

# Architecture, Identity, and Multiculturalism in Malaysia: Chinese Cultural Symbolism of Dewan Tun Dr. Ling Liong Sik at UTAR Kampar

I Putu Gede Suyoga<sup>1</sup>, Freddy Hendrawan<sup>2</sup>, Ramanda Suryadinata<sup>3</sup>, Ni Made Suci Arini<sup>4</sup>,  
Abdullah Ehlid Al Walid Bin Luli<sup>5</sup>, Norlis Binti Ismail<sup>6</sup>

<sup>1, 2, 3, 4</sup> *Magister Design Studi Programme, Institute of Design and Business Bali, Denpasar, Bali, Indonesia*

<sup>5, 6</sup> *Faculty of Arts and Social Science, Universiti Tunku Abdul Rahman, Kampar, Malaysia*

**ABSTRACT:** In the diverse landscape of UTAR (Universiti Tunku Abdul Rahman) Kampar, Malaysia, Dewan Tun Dr. Ling Liong Sik building stands as a beacon of Chinese art identity amidst a backdrop of pluralism. This article explores the pivotal role played by Dewan Tun Dr. Ling Liong Sik in fostering and preserving Chinese cultural heritage within the university community. Through a multidimensional analysis, it delves into the architectural, art elements, and socio-cultural meaning aspects of the building, examining how it serves as both a physical space and a symbolic representation of Chinese identity. Moreover, the article investigates the challenges and opportunities encountered in maintaining cultural integrity within a multicultural environment, highlighting the strategies employed by UTAR Kampar to promote inclusivity while celebrating diversity. By examining the legacy of Dewan Tun Dr. Ling Liong Sik, this study contributes to a deeper understanding of the intersection between architecture, identity, and pluralism in contemporary Malaysian society.

**Keywords** - Chinese, identity, architecture, interior, pluralism, UTAR

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## 1. INTRODUCTION

Universiti Tunku Abdul Rahman (UTAR) Kampar, Malaysia, is a major private university campus established on a rehabilitated tin-mining site in the Perak state. The 1,300-acre site has been transformed into a lush academic township where modern buildings are symbiotically integrated into the natural landscape of lakes, hills, and greenery. Key academic blocks, including the Library, Business Faculty, Faculty of Arts and Social Science, and Administration are arranged in an east-west linear axis, forming an orderly spatial composition in harmony with the site's ecological features.

While most of the academic buildings adopt a modern minimalist architectural language, a singular structure stands out prominently: the Dewan Tun Dr. Ling Liong Sik (DTDLLS). This multipurpose ceremonial hall, completed in 2012, covers an area of 12,000 square meters, rising to a height of 32.5 meters, and accommodates up to 4,000 people. In contrast to the surrounding modernist environment, DTDLLS adopts an architectural style inspired by classical Chinese temple and palace architecture, characterized by double-eaves roofs, red columned façades, symbolic moon gates, and decorative calligraphic inscriptions. Its presence offers a striking visual and cultural contrast, establishing itself not only as a functional space for university-wide events, but also as a symbol of Chinese cultural identity within an institution where approximately 59.5% of students are of Chinese-

Malaysian descent [1].

Prior studies on Chinese diasporic architecture in Southeast Asia have largely focused on vernacular settlements, religious temples, and shophouse typologies as expressions of cultural heritage and adaptation [2][3]. Scholars such as Kong (2001) and Chang (2003) have examined how built environments materialize ethnic identity through spatial symbols, architectural motifs, and cultural performances [4][5]. In the Malaysian context, research by Lee & Wong and Goh explored Chinese heritage zones in cities such as Penang and Melaka, emphasizing heritage preservation and tourism [6][7].

However, limited attention has been paid to contemporary institutional buildings, especially those constructed by Chinese communities within modern higher education settings. Studies that investigate how cultural architectural forms are negotiated within multicultural educational campuses—where majority and minority identities interact—are still sparse. Even fewer studies engage in interdisciplinary approaches that combine architectural analysis with cultural theory, identity politics, and multiculturalism policy frameworks in postcolonial Malaysia.

