

DESIGN MOTIF IN TRADITIONAL TOK SU'S HOUSE IN KEDAH

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DESIGN MOTIF IN TRADITIONAL TOK SU'S HOUSE IN KEDAH

ABSTRACT

Malaysia is a unique multi-racial community with many kinds of cultures and traditions. One of its traditional arts is *kerawang*, which is the Malay ornamental pattern. The *kerawang* is a motif design that was based on the mixture of local floral motifs and Islamic vegetal patterns. A motif means the arrangement of flower which symbolizes the characteristic of perfect ability and knowledge to be composed orderly in characteristic such mixed with the local custom, attractive appearance and others. The motifs of the *kerawang* must be studied and recorded so that it can be preserved and shared. This research is one of the methods to spread awareness of the importance and the beauty of the motif design. The objective of this research is to identify motifs of woodcarving embedded at Tok Su's house and to examine the origins of seven (7) motif that are found at Tok Su's house. This research focuses on design motifs that still exist in Tok Su's house. Scope of work for planning projects included in-depth historic research, investigation, evaluation and assessment of the motifs. Most of the motifs in Tok Su's house are well preserved and can be perceived clearly. The primary data will be collected through several discussions with the craftsmen, local authorities and academician. After the data has been collected the motif, patterns, and philosophy of the motif will be documented. This research is set out to enhance the community not only preserving our cultural heritage but to clarify and enrich the nation's collective memory as well.

Keyword : design motif, traditional house

REKABENTUK MOTIF RUMAH TRADISIONAL TOK SU DI KEDAH

ABSTRAK

Malaysia mempunyai masyarakat yang unik dan berbilang kaum dengan pelbagai jenis budaya dan tradisi. Salah satu seni tradisional adalah kerawang, iaitu corak hiasan Melayu. Kerawang ini adalah reka bentuk motif yang berasaskan campuran motif bunga tempatan dan seni Islam. Motif bermaksud susunan bunga atau corak yang dicampuradukkan dengan ciri-ciri adat, keperluan dan pengetahuan dan disusun untuk menunjukkan disiplin diri, lemah lembut, dan penampilan yang menarik bagi masyarakat tersebut. Kajian ini adalah salah satu kaedah untuk menyebarkan kesedaran kepentingan dan keindahan reka bentuk motif. Objektif kajian ini adalah untuk mengenal pasti motif ukiran kayu terdapat di rumah Tok Su dan untuk menganalisis asal-usul tujuh (7) motif yang terdapat di rumah Tok Su. Kajian ini memberi tumpuan kepada reka bentuk motif yang masih wujud di rumah Tok Su. Skop kerja perancangan projek termasuk penyelidikan sejarah secara mendalam, penyiasatan, penilaian dan penilaian terhadap motif. Kebanyakan motif di rumah Tok Su dipelihara dan dapat dilihat dengan jelas. Data primer dikumpulkan melalui beberapa perbincangan dengan tukang kayu, pihak berkuasa tempatan dan ahli akademik. Selepas data telah dikumpulkan, motif, corak dan falsafah akan didokumenkan. Kajian ini dilaksanakan bukan sekadar untuk meningkatkan kesedaran masyarakat terhadap pemeliharaan warisan budaya kita tetapi juga untuk mempertingkatkan pengumpulan data sejarah negara.

Kata-kata: reka bentuk motif, rumah tradisional

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CHAPTER 1 : INTRODUCTION

1.1 Introduction and Background to the Study

Malaysia is a unique multi-racial community with various different cultures and traditions. Many of its traditional arts are slowly disappearing because of modernization that is taking place in the world today (Mohamad Tajuddin Haji Mohamad Rasdi, 2006.) One of its traditional arts is *kerawang*, which is the Malay ornamental pattern. The *kerawang* is a design motif that was based on the mixture of local floral motifs and Islamic vegetal patterns. Malay craftsmen always depict the form of flora from their surrounds into their art of carving in an abstract form and motifs. *Kerawang* is a decorative design pattern that is commonly used in Malay cultural and traditional items. It is so important that it influences everything, which is related to the Malay customs. *Kerawang* can be found on traditional houses, wood carvings, linen or textiles such as batik, on *Keris* and many more. A motif is a symbolic image, object or idea that appears frequently in an artwork. From the western interpretation motifs can be symbols, sounds, actions, ideas, or words that are used to build up a story by ideas and philosophy to strengthen the creation or actions. The word motif is derived from the French phrase motif meaning “pattern”, (Literary Terms, 2015). In Malay, motif means the arrangement of flower symbolized the characteristic of the needs of perfect ability and knowledge or composed orderly characteristic such mixed with the society, self- discipline, soft spoken, attractive appearance and others (Shamsidar et al, 2014).

The usage of motifs has been in Malay culture for many years until the coming of modernization. Many researches and discussions have been conducted to identify the cause, effect and the solution to raise the awareness to the Malaysian to appreciate the value and the importance of motifs. Farish and Eddin (2003) mentioned one of the main reasons is that the craftsmen are getting old and hard to find. The motifs of the *kerrawang* must be studied and recorded so that it can be preserved and shared. This research is one of the methods to spread awareness of the importance and the beauty of the motif design. Thus the objectives of the research are to document the uniqueness of motif designs of the *kerawang*, its character and significance, which is located in Tok Su's house in Kedah. Tok Su's house and Sri Banai house are acknowledged by Muzium Negeri Kedah as the sample of traditional Malay Kedah house. The findings of this research then will be used to document into digital medium so as to preserve, share and publish online. This study is conducted through data set of collections. The primary data will be collected through several discussions with the craftsmen, local authorities, historians and communities. They will be observation and site visit to the identified traditional houses and other historical sites. After the data has been collected, the motif will be catalogued. All the patterns, trends, relationship and philosophy of the motif will be documented. This research is set out to enhance the local authority, citizens, visitors, tourists and prospective residents not only preserving our cultural heritage but to clarify and enrich the nation's collective memory as well. Its purpose is to study, record and promote the cultural significant qualities of motifs for the future generations. The findings will be provided in catalogues and published online in order to assist the expansion of information to publics.

1.2 Statement of Problem

Malay traditional house is one of significant heritage for this country. Recent study that relate into this field successfully discovered several series of traditional houses, which includes traditional mosques in Malaysia (Utaberta et al, 2012, Johar et al, 2011), also a study that focuses on mimbar in the mosque (Yusof et al, 2012) and the decoration in praying hall area of mosque (Kinabalu, 2014). While, the study focus about Malay traditional house as a case study (Ghaffarian Hoseini et al, 2014), then the study about ventilation system in Kedah's Malay traditional house (Abd Wahab and Ismail, 2014), comparison study the Malay vernacular architecture through the past and future (Hoseini, 2014), the potential study that work closely with virtual-tourist in sustaining heritage (Malik, 2010) and comparison non-structure element that only focus in East coast and Northern peninsula Malaysia (Ismail et al, 2015). The comprehensive study about the art of architecture in Malaysia was also recognized before and after the independent of this country. For instance, the initiative study about the art of architecture in Malaya (now known as Malaysia) clearly showed the big pictures about the development and historical documentation of art and architecture (Lai, 2015). Then, the study that distinguish about Malay traditional pattern from wood carving samples in Malaysia (Suhaini and Asfar, 2013, Daud et al, 2012).

On the other hand, the specific analysis through Malay traditional craft shows sources of the motif, developed from nature (Haron et al, 2014). However, issues within the tradition, modernistic and post-modern highlighted the value of traditional heritage (Utaberta and Rasdi, 2014). Indeed, the distinctive characteristic of wood carving pattern in architectural components had discovered and configured include pattern design as a main focus of study

for Malay timber houses as heritage (Kamaruddin and Said, 2011, Ibrahim et al, 2014). Regardless to the past and current related studies, the emphasis consideration study about the tradition Malay houses in Malaysia had been explored in difference aspects. Though, inclusive documentation and exploration from various state in Malaysia include Kedah was established with variance approaches but not suggested the Tok Su's house. Therefore, as to uphold significant tradition of Kedah Malay house that belong to Tok Su or others, this study will play a key role in nurturing and preserving this rich heritage for the future. This study will concentrate Malay woodcarving design and documented the uniqueness design motifs that are decorated in this house.

1.3 Research Objectives

1. To identify motifs of woodcarving embedded at Tok Su's house.
2. To analyze the origins of seven (7) motif that is located at Tok Su's house.

1.4 Research Questions

1. What is the motif that are found at Tok Su's house?
2. How to categorize, the origin of the motifs?

1.5 Statement of Significance

This research is set out to enhance the local authority, citizens, visitors, tourists and prospective residents not to only preserve our cultural heritage but also to clarify and uphold the nation's collective memory as well. Its purpose is to study, record and promote the cultural significant qualities of motifs for the future generations. The findings will be

provided in catalogues and published online in order to assist the expansion of information to the public.

1.6 Scope and Limitation of Study

This research focuses on design motifs that still exist in Tok Su's house. Scope of work for planning the projects included in-depth historic research, investigation, evaluation and assessment of the motifs. Most of the motifs in Tok Su's house are well preserved and can be perceived clearly. Limitation of this study is that it will examine 7 major motifs that have been located in Tok Su's house, while others motifs such as at the floor joist (*gelegar lantai*) and several motifs placed on top of the windows will not be analyzed since it is just presented in a small scale and it is not in a good condition.

1.7 Organizations of Chapters

Organized into five chapters, this dissertation begins by Chapter 1 discussing the background of the study, the context in which the research problems are studied, objectives and the research questions. It is then followed by Chapter 2 to present the review of the literature related to the topic under study and examine various literatures on the Malay traditional house, motif designs in woodcarving and method of interpreting the motifs. Chapter 3 of this dissertation presents the research design and the methods used in the study. In Chapter 4, the development of the analysis and results of the experiments and interview derived from the conceptual framework are reported. Then to give conclusion of the thesis, Chapter 5 is presented by summarizing the results of the research question posed in Chapter 1.

CHAPTER 2 : LITERATURE REVIEW AND RELATED VISUAL STUDY

2.1 Introduction

Kedah is one state in Malaya that was colonized by Siam, a century ago. Woodcarving motifs found in Kedah are the result of the influence of motifs from Siam and Cambodia. (Ismail et al, 2015). After the Malay states separated by the kingdom of Siam, good relations between the Malay states and the kingdom of Siam has been established and this impact the cultural influences and traditions. Including in terms of housing construction, wood works including producing motifs. Most of the influences that came in were from Langkasuka or Pattani. (Farish and Eddin, 2003)

These motifs are usually highlighted such as flora, fauna, calligraphy, geometry and cosmos. These motifs were adopted from long ago and processed according to the customs of the local culture and design. It is believed that the development of handicrafts and woodcarvings of Siam influenced by the culture of Hindu-Buddhism mythology (Nursuriani Shaffee and Ismail Said, 2010). Traditional Malay woodcarving is one of the legacies of the most complicated and interesting community.

The result of this woodcarving is placed in a traditional Malay house. Every state in the Malay Peninsula has uniqueness and characteristics of its own. Kedah Malay traditional house in particular has a long roof. The traditional Malay house is one component of the richest cultural heritage of Malaysia. This is because the traditional Malay house has many

features that are not necessarily found in today's modern home. The house is filled with a distinctive design which forms the building designed according to local climate and socio-cultural. This traditional house is also filled with woodcarving with local materials in the structure of the house and home furnishings. It symbolizes a way of life and art of the Malays. A complex and delicate carving that is located in the house *Rumah Ibu* (living room) are found in the porch, living room, and kitchen. The trend now is that most modern houses that are built have ignored the climate, security, culture, religion and others factors that are normally used in traditional house. Thus, the effect is not only residential uncomfortable, but also not conducive for living.

2.2 Overview of Traditional Malay House in Malaysia

Malay community has a lot of tradition and arts; one of the artistic communities is their home called traditional Malay house. The house is developed over generations to adapt to the needs of religion, culture and environment, thus it is an 'asset' is important for their culture. This house is very unique because it is designed with a deep understanding of the local climate. Each structure that was built from foundry to the roof, the house was created by a deep understanding of nature and culture. There are many features in the traditional Malay houses are install providing effective ventilation (Ghaffarian Hoseini et al, 2014).

The Malay traditional house was built on a foundation stone, a long roof and large dominate the low walls and walls lined with doors and windows for good ventilation, and use the material that were located around as shown in figure 2.1. The traditional Malay house is not in accordance with modern principles but it solves many limitations faced by modern architecture. Ventilation and social is one of them (Lim Jee Yuan, 1991). One of the main

features of the architecture of the traditional Malay house is the roof. There are many types of roofs such as pyramid roofs, roof silver roof and Peru (Hosseini et al, 2014), different roof types can explain these kinds of traditional Malay house types in each country.

