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REVITALIZING COMMUNITY WITH TRADITIONAL DESIGN: OUTLOOK PLATFORM, ENTRANCE ARCHWAY, AND BRIDGE RAILINGS AT KAED MALAY HERITAGE LIVING LAB

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ABSTRACT

This project intends to enliven and give back the sense of belonging to community through a familiar setting of the local Malay traditional elements. The KAED Malay Living Heritage Lab is a part of public space in International Islamic University Malaysia (IIUM) that interlocks between active contexts including multiple faculties in IIUM, student hostel, external institutions and commercial spaces. In this project, public streetscape along the adjacent river, and a lookout point as a new structure to the site is proposed to benefit the community around the context to become an active "third place". The ultimate goal of this project is to propose a design of an outlook platform, an entrance archway and bridge railings at the KAED Malay Heritage Living Lab at IIUM. This project is in line with the second mission of IIUM which is to emphasize sustainable development in Malaysia and the Muslim world. After a site analysis and case study was conducted, adjacent to a restored "Rumah Kutai" that have been installed in the site in 2018, a design theme of "Nostalgia" was introduced in the design to evoke a sense of familiarity and belonging as a means to give back the public space to IIUM community. Within this design concept, the elements of public engagement, group gathering, cultivating knowledge of the traditional heritage and celebration of Islamic elements in a traditional build environment is applied. It gives a potential new breath to the site by celebrating elements of the past for the projection of the future with increased accessibility, functionality, and aesthetic appeal for the public community in IIUM.

Keyword: *place-making, third place, community engagement, KAED heritage living lab, traditional Malay architecture, multidisciplinary project*

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INTRODUCTION

KAED Malay Heritage Living Lab is a living lab that is proposed to preserve the Malay tradition and its culture presenting the identity of Kulliyyah of Architecture and Environmental Design and reflecting the university vision and mission, as reported by Jalil, and Asri (2020). This heritage living lab was established in 2018 under the name of KAED Malay Enclave Teaching Lab with the currently existing building which is 'Rumah Perak'. Rumah Perak, also known as the 'Rumah Kutai Beranjung', is a historic home that was formerly situated in Lot 115 Jalan Siputeh, Mukim Blanja, Parit, Perak. Records indicate that the home was probably constructed in the 1910s based on the land documents that were recorded in 1907, owned by a village chief. After conversation works, this house is rebuilt in IIUM on a flat land in front of Kulliyyah of Architecture and Environmental Design (KAED).

This project is a part of the BAQS 2300 Integrated Multi-disciplinary Project, aims to create and establish the design for various components which are the connection bridge railings, entrance archway, landscape work, and platform. Students from the Departments of Architecture and Quantity Surveying make up the project team. Designing an intriguing place that can attract the community to rent the space and use it as a playpark or event venue is a crucial role played by architecture students. Students studying quantity surveying are the ones who will think about the best cost estimation depending on the project and use the highest quality, most lasting, and least expensive material.

The goal of this initiative is to carry out IIUM's second objective, which is to create professionals who place a high priority on sustainable development in Malaysia and the Muslim world. The goal of IIUM is to establish itself as a leading global hub of excellence in education, research, and innovation. By completing this project, the ninth sustainable development goal—which calls for creating resilient infrastructure, promoting equitable and sustainable industry, and fostering innovation—was achieved.

The project's allocated space is 14 m × 15 m, and within 5 weeks to reflect the Malay heritage motif while blending in with the existing building. The major objective is to foster strong community ties as a means of cultivating Malay traditional architecture.



Figure 1: Key Plan
Illustration by Nurisha

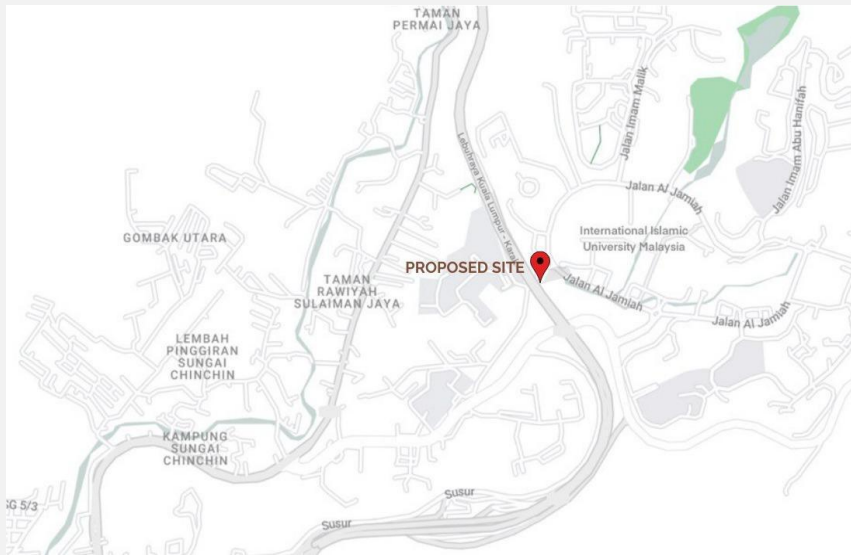


Figure 2: Location Plan of IIUM
(Nurisha, 2023)



Figure 3: Site Plan of the project in KAED Malay Heritage Lab site
(Nurisha, 2023)

METHOD & PROCEDURE



Figure 4: study method and framework
(Nurisha, 2023)

LITERATURE REVIEW

KAED MALAY HERITAGE LIVING LAB

The KAED Malay Heritage Lab is a lab that is established can hosts various activities within the KAED premises due to its expansive area. These include events like KAED Fest and KAED Mini Convest. In this initiative, KAED 's objective is to maximize the utility of the space. It can serve as an educational play area for IIUM students, a venue for external parties to rent for events like weddings or celebrations, and it can also harmonise with the existing Rumah Kutai building by incorporating a Malay village setting. This approach intends to rekindle an appreciation for the charm of traditional culture and Malay architectural aesthetics.