This study addresses a critical gap by focusing on how a large-scale, state-of-the-art university hall adopts Chinese cultural design to symbolically affirm ethnic identity while simultaneously functioning as a shared public space in a multicultural institutional context. It offers an integrated analysis of: a. Architectural and interior elements of DTDLLS, including façade composition, spatial hierarchy, material use, symbolic ornamentation, and color schemes; b. Cultural semiotics, examining how design features align with traditional Chinese cosmological beliefs (e.g., Tian Yuan Di Fang geometry and Tian Ren He Yi philosophy); c. Sociocultural functions, interpreting how the Dewan facilitates both ethnic affirmation and intercultural engagement during festivals, convocations, and student-led activities; and d. User perceptions and inclusivity, drawing on student feedback and institutional practices to assess challenges and opportunities in realizing multicultural values within a culturally significant structure.

By situating this case within broader discourses of ethnic representation, spatial identity, and pluralism in Malaysian higher education, the study contributes to expanding the theoretical and empirical understanding of how space becomes a medium for cultural negotiation in postcolonial multicultural societies.

## 2. RESEARCH METHODS

This research adopts a qualitative case study approach to investigate how architectural and interior elements of the Dewan Tun Dr. Ling Liong Sik (DTDLLS) at Universiti Tunku Abdul Rahman (UTAR) Kampar serve as a medium for expressing Chinese cultural identity within a multicultural university context. The case study design is particularly suited for in-depth exploration of symbolic forms, spatial practices, and socio-cultural meanings embedded in a singular, context-specific site [8].

### 1. Architectural Analysis

Field-based architectural observation was conducted to examine the building's morphology, spatial configuration, axial planning, and decorative typologies, with particular attention to traditional Chinese architectural principles. Key features such as the double-eave roof, red timber columns, stone lion sculptures, and circular-square geometry (Tian Yuan Di Fang) were documented and interpreted using architectural semiotics and Chinese cosmological frameworks [2][5].

Measurements, sketches, and photographs were taken to support the visual and spatial analysis. The building's orientation, formal entry sequence, and hierarchical space usage were analyzed to assess their alignment with Chinese spatial codes (e.g., symmetry, centrality, processional order).

### 2. Interior Symbolic Analysis

A detailed interior design study focused on decorative motifs, color palette, material finishes, textual inscriptions (e.g., Hanzi), symbolic objects such as ink stones, scrolls, and calligraphic art within the lobby and ceremonial spaces. These were interpreted in relation to classical Chinese interior design logic, which emphasizes balance, moral symbolism, and aesthetic discipline [9].

The six values pillars in the courtyard were studied as cultural texts, linking visual representation to institutional philosophy, e.g., Virtue, Wisdom, Creativity, etc., and how these values are spatially embedded into the user

experience.

### 3. Visual Ethnography

Employing techniques from visual ethnography [10], this study used photo-documentation, spatial mapping, and observational walks to examine how the built environment mediates identity and interaction. Particular attention was given to:

- User behavior patterns (e.g., congregational areas, ritual movement).
- Perceived “cultural zones” within the building.
- How students interact with the symbolic elements, whether through reverence, indifference, or appropriation.

This method allowed the researcher to interpret the building not only as an object but as a lived space that is produced and re-produced through everyday practices [11].

### 4. Semi-Structured Interviews

Semi-structured interviews were conducted with:

- Architects/design consultants involved in the hall’s construction.
- University administrators responsible for space programming.
- Students from diverse ethnic backgrounds to understand how cultural meaning is perceived and navigated.

Questions addressed themes such as: the symbolic intention behind architectural choices, inclusivity in space programming, and personal associations with the hall’s cultural imagery. Interviews were recorded, transcribed, and thematically analyzed using NVivo software to identify dominant narratives and tensions.

### 5. Literature Review and Comparative Framework

A comprehensive literature review contextualized the findings within existing scholarship on:

- Chinese diaspora architecture and identity politics [12][13].
- Multiculturalism and ethnic representation in Malaysian higher education [14].
- Symbolic architecture as identity performance in postcolonial Southeast Asia [4][15].

Comparative references were drawn from similar case studies in Singapore and Indonesia where majority-minority dynamics are also spatialized through public architecture.

## 3. RESULT AND DISCUSSION

### Architectural, Art Decorative Elements, and Symbolic Analysis

Constructed on a 12,000-square-meter parcel of land adjacent to a lake within the Perak Campus, the imposing Dewan Tun Dr. Ling Liong Sik rises 32.5 meters above the surrounding structures, making it a prominent landmark within the campus (see Fig.1). Its name honors the esteemed pioneer of UTAR, Tun Dr. Ling Liong Sik, celebrated for his resolute vision, profound wisdom, unwavering passion, and relentless determination in establishing this esteemed university, which has profoundly impacted the lives of numerous individuals.



