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LUWU PALACE AND THE PLANNING OF CULTURAL LANDSCAPES: REFLECTIONS OF BUGIS SOCIO-SPATIAL ORDER

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Abstract

The Luwu Palace serves as a cultural emblem of the Bugis people, representing their traditional social hierarchy and political power. This study seeks to analyze the historical and physical evolution of the palace and its function in preserving Bugis identity in the context of colonial impact and contemporary development. The research utilizes a qualitative-descriptive methodology, incorporating literature review, visual analysis, and field observation. Data were gathered from historical documents, archival records, and direct observations. Research demonstrates that despite alterations in the palace's structure and purpose, its fundamental cultural values persist. The creation of the Langkanæ replica and the adaptive repurposing of the palace into a museum demonstrate continuous endeavors to reinterpret and safeguard the Bugis cultural environment and identity in a modern setting.

Keywords: Luwu Palace, Bugis identity, Cultural landscape, Spatial transformation, Heritage preservation

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INTRODUCTION

A cultural landscape is not only composed of physical elements; it is also influenced by social, historical, and symbolic frameworks that indicate how a community understands space and organizes its lives within it. In Bugis culture, social structures, belief systems, and daily activities are closely linked to hierarchical and cosmological understandings of space.

The Luwu Palace, or *Langkanae*, is a clear example of how space can function as a political and symbolic center for the Luwu Kingdom. The Bugis people's socio-spatial logic is demonstrated by its architectural design and location in the Palopo region. Every component of the space, from the building's orientation to its layout, reflects inherited cultural values and meanings.

The Luwu Palace is not only a historical building. It serves not only as a geographical landmark and center for customary practices, but also has a significant impact on the settlement patterns of the surrounding area. It is crucial to understand how this palace influences the broader cultural context. Spatial design strategies that seek to maintain and integrate local traditions into modern planning are essential.

This research examines the Luwu Palace as a representation of Bugis socio-spatial principles and explains how these principles can serve as guidelines for building a sustainable cultural landscape. To support a planning approach that bridges heritage continuity with modern spatial change, this study investigates the relationship between spatial order, cultural symbolism, and architectural design. (see Figure 1).

The object study just one, the Luwu Palace (*Langkanae*) so the results cannot fully describe the various forms, functions, and architectural dynamics of other traditional Bugis palaces. This single method limits the generalizability of the results to broader cultural and spatial contexts, especially since each palace has a different historical setting, environmental conditions, and symbolic value. Furthermore, interpretations of changes in the palace's form and function rely on secondary sources and local interviews due to the limited amount of historical data and architectural documentation. This can introduce subjective bias into the analysis.



Figure 1. Kingdom luwu palace built by Colonial

LITERATURE REVIEW

(Pelras, 1996) offers a comprehensive analysis of the Bugis people's social system, culture, and cosmology, encompassing their perceptions of space and settlement configurations. He elucidates how traditional Bugis mansions and palaces embody the social order and spiritual principles inherent in Bugis civilization. Pelras's findings provide an essential basis for understanding the Luwu Palace, which serves as both a political emblem and an architectural manifestation of the Bugis cosmological and social order.

(Nas, 2012) examines the importance of symbolic and cultural legacy in the development of traditional towns in Indonesia. He underscores the pivotal function of symbolic edifices, such as palaces or royal courts, in organizing spatial orientation and influencing the cultural landscape of a society. This viewpoint is crucial for examining the role and significance of the Luwu Palace in the urban context of Palopo, along with its consequences for heritage-oriented spatial design.

(Waterson, 2009) although focusing on Toraja society, offers a valuable comparative perspective on how social structures and customary rites are manifested in spatial arrangements and architectural forms. Waterson highlights the importance of the interconnectedness between cultural landscapes, spirituality, and local power—a dynamic that is also evident in the context of Luwu and the architecture of *Langkanae* as a socio-spatial symbol of Bugis identity.

(Tjahjono, 1998) provides an extensive examination of traditional Indonesian architecture, encompassing the residences and palaces of ethnic groups in Sulawesi. And depicts architecture as a manifestation of cultural identity and a tool of authority. The Luwu Palace serves as a pivotal element in

the arrangement of the Bugis cultural environment, functioning as a visual embodiment of a meticulously organized socio-political hierarchy.

