

# SeniBINA2018

## Prosiding

### *Persidangan Seni Bina Dan Alam Bina Serantau 2018*

*(Conference on Regional Architecture and Built Environment 2018)*

*in conjunction with*

*UKM Integrated International Conference (UKM-IIC 2018)*

*Marriot Hotel, Putrajaya & Palm Garden Hotel, Putrajaya  
13 & 14 November 2018*

**TEMA: SENIBINA IDENTITI KEBANGSAAN**  
**THEME: NATIONAL ARCHITECTURAL IDENTITY**

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**PUSAT SENIBINA DAN ALAM BINA INOVATIF  
(SErAMBI)**

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## **Prosiding SeniBINA2018**

### **Persidangan Senibina dan Alam Bina Serantau 2018 (SeniBINA2018)** *Conference on Regional Architecture and Built Environment 2018* **(SeniBINA2018)**

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Tema: Senibina Identiti Kebangsaan  
*Theme: National Architectural Identity*

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Pusat Senibina dan Alam Bina Inovatif (SErAMBI)  
Universiti Kebangsaan Malaysia  
13 November 2018 – 14 November 2018

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## SEKAPUR SIRIH

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Titik mula persidangan ini adalah dengan perlantikan UKM sebagai Sekretariat Senibina Identiti Kebangsaan pada tahun 2012, enam tahun lalu. Pada tahun 2013, sejarah tercipta apabila Universiti Kebangsaan Malaysia (UKM) telah memeterai MoU bersama Lembaga Arkitek Malaysia (LAM) selama 5 tahun bermula pada 18 Oktober 2013, dan tamat pada bulan lalu.

Dengan MoU ini, UKM dilantik sebagai Sekretariat Majlis Senibina Identiti Kebangsaan (SMSIK) untuk memastikan kerjasama dalam memperkasakan senibina beridentiti kebangsaan melalui penyelidikan, perundingan dan penerbitan dalam pelbagai bidang terutamanya yang berkaitan dengan senibina. Terima Kasih yang tidak terhingga kepada Lembaga Arkitek Malaysia (LAM).

Perlantikan ini bersesuaian dengan hala tuju Program Senibina (PSB) UKM iaitu 'Menjadi sebuah institusi akademik yang dikenali di peringkat global dengan kecemerlangannya, sebagai pusat pembelajaran profesional, serta menjana penyelidikan dan pembangunan berteraskan Senibina Beridentiti Kebangsaan'. Pendekatan ini amat penting dalam memartabatkan senibina kebangsaan dan kelestarian negara tercinta, sesuai dengan pantun tradisional ini;

**Tegak rumah kerana sendi,  
Runtuh sendi rumah binasa;  
Tegak bangsa kerana budi,  
Runtuh budi hilanglah bangsa.**

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ini, termasuk dari Lembaga Arkitek Malaysia (LAM) dan juga Pertubuhan Arkitek Malaysia (PAM). Doakan kami diberikan kekuatan olehNYA.

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Gagah pendidik bermandi ilmu,  
Sepuluh jari kami menadah,  
Mohon berkat dan Redha dariMU.**

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Naskah kertas - kertas kerja telah tertakluk kepada proses perwasitan oleh ahli – ahli lembaga pewasit persidangan yang dilantik. Walau bagaimanapun, idea asal naskah kertas – kertas kerja serta tanggungan pengisiannya masih kekal dengan para pengarang.

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## The Establishment of the Former National Palace and its Architectural Identity

Penubuhan Istana Negara lama dan Identiti Senibina

Nurul Alia Ahamad<sup>a,\*</sup>, Zahari Zubir<sup>a</sup>, Prince Favis Isip<sup>a</sup>, Nor Hayati Hussain<sup>b</sup>