The External Environment of the Malay House

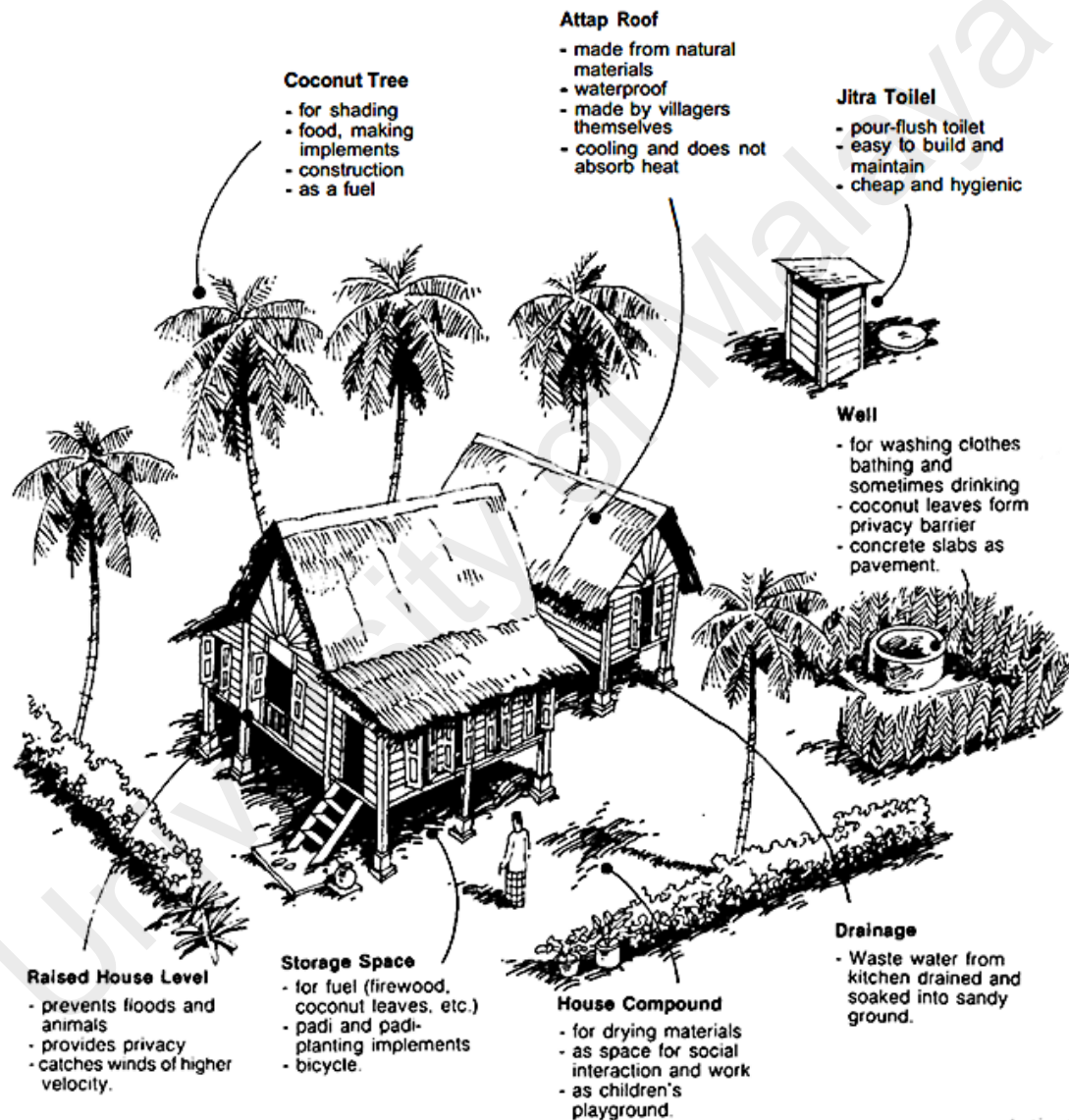


Figure 2.1: The traditional Malay house (Source: Lim, 1987 p. 83).

Most traditional Malay houses use building materials such as wood, rattan, roots, stems, and vegetation of the forest resources nearby. Most of the woods that were used in construction are *kayu berlian*, *cengal*, *merbau* and others. *Senggora* roof (clay tiles) or palm leaf is used for the outer layer of the roof. Wood became the backbone of the structure of the building, while the roots of the cane and a binder, wood or sirloin into flooring, bamboo and leaf thatch / palm into the wall and roof. Most traditional Malay house in the old days did not use nails in their structures, there use interlocking. Plants were the subject of interest used for the community in their daily life and it provides a panorama of traditional Malay houses.

Malay house usually is orientated to the West facing Mecca for religious reasons. The house is raised on stilts to catch the wind velocity when it is higher as shown in figure 2.2. The structure extends traditional Malay house with minimal restrictions in rural areas, allowing easy passage of the cooler air. *Tebar Layar* (gable roof) is used to trap and hold air to ventilate the roof space. Usually these structures are built with two layers intend to ventilates the hot air with the cool air. East-West orientation of the house will reduce exposure from solar radiation and sunlight. Malay traditional house with a large roof and lower windows were designed to reduce heat from entering the house. If the larger family live in the house, the spaces can be added later on this traditional house.

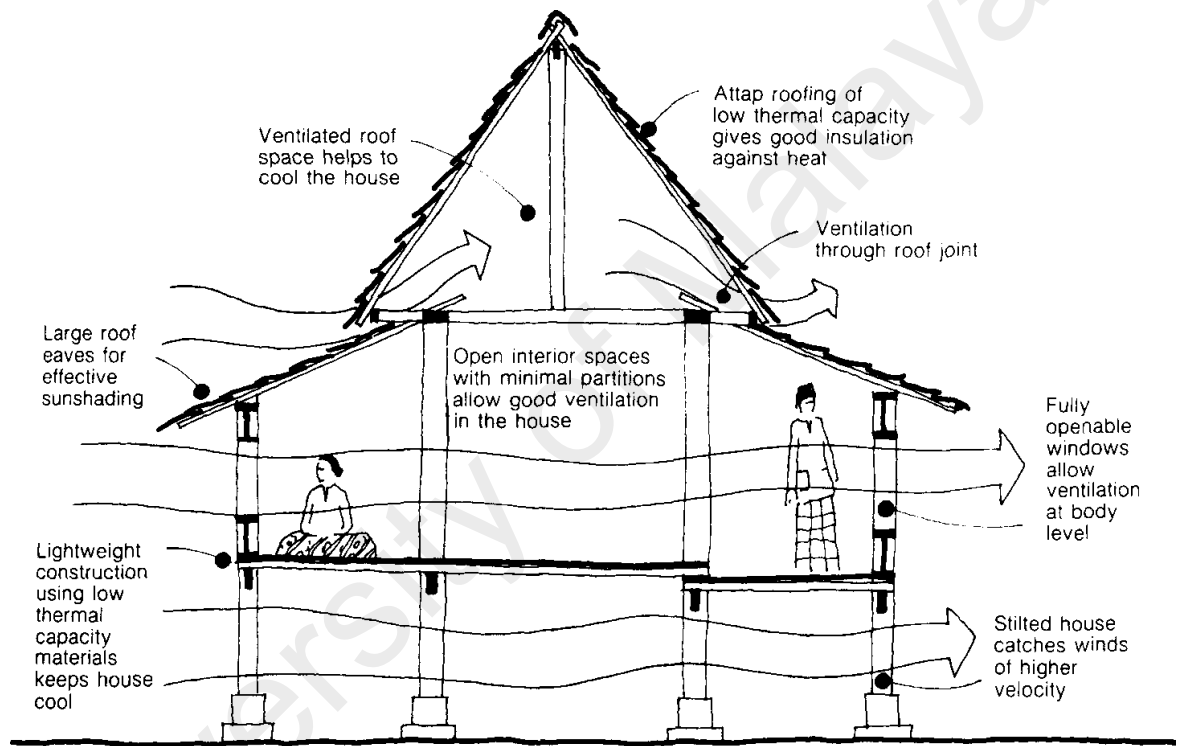


Figure 2.2: Structure of the Malay traditional house. (Source: Lim, 1987 p. 80).

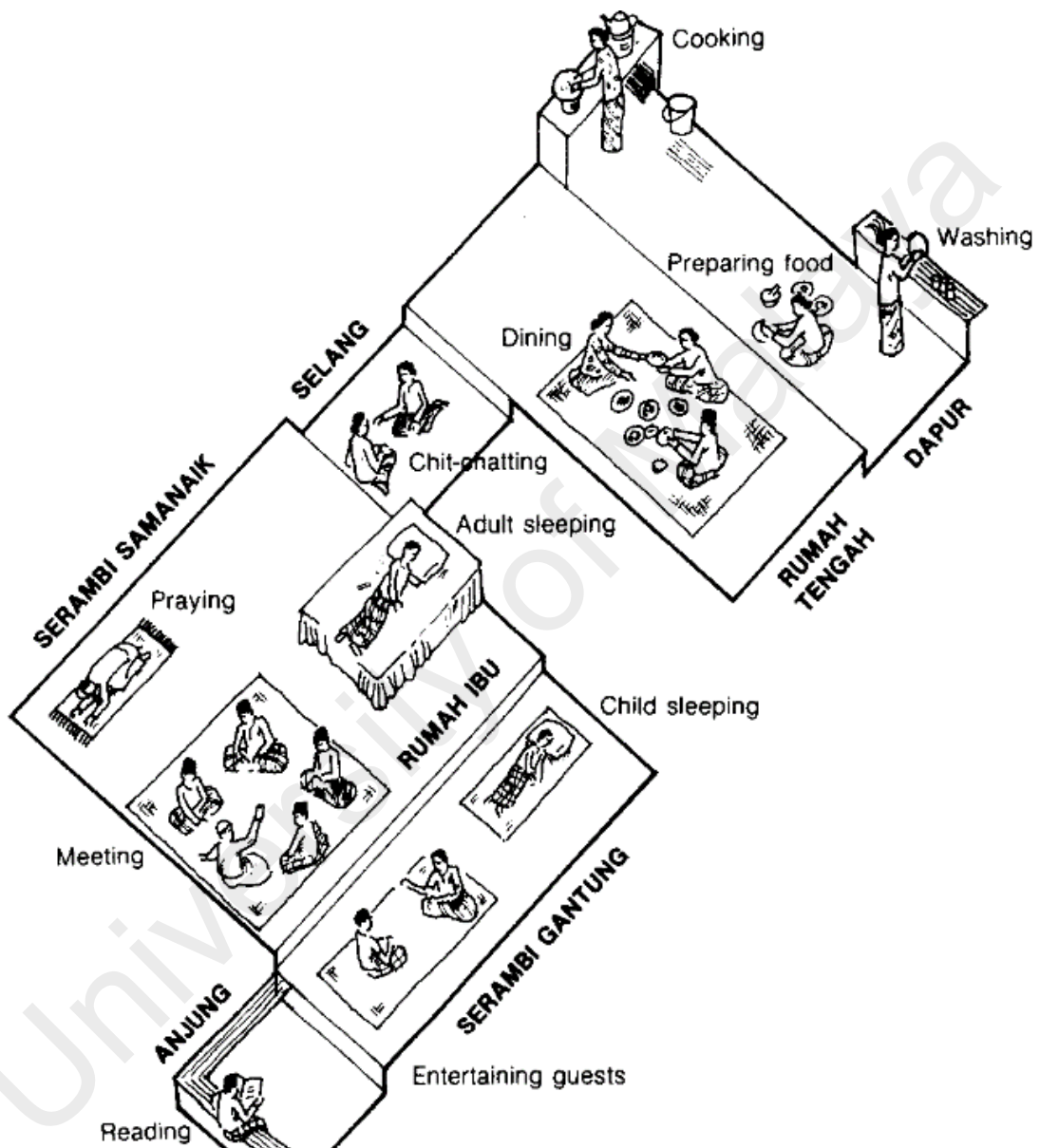


Figure 2.3: Common layout for the Malay traditional house (Source: Lim, 1987 p. 76).

The area of the interior of the house was separated into sections according to the needs and routines as shown in figure 2.3. The community is generally Muslims and these people really care about their religion. As an example in the layout space of the house, where social relations between men and women take place there would have boundaries between them. Examples of spatial arrangement like *Rumah Ibu* are an area for men and entertain guests while the kitchen is the area to entertain guest's women.

Traditional Malay houses are usually divided into two parts that is the main part of the so-called *Rumah Ibu* and the living room. Conjunction respects the role of the mother as a housekeeper and family. Woman is considered the most glorious person and should be respected. In accordance with its name and its functions, it is a place of rest and relaxation family members together. Usually men are dominating this space because the space is used for meetings or gather as a group for ceremonies and religious rites.