RESEARCH METHODOLOGY

This study utilizes a qualitative methodology using a case study approach, concentrating on the Luwu Palace (*langkanae*) as the primary subject of examination. This methodology was used to provide a comprehensive examination of the interplay between the palace's architectural design, Bugis cultural principles, and the development of a cultural landscape that embodies the local socio-spatial hierarchy. Data were gathered via direct observation of the palace's physical attributes and its surrounding environment, comprehensive interviews with traditional leaders, cultural experts, and urban planners, alongside a literature review and the examination of historical documents, including colonial archives, antiquated maps, and photographic records. A triangulation method was employed to validate the data through the integration of several information sources.

Thematic and contextual data analysis was conducted, elucidating the interconnections among spatial form, social organization, and the symbolic significances inherent in the spatial arrangement of the Luwu Palace. A spatial morphological technique was utilized to discover temporal landscape variations and evaluate how these alterations either uphold or conceal traditional Bugis values. This project aims to enhance cultural landscape planning based on local expertise and strengthen spatial identity within sustainable regional development.

ANALYSIS AND DISCUSSION

The geographical and historical evolution of the Luwu Palace illustrates the dynamic interaction of power, culture, and space within the socio-spatial framework of Bugis society. The palace, originally founded at Malangke—a strategically significant area that functioned as the first center of the Luwu Kingdom—was positioned according to Bugis cosmology, indicating that the site selection was deliberate and not random. It encapsulated the ideas of ecological, social, and spiritual equilibrium. The transfer of the royal throne to Palopo signified a reconfiguration of the political landscape, indicating changes in settlement patterns and social activity centers. The previous palace location in Malangke is now home to a post office, a symbolic substitute that signifies the obliteration of traditional authority's physical manifestation and the conversion of a once-sacred area into a secular, bureaucratic environment.



Figure 2. Distance between Malangke to Palopo

The Dutch's incineration of the ancient palace constituted a significant disruption in Luwu's cultural environment. This action was not only physical; it was profoundly symbolic, embodying a colonial endeavor to disrupt the continuity of local governance and obliterate Bugis architectural identity. The stone edifice, constructed by the Dutch, symbolized colonial supremacy; nevertheless, it was subsequently repurposed as a royal house and cultural museum, evolving into a hybrid environment that integrates aspects of both the former and contemporary regimes. This progression illustrates adaptive processes and identity negotiation within dynamic spatial settings in cultural landscape design.

The erection of a *langkanae* replica adjacent to the colonial stone palace enhances the palace's significance as a symbolic nucleus within the Bugis cultural milieu. The reproduction transcends mere visual portrayal of the past by reinstating the cosmological significance, social hierarchy, and traditional values that the original *langkanae* originally embodied. The interplay between colonial architecture and traditional rebuilding forms a complex cultural environment, abundant in story, where memory, identity, and socio-spatial systems persist within the urban fabric of Palopo. The Luwu Palace is not just an architectural relic; it serves as a cultural reference that consistently mirrors and influences the Bugis socio-spatial structure within the wider frameworks of history, colonialism, and modern heritage conservation. A map depicting the extent of the Luwu Kingdom's domain can be seen in Figure 3.