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### ABSTRACT

*The establishment of the former National Palace in Kuala Lumpur in 1957 reflects the transformation in the institution of the Malay sultanate and the values of traditional palace architecture. Traditional palace architecture developed from the traditional society way of life and the materials and techniques of local construction. However, in the 1950s, significant changes could be seen in the lifestyle, politics, economic and many other areas in Malaya due to modernity. The changes in the political system and people's values impacted the traditional palace architecture in the 1950s. This research aims to highlight the palace's architecture transformation as direct consequences of changes in the identity of the state and nation. The research employs interpretive historical methodology. Data gathering uses the case study as the method that involved fieldwork, interview and literature review of the National Archives newspapers clippings, speeches, and writings of Tunku Abdul Rahman. Findings were analyzed using theory and data analysis. The study concluded that the architecture of the former National Palace reflects an image based on the contemporary values of the local community, which meet the political inspiration of modern democratic government at that time. These findings will contribute to the understanding of the changes in the traditional social contract between the rulers and the people, and the selection of modern architecture as an identity of the country's current government.*

*Keywords: Architecture identity; Nation; National Palace; Traditional Palace; Transformation*

### INTRODUCTION

The National Palace was established in 1957 for the official residence of the Federation of Malaya's first King, Yang Di-Pertuan Agong. The first King, the late DYMM Tuanku Abdul Rahman ibni Almarhum Tuanku Mohammad, was chosen on the 3rd August 1957 during the 43rd Conference of Rulers. The Majesty before becoming the King was Yang Di-Pertuan Besar of Negeri Sembilan. The King is the Head of State in complying with the new conditions of the Constitution of the Federation of Malaya; *Perlembagaan Persekutuan Tanah Melayu Merdeka* (part 32).

On 31 August 1957, the King took his oath as the Supreme Leader of the new independent nation, the Federation of Malaya. On 2 September 1957, an installation ceremony was conducted at the National Palace witnessed by six hundred guests from all part of the world. Harry Miller (1957) in an article for the Straits Times remarked that the ceremony as "simple, modern, gracious and dignified, however, memories of the splendors and ancient Malay courts was revived in the costumes of the regalia bearers and other courtiers." To him, "the Yang Di-pertuan Agong is a symbol of the new Malayan age" (Miller, 1957). The ceremony highlighted a new form of the political system; independent through elected sovereign, and took place in a new setting. Both

conditions demonstrated the new values and identity of the people and nation at that time in 1957.

Within these changing political and social-cultural settings, the National Palace was established. The palace identifies not only a new position of the King but also a new architectural language befitting his contemporary status. This paper aims to highlight the palace's architectural transformation as a direct consequence of the changes in the identity of the state and nation.

### The Concept of Architectural Identity

Architecture is a physical representation of architectural ideas that continually communicates with its observers. Through its form and space, architecture manifests specific values and meanings (Hussain, 2015; Torabi & Brahman, 2013; Baper & Hassan, 2010; Ismail, 2007; Kosman, 2005). Expression of social, intellectual, religious belief and political practice of society are meanings associated with architecture (Rappoport, 1990; Vitruvius, 1991; Morris 1998 – cited by Ismail, 2007).

Architecture expresses an identity through complete readings of its physical form concerning a context (Hussain, 2015). The local condition, either the people or its surrounding determine the construction of architectural identity (Baper & Hassan, 2010; Kasturi, 1983; Yeang, 1981; Sudin,

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1981; Lai, 1981; Chin, 1981; Cheow, 1981; Albakri, 1979). Also, architecture communicates effectively "human ambitions and reflect the motivations of those commission buildings" (Ismail, 2007).

Hijjas Kasturi (1983) believes architectural identity reflects patriotism and nationalism. His opinion was supported by Fawizah Kamal (1981) who emphasized that the country's aspirations should be demonstrated on public architecture to strengthen aspiration for nation-building. Architecture has always been considered the most appropriate means to display the 'image' of a nation due to its sheer size and lasting impression.