**Figure 1. The distinguished Hall Bearing the Name of UTAR Chancellor Tun Dr Ling Liong Sik**

Source: [1]

The Dewan Tun Dr. Ling Liong Sik represents a majestic edifice, a magnificent structure erected in honor of UTAR's 10th anniversary. Situated within the Perak Campus, this grand hall stands out prominently amidst its surroundings, akin to a regal figure amidst a complex of buildings, offering inspiration during the day and serving as a radiant beacon at night (see Fig. 2).



**Figure 2. A Splendid Nighttime View of Dewan Tun Dr Ling Liong Sik**

Source: [1]

The architectural design of Dewan Tun Dr. Ling Liong Sik at UTAR Kampar reflects a deliberate evocation of classical Chinese symbolism, deeply rooted in traditional architectural forms and Confucian cosmology. These features serve as both visual statements and cultural signifiers that assert the presence of Chinese heritage within a pluralistic Malaysian context.

Adorned with a double-eave roof and characterized by open spaces delineated by striking red colonnades, the imposing Dewan evokes the splendor of ancient Chinese grand halls, showcasing a remarkable embodiment of monumental Chinese architecture. Encompassing the hall on three sides is a roofed walkway extending 408 meters, forming part of a network of pathways that facilitate circulation throughout the campus.

#### **Domed Pavilion and the “Tian Yuan Di Fang” Concept**

Upon approaching the distinguished hall, visitors are welcomed by a covered driveway leading to an inviting reception pavilion. The pavilion features a round dome ceiling atop a square floor, symbolizing the harmonious relationship between heaven and earth, known as "Tian Yuan Di Fang", while the pillars represent humanity's presence on earth. This architectural composition of the dome, square, and pillars embodies the concept of balance and unity between humans and nature, known as "Tian Ren He Yi " (see Fig. 3).

The domed reception pavilion, constructed with a circular roof over a square base, expresses the classical Chinese cosmological concept of Tian Yuan Di Fang, “heaven is round, earth is square.” This spatial logic conveys the Confucian principle of harmony between humans and the universe (Tian Ren He Yi), a recurring theme in Chinese metaphysics [16]. This spatial and symbolic arrangement turns architecture into a Cosmo gram, with every component reflecting the interconnectedness of the heavens, the earth, and human endeavors [17]. Such a layout is not only aesthetically symbolic but also establishes a philosophical dialogue between built form and natural order.



**Figure 3. The Pavilion Features a Circular Domed Ceiling, a Square Base, and Supporting Pillars,**

### **Symbolizing the Harmonious Connection Between Heaven and Earth**

The double-eave roof, an iconic feature of imperial Chinese palaces and temples, symbolizes grandeur, dignity, and hierarchy. This design is historically associated with buildings of high social or spiritual status, such as the Hall of Supreme Harmony in Beijing's Forbidden City, where it was reserved for the emperor and elite institutions [18]. The focus on symmetry, central axes, and verticality in traditional Chinese architecture embodies Confucian principles of social order, hierarchical structure, and alignment with the cosmos [19]. The red columns used throughout the structure signify prosperity, luck, and positive energy in Chinese cultural belief systems [2]. Combined, these elements create a spatial narrative of respect, reverence, and institutional legitimacy.

### **Ink Slab and Hanzi Character Pillars**

In the main courtyard, adjacent to the pavilion, pools of water with dark floors mimic traditional Chinese inkwells used in calligraphy and painting (representing the traditional tool used in Chinese calligraphy) is framed by six pillars etched with Hanzi characters that represent UTAR's core educational values. Spanning each ink pool is a paved slab adorned with protruding blocks resembling ink blocks inscribed with Chinese characters (see Fig. 4 & 5). Each character represents one of the Six Educational Pillars of UTAR education [1]:

1. Virtue and Morality 德
2. Knowledge and Intellect 智
3. Physical and Mental Health 体
4. Sociality and Humanitarianism 群
5. Aesthetics and Harmony 美
6. Creativity and Innovation 新



**Figure 4-5. Ink Blocks Adorned with Chinese Characters, Each Symbolizing One of the Six Foundational Pillars of Utar's Educational Philosophy**

Source: [1]



The ink blocks adorned with Chinese characters serve as symbolic representations, serving as poignant reminders to all who traverse through this majestic hall that UTAR graduates are imbued with comprehensive universal values encapsulated within its Six Educational Pillars. Inspired by the ancient Chinese innovation of matrix printing, this encompassing landscape feature in front of the hall embodies the ideals of knowledge preservation and dissemination at UTAR, fostering harmony and mutual understanding among both local and global communities (see Fig. 6).



