaping its culture and architecture. The emphasis on Islam practiced by the Malays can differentiate between men's and women's spaces; separating beds and their daily activities will shape the spaces planned in Malay houses. On the Malay cultural factor, emphasis is placed on politeness, manners, and customs. Traditional rituals such as weddings, circumcision, feasts, and visits have their unique system. Therefore, this foundational element requires study to comprehend societal behavior, given its significant influence.

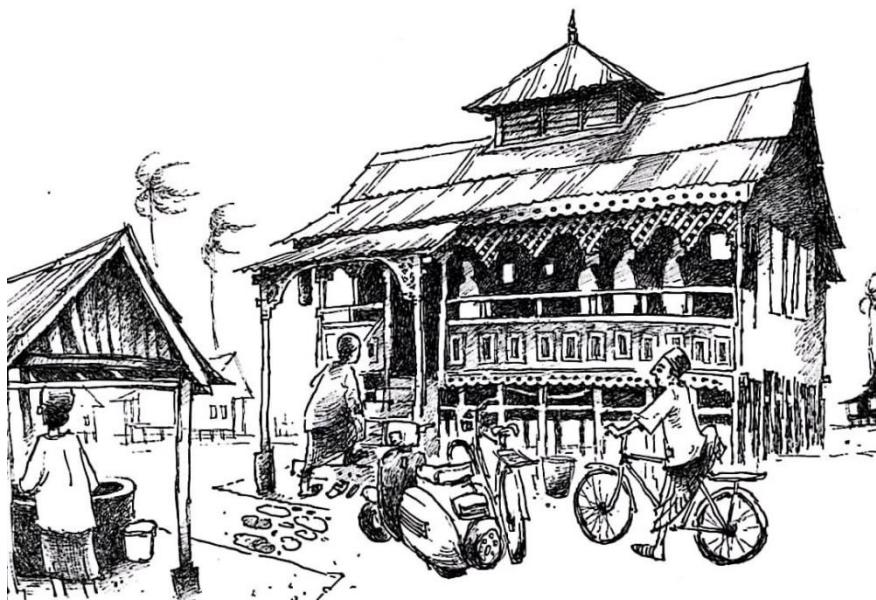


Figure 5: The Courtyard as a Venue for Vehicle Parking and Funeral Proceedings.
(Source: Awaludin (2020))

As depicted in Figure 5, the courtyard functions as a parking area for vehicles before entering the house during events such as celebrations and funerals. Additionally, sketches of the raised house are created during funeral proceedings, with the funeral prayer taking place in the "Serambi" area. This space plays a crucial role in shaping the personality and behavior of individuals through daily activities and community events, both official and informal.

This space unites the community in Islamic rituals (*kenduri* and *tahlil*), wedding ceremonies, and funerals. In Negeri Sembilan, the *pangkal serambi* (the base of the porch) near the entrance is for discussing important customary matters, such as engagement, marriage, circumcision, and others.

On the other hand, *Hujung Serambi*, the end of the porch is a sacred or clean place where religious events such as prayer recitations, wedding events, customs, and funeral prayers are held. In Negeri Sembilan customs, a ceiling curtain hung like a cloth on the ceiling denotes the position of a person of rank within the community.

Material

Most of the wood materials are found in the surrounding area of the village and the nearby forest; the roof is made of thatch leaves, the floor and walls are made of wood material cut into boards, and the window and door openings are added to brighten up the home in addition to providing ventilation.

Typology of Rumah Negeri Sembilan

Negeri Sembilan house typology has three main parts, the front of the mother's house and the kitchen. The open space is usually a staircase; some are called households, like in the traditional house of Negeri Sembilan, where visitors who are unfamiliar or not as close as neighbours only process their services at the front of the house, such as evening chat and others.

The *Anjung* (porch area) is the second room after the room on the side of the stairs going up or called *rumah tangga* (staircase); is a space dedicated to serving visitors, predominantly used by men for having lunch and resting. *Serambi Hujung* (The end porch) also serves as a place of prayer and a sleeping place for the boys. During events, the end porch serves as the seating area for community leaders, such as the *penghulu* (village head), and palace chief.