2.3 Malay Woodcarving in Traditional Malay House

The effects of colonization by Siam, Malay social structure have been divided into several groups which consist mostly of upper-class living in the palace, the government and the people. Most of the wood craftsmen are a group of grassroots groups whose skilled crafts (Haziyah et al, 2012). Woodcarvers create works of art. Most of their work can be seen in the structure of the house, farming tools, furniture and souvenirs. The results of their work is reflected where it has been reserved for special occasions such as objects for royal ceremonies, elements of traditional Malay architecture, household, fishermen items, *Keris*

hilt and ornaments wall. Carvings have motifs that reveal their beauty, meaning and symbolic of power.

Skilled craftsmen were given a special place in the palace. Glories days of Malay woodcarvings began when the group were d their status from craftsmen to royal woodcarvers (Mohd. Affandi Hassan, 1992). Those who are gifted and skilled in carving will be crowned as the '*Royal Seniman*'. The beautiful woodcarvings became the pride of the upper class or *bangasawan* and were placed in the castle. After these carvings became popular, the woodcarvings c could be found in every layer of society. The motifs were exploited. The use of the motif can be seen in fabric, interior, exterior of the house marked the social and economic status of residents of homes (Farish and Eddin, 2003).

Malaysian Handicraft Development Corporation (2009) has a catalogue of some motifs that are popular and used frequently. Motif means on one unit or sketches that are repeated to produce a complete composition of pattern (*kerawang*) in complete artwork. (Abd Rashid bin Ismail et al, 2012). Motif are categorized into 4 main types which are Malay Motif Langkasuka (dimpled Dewa) of the 16th century, Old Malay Flower Motif (dimpled Maya) century-1600, the Malay Motif Leaf Life (Live fossa) century - 1800, Contemporary motif (Independent) century - 1970. Generally, there are five items that make up the motif wood carvings itself like leaves, flowers, fruits, stems and branches. Figure 2.4 to 2.9 shows the several '*punca*' or the origin motif of woodcarving that can be found on Malay traditional houses



Figure 2.4: Punca Benih (Source: Malaysia, K., 2009 p. 41).



Figure 2.5: Punca Bunga (Source: Malaysia, K., 2009 p. 47).



Figure 2.6: Punca Tanah (Source: Malaysia, K., 2009 p. 45).



Figure 2.7: Punca Pasu (Source: Malaysia, K., 2009 p. 43).



Figure 2.8: Punca Rahsia (Source: Noor and Khoo, 2009 p.51).



Figure 2.9: Punca Air (Source: Noor and Khoo, 2009 p. 50).

Islam has changed the philosophy and motif creation in woodcarving. Islamic civilization covers all aspects of life in Malay society. Motifs of living thing that once has become an important motif, were turned to elegant plant motifs in the form of a stylized calligraphy and carvings on Islam (Abdul Halim Nasir, 1986). Islam forbids Muslims to produce art work that use living things such as human and animals as an artwork. That motif could distort the faith of a Muslim. It still can be produced but must eliminate the identity of the objects so it is not the same as the original objects. (Abd Rashid bin Ismail et al, 2012). According to Abu Talha, "I heard the Prophet saying," The Angel (Carrier Mercy) do not enter a house in which there is a dog or a picture in the form of animate beings." (Reported by al-Bukhari, Book of Creation (4/54) no. 448). Therefore, arabesque style was introduced in the form of abstract and geometric that was used in the production of wood carving.

In a traditional Malay home decor usually there are carvings. This carving can be seen on the walls, columns, stairs and roofs. The traditional carvings symbolize the identity of the house itself whether the house is owned by a group of royals, nobles, government officials or the people. Interesting carvings inspired by floral motifs is to bring the elements of nature into the home. It reflects the community's identity in respecting and adapting of surroundings.

Nowadays, woodcarving is no longer popular and importance like the old days. Similarly, the production of the woodcarving. There are many issues and causes that indirectly reduce the consumption of woodcarving in Malaysia. This situation happens because most of the architects were studying abroad and bringing artistic influences from the outside world. They are preferred with western style and design ideas. Architects, artists and intellectuals are less in their roles and failed to develop in architecture (Mohamad Tajuddin

Mohamad Rasdi, 2006). The existences of the problem were affecting architecture, which can be defined on customers, developers or buyers who only buy buildings in modern architectural design. Malaysia is a country with a multi-ethnic society, therefore the architecture just focusses on common architectural identity such as industrial and modern designs. These designs are used in architecture because the design were not influenced by of any community in Malaysia. They're easy to sell to a wide variety of races in Malaysia. Disappointingly, the concept of design does not use elements of the motif in their buildings. Furthermore, the high cost to maintain the beauty of the wood is also one of the factors and wood consumption for traditional Malay house design is relatively high (Suhaini et al, 2013).

2.4 Philosophy of Malay Woodcarving

tumbuh berpunca
punca penuh rahsia
tumbuh tidak menajah lawan
melilit tidak memaut kawan tetapi
tetapi melingkar penuh rahsia

Figure 2.10: Malay philosophy in wood carving – Malay version
(Ruzaika Omar Basaree, et all, 2015).

in growth is source
rooted in mystery
its sharpness harms no foe
encircles nay a friend
yet together entwined in blissful harmony

Figure 2.11: Malay philosophy in wood carving –English version
(Ruzaika Omar Basaree, et all, 2015).

Expression above is widely used in the world of Malay woodcarving. The creative expressions of the woodcarvers were actually influenced by the act of total devotion to the Creator of the Universe. Malay woodcarving has been identified as one of the most important elements in traditional Malay culture. Malay woodcarving is an art and cultural values, which is associated with period motif carvings, ownership status, skill builders and component placement carved in the building. The principles of visual organization used to build the relationship between the form of elements, meaning, motif and culture.

Generally, the creation of a traditional motif is produced with the full intent and precision. Malay community has its own unique principles that differentiate it from traditional carving elsewhere. The motif can be categorized into various styles and become patterns. The pattern is inspired by the early Malay of design patterns such as floral motifs, leaves and vines (*awan larat*). There are also motives of fauna which were highlighted by the Malay architecture in the region of Peninsular Malaysia which came from Langkasuka at the beginning of the 14th century (Farish and Eddin, 2003) and has mixed style and identity of woodcarvings. Outside a lot of mixing of cultures gives change to people's culture. The same situation occurred in Malay wood carvings, which also evolve along with the changing times. Most of the wooden carvings are simply placed in buildings that are important only for the production of fine wood carving and high value to cost a lot (Kamaruddin et al, 2011).

Before the advent of Islam, Malaya was influence by Hindu culture and customs. The coming of Islam to the Malay world had diminished the influence of Hinduism in the lives of the Malay people. Their activities, culture and art has been changed according to Islam and influenced their daily lives. Particularly, woodcarving which was produced was guided by principles of Islamic teachings. Subsequently, Islamic values and principles began to be

surrounded in carvings. After the advent of Islam, fauna patterns start slowly abandoned. The arabesque, calligraphy and geometry style of wood carvings were introduced. There is also a motif of fauna that were design but the motif is altered until the original shape is vague. The woodcarvings were presented with a variety of artistic and technical level (Jamal, 1994) and can be found at doors, ventilated panel walls, railings, fascia board and pillars.

A series of motif that are neatly arranged side by side and connected created *awan larat*. *Awan larat* style is one of the dominant that effect art of Malay woodcarving that has high esthetic and esoteric (Sabriza, 2008). *Awan larat* Malay style believed to have originated from the observation Malay artist in aspect of nature. In this case the spots moving clouds producing a variety of interesting shapes and patterns became an inspiration for Malay woodcarvers. This decorative style is also available in *batik*, *songket* and metal art. (S.A. Jamal, 2007). Some say that the name is taken from the name of a little boy named Awang who scratch the soil to tip over-tired into beautiful forms. This imagination was captured by artists and express creatively in their artworks. Therefore, the artists continue create leaves, fruits and flowers within their own inspiration.

Another visual quality Malay wood carving commonly seen is the repetition of the same motif, in layout and in a wood carving in a complete and complex form. Repeated motif throughout the component brings unity, harmony and rhythm for carving (Zumahiran et al, 2008). In addition, the size of the motif is always proportional to the size and shape of carved components. Examples of motif that commonly seen in traditional Malay house is '*itik pulang petang*' or '*badak mudik*' as shown in figure 2.12 and 2.13.

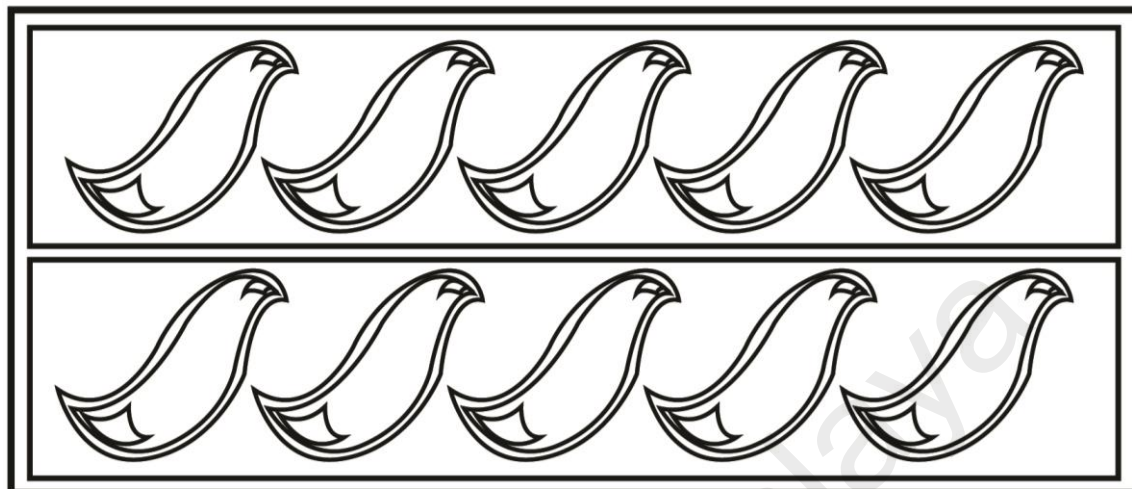


Figure 2.12: '*Itik pulang petang*' motif (Source : Nasir, 1987, p. 71).

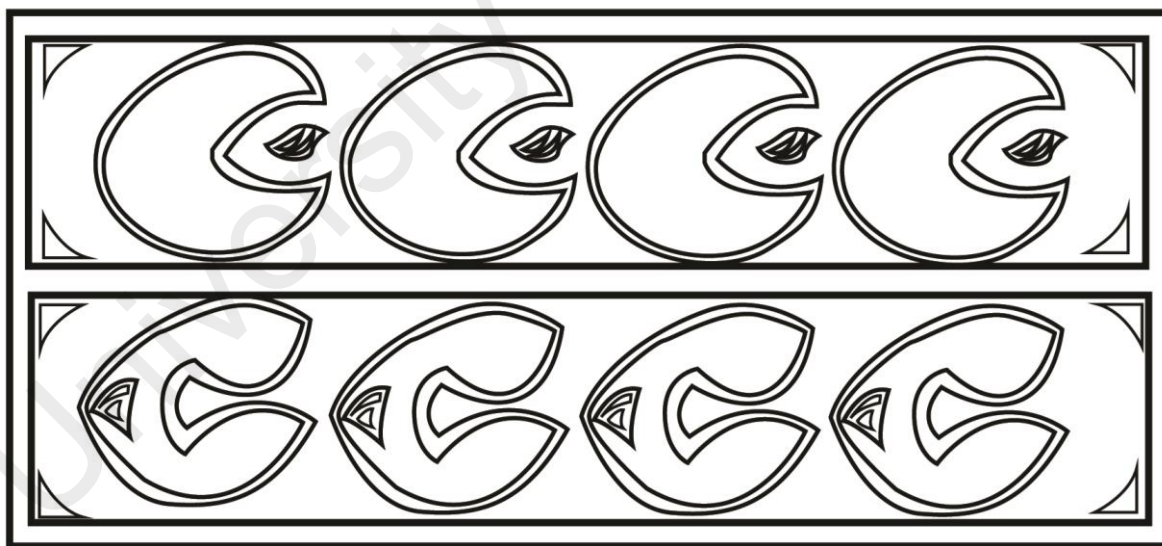


Figure 2.13: '*Badak mudik*' motif (Source: Nasir, 1987, p. 71).

The motifs were used to produce one unit completed with wooden carving. Visual composition wood carvings can be understood by analyzing the design principles that regulate the shape and pattern. The studies conducted have found that there are basic principles used in designing sculpture-like symmetry, repetition, peace and harmony (Ismail Said, 2002). The beauty of a piece of sculpture such as ventilation panels can be easily seen on the layout, either symmetrical or asymmetrical. Typically, carving patterns ranging from the middle of artwork which is the cause of a sculpture and then completed with sculptures that filled the rest on the right and left. Examples of similar composition is made up of wooden carvings of flowers in the middle and surrounded by leaves and tendrils (as shown in figure 2.14).