**Figure 6. Pools with Dark-Colored Bases, Symbolizing Traditional Chinese inkwells**

This symbolic arrangement serves as a cultural landscape feature that ties Confucian educational ideals with the university's institutional mission. The integration of classical values into architectural ornamentation aligns with the Confucian emphasis on cultivating moral and intellectual virtue through education [20]. This aligns with Louie, who suggests that architecture serves as an educational tool when its physical design conveys moral lessons and cultural values [12].

#### **Full-Moon Windows and Framing of Nature**

An integral component of the hall's architectural design, two full-moon windows positioned at opposite corners of the main entrance offer framed vistas of the picturesque scenery, including mountains, tranquil lakes, and other campus structures (see Fig. 7).



**Figure 7. Two Full-Moon Windows (North West & South East) Representing Completeness, Unity, and The Cyclical Flow of Life**

The use of round “full-moon” windows within the building design reflects a recurring motif in traditional Chinese garden and temple architecture. These windows frame the surrounding natural scenery as living paintings, creating a dynamic interface between the built and the natural environment. Symbolically, the circle represents completeness, unity, and the cyclical flow of life in Daoist and Buddhist thought [21]. “The moon gate or round

window transforms vision into meditation, reinforcing the spiritual and poetic engagement with nature” [22]. By framing the Malaysian landscape through a culturally specific lens, these windows enact a synthesis of place, identity, and philosophy.

**Interior and Symbolic Artifacts**

Upon passing through the concourse at the entrance and stepping into the grand foyer, one's gaze is drawn to a formidable four-leaf door adorned with golden studs (see Fig. 8). This door grants access to a magnificent hall boasting two tiers of seating. The interior of the hall, designed to accommodate 4,000 attendees, is adorned with tiered wooden doors and golden ceiling ornaments, projecting an ambiance of solemnity and cultural dignity. The hall is also used for events like the Mid-Autumn Festival [23], becoming a platform for inclusive cultural performances that celebrate Chinese heritage alongside other Malaysian traditions.



**Figure 8. A View of The Iconic Hall from The Main Entrance (left) and The Grand Foyer (right)**

The immense Dewan Tun Dr. Ling Liong Sik undeniably stands as a testament to UTAR's enduring legacy, symbolizing the illustrious years of educational excellence and empowerment. Serving as a primary venue, this expansive hall now hosts a myriad of events, including convocations for graduands, forums for the exchange of ideas among bright minds, exhibitions for talents to showcase their work, performances, scholarly assemblies for the presentation of research and creative endeavors, and various other gatherings.

The above review can be briefly summarized in Table 1 below.

Table 1 Architectural, Artistic, and Symbolic Analysis of Dewan Tun Dr. Ling Liong Sik – UTAR Kampar		
Aspect	Description	Symbolic Meaning / Cultural Function
Location & Scale	Built on a 12,000 m <sup>2</sup> site, standing 32.5 meters tall, serving as a landmark of UTAR Perak Campus.	Symbolizes grandeur, prominence, and dedication to education.
Overall Architectural Style	Classical Chinese architecture with double-eave roof and red colonnades.	Reflects Chinese cultural heritage, majesty, and social symbolism.
Double-Eave Roof	Traditional roof style found in ancient Chinese imperial buildings.	Represents nobility, high status, and celestial connection.
Domed Pavilion (Tian Yuan Di Fang)	Round dome over square floor with supporting pillars.	Cosmic harmony: round heaven, square earth, and human presence (Tian Ren He Yi).
Ink Pool & Hanzi Pillars	Dark reflective pools mimic ink wells, six pillars etched with core UTAR values in Chinese characters.	Confucian educational pillars: 德 (Virtue), 智 (Wisdom), 体 (Health), 群 (Sociability), 美 (Aesthetics), 新 (Innovation).
Full-Moon Windows	Two round windows placed at opposite corners of the hall.	Symbolize unity, completeness, and life’s

Source: Analysis, 2025

### **Sociocultural Context & Multiculturalism**

Although the architectural expression of Dewan Tun Dr. Ling Liong Sik (DTDLLS) at UTAR Kampar is strongly rooted in Chinese cultural symbolism, its functional and programmatic positioning demonstrates an effort toward multicultural engagement. As the university's flagship assembly space, DTDLLS regularly hosts university-wide convocations, welcoming students and families from Malaysia's diverse ethnic backgrounds. In addition to traditional Chinese events such as Mid-Autumn Festival and Confucius Day, the Dewan has also been used as a venue for multicultural programs featuring Malay, Indian, and Indigenous performances, showcasing UTAR's attempt to integrate symbolic heritage with civic inclusivity [20][23].