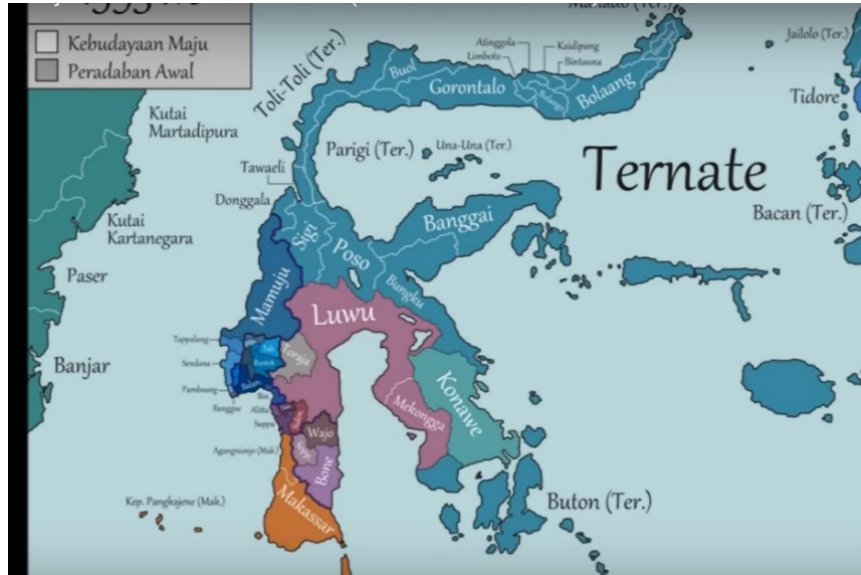


Figure 3. Map Kingdom of Luwu Area in year 1600

History of the Luwu Kingdom

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

The 20 th Century	In 1905, the Dutch landed in the Luwu region
	In 1920, the Dutch constructed Langkanae using stone materials after burning the original wooden structure. It now serves as a museum
	The burning of Langkanae by the Dutch symbolised that the Luwu Kingdom was now under Dutch administration
	1. The governance system of Luwu is divided into two levels of administration: 2. High-level governance is directly held by the Dutch authorities. 3. Low-level governance is managed by the Swapraja
	The territory of the Luwu Kingdom was subsequently divided at the discretion and for the benefit of the Dutch into two <i>Afdelingen</i> and one district: 1. Poso was separated and established as an <i>Afdeling</i>. 2. Pitumpanua was designated as a district and incorporated into the jurisdiction of Wajo. 3. Luwu was also established as an <i>Afdeling</i> with its administrative seat in Palopo
	Subsequently, the Luwu <i>Afdeling</i> was divided into five <i>Onder Afdelingen</i>, namely: 1. <i>Onder Afdeling Palopo</i>, with its capital in Palopo. 2. <i>Onder Afdeling Makale</i>, with its capital in Makale. 3. <i>Onder Afdeling Masamba</i>, with its capital in Masamba. 4. <i>Onder Afdeling Malili</i>, with its capital in Malili. 5. <i>Onder Afdeling Mekongga</i>, with its capital in Kolaka.
¹ interview results with closed Family kingdom of Luwu, in February 2024	



Figure 4. Facade of Langkanae



Figure 5. Modul of Main House

Photograph; Andi Abidah 2024 February

The Luwu Kingdom, a significant force in Sulawesi, exerted considerable political, economic, and cultural influence, mostly owing to its dominance over trading routes in Bone Bay. It served as a significant center for

the dissemination of Bugis religion and culture (Pelras, 1996). The royal palace, *Langkanae*, epitomizes the kingdom's magnificence and status.

At its zenith, the Luwu Kingdom was instrumental in unifying many ethnic groups throughout Sulawesi and cultivating diplomatic contacts with other kingdoms in the archipelago. Nonetheless, its influence started to diminish with the emergence of Dutch colonial authority in the 19th century (Andaya, 1981)

Notwithstanding its fall, the Luwu Kingdom has endured as a political and cultural institution. The royal bloodline persists, with a currently acknowledged king, safeguarding the traditions and cultural legacy of Luwu.

The Luwu Palace's architecture reflects Bugis culture, mythology, and hierarchy.

The design of the Luwu Palace (*langkanae*) distinctly embodies the cosmology and social hierarchy of Bugis culture through its symbolically significant vertical and horizontal architectural arrangement. The elevated, stratified roof, the principal central hall, and the elevated underfloor space represent the Bugis tripartite cosmology perspective of the upper world, middle world, and underworld, grounded in ideas regarding the connection among humans, ancestors, and the cosmos. (Pelras, 1996) asserts that the architecture of the Bugis home directly mirrors the spiritual and social hierarchy inherent in indigenous mythology. Moreover, the spatial arrangement within the palace, including the *lontang isaliweng* for public activities, the *lontang ritangnga* for the family head, and the *lontang rilaleng* allocated for women and elder family members, exemplifies a delineation of roles predicated on age, gender, and social status, as articulated by (Abidah, 2016).

Within cultural landscapes, the palace's location and orientation function as a symbolic focal point that structures settlement patterns and public spaces in the city of Palopo. The research conducted by (Raqena et al., 2020) emphasizes the significance of architectural heritage qualities, including form integrity, spatial-environmental connectedness, and the continuation of cultural meaning, in influencing local community identity. The demolition of the ancient Luwu Palace by the Dutch and its later restoration in stone indicated a transition in cultural supremacy. Nonetheless, the converted edifice, which subsequently functioned as a royal residence and cultural museum, exemplifies a local adaptation to new circumstances while retaining its symbolic and cultural significance. This phenomenon corresponds with the notion of adaptive reuse heritage articulated by (Raqena et al., 2020), which advocates for the conservation of cultural values via the contextual repurposing of historical sites.

The Luwu Palace serves not only as an architectural structure but also as a significant reference within the cultural milieu, actively mirroring and influencing the Bugis socio-spatial hierarchy. The palace exemplifies how cultural landscape planning can effectively incorporate local heritage by

synthesizing cosmological values, social structure, and customary symbolism in spatial form and configuration, thereby preserving its physical form and sustaining the embedded cultural values, social structures, and collective memory.

The cultural context of the Luwu Palace's historical and physical history shows how it protected Bugis identity during colonial crises and modern development.