Figure 5 : KAED Malay Heritage Living Lab Entrance

THIRD PLACE THEORY

According to Zouras (2020), the concept of Third Places originated from urban sociologist Ray Oldenburg's belief that for a healthy living, people must balance all aspects of life, including having a place of neutral ground where constructive social interaction is frequently observed. Third Places are seen as public areas where people congregate outside the purview of their primary (residence) and secondary (place of employment). Mehta and Bosson (2010) mentioned that third places are renowned for being hospitable and having characteristics that encourage sociability and place connection. They also mentioned in the article that a third place is a shelter other than the house or workplace where individuals can frequently visit and interact with friends, neighbours, coworkers, and even strangers, according to urban sociologist Ray Oldenburg. Ahari and Sattarzadeh (2017) stated that through interacting with one another in public spaces, citizens enhance their mental faculties and foster creativity, which they then showcase to the public.

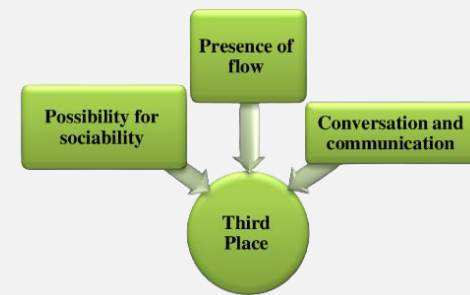


Figure 6 : Conceptual model third place
(Source : Samadi Ahari A, 2017)

MALAY TRADITIONAL CULTURE

According to Azmin et al. (2021), people's worldviews of the environment, as well as their values, customs, beliefs, and lifestyles, are embodied in culture. In other words, culture plays a significant role in any civilisation as its identity, symbol, and structure (system of change). Fiore (2021) stated that the legacy passed down from one generation to the next is known as cultural heritage. It has an important influence on how individuals live. According to the research, culture can be defined in two ways :

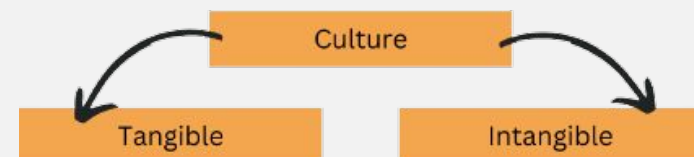


Figure 7 : Types of culture

Mentioned by Fiore (2021), the term 'tangible cultural heritage' refers to the actual artefacts that a civilization produces, preserves, and passes down from generation to generation. It means culture in tangible setting can be touch or see. Meanwhile, 'intangible cultural heritage' refers to culture that cannot be touch and see such as language. As traditional Malay architecture is familiar with culture, we choose to use cultural approach to attract people to create memories and ensure that younger generation is familiar with the traditional way of living.

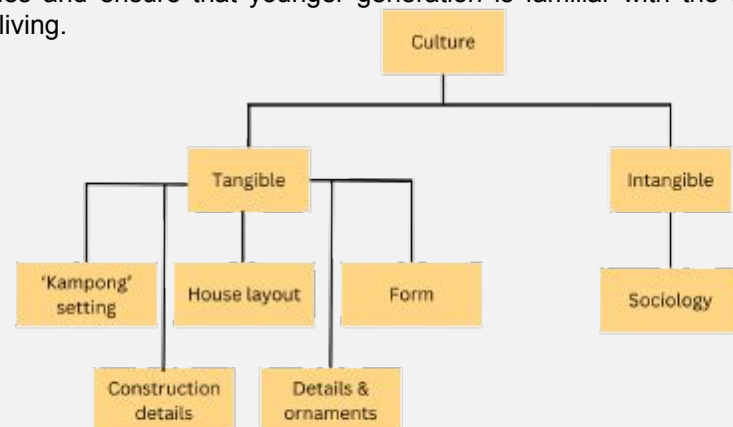


Figure 8 :Types of culture

'KAMPONG' SETTING CONCEPT

According to Samsudin and Osman (n.d.) in their article, 'kampong' is defined as a settlement built near a river and 'traditional kampong' means placement that is inherited within the Malay community, possess distinct Malay architectural features, surroundings, and a layout reminiscent of a Malay village concept. They also mentioned, these homes were typically constructed in close proximity to rivers or the sea due to their significance as crucial transportation routes, as well as sources of food and water for the community.

In addition, there are public spaces in kampong settings that people can utilise, like rivers and open fields. Additionally, they have semi-private areas like farmland, gardens, and house compounds. For them to host social events like wedding feasts, these places might be transformed into "shared outdoor space" (Samsudin and Osman, n.d.). "The 'fenceless' kampong setting encourages the dwellers to interact with neighbours socially" (Samsudin et al, 2020, pg.3).

CASE STUDY OF KG. SERI TANJUNG

Research made by Murtaza, Ibrahim & Abdullah (2020) found that the arrangement of houses in kampong setting also corresponds to the conceptual divisions of space, which links the neighbourhood while fostering more social interaction. The houses is arranged in three types of housing orientation arrangement, cluster arrangement form (a), linear arrangement form (b) and scattered orientation form (c).

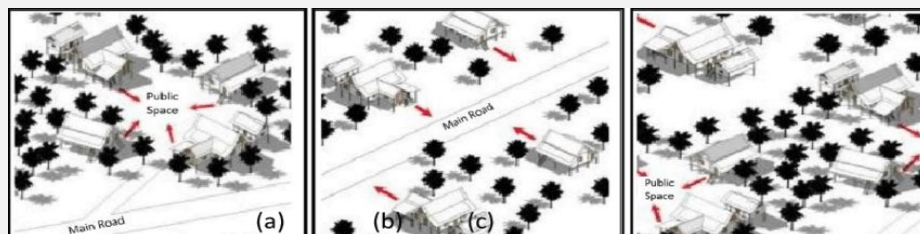


Figure 9: Housing Arrangement in 'kampong setting'
(Source : PLANNING MALAYSIA)