The strategic role of UTAR—and the DTDLLS in particular—extends beyond the university itself. The construction of the Kampar campus in Perak contributed significantly to the town's transformation into a "university town," with the Dewan emerging as a civic landmark for local events and educational tourism [24]. In this sense, the building functions not only as a symbol of Chinese identity, but also as a public interface between the university and the wider community, aligning with Malaysia's broader aspiration of inclusive national development [13]. However, the presence of symbolic and programmatic multiculturalism does not necessarily guarantee deep intercultural integration. Informal student narratives suggest that Mandarin often dominates in informal campus interactions, both spoken and written, which can create unintended feelings of ethnic exclusion among non-Chinese students [25]. This aligns with scholarly observations that multiculturalism in Malaysian higher education often remains at the level of symbolic pluralism, rather than fostering sustained intercultural dialogue and linguistic equity [26][27].

Thus, while DTDLLS exemplifies the architectural embodiment of Chinese cultural pride, its role within UTAR's multicultural ecosystem reveals both the potential and limitations of symbolic representation in promoting genuine social integration. As Malaysia continues to negotiate its postcolonial identity through education, spaces like DTDLLS offer valuable case studies in the balance between heritage affirmation and intercultural accessibility.

### **Balancing Identity and Pluralism**

In navigating Malaysia's multiethnic sociocultural landscape, Universiti Tunku Abdul Rahman (UTAR) appears to adopt what may be termed an "inclusive identity" strategy, one that affirms ethnic Chinese cultural heritage while maintaining openness to Malaysia's broader multicultural demographic.

Firstly, UTAR affirms Chinese-Malaysian cultural heritage through prominent architectural symbols—such as the Dewan Tun Dr. Ling Liong Sik building, which references classical Chinese palace and temple architecture through its double-eave roofs, red columns, and cosmological layout [18][22]. This is further reinforced through the active celebration of cultural events like the Mid-Autumn Festival, Chinese New Year, and Confucian-themed convocations, establishing continuity with traditional values while fostering a sense of ethnic belonging [20][23]. Secondly, UTAR has shown commitment to intercultural inclusivity through programmatic openness. During large public celebrations, the university actively invites participation from other cultural groups, such as Malay Zapin dances, Indian Bharatanatyam performances, and Orang Asli cultural showcases, thus positioning its events as cross-cultural platforms rather than mono-ethnic expressions [24][28]. These curated performances help reframe cultural identity as not exclusive, but shared and celebrated across communities.

Thirdly, UTAR promotes the idea of "unity through diversity", aligning with Malaysia's broader national narrative of *Bangsa Malaysia* (Malaysian nationhood). However, the campus environment continues to face critical discussions regarding linguistic and cultural accessibility, particularly due to the dominance of Mandarin in everyday student interactions, signage, and informal campus culture [25]. While Mandarin serves as a cultural anchor for the majority Chinese-Malaysian student body, it may unintentionally marginalize non-Mandarin speakers, particularly among non-Chinese and international students [12]. This tension highlights the need for balanced cultural representation, not just in architecture or events, but also in everyday campus communication and interpersonal inclusion.

Thus, UTAR's approach exemplifies the potential of architecture and cultural programming to both assert identity and mediate pluralism. It suggests a model where heritage and diversity can coexist, but where continuous reflexivity is needed to ensure symbolic visibility translates into meaningful intercultural participation.



### **a. Space as an Agent of Identity**

The Dewan Tun Dr. Ling Liong Sik (DTDLLS) building exemplifies how architectural space functions not merely as a physical container but as a social agent that constructs, reinforces, and performs cultural identity. This aligns with Lefebvre's concept of the production of space, which posits that space is socially produced and culturally encoded [11]. The double-eave roofs, red pillars, and circular-square layout not only reference classical Chinese cosmology and Confucian symbolism but also communicate a message of ethnic rootedness and institutional ethos to the university community.

In cultural studies, space is understood as a medium of representation and a materialization of ideology [29][30]. The Dewan thus operates as a symbolic anchor of Chinese-Malaysian identity within UTAR, particularly in the context of postcolonial Malaysia's plural society, where architecture becomes a tool of both affirmation and negotiation.