#### METHODOLOGY

This research employs interpretive historical research methodology (Groat & Wang, 2013, Walsham, 2006). It took upon the Structuralists' paradigm in claiming that the world which is made up of 'languages; a structure of meaningful relationships between arbitrary signs'. However, Nesbitt (1996) reiterated that 'the true nature of things' does not 'lie in things themselves' but 'in the relationships which we construct and then perceive, between them'. Thus, architectural form carries certain architectural language comprising of a complex set of 'grammar and syntax', a self-contained sign system that can be read as 'text', like verbal and written language (Whyte, 2006 - cited by Hussain, 2015). As it is parallel to language, architecture is a 'code' to communicate intentions of its makers; architects or patrons to the building users (Broadbent, 1980; Eco, 1997; Hersberger, 1988; Jencks, 1997; Whyte, 2006 – as cited by Ismail, 2007). Through its physical manifestation, architectural form and space would be interpreted based on a 'recognised code' (Ismail, 2007). "Form, including spatial layout through their disposition, their structure and the way they are decorated, announce their purpose to the spectator" (Jencks, 1997).

Data gathering uses case study as the method involving field work, interview as well as literature review of the National Archives' newspaper clippings, speeches and writings of Tunku Abdul Rahman. The case study was analyzed based on indicators that framed the narrative.

#### Transformation in the Institution of the Malay Sultanate

The institution of the Malay Sultanate is a vital identity of the Malay traditional community. "For the Malays, it is necessary to pledge loyalty and obedient to the Sultans as it is part of a social contract that governs their existence and way of life" (Ali & Salinah, 2013). They (the people) feel that their obedience due to the king is a natural expression and has come willingly without

compulsion (Ahmad, 2017). Those conditions were the outcome of a social contract, which was influenced by the socio-cultural and religious roles, which were practiced by the Malays. Hence "true obedience which complements the social contract process within Malay political culture that sustain the existence of the Rulers together with the obvious element of hegemony" (Ahmad, 2017).

The arrangement however disrupted by the colonials particularly during the period of British rule. By 1919 the entire Malay Peninsula has been brought under the British-created political units; the Straits Settlements (1826), the Federated Malay States (1896) and the Unfederated Malay States (1919). The Malay political culture underwent a transformation of power. Even though the British took over the administrative role in Malaya, the people's loyalty towards the Sultanate Institution remained intact.

The Japanese occupation also contributed to the weakening of the traditional Rulers' prestige. The British seized the opportunity to force the Sultans to accept the Malayan Union idea once it took over from the Japanese in 1945. The Malayan Union proposal reduced the power of the Sultans by amalgamating all the states (Ismail, 2017, Ali, 2018). On 21 December 1945, after 70 days of visiting and coaxing the Sultans, Harold MacMicheal, the British representative successfully gained all Sultan's signatures with admission and submission to the King of Great Britain and Northern Ireland. The Malayan Union came to effect on 22 January 1946 which established a nation of "Tanah Melayu" that is not separated by the twelve territories. Consequently, the people of Malaya rejected the Malayan Union proposal. The people rose to fight for their rights and destiny of the nation when they realised that the Sultans had lost their power and authority (Ismail, 2017).

*"The traditional customs and religion are weathered by the modernization process along with the development of Malay political culture. Thus, the impact of colonial construction on the Malay political culture has impacted the transformation of the political culture system from the King to the British colonials and local Malay leaders"* (Ahmad, 2017).

Further discussions with the British led to the effort for independence. A conference of Rulers was established for all the Sultans to meet and prepare their states for a union towards independence under one King, selected among them to rule. An agreement between in 1948 between all the Sultans and the British led to a major change. The Sultans agreed to relinquish their position as the absolute



monarch for the Constitutional Monarchy (Adam, 2018). The Sultans would take turns for a 5-year term each. The selection of the King, Yang di-Pertuan Agong is according to seniority, through a secret ballot among them and only succeeded if the sultan received five votes. Failed to have the vote would require a second ballot done (Hanum, 1997).

The first Prime Minister of Malaya, Tunku Abdul Rahman Putra Al-Haj in numerous occasions urged the people to accept the changes and embrace the new way of life and values. He stressed that the effort for independence was an outcome of a unified effort by many groups of different races living in the country (Rahman, 1977). "The Alliance government has won acclamation both at home and abroad, and we intend to keep and maintain the prestige we have gained as a new nation, and as a free and living democracy" (Rahman, 1959). The new way of life resulted from progress in science and technology (Rahman, 1968). "We are living in a world of change, and nations, large and small, interdependent as they are on one another, must adopt themselves to the changing worlds" (Rahman, 1968, p19). Changes were unavoidable as that was the only option for a better future (Rahman, 1956, p.45).