Figure 2.14: Symmetry composition of wood carving (Source : Farish and Eddin, 2003, p. 51).

2.4 Design and Pattern of Traditional Malay Woodcarving

2.4.1 Types of motif

The Malay concept of beauty is based from the philosophy of the Malay woodcarving, which was embedded in the design concept of *awan larat*. The philosophy of motifs produced in that period had resulted in the use of more than 40 percent of natural plant elements or nature motifs, while the rest are based on the artists own inspiration and imagination. (Hussin et al, 2012). Malay craftsmen applied five types of motif, there are flora, fauna, calligraphy, geometric and cosmos onto the carved components. The plant that lives surround of the society has become center of creativity and inspired to apparent the craft. Major parts of plant have been selected such as fruit, stem, tendril, leaf, and more conspicuously the flower. Example as young fruits, flower of lotus, sunflower, *ketumbit*, *Bunga Cina*, leaf of *getam guri* and stem are depicted in variety of abstract form on the house components.

The patterns or decorations in traditional Malay woodcarving mainly have two features: decorative motif arrangement and composition, (Abdul Halim Nasir, 1987). In the art of wood carving, a motif can be identified as symbol which later been arranged or composed to create patterns or decorative motif. From the symbol until the pattern (*pola*) has their own unique meaning and philosophy that are strong related to Malay cultures and religions. A carving motif are directly influenced by the elements of nature that was surrounded and had been used in their daily lives.

2.4.2 Flora

Flora dominated the scene of Malay woodcarving, it can be seen in house components, crafts, equipment, boat, house utensils and other items that is related in typically in the lives of the Malays. The abundance of plant species in the house compound and nearby forest has inspired the craftsmen to manifest it's into the craft. This element is usually taken from creeping plants such as beans, squash, *ketubit*, *getam guri*, star anise, hibiscus, *Bunga Cina* and so on. Plants have always been a source of inspiration for Malays carvers. They are always observing the beauty of their surrounding and symbolize the beauty into a physical product that can be appreciated by others. Figure 2.15 shows the example of motif flora.



Figure 2.15: Example of motif flora (Source : Jamal, 1979, p. 20).

2.4.3 Fauna

Fauna is rare in the Malay woodcarving because of the prohibition of Islamic teaching to depict living creatures as motif. The fauna motifs were previously used in Malaya before the coming of Islam in the region. When the Hindu and Buddhist religions dominate the region, the Malays have adopted the elements into the art of carving. After the advent of Islam in the region, the motifs of animals have been slowly avoided or the motifs of various kinds of animals appear in abstracted and vague stylized manner. But few craftsmen still carved fauna motifs such as rooster, a group of ducks' waddle in a row, or a lizard head. The behavior of the animal such as '*itik pulang petang*' conveyed the message that Malays should obey their leader. The actions of these animals usually trigger the idea in creating the motifs of the woodcarvings. Figure 2.16 shows the example of motif fauna.

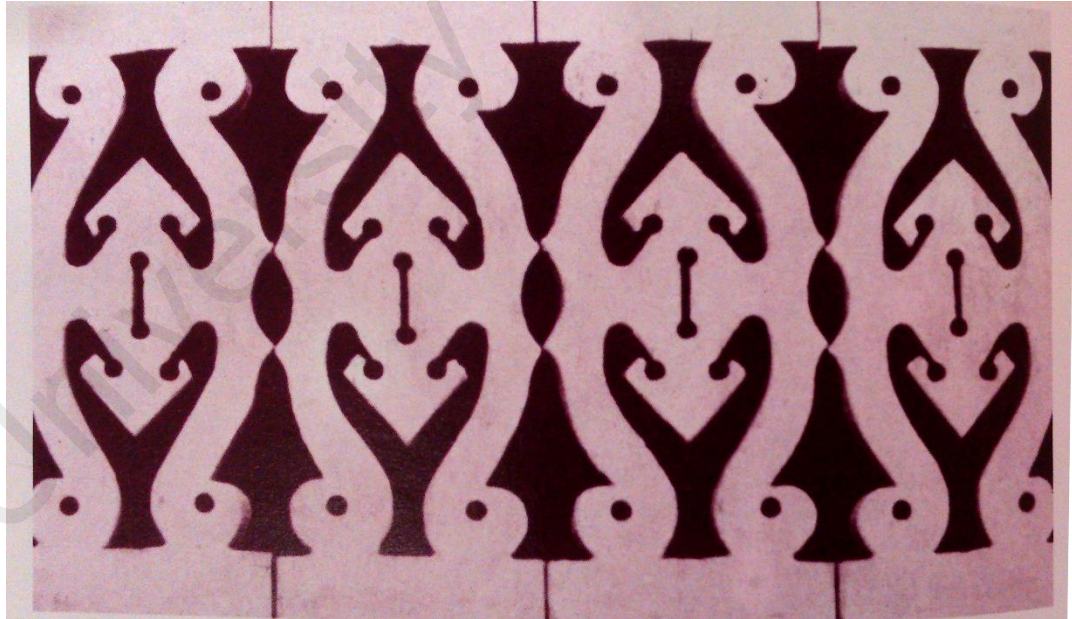


Figure 2.16: Example of motif fauna (Source : Nasir, 1987, p. 102).

2.4.4 Calligraphy

After the arrival of Islam in the Malay Archipelago, the *Jawi* calligraphy and verses from the Qur'an began to be carved by local craftsmen. The Malay craftsmen manifest Quranic verses into wood panel written in several Arabic styles. This carving demonstrated their devotion to Islam and adoration to the Quran as a collection of God sayings. It is either carved in relief, perforated or combination of both with combination elements of floral, cosmic or geometrical elements. Most calligraphy usually has been found on the building of mosques, as well as residential homes that convey a message or meaning to the public. Figure 2.17 shows the example of motif calligraphy.



Figure 2.17: Example of motif calligraphy (Source: Jamal, 1979, p 126).

2.4.5 Geometry

These geometric motifs continue to grow in parallel with the adoption of the Malays to Islam. Such geometric motif scan be mostly found in the mosque, tombs, palaces and houses. Islamic artist in Malaya combined their partiality for geometry with existing tradition creating a new and unique Islamic Art. Geometric designs may appear on their own or usually combinations of other elements such as floral and calligraphy. Common motif in geometry includes triangle, squares, n-gon and circles. Figure 2.18 shows the example of motif geometry.



Figure 2.18: Example of motif geometry (Source : Farish and Eddin, 2003, p. 45).

2.4.6 Cosmos

Cosmos motif is least seen in Malay woodcarving. This motif used natural elements such as the sun, moon, stars, clouds, hills, waves and so on. Sun and star motif is an example that is always used in spreading flat roofs. These elements are always paired with plant elements and calligraphy. Figure 2.19 shows the example of motif cosmos.



Figure 2.19: Example of motif cosmos (Source: Nasir,1987, p. 103).

2.5 Woodcarving pattern

2.5.1 Single Pattern (*Pola Bujang*)

This form of standing alone, independent and is not bound, linked or articulated. It is also called '*Pola Putu*'. It is a single pattern non-repeated motif with each other, usually use elements of flowers, fruit or flower bud. Figure 2.20 shows the example of *Pola Bujang*.



Figure 2.20: Example of *Pola Bujang* (*Warisan Ukiran Melayu*).

2.5.2 Screen Pattern (*Pola Pemandang*)

This pattern is combinations of Single Pattern (*pola pemandangan*), less intertwined or interlaced and is usually enclosed in a screen or frame. It takes one single pattern and repeat in parallel line that create continues pattern. Carving is usually used have aesthetic value (aesthetic) with meanings such as '*Itik Pulang Petang*' dan '*Badak Mudik*'. Figure 2.21 shows the example of *Pola Pemandang*.

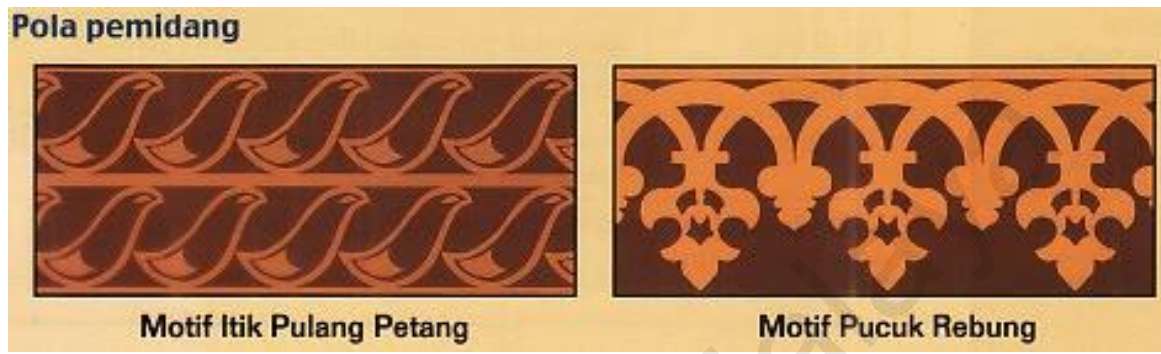


Figure 2.21: Example of *Pola Pemidang* (Warisan Ukiran Melayu).

2.5.3 Complete Pattern (*Pola Lengkap*)

This form combines the features of a single and a screen pattern. It competes in itself. It also called as *Pola Induk* or the main pattern. These kinds of pattern are highlighted on plant elements because of its soft nature and have start to ending point. Figure 2.21 shows the example of *Pola Lengkap*.



Figure 2.22: Example of *Pola Lengkap* (Warisan Ukiran Melayu).

Table 2.1: Typical motif that usually used in Malay woodcarving (Hamdzun Haron, 2013).

<i>Motif Flora</i>	<i>Motif Fauna</i>	<i>Motif Cosmos</i>	<i>Motif Geometric</i>	<i>Motif Calligraphy</i>
<i>Bunga Cempaka</i>	<i>Ayam Berlaga</i>	<i>Awan Semayang</i>	<i>Potong Wajik</i>	<i>Tulisan Khat</i>
<i>Bunga Raya</i>	<i>Badak Mudik</i>	<i>Awan Boyan</i>		
<i>Bunga Ketumbit</i>	<i>Itik Pulang</i> <i>Petang</i>	<i>Awan Telepok</i>		

<i>Bunga Ketam Guri</i>	<i>Kuda Laut</i>	<i>Awan Larat</i>		
<i>Bunga Melor</i>	<i>Sisik Ular</i>	<i>Awan Selimpat</i>		
<i>Bunga Kiambang</i>	<i>Kepala Cicak</i>	<i>Awan Jawa</i>		
<i>Bunga Sukun</i>	<i>Kumbang Kipas</i>	<i>Matahari</i>		
<i>Bunga Lontar</i>	<i>Lebah Bergantung</i>	<i>Bintang</i>		
<i>Bunga Kacang</i>		<i>Bulan</i>		
<i>Bunga Bayam</i>				
<i>Bunga Keladi</i>				
<i>Bunga Matahari</i>				
<i>Bunga Jejari Buaya</i>				

<i>Bunga Cina</i>				
<i>Bunga Kerak Nasi</i>				
<i>Bunga Tahi Ayam</i>				



Bunga Asam Batu



Bunga Bakung



Bunga Bakung (varisal)



Bunga / Buah Dolima



Bunga Compaka



Bunga Cempaka Hutan



Bunga Cengkih



Bunga Kemboja



Bunga Cempaka Kembang
(Teluk Intan)



Bunga Kenanga



Sultur Bayung Bunga



Bunga Arikid / Anggerik



Bunga Pecah Enam/ Lawang



Bunga Pecah Lapan



Bunga Pecah Lima



Bunga Bercula
kelopak pecah lapan



Setangkai Bunga Raya
(Kuala Kangsar)



Setangkai Bunga
Raya (Parit)



Setangkai Bunga
(Teluk Intan)



Bunga Teratai



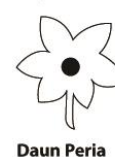
Daun Bunga Jermin



Daun / Buah Padi



Daun Keladi



Daun Peria



Daun / Pucuk Paku



Bunga Kekwa



Pucuk Rebung



Bunga Cemaka Perit (atas)
Rantai Bunga Cempaka (bawah)



Bunga Cempaka
(varisal)



Bunga Kerak Nasi

Figure 2.23: Picture of plants transformed into carved motifs (Source: Chee, 1995, p. 266).

Figure 2.23 above listed the typical floral that was converted to a certain motif. Some of the motif were designed according to real floral and some motif were changed or adding imagination by the craftsmen. This type of vegetation is used because the beauty and the softness results in a pleasant visual point of view for audience. These selected flowers were chosen by craftsmen based on the physical appearance such as fragrance, shape, color and size which exist surrounding the craftsmen but the motifs were on woodcarving which were not exactly detailed as a similar flower, as it came from interpretation of flower, leaves and others (Nursuriani and Ismail, 2010).