### **b. Cultural Architecture in Multicultural Campuses**

The Dewan serves as a case study of how cultural specificity in architecture can exist alongside inclusive multiculturalism. As a space that celebrates Chinese heritage through its design and symbolism, it simultaneously hosts events that involve Malay, Indian, and Indigenous Malaysian cultures, particularly during public celebrations like the Mid-Autumn Festival or university convocations. This duality reflects what Hall describes as hybridity within identity politics, where ethnic affirmation and intercultural participation can coexist within institutional settings [31].

Multicultural campuses in Southeast Asia often struggle with the balance between heritage preservation and pluralistic values [13][32]. DTDLLS illustrates a model where majority cultural representation is visible, yet not hegemonic, thus contributing to inclusive cultural citizenship.

### **c. Policy Recommendations**

From a practical perspective, ensuring inclusive cultural experience in higher education institutions requires proactive policy frameworks. Despite the symbolic openness of the Dewan, feedback from students (e.g., Reddit) [25] indicates that Mandarin language predominance can create barriers for non-Chinese students. Hence, the following institutional strategies are recommended:

- Linguistic accessibility: Universities should provide linguistic support (e.g., English or Malay translation) for official events or signage to ensure broader participation [33]
- Bilingual/multicultural programming: Regular incorporation of multilingual and multicultural content in campus events and curricula will enhance intercultural understanding and reduce cultural silos [34].
- Institutional audits for inclusivity: Regular evaluations of campus environments such as spatial, social, and symbolic are essential to track and improve diversity and inclusion [35].

## **4. CONCLUSION AND RECOMMENDATIONS**

The Dewan Tun Dr. Ling Liong Sik (DTDLLS) at UTAR Kampar functions as a compelling architectural and symbolic representation of Chinese cultural identity within a contemporary Malaysian higher education setting. With its formal design (featuring double-eave roofs, Hanzi-inscribed pillars, and spatial principles rooted in Confucian cosmology) the building asserts a cultural narrative deeply anchored in classical Chinese traditions. This expression is especially relevant in a university community with a predominantly ethnic Chinese student population, yet one that upholds an institutional vision grounded in multicultural values.

Beyond its symbolic role, the DTDLLS also operates as a "multicultural laboratory", a space where Chinese cultural expressions such as festivals, architecture, and aesthetics are not only preserved but shared through inclusive programming. It serves as a flexible platform for cross-cultural encounters, hosting university-wide events ranging from convocations to Mid-Autumn celebrations and multicultural performances.

However, the integration of strong ethnic symbolism within a multicultural academic environment also presents challenges. While symbolic affirmation of identity is essential for heritage continuity, it must be complemented by active intercultural engagement to avoid perceptions of cultural exclusivity. Informal feedback has noted the dominance of Mandarin in everyday interactions on campus, which can potentially limit social inclusion for non-Chinese students. This underscores the importance of addressing both representational and experiential

dimensions of multiculturalism.

### Strategic Recommendations

The following are several strategic recommendations that can be offered, including:

1. Merge Symbolic Representation with Inclusive Programming  
Architectural symbolism should be supported by events and activities that are co-curated with representatives from diverse cultural groups, such as Malay, Indian, Indigenous, and international communities.
2. Promote Multilingual and Intercultural Accessibility  
The presence of heritage-oriented spaces should be balanced with inclusive communication strategies such as bilingual/trilingual signage and multilingual programming (Mandarin–Malay–English), creating a more welcoming environment for all.
3. Encourage Academic and Civic Use of Cultural Spaces  
Faculties such as architecture, arts, cultural studies, and sociology should be encouraged to use DTDLLS as a site for exhibitions, research presentations, and intercultural dialogues (linking architectural form with civic and academic discourse).
4. Replicate the Model Thoughtfully in the Region  
Universities across Southeast Asia can consider adopting this dual-model approach; rooted in ethnic cultural identity and expressed through architecture, while being intentionally inclusive in usage and programming.

### Final Reflection

In an era where architecture is increasingly expected to serve as both a physical space and a social statement, DTDLLS demonstrates that ethnic identity and multicultural citizenship can be harmoniously expressed in shared institutional environments. This case offers a valuable reference for on going global discussions on cultural representation, inclusive design, and heritage in higher education. It affirms the idea that architecture is not only a container of activity, but also a communicator of values, narratives, and possibilities for coexistence.

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## **INFO**

**Corresponding Author: I Putu Gede Suyoga, Magister Design Studi Programme, Institute of Design and Business Bali, Denpasar, Bali, Indonesia.**

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