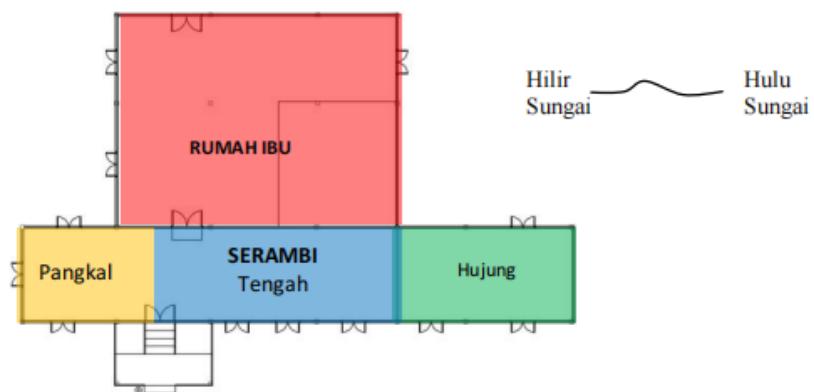


Figure 6 Traditional House Plan of Negeri Sembilan with Emphasis on the Main Room, *Serambi* and *Rumah Ibu*. Source: Pengaruh Adat Resam, Kepercayaan (Siti Fatimah Tuzzahrah Binti Hj Abd Latif et al., 2008)

Malay traditional architecture, especially houses, is an example of architecture that includes various aspects of addressing the needs of their lives in the past. Traditional Malay communities in Negeri

Sembilan assume a home is a residence with high floors, walls, roofs, and stairs. The design of barns, warehouses, huts, "dangau" (small temporary huts on agricultural farms), and "Bagan" (frame or frame of huts) were influenced by the type of their occupation, like farmers and paddy planters (O Mohd. Nor & Raja Shahminan, 2012). Negeri Sembilan Malay traditional houses share architectural features with other traditional Malay houses in the western part of the Malaysian peninsula, but their roof architecture shows slight differences influenced by the Minangkabau style.

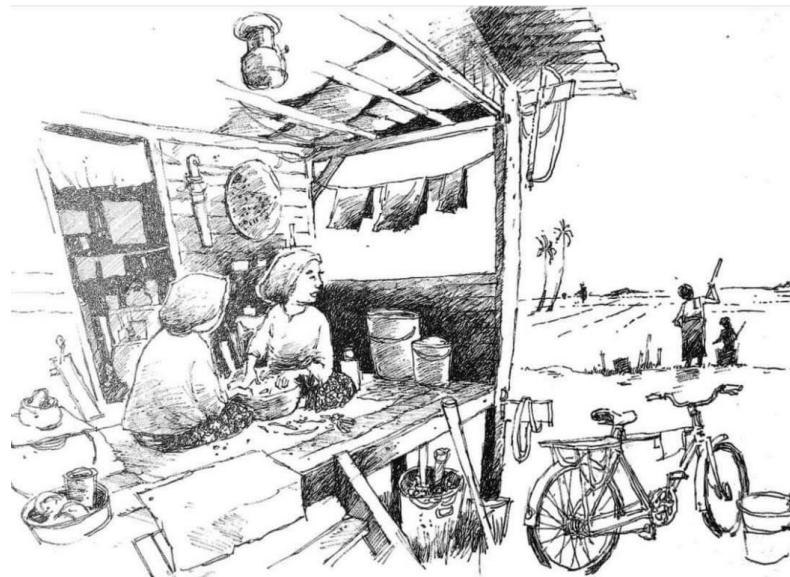


Figure 7 The view from the open veranda or raised house provides a wide panoramic perspective.

Source: Awaludin (2020)

Negeri Sembilan Malay traditional house is defined by its lengthy, curved roof (*lentik*). This is a characteristic of the house. Hence, it is formed by 'wings' extending from the *serambi*. A traditional Malay house is known for two types of long-roofed houses: the variant of *Tiang 12* (12 columns) and *Tiang 16* (16 columns) (Nasir & Wan Teh, 1996). Furthermore, Idrus (1996) explained that the typical Negeri Sembilan Malay traditional house, typically of the *Tiang 12* variant, features a low and flat roof that covers both the main house ("rumah ibu") and the porch ("serambi").