The craftsmen usually consider the suitable motif that will be carved based on techniques that were posed and as the type of wood. The technique of carving is a method of reducing the wood by using a carving tool assisted by skilled hands. Furthermore, the original philosophy in the art of wood carving is not to be in conflict with Islamic values, thus the floral motif is widely use in the world of Malay woodcarving. Table 2.1 shows the typical motif that usually used in Malay woodcarving.

2.6 Brief Outline of Motif Interpretation based on Theory by Sabrizza

Research involving artefacts, motifs and symbolism is something critical and very complicated to do. Malay carving art is a work of high quality that has meaning and identity behind each piece of the carving. This is one of a method used for the purpose of facilitating the construction of the text data and processes of Malay handicrafts. Method Code 'S' is the result of studies that have been done on the artefacts carving elected, interviews of craftsmen selected and case studies on selected buildings and guided methods of collecting data in a

database, involving fifty motif and plant species of motif and one hundred plant species have been identified.

The main goal of the study is to unravel the meaning of carving and engraving Malay reinforces theories about symbolism associated with the exploration and investigation of the motives and the decoration.

There is no doubt that the process for determining and naming motives in a sculpture or artefact is something very difficult to do. This is due to several factors such as; carved motif was treated experienced philosophy of previous craftsmen. Frequently sculptor used leaves or flower motif flower from the Malay Langkasuka. Based on the traditional flowers of the original, it will be composed according to the principles of sculpture and art sculptors. However, the arrangement is a minimum of the original form in order not to affect the authenticity of the original flower. Motif Langkasuka is a motif, believes to come from the past of the Kingdom of Langkasuka.

Some craftsmen mean giving the names of the motives based on their engraving results after the completion of his work. The sculptor will be creative to draw and sculpt guided imaginations and not from natural resources. Once ready, it will be named sculptor motifs carved in it according to the results of its complete handicrafts. Therefore, this method tries to unfold the meaning of the motif even only craftsmen knows about the origin of motif carvings appropriately.

Malay carving art is works of high quality that have own identity behind each piece of the carving. Although each motif sculpture produced by different sculptors but there is

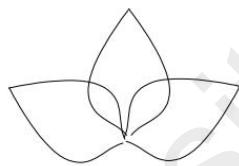
some equation on some style or styles. This can be investigated producing a pattern of 'language' in that sculpture can be translated by certain 'code'. 'Codes' is expected to be used to determine the motive in an engraving. Discussion about the codes will be divided into two types:

1. 'Flowers' code

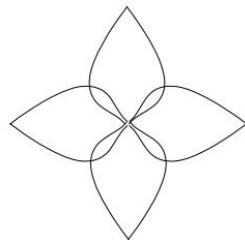
2. 'Leaf' code

1. Flowers in Malay carvings can be divided into several styles or in the form and character styles, namely:

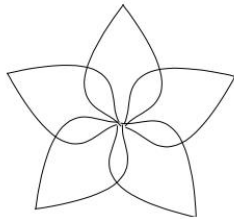
i. Bunga kelopak 3 pandangan sisi



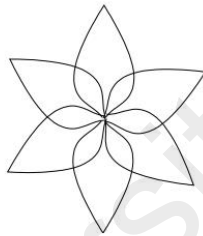
ii. Bunga kelopak 4 pandangan sisi



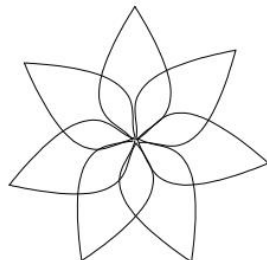
iii. Bunga kelopak 5 pandangan sisi



iv. Bunga kelopak 6 pandangan sisi



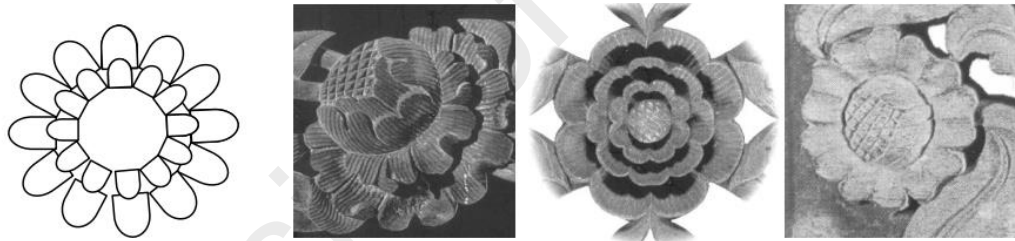
v. Bunga kelopak 7 pandangan sisi



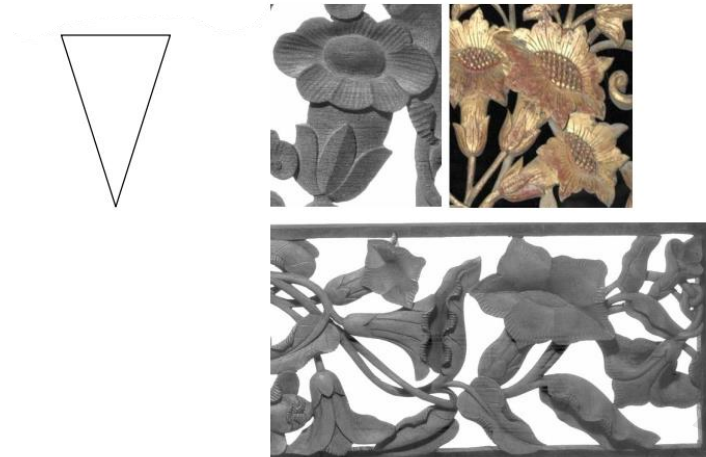
vi. Bunga kelopak 8 pandangan sisi



vii. Bunga bulat pandangan atas

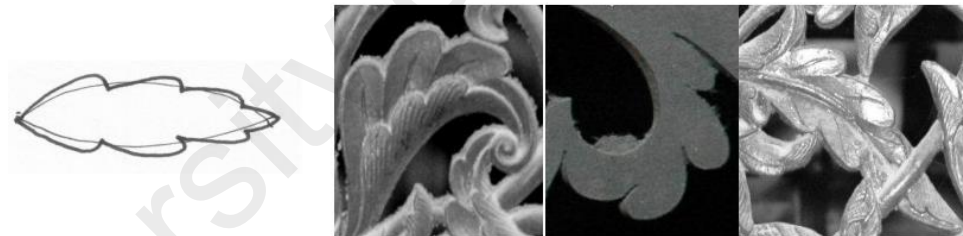


viii. Bunga bentuk kon (Bbk)



The leaves of the sculpture can be categorized into various styles according to the form and character of:

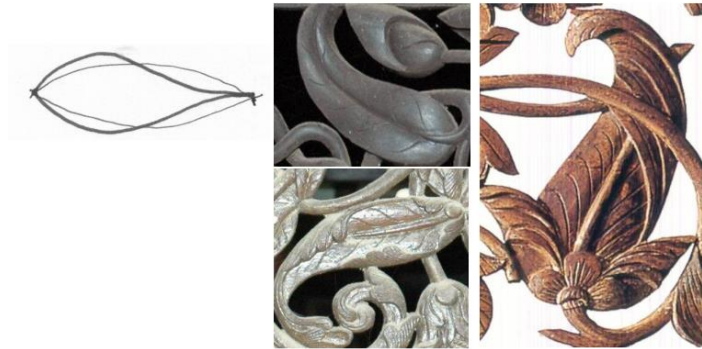
i. Daun Bergerigi Lembut



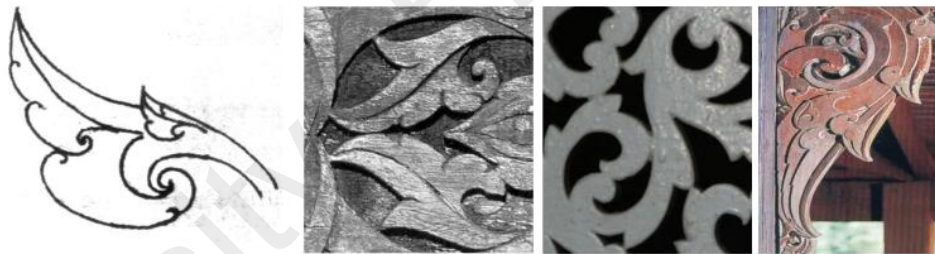
ii. Daun Berigerigi Tajam



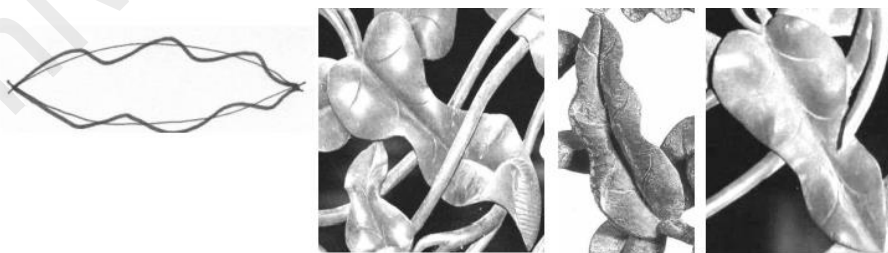
iii. Daun Jenis Runcing



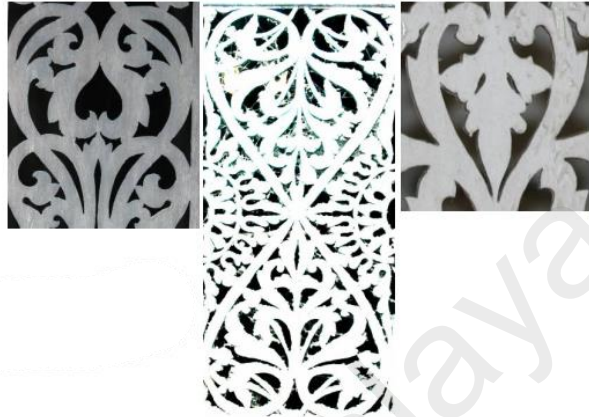
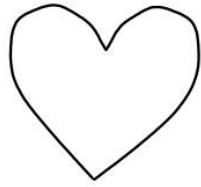
iv. Daun Jenis Lentik



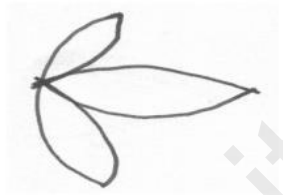
v. Daun Jenis Kedut



vi. Daun Bentuk Hati



vii. Daun Tiga



viii. Hujung Daun Bergulung



2.7 Brief Account of Tok Su's house

Tok Su house (*Rumah Tok Su*) and *Rumah Seri Banai* are one of the examples of Malay traditional house of Kedah. Located at Kampung Warisan, these two Malay traditional houses of Kedah were display which is fine examples of structures that exhibit the uniqueness in traditional Malay architecture. Both structures are believed to be more than 80 years old. Apart from their unique architecture, these houses also feature complex and delicate carvings which decorates the balcony, living room and kitchen. It has thatched-roof and *meranti*-walled panel.



Figure 2.24: Front elevation.



Figure 2.25: Side elevation.



Figure 2.26: Location of Tok Su house.



Figure 2.27: Front elevation.



Figure 2.28: Rear elevation.



Figure 2.29: Right elevation.



Figure 2.30: Left elevation.

Tok Su house was named in honour of the owner's youngest son. (*Bongsu* is the Malay terminology for the youngest offspring). Normally traditional Malay houses do not have rooms where spaces are merely segregated by curtains. The same layouts applied with this Tok Su house. The balcony and living area are simply open spaces. Each area in the house has its own exclusive function. Beside from having beautiful woodcarving, this house also known as the place in regular engagement for many Malay nationalists who were plotting for the nation's independence.

The buildings were not actually from Alor Star but were originally located some 200 km from Alor Star, in Kampung Permatang Kerat in Bandar Baharu and later translocated here. Each of these houses had to be dismantled piece by piece and transported to Kampung Warisan, where they are then reassembled. The task came at a high cost and took four months to complete. The move to maintain these two heritage buildings was initiated by former Kedah Chief Minister Tan Sri Sanusi Junid (1995-1999), who felt they should be conserved for the benefit of the younger generation. Kedah Museum authorities has managed the traditional house where it become popular reference items for architecture students in local university.

2.8 Summary

Nowadays, there are many problems concerning the discontinuity of woodcarvings in modern buildings. Many studies have been conducted on this issue. Discussions on the development of this traditional heritage contribute to the better design and framework for Architecture Identity of Malaysia (Utaberta et al, 2014). The issue was raised that the application of Malay woodcarvings in contemporary architecture has ignored the original

unique concept and its philosophy. Among the causes of the problem is the architects and interior designers in Malaysia uninformed and lack of knowledge about the art of Malay woodcarving.