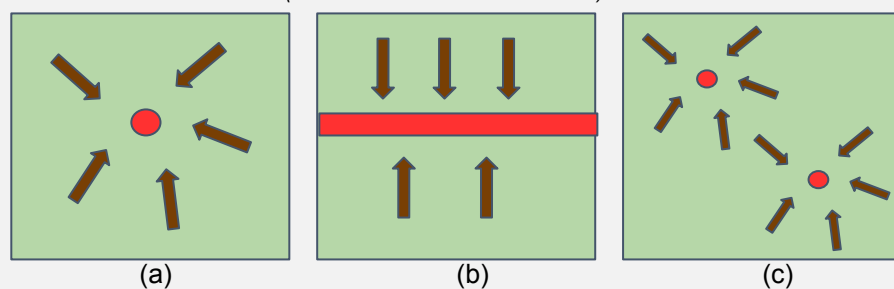


Figure 10: Housing Arrangement in 'kampong setting'

Red coloured: public spaces (where community engagement happen)

a : clustered arrangement

b : linear arrangement

c : scattered arrangement

Based on Figure 9, it can be seen that kampong setting is really synonym with community engagement, that is why they have public space within the neighbourhood.

In a research by Murtaza, Ibrahim & Abdullah (2020), one of the settlements designated as a potential heritage village in the RSN Melaka 2035 draught is Kg. Seri Tanjung. Additionally, it is covered through the Inap Desa programme. Houses in Kg. Seri Tanjung has traditional house facade that maintain the Malay design identity and unique culture. Houses in Kg. Seri Tanjung, Melaka mentioned to be in clustered arrangement form. 81% of the houses facing the road, 15 % are facing the adjacent building, 3% facing nature and 1% are facing *qiblat*.

To conclude the research, most houses facing road and adjacent building showing the great community engagement of people back then. Some houses shared a house compound as play area for children.



Figure 11 :House in Kg. Seri Tanjung
Source : DAsiaTravels

From the case study, it is illustrated that the outlook platform, entrance archway, and bridge railings should be a sense of place for the students of IIUM and community outside. It should be facing the main road to attract more people towards KAED Malay Heritage Lab and engaging with the society around.

HOUSE LAYOUT OF TRADITIONAL MALAY HOUSE

Samsudin et al (2020) stated, the spaces of the Malay traditional house is divided into 3 basic spaces; which is *Serambi* (porch) which is where the communal space that allow villagers to interact with each other, *Rumah Ibu* (main house), and *Rumah Dapur* (kitchen area) that represent different levels of privacy. Malay traditional house is usually surrounded by greenery landscape. Zakaria, Hussain and Ahmad (2021) emphasising that the surroundings of a Malay traditional house feature edible plants, contributing to the concept of being in harmony with nature, known as the *Malay Garden*.

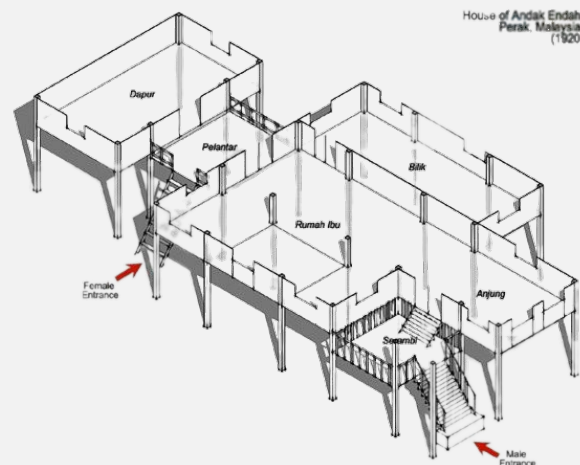


Figure 12: Spatial planning of rumah melayu
(Source : Authors, Journal The Internal Layout of Andak Endah House, 2015)



Figure 13: Coconut tree as the landscape of rumah melayu
(Source : Shutterstock, 2023)

FORM OF TRADITIONAL MALAY HOUSE

According to Azmin (2007), Malay traditional house symbolises human, which can be said as owner's manifestation or revelation in the form of wooden materials. Indigenous Malay worldview describe the closeness between the house and its owner; owner as the soul, and house as its body.

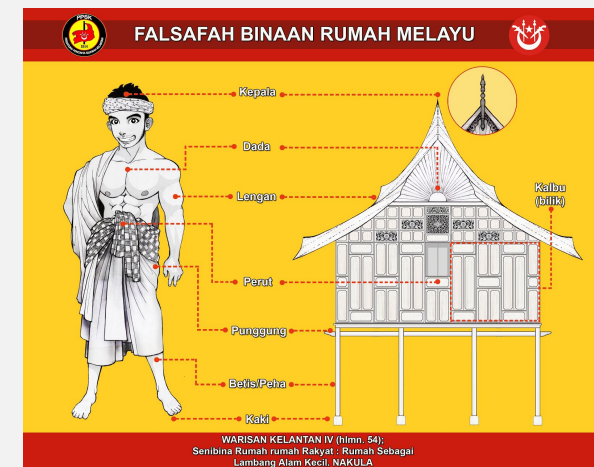


Figure 14: Connectivity parts of Rumah Melayu with parts of humans body
(Source : Persatuan Pencinta Sejarah Kelantan)

According to the illustration, *tunjuk langit* stands in for the human head, *tebar layar* for the human chest, *pemeleh* for the human arm, 'the middle of the house body' for the human stomach, 'beam' for the human back, 'stilts' for the human calf, and 'concrete stump' for the human feet.

Architectural design of Malay traditional house reflects the environment, social and cultural of the place. So, traditional Malay architecture represent by the culture of that place;- community's way of life, their belief and customary practices which being called *adat* (Rashid, Baharuddin & Alauddin, 2021).

Based on the research of Malay characteristics on traditional Malay houses (Rashid, Baharuddin & Alauddin, 2021), traditional Malay houses have many decorative elements such as *tunjuk langit*, *sisik naga*, *sulur bayung*, *ande-ande*, *pemeleh*, *kepala cicak*, *tiang gantung*, *lebah bergantung*, *kekisi*, *gerbang*, *gerbang pintu*, *sesiku keluang*, *pagar musang*, *kepala pintu*, *kepala tingkap* and *lubang angin*. These decorative elements of traditional Malay house reflects the culture of the place.