It was necessary for the country to gain full support from all its citizen in ensuring unity and peaceful condition. Sir Donald MacGillivray, the Federal High Commissioner warned that Malayan independence would disintegrate if the people did not give full allegiance (Hanum, 1997). "We can do this if we all keep Malaya in the forefront of our hearts and minds. We must each always think first of Malaya, of the national need and least of ourselves" (Rahman, 1956).

A citizen should give his full respect and loyalty to the King (Bahaman, 2015). He must prioritize the interests of the King more than his own. The position of the people in the country is like a slave to the King. Even though the Sultans no longer ruled as they used to be, their existence would still serve as an identity of the Malay world. The people's loyalty to the Malay Sultanate is vital in ensuring its survival.

#### Development of The Palace Architecture in Malaya and The Federation of Malaya

Traditionally, a Malay palace is a residence for a Sultan and his family within a defensive fort or Kota, which would generally be surrounded by a moat, fenced and patrolled by armed sentries. The Kota would be surrounded by villages in which commoners lived under the protection of the Sultan and his army. Together with the palace are other structures such as audience hall, main hall, assembly hall, prayer hall, courts, and armory, which constituted an administrative center for the Malay Kingdom which ruled with a monarchy system.

Outside the fort, typically, there would be a market area for trading activities and open field for community gathering and political assembly. "This layout allowed the state to generate income for itself and become a self-sustaining city, and the power of the royals will be stable" (Ahmad, 2017). For security and surveillance, many forts were built on hills. Some were near rivers for transportation and water supply needs. Construction and design of the palace relied upon the availability of local materials and skills of local builders. Generally, a Malay palace is a low-rise timber structure, not more than two stories high, as they were replicas of the traditional Malay houses but on a bigger scale and size (Yaakub, 1996; Zulayti, 2009 as cited Abidin et al., 2017).

The Sultan's palace acts as a "representations of the power, wealth and influence the royal families had over their subjects and ruling states" (Rahman, 1999). The palace design took consideration of many aspects such as the Malay culture, ideologies and beliefs, environmental factors, privacy, safety and religious requirements (Mohidin & Ismail, 2014). The design would identify the prestige of the Sultan and royal families; "palaces represent the symbol of the Malay rulers because palaces act as buildings of residen

ce, administration, and venue of royal functions (Abidin et al., 2017). "In brief, the palace reflects the strong influences of the Malay way of life and environment regarding the local climatic, topography, environment and adaptive towards the Malay socio-culture" (Mohidin & Ismail, 2014).

During the colonial period, many of the Malay traditional palaces were destroyed and replaced by new administrative structures as the political administration was different from the Malay Sultanate rule. In 1511, The Portuguese introduced a formal structure of political administration in Malacca, centered on defensive strategy and military ruling within a well-equipped fort. When the Dutch took over in 1641, they destroyed forts and buildings built by the Portuguese and built newer and larger forts. More administrative, commercial, warehouse and private residences were built in the city. One prominent building by the Dutch, the *Stadhuys* was built in Renaissance architectural style with strong vertical and horizontal lines and dramatic sculptural effect.

*"When the Portuguese and the Dutch took over Malacca, they brought in this influence and applied it on most buildings they erect during those times. This occurs because the early colonial powers deemed to utilize the building for symbolizing stature and achievement, besides consolidating their authority over the subjugated country and for mass control"* (Mohidin & Ismail, 2014).