Few traditional Malay houses of the *tiang 9* and *tiang 12* styles still exist in Negeri Sembilan, for example, in Luak Gunung Pasir, Luak Muar, Luak Inas, and Lingkaran Seri Menanti; however, they are not noticeable due to two main reasons. Firstly, the number of these houses is rather insignificant, as they have been gradually disappearing due to development pressures. Secondly, in some locations, these houses have been abandoned and subjected to destruction, viewed as outdated and unsafe dwelling structures. Additionally, some houses have been changed beyond recognition. The 12-column house in this study is also categorized as a "*Rumah Bolomba*" because most of our findings show that this house is open in the front.

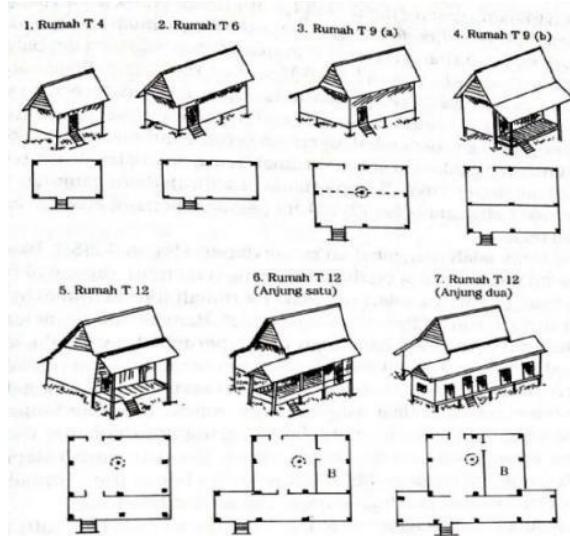


Figure 8: Evolution Malay Traditional House

Source: *Rumah Tradisional Negeri Sembilan* pg52 (Idrus, 1996)

Rumah Bolomba

A study has been carried out in the Kuala Pilah area and found that most of the veranda-type houses (*Rumah bolomba*) are found in this area. Six houses have been studied in the area of Mukim Terachi, which is the area of Kampung Talang and the area of Seri Menanti. Rumah Bolomba is a basic house situated near the paddy field. Case study on *Rumah Bolomba* includes variants from Rumah Tiang 12 (open *serambi*), Rumah Tiang 12 (single *anjung*), and Rumah Tiang 16/Tiang 20 categories. The house is locally known as '*Rumah Bolomba*' among villagers because of its open *serambi*. The *Bolomba* word is derived from the Minangkabau word '*lompuang*', which means open or no covering. Most of the original Rumah bolomba consist of basic space planning such as *serambi*, *rumah ibu* and *rumah dapur*.

Location and Orientation

Most of the *Rumah Bolomba* house location is near the river and facing the paddy field. During the overview survey, Abdul Rahman mentioned the opened *serambi*'s function for observing and monitoring the paddy field from the house. They can easily observe the changes in their paddy field from the *serambi* without going down to the field back and forth. The house orientation is three-way: U indicates north, H indicates downstream of the river water flow in the area of the house, and K (qibla) in the direction of qibla for prayer.

METHODOLOGY

This study employs qualitative research methods utilizing content analysis from previous studies. It also incorporates a case study approach with a selected model for sampling. In the second phase, the form of observation and perception survey were collected. While observing the case studies, researchers recorded details using a checklist with a phone camera with the functions of capturing images, video,

and audio. Photographs were the main media used to demonstrate the situation and physical condition of each house characteristics being studied. The researcher collected data from Negeri Sembilan traditional house *Rumah Bolomba* for the research sampling. The data was taken around Seri Menanti, Kuala Pilah area.