CONSTRUCTION DETAILS OF MALAY TRADITIONAL HOUSE

According to Muhammad (2020), "the traditional Malay house applied a modular system where the spaces can be extended and also dismantle-reassemble" (pg. 29).

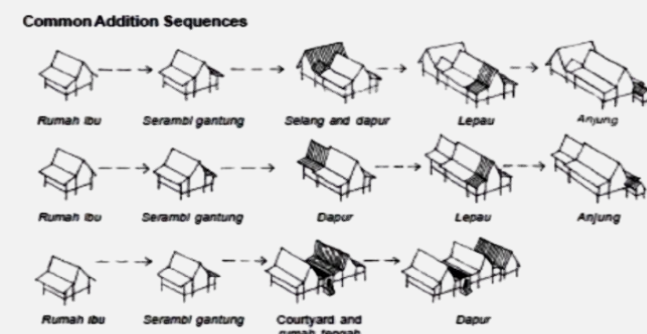


Figure 15: Expandable spaces from Rumah Ibu
(Source : Potential Application Of The Modular System In Traditional Malay House In Modern Construction Industry)

Rahman et al. (2022) mentioned that the way Malay houses are built has a distinctive architectural value, and the *tanggam* system is a key consideration in the process. Wood joints in *tanggam* are notch-shaped and extremely strong. They also mentioned Malay traditional house is significantly impacted by these techniques because it may be disassembled, reassembled, and moved as needed. Because it may be mixed and matched during the testing stage, the carpenter prefers to employ this approach.

Fig. 5 Tanggam systems on floor and wall installations. Source Centre for the study of built environment in the Malay world (KALAM)

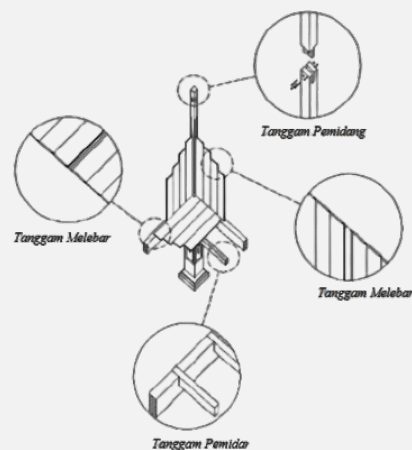


Figure 16: Tanggam in construction (Source : Architectural Value in Tanggam System on the Traditional Malay House)

DETAIL COMPONENTS OF TRADITIONAL MALAY HOUSE

Tunjuk langit is a decorative elements of Rumah Melayu that in an upright position at the tip of gable end, used in houses in Peninsula Malaysia (Rashid, Baharuddin and Alauddin, 2021). Most of the house that have *tunjuk langit* usually belonged to either rich people, village chief, noblemen, or representative of Sultans (Abd Rashid, Dawa, 2005). The existence of finials is for aesthetic, symbolic and ritual reasons. A more decorative type of finials for example represent the symbolic of rank or social status; meanwhile buffalo heads that is used at many traditional house in Thailand and Sumatera Indonesia bond to serve protective function (Rashid et al, 2020).



Figure 17: 'Tunjuk langit' at Muzium Diraja Kuala Kangsar Source : 1Media.My

If inserted as a single phrase, *tunjuk langit* refers to the monotheistic religion. It refers to the pair of grave markers that represent remembering the dead when they are installed as pair (Hasanuddin Yusof, 2020).

ANDE-ANDE

According to Rashid, Baharuddin and Alauddin (2021), "*ande-ande* is the term used in Kelantan and Terengganu for fascia board. It is the horizontal decorative timber roof eaves covering the timber rafters" (pg. 91).

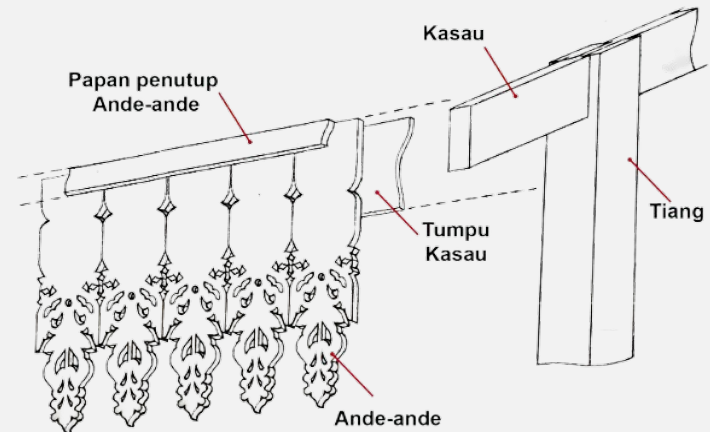


Figure 18: Ande-ande Source : Persatuan Pencinta Sejarah Kelantan

PEMELEH

As stated by Rashid, Baharuddin & Alauddin (2021), *kayu pemeleh* is timber pieces located at the end of the fascia of a gable roof (*tebar layar*). It is called peles or pemeleh in Kelantan and Terengganu, but *papan layang* elsewhere. In the design language of houses in Kelantan, Terengganu, as well as in Cambodia and Pattani in Thailand, *kayu pemeleh* or *peles* is fashioned slightly curved and sharpens towards the top as a show of power.



Figure 19: Pemeleh Source : Persatuan Pencinta Sejarah Kelantan

Kelantan History Lovers Association (2016) mentioned that the shape of a pemeleh comes from *lam alif Jawi* letters that represent *lailahaillallah*; means there is no God, but Allah. The Jawi letters 'lam' represent 'la' means none. 'Pemeleh' at Malay traditional house means 'Allah The Almighty', functioned to protect the house from dangerous and devils.

These details components of traditional house are also used in Rumah Perak. So, to blend in with the existing Rumah Kutai, *tunjuk langit*, *ande-ande*, engraving board and *pemeleh* are used in the design to create a nostalgic feeling for the users.