Traditional Malay houses are using wood where it's vulnerable to fire. In addition, because of differences in the origins of the people, it is difficult to emphasize the application or implementation of Malay woodcarving art in architectural design of buildings in order to produce a Malaysian identity. This problem indicates that the development of Malay woodcarving carving need attention and need more encouragement to pursue rapid progress of architecture in Malaysia, and to overcome this problem by introducing more and unique Malay woodcarving in a building of contemporary architecture.

The philosophy of motifs produced in that period had resulted in the use of more than 40 percent of natural plant elements or nature motifs, while the rest are based on the artists' own inspiration and imagination (Hussin et al, 2012). The Malay concept of beauty is based from the philosophy of the Malay woodcarving, which was embedded in the design concept of *awan larat*. The variety of motifs consists of flora, fauna and cosmic that beautifies the Malay traditional crafts is indirectly saying that the Malay craft is deeply connected with natural environment which plays the most important element in their life (Jasman Ahmad and Nora Haji Samat, 2001).

CHAPTER 3 : RESEARCH METHODOLOGY

3.1 Introduction

The best method to adopt for this investigation is to use qualitative methods case study. Guided by this qualitative methods, researchers can study in greater depth and more focused (Pamela Baxter et al, 2008). In order to study the motif of Tok Su house, series of research was done through data collection. The data will then be reviewed and analyzed. Primary data will be collected through various methods such as discussions with wood carvers and relevant authorities such as the Museum of Kedah, Kedah Handicraft Centre, historians and publics. Observations and visits to building sites identified and other historical sites will be conducted during this study. Primary data collection is important in this stage because the information of Tok Su house is hard to find in documented, books or journals. Other sources of reference are as critical assessment of texts, literature or other artefacts will also be examined.

3.2 Description of Applied Method

Investigation of motif at Tok Su house was conducted using visual attributes and theoretical framework Kod 'S'. Visual attributes are the motif appearance in the woodcarving while Kod 'S' is the researchers' theoretical framework. Tok Su house has many motives and these motifs can be seen in columns, floors, doors, walls, and roof. All the selected motif will be study and analyze in further chapter.

The case study is to present data using flow chart (as shown in figure 3.1) which is usually collected through a variety of resources including by interviews, observations, data collection and documentation. The aim of collecting data through a variety of ways is to increase the generating capacity of the theory of the case and to give additional legitimacy to the claims made either by the investigators in the case itself. (Stake, 2005).

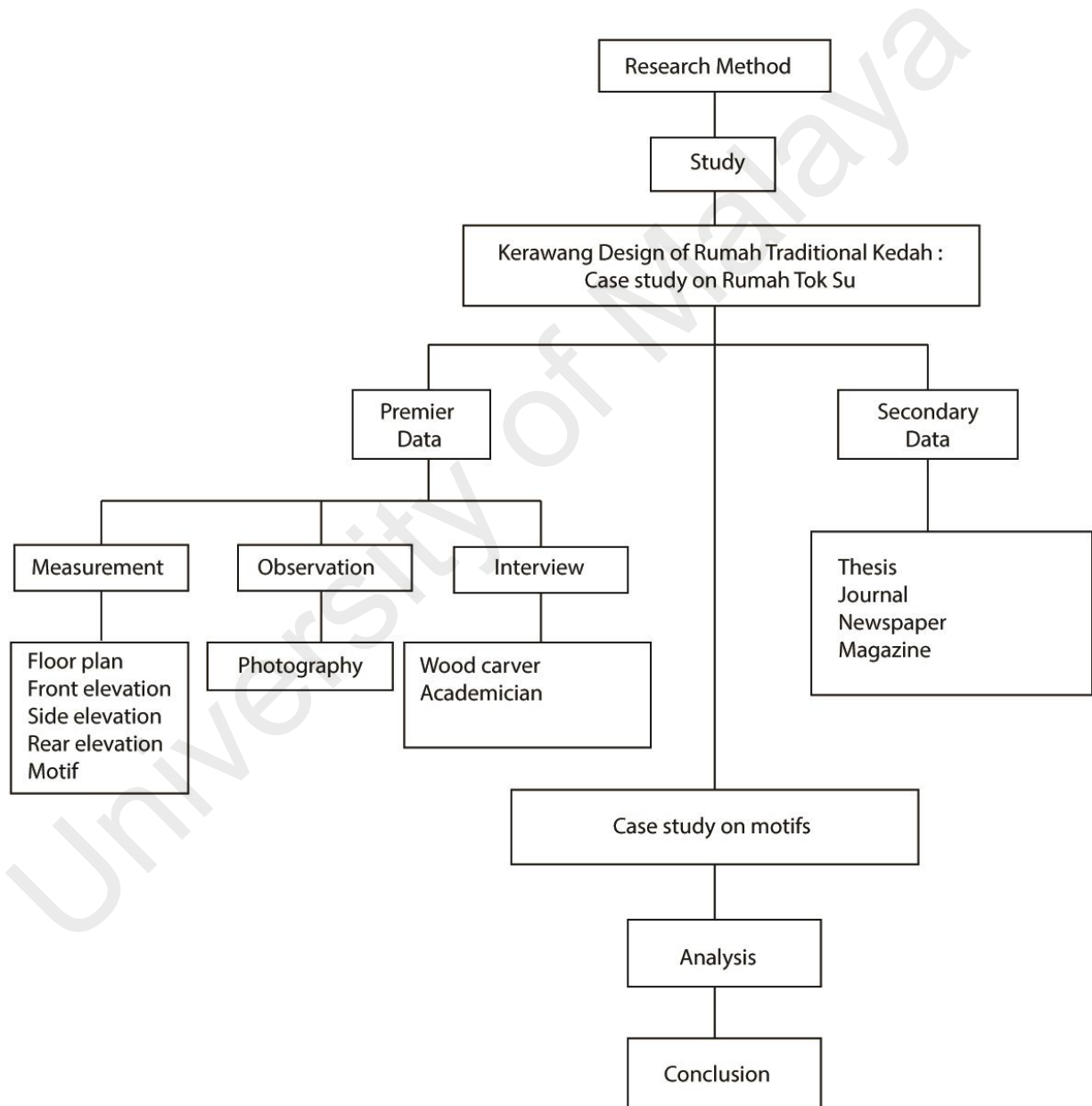


Figure 3.1: Study case flowchart.

3.3 Research Samples

There many motif at Tok Su's house and not all motif in the house will be selected, only the motif in good conditions and significant. These important motif are usually located in the main areas of the house such as *serambi*, *dapur* but mostly in *Rumah Ibu*. Consistency in the pattern of fabrication of the woodcarvings as carved ornamentation and its placement in the timber houses contribute to the regional identity of the houses. (Said, Ismail, and Zumahiran Binti Kamarudin, 2015). There are seven (7) motif that have been selected and all the samples have been discussed with expert panel. One interview session with local wood carvers and two interviews sessions have been made with two (2) academicians. The location of the motif is shown in figure 3.2 and figure 3.3.

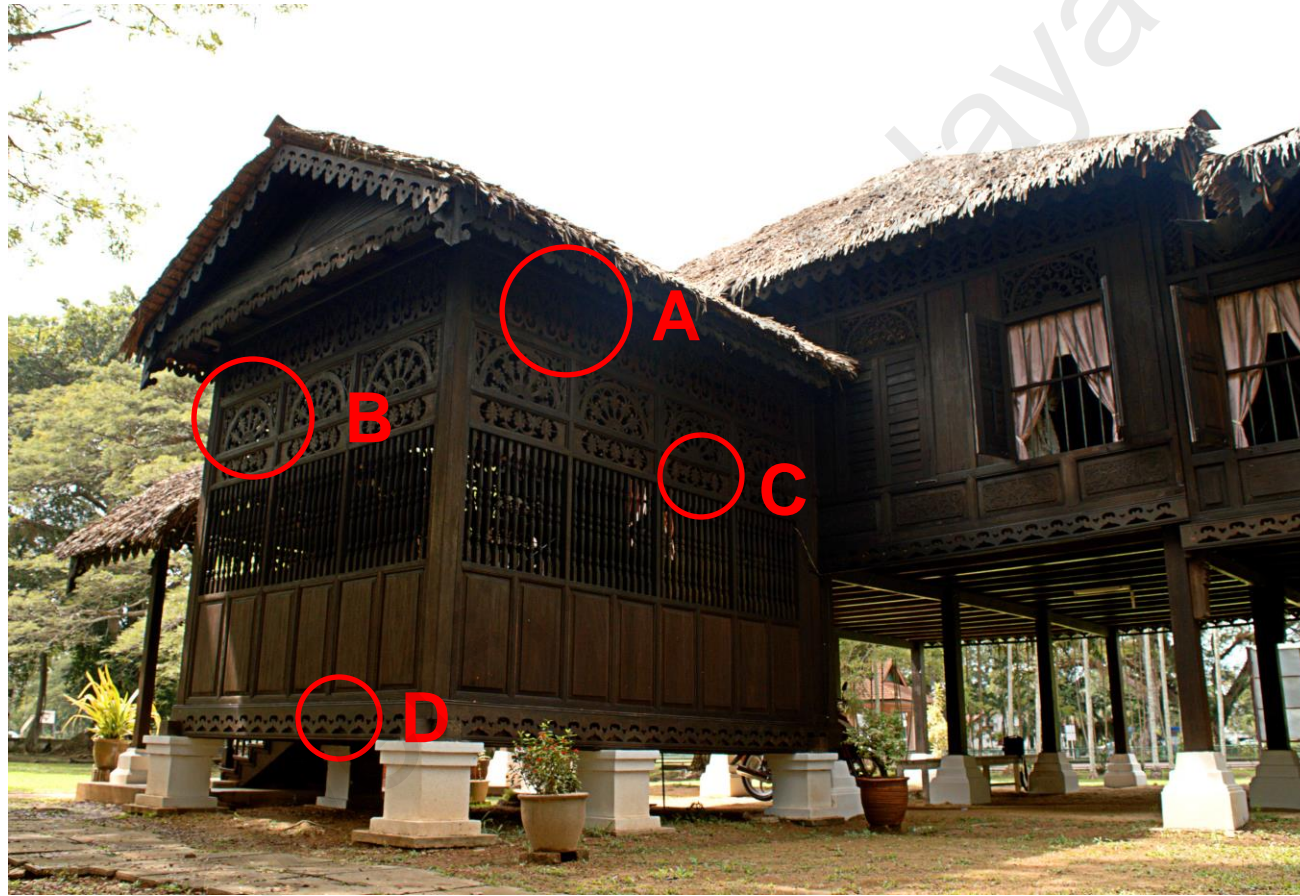


Figure 3.2 Location motif on *Anjung*.

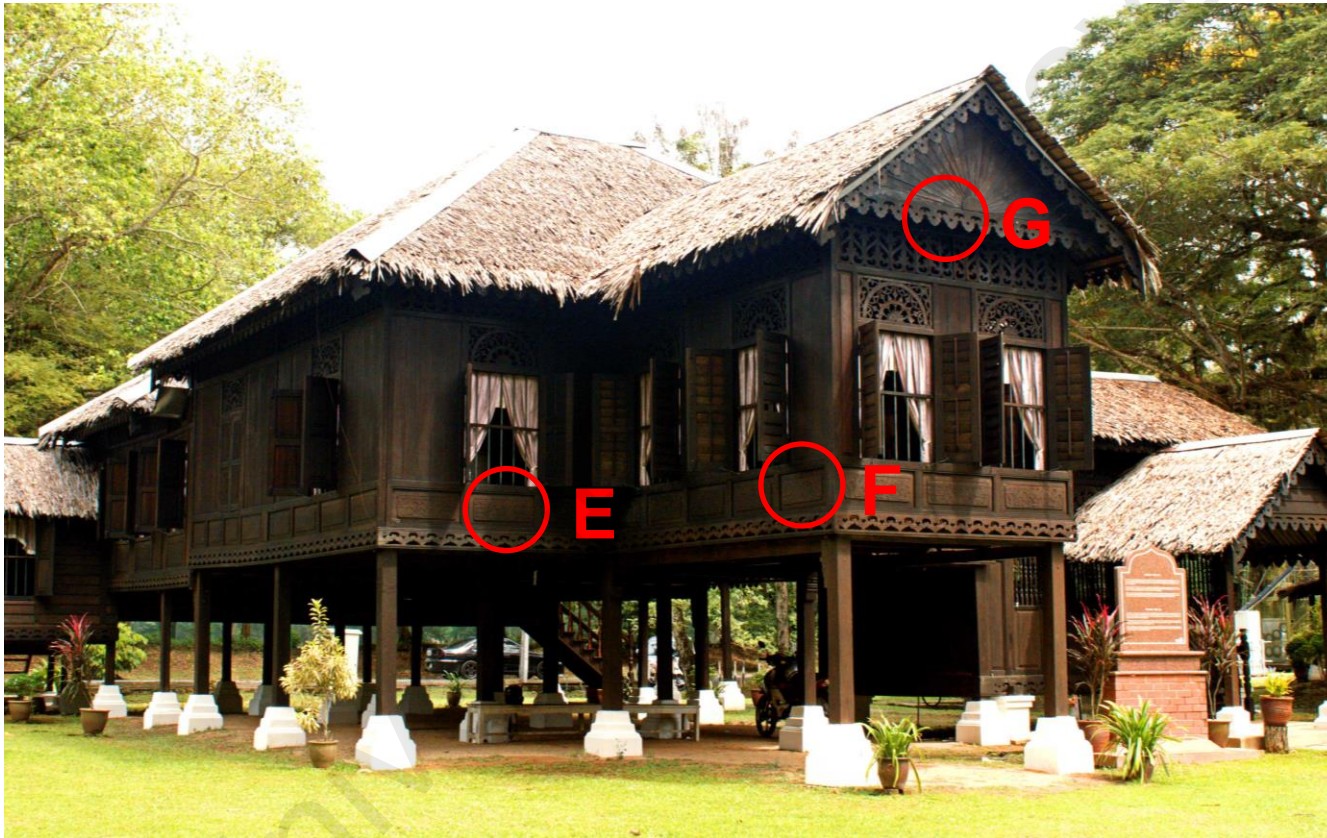









Figure 3.3 Location motif at *Rumah Ibu*.