With the arrival of the British in 1884, influences of western architecture become more evident in many parts of the country due to their authority over larger areas in the Malay Peninsula. The British had power over Straits Settlement, the Federated Malay States, and the Non-Federated Malay States. Even though there are palaces that were built in traditional architecture such as the Istana Balai Besar in Kelantan in 1842, the Istana Ampang Tinggi in Negeri Sembilan in 1864, the Istana Sultan Ismail in Perak in 1870, the Istana Lama Seri Menanti in Negeri Sembilan in 1908 and the Istana Seri Terentang in Pahang in 1908, new palaces with western influences were also built, for example the Anak Bukit Palace in Alor Setar in 1927, the Arau Palace in Perlis in 1935, the Leban Tunggal Palace in Pahang in 1935, and the Bukit Serene Palace in Johor in 1937 (Abidin et al., 2017). Some changes to the architecture were because of direct influence from the Colonial masters; however, some instances were resulted from changing lifestyle of the people which in this case were the Royals themselves (Amoroso, 2014). Most of the palaces were the Sultans' residence rather than administrative centers because the British ruled the country in British-built

administrative buildings. In Kuala Lumpur, the Sultan Abdul Samad building was the British administrative center from 1896 onwards. The Sultan Abdul Samad building, inspired by the Moghul Architecture has three copper onion domes and monumental in scale to radiate power and authority. Many Sultans' palaces are located away from the administrative center and inaccessible to the public.

As the country prepared for independence, a new arrangement was made for the position of the King and his official residence for the Majesty to perform his duty effectively. The Federal Government acquired a property belonging to the Selangor Government in 1957 at the cost of \$1,408,000.00 and renovated it for \$328,000.00 (Hin, 1964). Tunku Abdul Rahman personally supervised the alterations (Figure 1). He took it upon himself to ensure the design, furnishings, and fittings are "modern and comfortable," "dignified and yet regal" (Hin, 1964). The building was initially a mansion on a 28-acre land, belonged to a tin mine millionaire, Mr. Chan Wing. It was built in 1928 at the cost of \$150,000.00 (Face-lift, 1957) and designed by the famous Singaporean architecture firm, Swan & McLaren in an eclectic Palladian design. The building has a symmetrical layout with two wings topped with cupolas on the left and right of the grand dining hall at the center. With its 13 rooms, two libraries, two card rooms, two music rooms, an altar room, a barber room, two kitchens, a large dining hall that can accommodate up to 10 tables, and a garden comprised of ponds, fruit orchard and colossal field, the mansion was called 'the big house' (Figure 2) by the Chan Wing family (Chan, 2010).



FIGURE 1. Tunku, checking the renovation work, 1950s.

(Source: Taylor's University, 2015)



FIGURE 2. The Big House, the early 1940s. (Source: Chan, 2010)

In 1941, the Japanese converted the mansion into the Japanese Governor of Malaya official residence. After the Japanese fled the country in 1945, the British Military Administration took over the building and turned it into the quarters for its officers who are above the rank of Brigadier (Choong, 2013). From 1950 to 1957, the Sultan of Selangor, the late DYMM Sultan Hisamuddin Alam Shah Ibni Almarhum Sultan Alaidin Sulaiman Shah rented the building as the temporary Palace for \$5,000.00 (Choong, 2013). The Palace was found to be the fittest and most suitable for the National Palace for its size and grandeur in 1957. The Public Works Department, PWD led by Mr. E.K. Dinsdale, an architect, and Mr. Cheah Tean Seok, a technical assistant, spent three weeks to measure the building and prepare new plan drawings (Kuala Lumpur Palace, 1957). Tunku appointed Mrs. Ong Yoke Lin, Che Halimatun, Mrs. Peggy Taylor and Mrs. I. Phillis as a team to advise on the color scheme. The Federal government allocated a budget of \$286,000.00 for redecorating, carpeting, providing new bathroom fixtures, lighting, fittings and furniture (K. Lumpur palace, 1957). Believing the King requires regalia of his own, Tunku ordered for “long Keris, spears, war clubs a pair of silver Mace” from the best craftsmen in Kelantan and Terengganu (Sheppard, 2007).

The ground floor of the palace comprises of two large entrance halls, four large VIP receptions, and a royal banqueting hall. The first floor has a complete suite of bedrooms for their Majesties and family, private audience chamber for receiving ambassadors and distinguished visitors. All furniture, furnishings and fittings are of

contemporary design. A throne room (*Bilik Singgahsana*) on the first floor is one of the essential rooms in the palace for official ceremonies involving the King such as the conferring of the Yang Dipertua Negeri and Malaysian Ambassadors, the post for the Lord President, the ministers and deputy ministers. An audience room (*Dewan Mengadap*) on the ground floor is to receive distinguished guests and a resting lounge for the Sultans and Rulers during the Conference of Ruler.