ANALYSIS AND DISCUSSION

The analysis conducted on all houses in the study reveals several findings indicating that the design of these houses strongly influences the construction of the courtyard, facade, and their integration with nature from multiple perspectives, including:

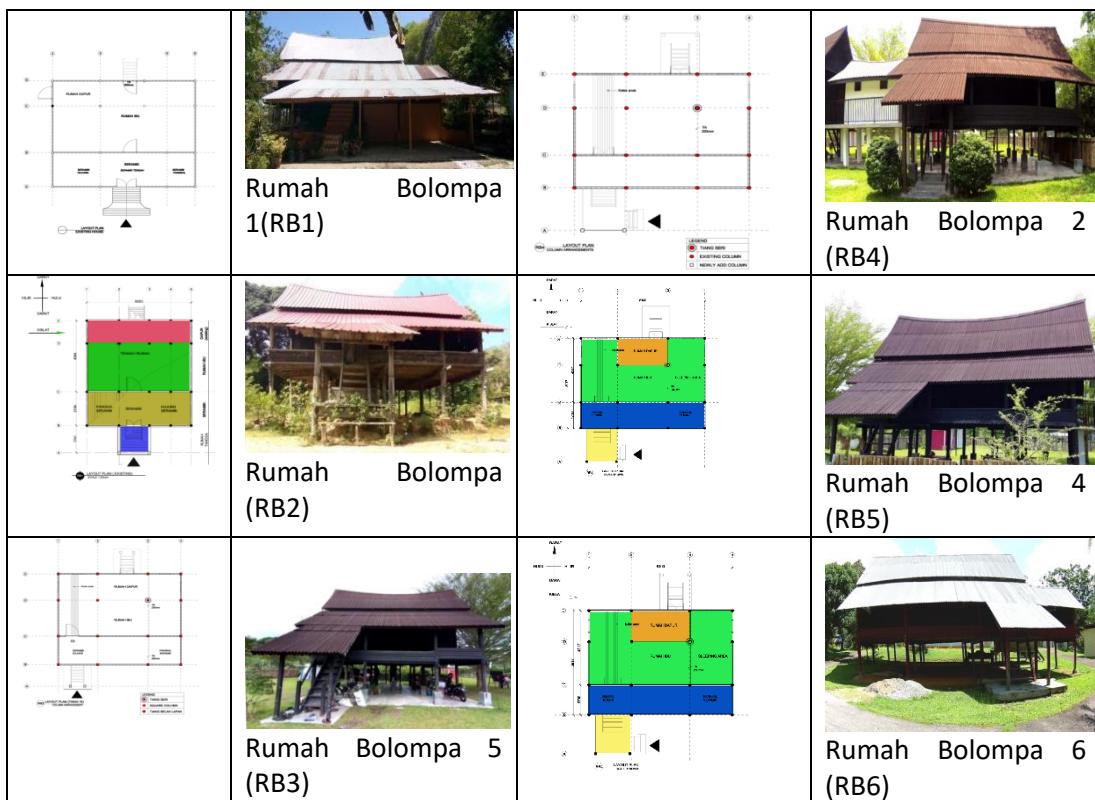


Figure 9: Evolution Malay Traditional House
Source: Awaludin and Mat Yusof (2021)

Halaman and Facade

A traditional Malay house has its own courtyard located in front of the house. The size of yard is about as wide as the size of the house and even bigger, with green grass and tall trees as shade. around the yard, there are various herb trees used daily for food, medicine, weaving materials, and other necessities. At the back of the house is a place of purification, such as a toilet (*Jamban*), used by the entire household and occasionally by neighbouring children who come to play, making it semi-public at times. This location is intentionally situated at the rear of the house for increased privacy.

Every section of the front house features an equally open space, particularly on the front porch, facilitating ample airflow. In terms of its surroundings, the house offers a natural landscape that connects residents with the nearby fields and rice paddies. The existence of a culture must have a function and cause. According to Zakaria, Salleh and Rashid (2013), in the setting of interior and exterior space associations, the placement of the arch, water tank, pond, flower pots and *guri* on the front compound serves as a sense of welcoming before ascending to the house. According to Ninotaziz (2016), in *kampung* scenario, throughout the preparation of meals (especially for lunch), younger kids would be told to run downstairs to the garden to get lemongrass (*Cymbopogon citratus*), lime (*Citrus microcarpa* and *Citrus hystrix*), pandan leaves (*Pandanus amaryllifolius*) or other herb plants before they disappear into the nearby woods to play or go fruit picking. All houses are built on stilts and are high off the ground. In the past, most of these house yards were not fenced. the lower space under the floor of the house becomes a passage for wild animals at night. The other function of the lower space is the routine such as mats weaving, drying clothes, and resting.