Table 3.1: Table of location of the motif at Tok Su house

Motif	Location of the woodcarving	Image
A	<i>Anjung</i> <i>(perforated wall)</i>	 <p>Size : 350mm x 200mm</p>
B	<i>Anjung</i> <i>(perforated wall)</i>	 <p>Size : 1200mm x 600mm</p>
C	<i>Anjung</i> <i>(perforated wall)</i>	 <p>Size : 1200mm x 150mm</p>
D	<i>House</i> <i>(exterior wall)</i>	 <p>Size : 225 mm height</p>

E	<p><i>Rumah Ibu</i></p> <p><i>(exterior wall)</i></p>	 <p>Size : 1000mm x 450mm</p>
F	<p><i>Rumah Ibu</i></p> <p><i>(exterior wall)</i></p>	 <p>Size : 1000mm x 450mm</p>
G	<p><i>Roof</i></p> <p><i>(tumpu kasau / papan cantic)</i></p>	 <p>Size : 200mm height</p>

3.4 Research Instrument

In searching for design motifs in Tok Su house, the researchers using qualitative method to meet the objectives of this research. When used along with quantitative methods, qualitative research can help us to interpret and better understand the complex reality of a given situation and the implications of quantitative data. The great contribution of qualitative research is the culturally specific and contextually rich data it produces (Mack et al., 2005). Data collection is an important aspect of any type of research study. Inaccurate data collection can impact the results of a study and ultimately lead to invalid results. These methods are fact-finding strategies and the tools used for data collection. The tools include observation, interview, literature and visual documentations.

3.4.1 Interview with Experts

There are 3 experts that have been interviewed. One person is from industry and the others two are well-known academicians. The first interview was conducted between the researchers and the wood carver named Khairul Rohimie. He has a diploma from Kolej Komuniti in Banting, Selangor and has experience in wood carving industry around 17 years. The valuable experience that he gains is as a student of Nik Norhaiza Nordin, which is a well-known wood carver in Malaysia. With all the experience and skill that he had acquired, thus in 2012 he returned back to his village in Jitra, Kedah and ran his own company. Furthermore, there are a few local agencies that help to popularize Malay woodcarving such as Malaysia Timber Board, Kraftangan Negara and Malaysia Tourism.

From the shown motifs at Tok Su house he emphasized that all the motifs that were found in Tok Su house was influenced by Siamese or Bugis. It is because Kedah once was under the Siamese colony for a very long time between 1821 until 1905. Most of the philosophy, custom and culture were shared among with people in Kedah. This includes the style in woodcarving that can be seen in Tok Su house. The motif that were used in woodcarving at Tok Su house usually can be found near the surround area of this house. Based on his experience as local wood carvers, he suggested that *bunga padi* and *bunga khayalan* has major influenced that were used as motifs in Tok Su house.

The next interview was conducted with En Mohd Suhaimi Tohid, Coordinator Programme Coordinator in Fine Art from Uitm Shah Alam. In this interview, En Suhaimi Tohid were shown the selected motifs at Tok Su house and he elaborates the meaning and origin of *awan larat* that relates to the motifs. *Awan larat* is the key element in Malay woodcarving, not just only the beautiful form of *awan larat* in Malay woodcarving but the meanings of *awan larat* that symbolic relationship between human to human, human to surrounding and human to God.

The second academician that were interviewed is Assoc. Prof. Hasnul Jamal Saidon, Universiti Sains Malaysia. Prof Hasnul is also an artist that have won several local and international visual awards. His works in cross-media which includes drawing, painting, digital print, animation, video, song composition and music.

Prof Hasnul elaborates the important meaning symbol of the Malay motif. Malay woodcarving is not just beautiful to present but the meaning behind the motif that is significant to interpret. Malay tradition is much closed related with Islam teaching. Based

on his research, Malay art and culture usually used cosmology motif and symmetry principle of design in their artworks that can be seen on wood carving, batik and others. The shape of the leaf, vegetation, layouts and compositions of the elements in woodcarving is indicate zikir to God. Zikir is devotional acts in Islam to signify of God.

He is unhappy with the modernizing of Malay today, a lot of parts in Malay identity are excluded in their cultures. This can be visualizing in modern architecture where only a few wood carving or Malay building structure that can be found in local architecture today. Some of the architects also try to mix between Malay arts and modern in their designs but his belief that the out coming of this act combining Malay art with modern art will make the, Malay identity slowly is reduced and elapsed.

3.4.2 Visual Documentation

Visual observation and documentation is done to keep a record of the review. Visual attributes are the motif appearance in the woodcarving. Image of the traditional house and its structure of Tok Su house was taken. Floor plans of the house have been measured and redrawn with the correct size. The motif was also redrawn in order to study and decipher the designs. These comprehensive documents serve as principal and pictorial data for this research. The results of this study will then be examined, reviewed and discussed with experts involved.

3.5 Conceptual Framework

In this research, the conceptual framework was created to understand and investigate relations between contents. Figure 3.4 shows the overview of the research work of the motif design in Tok Su's house. The main contents is the motifs that were found, source of the motifs that were decoded using theoretical framework Kod 'S' by Dr. Sabrizaa in Tok Su's house.

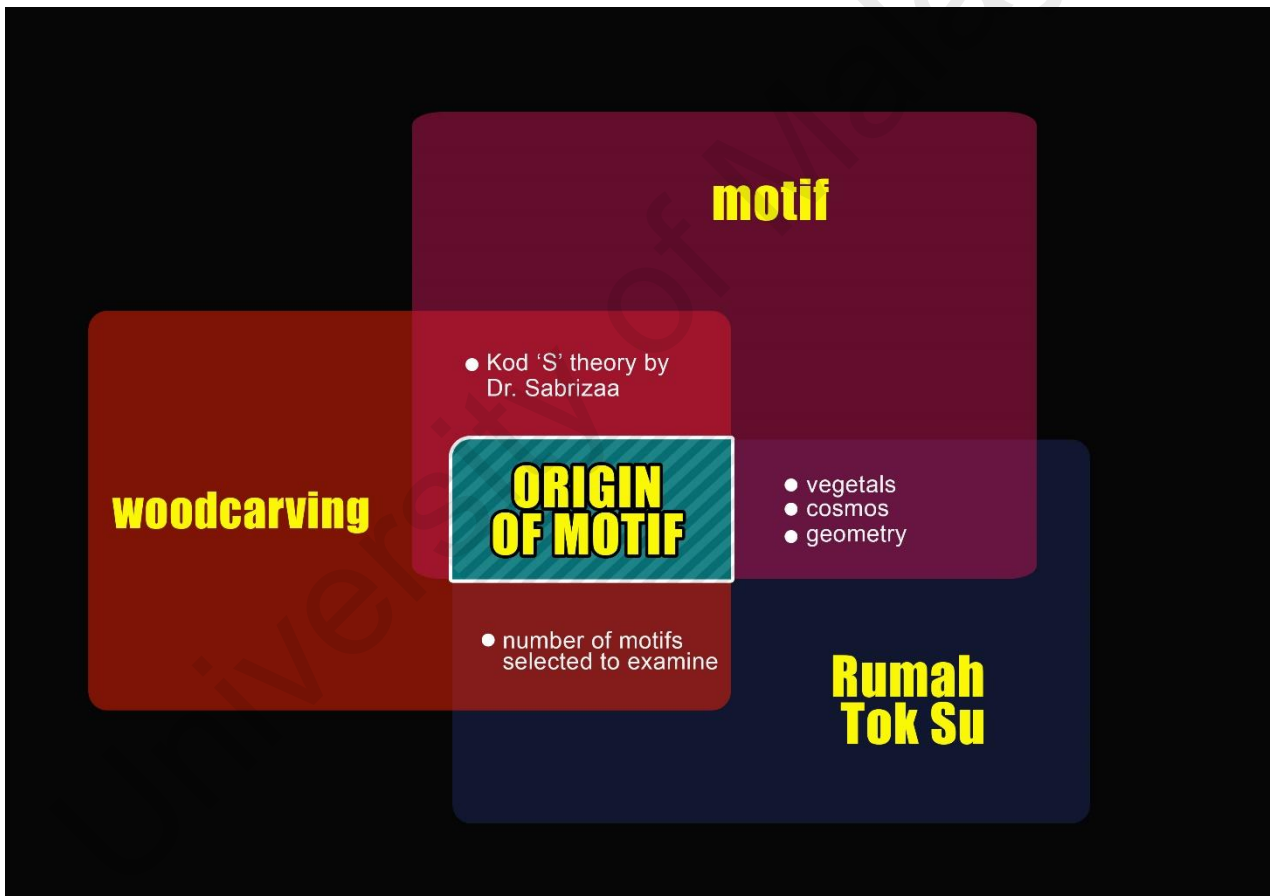


Figure 3.4: Conceptual framework for design motif in traditional Tok Su's house in Kedah.

3.6 Summary

The researcher used a qualitative study and has discussed instruments used to collect data. Data collection is the process of gathering information from different sources. Thus, the researchers have used various instruments such as literature review, observations and interviews. The researcher has created conceptual framework that will understand and investigate the relations between contents. Theoretical framework that were introduced by Dr. Sabrizaa will serve as guidelines to decode the design motifs of Tok Su house.

CHAPTER 4 : DISCUSSION AND INTERPRETATION

4.1 Introduction

From the previous chapter, the researchers define the overview of traditional Malay house in Malaysia, Malay woodcarving in traditional Malay house, philosophy of Malay woodcarving, design and pattern of traditional Malay woodcarving, brief outline of motif interpretation based on theory by Rashid (2009) and brief account of Tok Su house. In this chapter, the motif that has been selected will be analyzed followed by a discussion of the research findings. Data were analyzed to identify, describe and explore the origin of the motifs.

4.2 Analysis of Seven Design Motifs Found in Tok Su house

This study has identified seven (7) motifs that were located at Tok Su house. This wood carving was analyzed in two phases. Phase one is the visual attributes of the woodcarvings and second phase is analyzing the origin of the motif. The visual attributes of the woodcarvings that were discussed includes the pattern and types of motifs. Kod 'S' by Rashid (2009) which were used as theoretical framework in categorized in the motif. The researches analyzing the motifs by divided the motifs into flower or leaves. Then based on types of flower or leaves motif, the origin of the motif is determined by the suggestion of the Kod 'S'. The suggestions of the Kod 'S' then be investigated in order to discover the origin of the motifs. Some of the motifs were not in the list of suggestion by Kod 'S' but had

referred to other sources to treasure the origin of the motif. The information gathered from the craftsmen and academician also were referred for analytical studies apart from the researcher's opinions and inferences.

4.2.1 *Kekisi 1 – Anjung*



Figure 4.1 *Kekisi 1*

Kekisi 1 is one of the motif that was located at *anjung* of Tok Su house. The pattern of *kekisi 1* as shown in figure 4.1 is appear as leaf that spreading up and splitting into three direction at the end. This motif only use leaves pattern. The perforated of the motif is used

as ventilation agent. According to the Kod 'S' theory by Sabriza, the splitting leaves at the ends of the motif is categorized as *Daun Jenis Lentik* as shown in table 4.1. He suggested *Daun Jenis Lentik* usually use *Daun Langkasuka*, *Daun Dewa* or *Daun Melayu* as motifs. The motif has been mirrored and use *pola pemedang* to form a complete motif (as shown in figure 4.2). The motif is repetitive to occupy the upper wall at *anjung* According to Farish and Eddin (2003), the motif was used as the most influenced in the Malay woodcarving because Malay kingdom of Langkasuka was said to be one of the earliest Malay Kingdom.