CULTURE IN SOCIOLOGY

According to Fluorish (2013), no cultures could exist without societies. The sociology of culture, which is closely related to cultural sociology, is the systematic study of culture, which is typically defined as the collection of symbolic codes used by individuals of a community to express themselves. In Malay traditional way, social gatherings, such as cooking together (*rewang*) and having multipurpose open floor refers to *anjung* and *serambi*, which serve as the primary hub for social interaction are considered as culture.

Our goal for this project is to turn the KAED Malay Heritage Lab into a third place for IIUM community and might be rented out for a wedding ceremony by outsiders, as a play area for students to learn, or just as a place to relax. Due to its proximity to the bus stop and the presence of a gazebo at the entrance to the KAED Malay Heritage Lab, the area should be used wisely. As a result, the location could be used as a playground or a new bus stop for the IIUM neighbourhood. The space should serve as a place for the students to unwind and rest while soaking in the characteristic Malay atmosphere due to its proximity to Gate 2, which students utilise to reach the bazaar outside.

CONCEPT AND DESIGN DEVELOPMENT

Nostalgia is chosen as the concept for design. Nostalgia is a sentimental feeling that longing for or thinking fondly of a past time or condition whether it is for a living memory or experience. It is one of the idea that relate to time travel. Our company, Arakian Architect Sdn. Bhd. Chose nostalgia as the concept to bring a special experience and good memories of being in a traditional village environment to the users. Appreciating natural lighting by playing with shade and shadows, a beautiful setting landscape for the entrance and sound of rains on the pitch roof will make the users feel the sense of belonging and create a special fond between the users and the space. To ensure that the users are familiar with the environment, traditional Malay architecture style is chosen to be the base of our design language.

As traditional Malay architecture is familiar with culture, we choose to use cultural approach to attract people to create memories and ensure that younger generation is familiar with the traditional way of living.

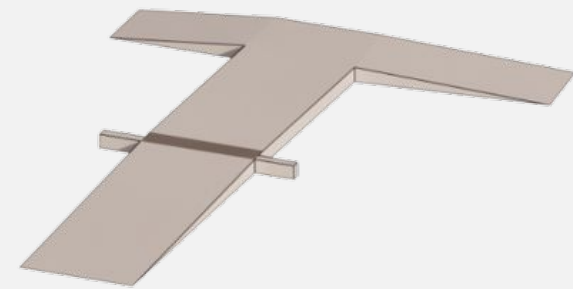


Figure 20: Overall look of the entrance gateway to lookup point
(Muhammad Najwan, 2023)

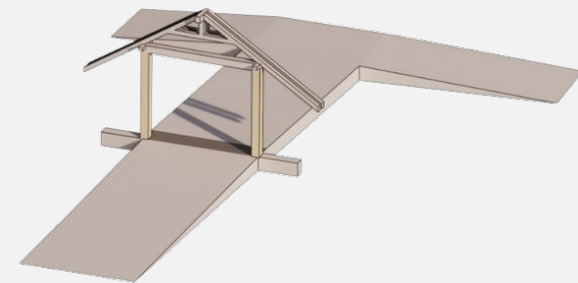
DESIGN DEVELOPMENT

ENTRANCE ARCHWAY

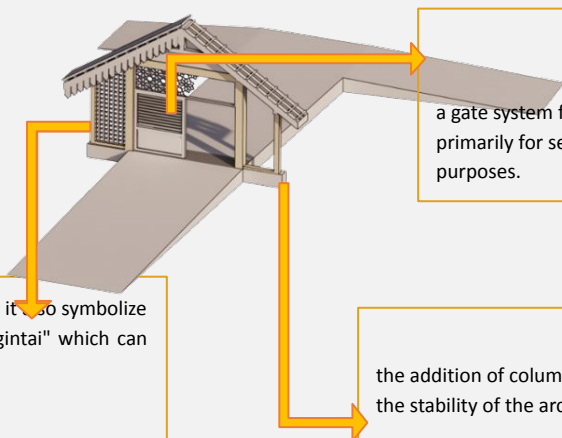
The archway design was inspired by Malay traditional house's roof specifically Rumah Perak. Pemeleh and ande-ande, which are traditional house's components, were employed as decorations on the entrance archway. The engraving board depicts the decorative air ducts and sun shading panel of Rumah Perak.



The site boundaries, depicted for the construction of the arch.



The arch represents initial arch structure stages; triangle part reflects Malay house roof complexity.



The engraving board where it also symbolize as the concept "intai mengintai" which can be translated as peeking.

a gate system for the arch, primarily for security purposes.

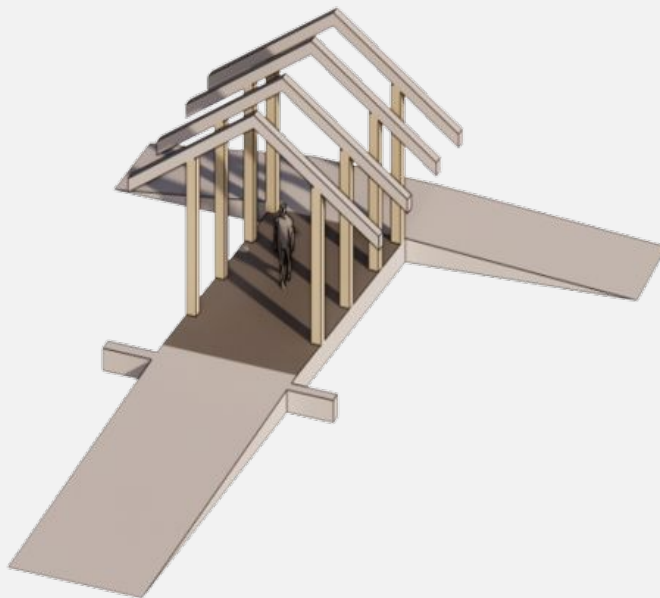
the addition of columns to enhance the stability of the arch.