The renovation and additional work led to the National Palace to “become a bright, modern palace of unprecedented charm, with none of the gloom or museum-like atmosphere which pervade old western palace” (Hin, 1964). The original exterior architectural design of the building was maintained with arched windows opening to verandas on the ground and first floor.

## RESULTS AND DISCUSSION

### Comparison between the Traditional Malay Palace and the National Palace

The transformation in the institution of the Malay Sultanate and the establishment of the National palace and its repair works were consistent with the changes in the political and social development in the country. Table 1 summarizes the changes in the governing systems from the traditional, colonial and post-independence eras. In the traditional political system, the role of the people in the political system is minimal because the center of the traditional political system is in the palace. Only the religious leaders and merchants contributed to the palace and had roles in politics. The Advisers and British Residents wielded right political clout while the role of traditional rulers were reduced as the Advisers and British Residents took charge of the country during the Colonial era, particularly the British. The independence changed the position of the Rulers drastically as it is the people who decide who the leader is, through democratic elections. The transformation in politics and culture mirrors the new identity of the people and the nation. It is an outcome of a political shift from traditional government to the new way of governing. Due to colonialism, the Sultan stays as a symbol of sovereignty while most matters pertaining to the ruling the country was given to the Parliament.

TABLE 1. The governing structures of the traditional, colonial and post-independence eras. (Author, 2018)

Pre-1511 TRADITIONAL ERA	1511 - 1957 COLONIAL ERA	Post-1957 INDEPENDENCE ERA
• Sultan	• Sultan	• King

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<ul style="list-style-type: none"> <li>• Officers/Dignitaries</li> <li>• Religious Leaders/ Merchants</li> <li>• Ordinary Citizens</li> <li>• Slaves</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Army Governor (Portuguese) Advisers/ British Residents</b></li> <li>• Merchants/ Religious Leaders</li> <li>• Ordinary Citizens</li> </ul>	<ul style="list-style-type: none"> <li>• Prime Minister / Ministers</li> <li>• <b>Ordinary Citizens</b></li> </ul>
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Note: Bold text denotes the main political leader

Table 2 below demonstrates the changes in the architecture of the traditional Malay palace and the National Palace. The differences between the two, in their forms and spaces, are identified in

accordance to the indicators interpreted from the contextual relationship, i.e. sitting, physical expression, material and construction and spatial layout.

TABLE 2. A comparative study between the traditional Malay palace architecture and the National Palace (Author, 2018)

INDICATORS	TRADITIONAL PALACE ARCHITECTURE	THE NATIONAL PALACE
<b>Siting</b>	<ul style="list-style-type: none"> <li>• Within town as an administrative center, surrounded by public and financial domains.</li> <li>• Tropical architectural language expressed clearly in response to local climate, topography and social-cultural activities.</li> </ul>	<ul style="list-style-type: none"> <li>• Within the capital city, however, no longer an administrative center and not surrounded by public and financial domains.</li> <li>• Architecture inspired by foreign style with attempts made to address local climate, topography and social-cultural activities.</li> </ul>
<b>Material &amp; Construction</b>	<ul style="list-style-type: none"> <li>• Of local materials, timber and stone, constructed based on local skill and builders/ artisans.</li> </ul>	<ul style="list-style-type: none"> <li>• Of masonry, constructions were imported from the West.</li> </ul>
<b>Spatial Layout</b>	<ul style="list-style-type: none"> <li>• Design of the palace was asymmetrical, either in plan and elevation.</li> <li>• Customarily, wings are added on the left or right according to need and activities.</li> <li>• Gender segregations of male and female members of the families – reflections of custom and religious practices.</li> </ul>	<ul style="list-style-type: none"> <li>• Symmetrical on plan and elevations - proved the existence of Western influence on the spaces of the palace.</li> <li>• No gender segregation as the palace is to suggest 'equality,' however, dedicated spaces are allocated for the King and Queen to meet guests.</li> </ul>

During the traditional era, the architecture of the Malay palaces was free of external influences. The design followed the local users' requirements, values and meanings, with clear responses to its physical and spiritual context. During the colonial period, the form and spatial organization of the traditional architecture were revised to match a different way of life and values introduced by the colonial masters. The need for a revision in identifying one's identity to a new nation was necessary at the onset of independence. Not only through communications and activities by the people, but the need to unite also requires acceptance of a new set of order and appearances of the surroundings where people live and work.