Roof Shape

All the research houses share the same roof design, characterized by a long, sail-like width with slight slopes on the left and right sides. The front side features a covered staircase that connects directly to the porch. There is a gap in the roof structure that facilitates ventilation, keeping the Rumah Ibu cool both day and night. The king post that supports the roof is 'A-shaped, and the width of the sail is shaped like a traditional wooden paddle with carving. It is supported by two tiers structures (Figures 1,2,3,4). According to Saludin (2021), the paddle-like design is typically reserved for individuals of higher status. Additionally, the outer structure supports the roof gable (*tebar layer*), which often protrudes and serves as a ventilation hole.

Doors and Windows

Two types of doors and one type of window are used for the RB3, RB2, RB4 house (Figure 6 and 11). The two types of doors are single doors (The door is able to open both at the top and bottom) (Figure 9) and a wooden double swing door with panelling (Figure 11). The entire doors and windows are made from solid wood. A 200mm height floor tie (*bendul*) is positioned at the entrance door from *serambi* to *rumah ibu* (Figure 10). The low window (*Tingkap labuh*) comes with a lattice (*jeriji*) that is used for this house (Figures 6, 7, 8). *Jeriji* is a decorative piece of timber or rod at the opening of a window that functions as a grill. Figure 6,7,8,9,10, and 11 show the doors and windows' location, indication, size and design.

CONCLUSION

This study focuses on the community life system in Negeri Sembilan, emphasizing harmonious living with neighbors. The "ukhwah" (community spirit) factor is demonstrated in the familiarity among neighbors, evident in children sharing playgrounds. This communal spirit extends to shared public facilities like toilets. The construction of *Rumah Bolomba* also significantly influences community life, with open porches facilitating visibility of neighbours' activities, influenced by lifestyle, environment, and local climatic conditions. The influence and evolution resulting from the assimilation of customs and

culture, rooted in the ancestral origins influenced by the local tradition (*perpatih*) of the Minangkabau community, make the *bolomba* house a uniquely distinctive traditional dwelling.

The study results indicate that bolomba houses form the foundational architecture of traditional Negeri Sembilan homes, many of which are over 100 years old and built on customary land. Some serve as communal residences. The house is structured into four main spaces: the foyer, the central area (rumah ibu), and the kitchen. The open foyer of the house is very important and is decorated with wood carvings inspired by nature, culture, and its surroundings. Nevertheless, bolomba houses have unique characteristics when their architecture is often associated with systematic matrilineal kinship practices. The design of this house can provide harmony and well-being for every person and community. The uniformity of Negeri Sembilan's traditional house design can be seen everywhere, not by chance but planned and understood through a point of view that has almost the same philosophy.

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Mithen Lullulangi is a Professor of Planning Education in the Building Engineering Education Study Program (1988 - 2014), Population and Environmental Education Master's Study Program (2015 - present) at Universitas Negeri Makassar. Undergraduate Faculty. Completed a Bachelor's degree (S1) in the Architectural Engineering Education Study Program at IKIP Ujung Pandang, in 1986. In 2002 he completed a Masters (S2) Program in the Architecture Study Program, at Hasanuddin University Postgraduate Program. In 2014, he completed the Doctoral Program at the Population and Environmental Education Study Program, at Makassar State University.



Kartina Alauddin is an Associate Professor in the Quantity Surveying Program at Universiti Teknologi MARA, Perak Branch, Malaysia. She earned her PhD in Built Environment from the Royal Melbourne Institute of Technology (RMIT), Melbourne, Australia. Her research focuses on intellectual capital for the adaptive reuse of historical buildings, and she has made significant contributions to the field through her publications in peer-reviewed journals, conference papers, and book chapters. Additionally, she is a researcher for the Knowledge and Understanding of Tropical Architectural and Interior (KUTAI) research interest group. With over 25 years of teaching experience at both undergraduate and graduate levels, Dr. Kartina has instructed a variety of courses in quantity surveying and project management. Her dedication to research excellence, teaching, and student mentorship underscores her invaluable role in the academic community.