Figure 21: Arch designed on the entrance gateway
(Hazrul Iqbal, 2023)

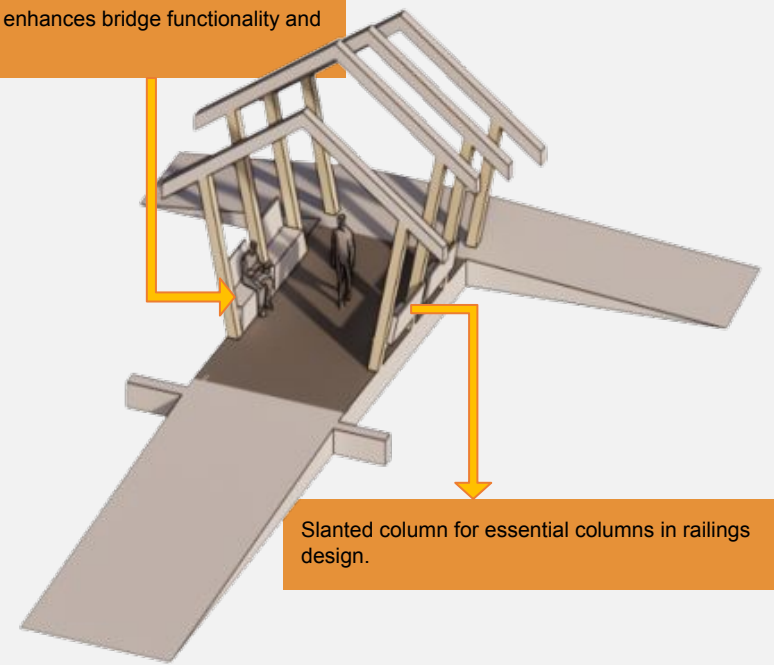
1.2 BRIDGE RAILINGS

The silhouette of the Rumah Melayu may be seen through the bridge railings. The bridge railings are arranged starting with the shortest railing, which is 4 metres long, rising progressively to the centre and continuing shorter to the end (4 metres). The series of bridge railings may be seen from an elevation view, and they also display the silhouette of a Malaysian house. For the users' enjoyment of the view of the river below as well as to serve as an additional waiting space or relaxing area, 4 benches are attached with railings on the side. The Islamic geometric pattern used to embellish the railings represents the IIUM's identity.



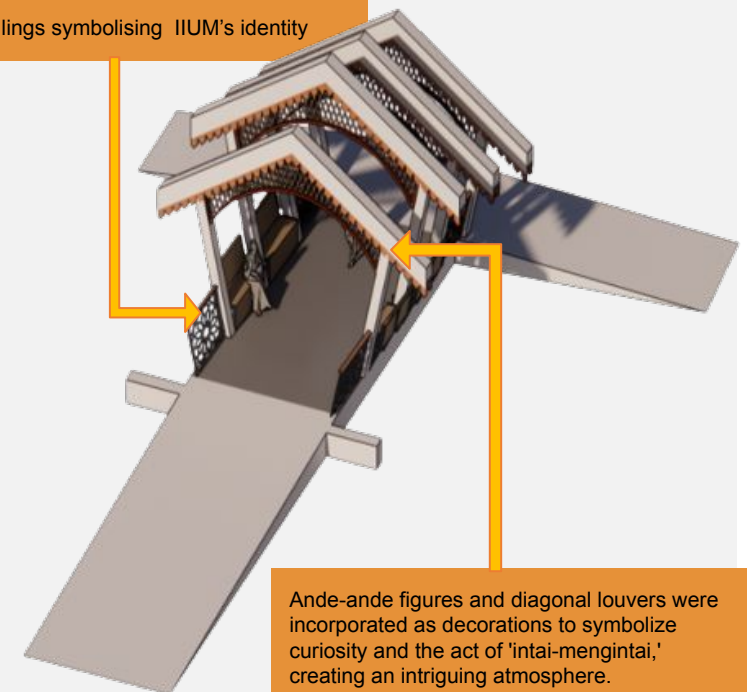
The plan entails the installation of approximately five railings for the bridge.

Seating area enhances bridge functionality and liveliness.



Slanted column for essential columns in railings design.

Carving on the railings symbolising IIUM's identity



Ande-ande figures and diagonal louvers were incorporated as decorations to symbolize curiosity and the act of 'intai-mengintai,' creating an intriguing atmosphere.



Figure 22 : Railing view towards the entrance gateway
Illustrated by Muhammad Najwan

PLATFORM

The platform's arrangement follows the spatial layout of a Rumah Melayu, starting with an *anjung* leading directly to the *rumah ibu*. The stairs mimic the concrete stairs found in a Rumah Melayu, with a widened entrance for a welcoming effect. The elevated platform, akin to traditional Malay houses, permits natural ventilation beneath it. The tall columns create a space underneath where people can engage in activities like 'Cop Tiang' for nostalgic play. The high-pitched roof, connecting with the ground, preserves the traditional design aesthetic. Related to Rumah Perak, the tiered pitched roof is used in the design to blend with the existing Rumah Kutai on site.



The floor of the platform 6m x 6m is depicted on site



Design incorporates platforms for openness, connecting bridge with people, fostering inclusion at IIUM.



The roof platform incorporated in the design draws inspiration from the essence of traditional Perak houses.



The roof has been intentionally designed with a cut-down or partially open section in order to facilitate efficient cross ventilation