The Federation of Malaya in 1957 was a newly independent nation. The ruling of the Federation of Malaya is based on the federal representative democratic constitutional monarchy framework, a political system that will elect a king among the sultans who would be the object of loyalty of the population of a multiracial nation. The federal government has three main branches; the legislative, executive and judiciary by which more power is vested in the executive branch of government than in the legislative and the judiciary. With the new arrangement, the role of traditional rulers

diminished, the constitutional monarch reigns but does not rule, and is mostly a ceremonial Head of State. The people embraced democracy in choosing who would govern the country. It was a political system for a modern nation.

Tunku Abdul Rahman played a vital role in directing the country towards independence and the new government system. Tunku's political agenda concentrated on nation-building and national progress. Zainul Ariffin Mohamad Isa (2009) highlighted Tunku as the shaper of the nation from the beginning.

Table 3 identifies the political ruler and the administrative center for each era. It also highlights factors that influenced architecture and identity of palace architecture. There has been a clear break between the traditional palace architecture and the national palace architecture except for some indications of responses to climatic elements. The King accepted the new conditions and role in governing the country as determined by the people who have worked hard for independence. Nevertheless, the identity of the Sultanate Institution remained in a new form as portrayed by the new image of the building the King now called home.

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TABLE 3. A comparative study between the three eras focusing on the Ruler, Administrative Center, Factors which influenced architecture and Identity of Palace. (Author, 2018)

	PRE-1511 TRADITIONAL ERA	1511-1957 COLONIAL ERA	POST-1957 INDEPENDENCE ERA
<b>Ruler</b>	Institution of Malay Sultanate	Colonial leaders	Representative of the people
<b>Administrative center</b>	The traditional Malay palace	Colonial administrative buildings	The Parliament
<b>Factors influencing architecture</b>	Power, status, wealth, traditional society lifestyle and beliefs, climate, topography, local architectural language, skills & materials.	Domination, power, climate, topography, foreign lifestyle and beliefs, foreign architectural language, skills with mixed materials.	Nationalism, modern lifestyle and beliefs, climate, topography, modern architectural language, skills & materials.
<b>Identity of palace</b>	Visible, protective, native, accessible.	Restricted, foreign, inaccessible.	Distant, new, unapproachable, exclusive.

#### CONCLUSION

In summary, identity has been defined differently over time according to its meaning and values as defined by the people of those times. What was considered permanent and rooted based on tradition is no longer viable as contemporary people have accepted the fact that their own identity has changed and they are no longer subscribed fully to what was then. However, there are still elements of the past that could be integrated and preserved. In general, the concept of architectural identity varies in accordance to what is viewed as most significant to the people and associated place. Most of the traditional concept related to five main elements i.e. heritage, value and religious rituals, natural building materials, landscape and local context with regional function governing the identity. However, it should also include the dynamic factors of the identity considering how the concept of identity evolves. The current conditions shape the construction of the architectural identity. Today, different factors modulated identity and the main thing is the close connection to the way of life of the people and setting. These findings support the understanding of the changes in the traditional social contract between the rulers and the people and the selection of modern architecture as an identity of the country's current government.

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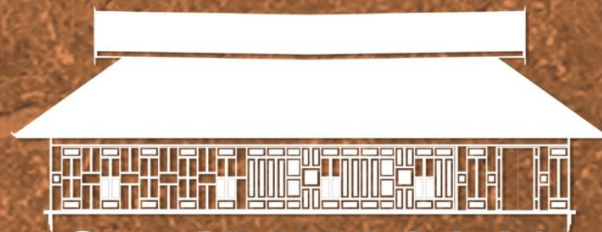
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