Finished her undergraduate of architecture from Hasanuddin University, graduated in architecture from the Institute of Technology Bandung, and focused research design on old cities as tourism. And her Doctoral Student from Technische Universität Wien, Austria. focuses research on Architecture culture and Heritage. She worked at Universitas Negeri Makassar.



Izziah received a Bachelor's degree from Surabaya Institute Technology (ITS), Surabaya, Indonesia in 1987. She finished her master's degree at Drexel University, Philadelphia in 1994 and her doctoral degree in Architecture and Urban Design at the University of Adelaide Adelaide, Australia in 2010. Izziah's PhD thesis at the University of Adelaide, which focused on Aceh's architectural identity, proved a major advantage in her role in the rebuilding program.

	<p>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.</p>
	<p>Rahmansah, born in Puttada, Majene, West Sulawesi in 1982. Completed his undergraduate education in the Department of Civil Engineering Education and Planning, Faculty of Engineering, Makassar State University in 2007, completed his Masters in Architectural Engineering, Postgraduate Program, Hasanuddin University Makassar in 2011, completed his undergraduate education in the Department of Architecture, Faculty of Engineering, Pepabri University Makassar in 2013, and completed his Insiyur professional education at the Insiyur Professional Study Program, Faculty of Engineering, Hasanuddin University Makassar in 2021. The author is a permanent lecturer at the Faculty of Engineering, Makassar State University in 2012 until now. The courses taught are Archi. Design Studio, Building Structure & Construction, and Architectural Drawing.</p>
	<p>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.</p>
	<p>Moh Sutrisno received a doctorate in 2020 in architectural engineering and planning from 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), and Icons of Islamic architecture in South Sulawesi (2020-2022). Currently, he is interested in Heritage building preservation methods using HBIM (2022-2023)</p>

	<p>Graduated and holds a Doctor of Architecture in Architecture from the Department of Architecture ITB in 2011. She is an Associate Professor in the School of Architecture, Planning, and Policy Development (SAPPD) ITB. She teaches disaster-resilient architecture, sustainable architecture, and building materials. She is also a member of the Building Technology Research Group which is one of the research groups under the Faculty of SAPPD. Her research includes fire risk in buildings and dense urban areas (1996-2022), fire-resistant plaster bamboo wall construction (2015-2023), waste-based building materials (2020-2024), and local wisdom of traditional communities in disaster management (2017). She is currently interested in developing research on traditional building designs in Indonesia that anticipate fire hazards.</p>
	<p>The author is a permanent lecturer in the Department of Civil Engineering and Planning Education at the Building Engineering Education Study Program (2015-2021), Architecture Study Program (2021-present) Faculty of Engineering, Makassar State University. Completed her Bachelor's Degree (S1) in the Architectural Engineering Study Program, Hasanuddin University in 1999. In 2012 she completed the Master's Program (S2) in the Planning Study Program and Regional Development of Hasanuddin University Postgraduate Program. Currently continuing her doctoral studies in the Doctoral Program at the Architectural Science Study Program, Department of Architectural Engineering, Hasanuddin University with the research topic Adaptive Thermal Comfort of Coastal Stilt Houses in Humid Tropical Climates. Writing a book with ISBN: Space Conditioning Viewed from Building Physics Aspects (First edition, November 2021). Interested in writing and conducting research in the field of architecture: building science, traditional architecture and environmental architecture.</p>
	<p>Armiwaty is a Lecturer in Architecture Program Study at Universitas Negeri Makassar. A motivated professional with a blend of academic excellence, creative flair, and a track record of achievement. Dedicated and versatile professional with a passion for writing and research. Graduated with a bachelor's degree in architecture in 2000. A master's degree in regional planning and development in 2012 and currently continuing my studies in the doctoral program in architecture at Hasanuddin University with a research topic on thermal comfort in floating houses on Lake Tempe. I was awarded the Best Paper Award Presented in The Technical and Vocational Education and Training International Conference (TVETIC) Faculty of Education Universiti Teknologi Malaysia in 2016. The last article published in the Central European Management Journal Vol. 31 Iss. 2 (2023) is The Symbolic Meaning of The Essential Engraving and Its Placement in Mamasa Traditional Architecture.</p>



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