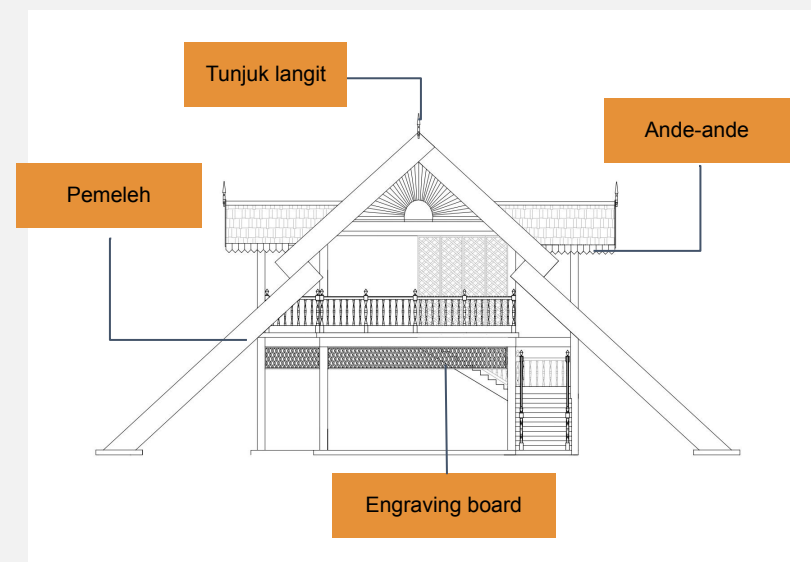
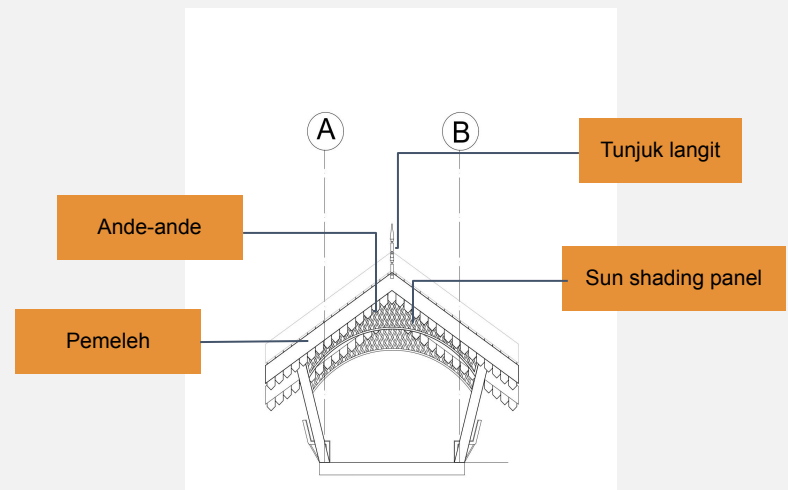
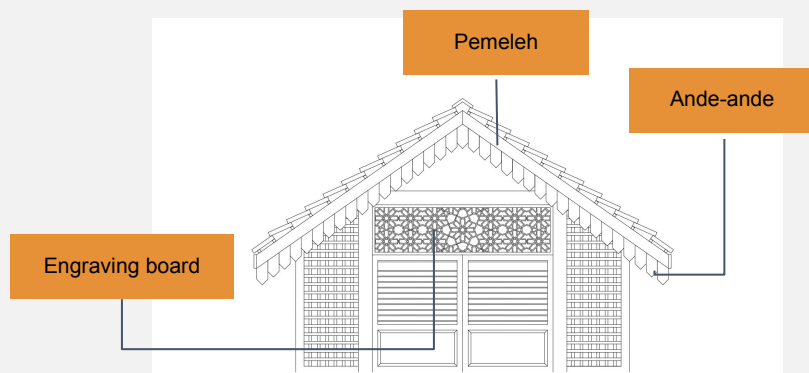


Addition of approximately 12 columns is a notable feature of the design



Figure 23 : Platform aerial view
Illustrated by Wan Ahmad Adib

1.4 DESIGN ELEMENTS OF RUMAH MELAYU APPLIED IN THE DESIGN



LANDSCAPE

Planting strategy :

1. Reinststate the nostalgia of the village setting.
2. Ethnobotany : the study of how people of a particular culture and region make use of indigenous (native) plants.
3. The implementation of linear planting to create an effect for visitors and a sense of welcoming .
4. Unified strategy with variety plants of delicate foliage ,color flowering plants and shady trees to achieve serenity .

SOFTSCAPES

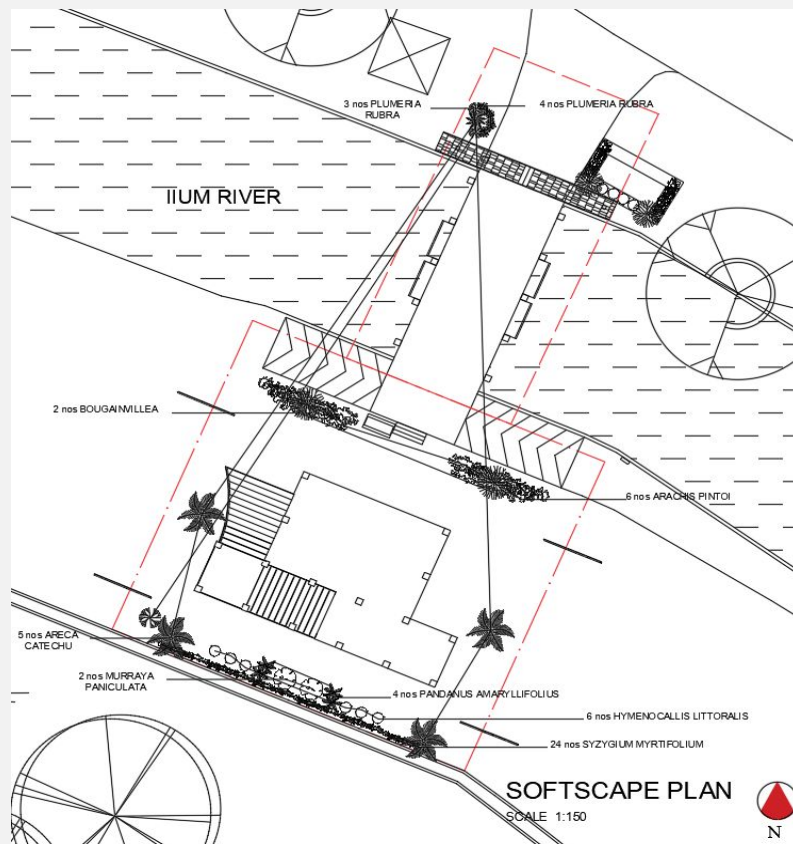


Figure 24 : Softscape Plan
Illustrated by Nurisha

SOFTSCAPE SCHEDULE

NO	PLAN	SCIENTIFIC NAME	BOTANICAL NAME	LOCATION	QTY
1		ARECA CATECHU	ARECA PALM	REFER TO PLAN	5
2		BOUGAINVILLEA	PAPER FLOWER		2
3		PLUMERIA RUBRA	RED FRAGIPANI		3
4		PANDANUS AMARYLLIFOLIUS	PANDAN		4
5		SYZYGIVM MYRTIFOLIUM	REDBUM		24
6		HYMENOCALLIS LITTORALIS	BEACH SPIDER LILY		6
7		ARACHIS PINTOI	YELLOW PEANUT PLANT		6
8		MURRAYA PANICULATA	ORANGE JESSAMINE		2
9		LYCORIS RADIATA	RED SPIDER LILY		4
10		IPOMOEA PURPUREA	MORNING GLORY	RAILING PLATFORM	25