The Luwu Palace's historical and physical evolution illuminates Bugis power, culture, and identity shifts. The palace's move from Malangke to Palopo was a spatial adaptation to shifting political, geographical, and socio-cultural conditions as a political center and cosmological emblem. This movement shows that traditional places are not permanent in cultural landscape design. According to (Rapoport, 1969) , traditional architectural forms and location are always influenced by belief, social practises, and power relations.

Colonial interference, particularly the Dutch destruction of the ancient palace and its stone rebuilding, was meant to break the spatial narrative and undercut the Luwu Kingdom's symbolic authority. However, such efforts failed to break Bugis culture. Instead, they show cultural resilience as communities adapt to cultural legacy. (Ashworth et al., 2007) note that community-driven reinterpretation and symbolic resistance typically maintain cultural heritage. The creation of a *langkanae* castle replica and the usage of the colonial-era stone edifice as the royal house and museum indicate a process of negotiating identity in a mixed geographical setting.

The palace's importance in sustaining Bugis identity may also be understood through (Sauer, 1925) the cultural landscape, which is the complex link between human activity and the environment molded by historical and symbolic processes. The Luwu Palace is a socio-spatial anchor in Bugis society. The direction, proximity to other communities, and space utilization enhance social order and conventional authority. Its Bugis sacred significance and geographical prominence have persisted while its physical form changed.

In current development, Luwu Palace remains a symbol of the past and present. Heritage as a process (Harvery, 1990) is a dynamic social construct that each generation reinterprets. Replicating *langkanae* and turning the palace into a museum show how traditional aspects may be incorporated into modern urban design without losing their cultural significance.

The spatial and historical transformation of Luwu Palace demonstrates that traditional architecture is a living narrative that reflects social structures, challenges colonial domination, and adapts to modernity. The changes to the palace demonstrate the ability of traditional architecture to endure and change without losing its cultural significance, as well as the political and social

developments of Bugis society. Consequently, Luwu Palace serves as a representation of cultural power, connecting the present and the past.

The palace's design plays a crucial role in maintaining Bugis identity within a cultural context by preserving the symbolic and cultural values embodied in its structure. By reinforcing cultural values into tangible spaces, this effort strengthens the social cohesion of the local community. It creates a symbolic continuity between modern life and ancestral heritage. Consequently, Luwu Palace is not only a historical relic but also plays an active role in building and maintaining Bugis cultural identity amidst changing times.

CONCLUSION

The Luwu Palace (*langkanae*) has undergone significant geographical and physical changes. These changes demonstrate its significant role in the history and culture of the Bugis people. The palace was originally located in Malangke, the political center of the early Luwu Kingdom. The kingdom's strategy shifted dramatically when the palace moved from Malangke to Palopo. This shift demonstrates how political and economic changes over the years influenced the Bugis center of power.

The palace complex underwent significant physical transformation during the colonial period, when the Luwu palace (*langkanae*) was destroyed by fire and rebuilt using stone. This change in materials demonstrates the colonial influence on the kingdom. Therefore, the Luwu Palace serves as a representation of the fusion of local traditions and colonial influences, transforming the Bugis architectural landscape.

The cultural and symbolic value of the Luwu Palace has not been lost, despite its numerous transformations. Today, the royal family occupies the building as a residence and cultural museum. The Luwu Palace remains central to the Luwu people's cultural identity, with its dual role demonstrating the continuity between historical and social functions. By fulfilling these functions, the Luwu Palace continues to be a living space connecting the Bugis past, present, and future.

As part of efforts to preserve cultural heritage, a replica of the *Langkanae* Palace in Palopo City has been rebuilt adjacent to the colonial-era Luwu Palace. This reconstruction aims to educate the younger generation about culture and honor the kingdom's architectural heritage. To reflect the balance between symbolic and functional functions in community life, the layout of the palace and surrounding buildings adheres to the traditional Bugis socio-spatial structure.

Furthermore, this research enhances our understanding of how traditional architecture adapts to social, political, and material changes. This process of adaptation demonstrates the ability of Bugis culture to adapt to the challenges of modernity without losing its identity. The architecture of the Luwu

Palace demonstrates the continuity of traditional values in the context of changing times by blending old and new elements.

More broadly, the findings of this research contribute to the study of vernacular architecture in Southeast Asia, particularly in understanding how traditional centers of power display cultural identity and architectural strategies amidst colonial and modern influences. The study of Luwu Palace shows that the architecture is a representation of the value system, symbolism of power, and cultural adaptation that developed during the history of Bugis society.

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