HARDSCAPES

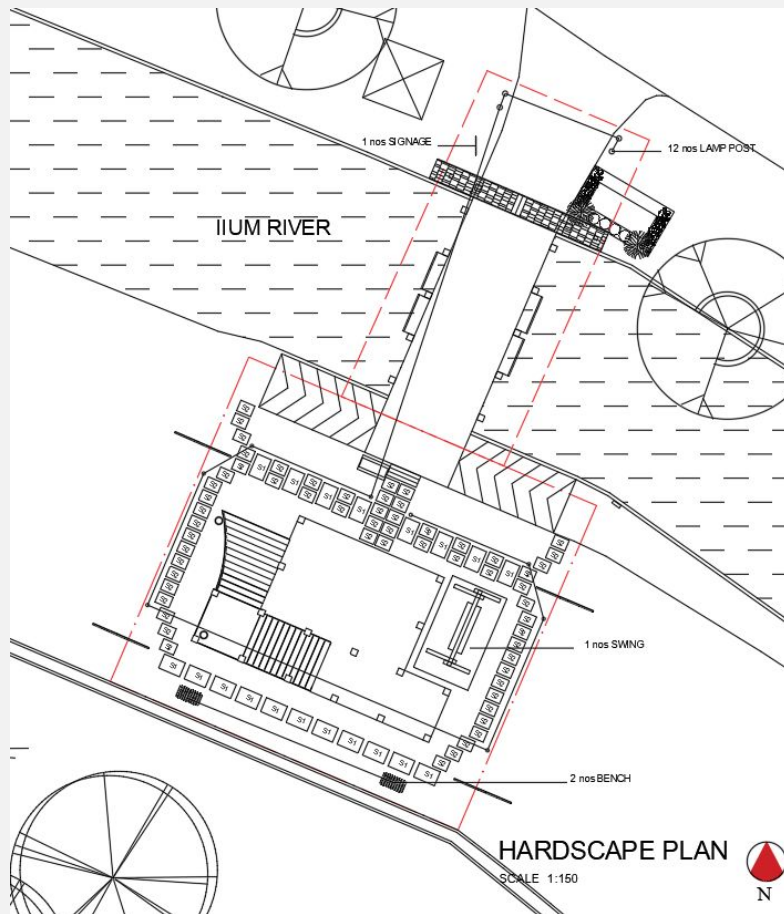
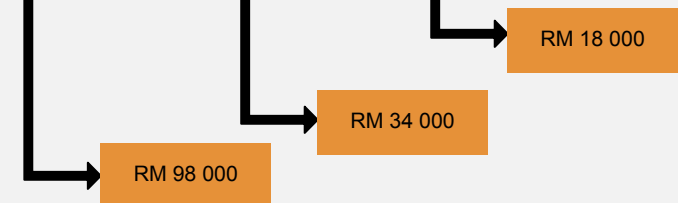


Figure 25: Hardscape Plan
(Nurisha, 2023)

HARDSCAPE SCHEDULE

NO	PLAN	ITEM	DESCRIPTION	QTY
1		WOODEN SWING	1880 X 1140MM AND 1780MM HEIGHT SWING WITH TIMBER FINISHING	1
2		BENCH	998 X 465MM AND 1900MM HEIGHT BENCH	2
3		SIGNAGE	1042 X 70MM AND 2000MM HEIGHT SIGNAGE WITH TIMBER FINISHING	1
4		CONCRETE SLAB 1	600 X 900MM AND 50MM HEIGHT STEPPING CONCRETE	19
5		CONCRETE SLAB 2	600 X 450MM AND 50 HEIGHT STEPPING CONCRETE	60
6		LAMP POST	DIAMETER 145MM AND 770MM HEIGHT LAMP	12
7		WALL LAMP	MANUF'S DETAIL	4
8		FLOWER POT	DIAMETER 225MM AND 100MM HEIGHT WITH CLAY FINISHING	2

COST ESTIMATION



Item	Description	Amount (RM)
1	Preliminaries	10,000.00
2	Look-Out Platform	98,000.00
3	Entrance Archway	18,000.00
4	Railings	34,000.00
5	Landscaping Work	25,000.00
6	Contingency	10,000
Total Amount (RM)		195,000.00
Total Round-up Amount (RM)		195,000.00

CONCLUSION

In the pursuit of cultural preservation, Arakian Architect team envisions a captivating space designed to envelop users in the “nostalgic” embrace of a traditional Malay house. This architectural gem is not merely a structure; it is a conduit for the rich tapestry of Malay heritage, meticulously crafted to resonate with both the IIUM community and its cherished visitors.

Imbued with versatility, this splendid platform transcends mere functionality. It is a harmonious junction where various events unfold, each resonating with the heartbeat of tradition. Beyond its role as a venue, it stands as a haven for students—a serene retreat where the hustle of academia yields moments of repose amidst cultural allure.

In an era dominated by the relentless march of modernity, this project stands as a testament to the enduring legacy of Malay culture. It is a deliberate act of architectural fidelity, an offering to the forthcoming generations, inviting them to connect with the roots of their heritage. Here, amidst the fusion of past and present, the echoes of tradition reverberate, transcending time and technology.

Arakian Architect team aspires for this sanctuary to be more than a physical space—it is a living reference, a bridge to the past that future generations can traverse. This is not just a project; it is a symphony of architectural poetry, a narrative etched in every beam and pillar, ensuring that the soul of Malay culture remains an indelible part of the ever-evolving landscape.

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