Table 4.1: Kod 'S' for *Kekisi I*

Pola	<i>Pemidang</i> (screen)
Types of motif	Floral
Leaf code	<i>Daun Jenis Lentik</i>
Suggestion	Motif of <i>daun Langkasuka</i> , <i>daun dewa</i>



Figure 4.2 (a): Motif of *Kekisi 1* were mirrored and repeats to create pattern.



Figure 4.2 (b): motif of *Kekisi 1* were mirrored and repeats to create pattern.

The coiling of the leaves was related to a man who performed *Silat*. *Silat* is a martial art and self-defense techniques that is well known in South East Asia. Figure 4.3 below described the three-split leaf and tip of the leaf was like a martial art movement. Some argue, is derived from the leaves of the Gods of Makara form of Brahman-Buddhist influence. (Khan, 2016). This motif spread through a process of variation by Malay craftsmen and become the most dominant motifs depicted after pre-Islam.

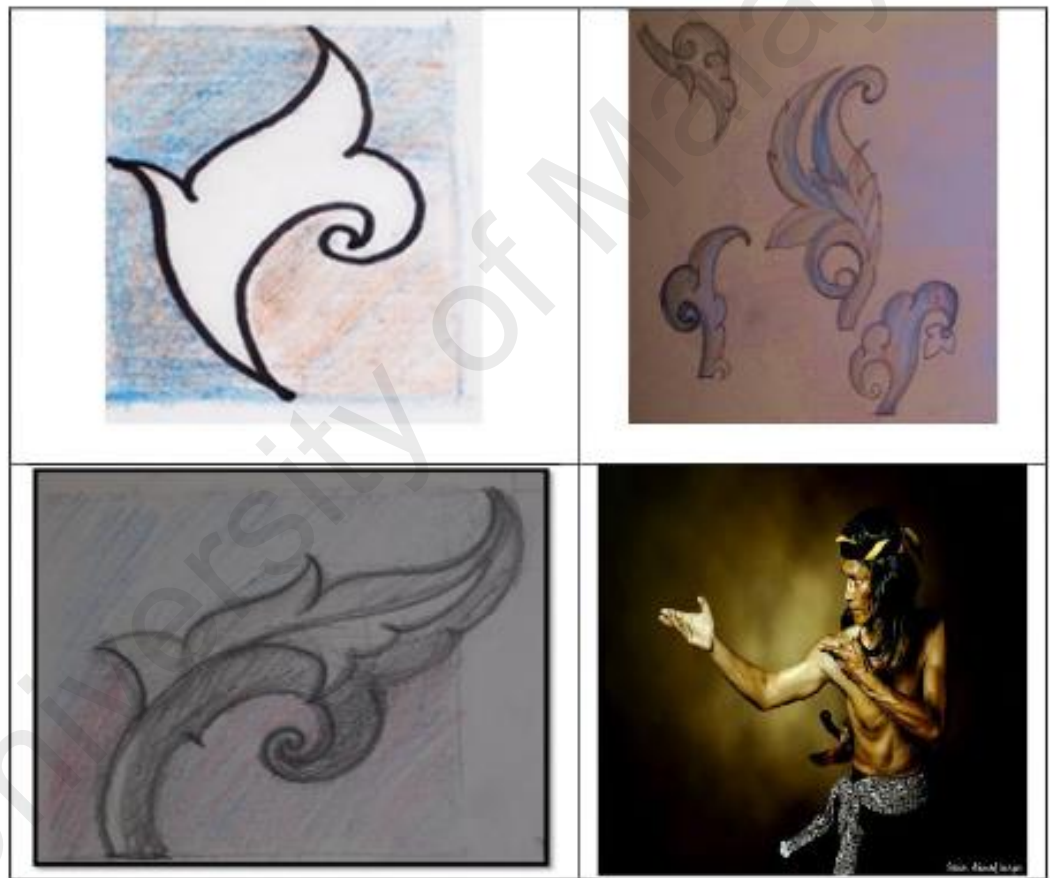


Figure 4.3: the coiling of the leaves is related with the performances of Silat. (Source: Khan 2016, p. 3).

4.2.2 Kekisi 2 – Anjung

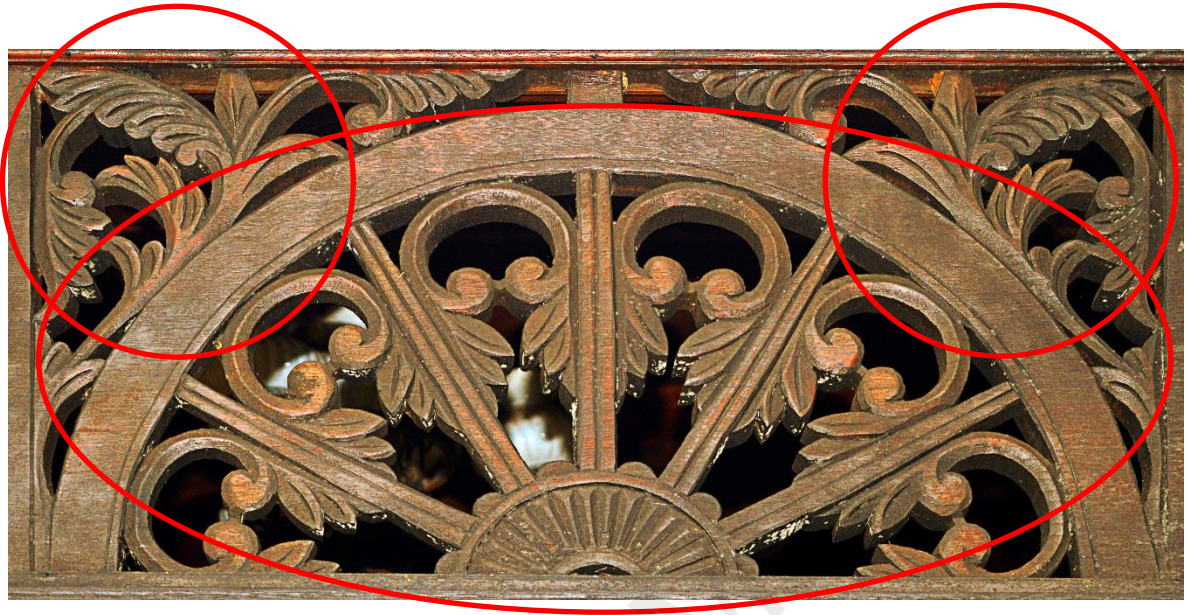


Figure 4.4: Kekisi 2.

Figure 4.4 shows the second *kekisi* that was located at *anjung* of Tok Su's house. This woodcarving is a combination of two motifs which were semi-circle shaped at the middle and coiling leave at the upper corner. The semi-circle shape of woodcarving has floral elements inside and focal point of this woodcarving was located at the middle of semi-circle. This woodcarving acted as a ventilation panel and reflected the concept of natural growing plant. According to En Khairul Rohimie (a woodcarver) the motif is suggested as a lime motif. Lime is very essential in Malay life were it had been widely used in cooking, cleaning and also to sharpen metal weapon such as *Keris*. Table 4.2 shows the info of the *kekisi* 2 based on Rashid (2009) theory.

Table 4.2: Kod 'S' for *Kekisi 2*.

Pola	<i>Pemidang</i> (screen)
Types of motif	Floral
Leaf code	<i>Daun Jenis Kedut</i>
Suggestion	Motif of <i>Daun Bakawali</i> , <i>Daun Kekacang</i>



Figure 4.5: Motif at the corner of *kekisi 2*.



Figure 4.6: The shape of *Sulur Kacang*.
Source : [//www.bnm.gov.my/microsites/2011/coins/index_bm.htm](http://www.bnm.gov.my/microsites/2011/coins/index_bm.htm).

The coiling leave at the upper corner of the *kekisi* as shown in figure 4.5 can be categorized as *Daun Jenis Kedut* based on theory Kod 'S' by Rashid (2009). The leave is apparently crumple and were suggested as *Daun Bakawali* or *Daun Kekacang*. Figure 4.6 shown the *sulur kacang* motif and the real picture of the plant. This motif is spiraling and always been used by sculptor for wood carving, engraving on jewelry, boxes, traditional wooden house door, windows frames and wood paneling on the walls of the house.



Figure 4.7: Semi-circle motif of *kekisi* 2.



Figure 4.8: Cut cross view of lime. Source ([http://www.wikiwand.com/en/Lime_\(fruit\)](http://www.wikiwand.com/en/Lime_(fruit))).

Figure 4.7 shows a semi-circle motif that were located at *kekisi 2*. From Khairul Rohimie views, this motif is a lime and it means cosmos. As shown in figure 4.8, the motif depicts from universe source such as sun, moon and star which are related to significance on believing of God, the creator of the universe. Semi-circle pattern usually has a cause or seeds and have leaves spread to every corner of the frame. However, for this pattern of semi-circle it only shows the seeds and there have leaves that pointed to the center. The tender leaves have serrated and the shape analogous to *Ketam Guri*, but according to Khairul Rohimie, this leaf is use motif of *Bunga Padi* because the plant is famous and well known as it is an official plant in the state of Kedah. Figure 4.8 shows the common shape between at *kekisi 2* and the picture of motif *Bunga Padi*. (Chee 1995).



Daun / Buah Padi



Figure 4.8: The top image is taken from the table of list motif by Chee (1995) and the below image is the shape of a leaf in *kekisi*.

4.2.3 Kekisi 3 – Anjung



Figure 4.9: Semi-circle motif of *kekisi 2*.

The third *kekisi* of anjung is shown in figure 4.9. This woodcarving appears to have two motifs which was the flora and fauna. The floral motif is on the left, middle and right of the carving while the fauna motif is located between the floral motifs. The fauna motif apparently like a butterfly. According to Kod ‘S’ by Rashid (2009), this floral can be categorized as *Daun Jenis Kedut* because it has many serrated edges as shown in table 4.3.

Table 4.3: Kod ‘S’ for *kekisi 3*

Pola	<i>Pemidang</i> (screen)
Types of motif	Floral
Leaf Code	<i>Daun Jenis Kedut</i>
Suggestion	Motif of <i>Daun Bakawali</i> , <i>Daun Kekacang</i>

This serrated motif can relate to the *Bunga Padi* as the some motif where use in previous woodcarving in section 4.2.2. *Padi* is the main plant in Kedah, therefore *Padi* has been used as motif in many traditional house in Kedah. It is also shows the woodcarvers who used surrounding plants to be center of their creativity in creating artworks. In figure 4.10, a motif hat has been extract were compared to the other motif of *Bunga Padi* that were found in steel fences in Kedah as shown figure 4.11.



Figure 4.10: Woodcarving of leaf at *kekisi* 3.



Figure 4.11: Motif *Bunga Padi* at steel fence of a house.

Source:<http://shw.purbez.fotopages.com/3650964/bunga-padi-kat-kat-pagar-besi.html>.

4.2.4 Penutup lantai – Keliling rumah



Figure 4.12: Threshold caps.

This woodcarving shown in figure 4.12 is located at bottom of the wall around the house of Tok Su house as a threshold caps (*penutup bendul*). The motif is repetitively duplicated and it has created pattern as shown in negative positive effect in figure 4.13. This motif is not a floral type, therefore Kod 'S' will not be used to analyze of this motif. This

motif is a fauna type motif and used in most of the traditional house in Malaysia. It is a popular motif and based on Nasir (1986), this motif is known as *Kepala Cicak* as showed in table 4.4 and it is one of the leftover in the Malay culture. This type motif is slowly discarded and no longer suitable to the Malay culture which has taken Islam as its base. Figure 4.14 and figure 4.15 showed the same motif that were used in other traditional house.

Table 4.4 : Information of *kepala cicak* motif

Pola	<i>Pemidang</i> (screen)
Types of motif	Fauna
Leaf code	-
Suggestion	Motif of <i>Kepala cicak</i>



Figure 4.13: Cut out of the motif.



Figure 4.14: Motif *kepala cicak* at traditional house.

Source: <https://jejakmihrabmimbar.wordpress.com/2010/02/>.



Figure 4.15: Motif *kepala cicak* at traditional house.

(Source: Nasir 1987, p. 34).

4.2.4 Outside Wall Panel 1– *Ruang Ibu*



Figure 4.16: Wall panel 1.

The woodcarving panel as shown in figure 4.16 is located at the exterior wall of *anjung* dan *rumah ibu*. These place are important as welcoming area for guest to gather in the house. There is a floral motif at the center and two (2) fauna motif at the left and right at the woodcarving panel. From the composition of the carving, it is a complete pattern (*pola lengkap*) because it combines all element in one carving panel. From Kod 'S' (as shown in table 4.5), the floral motif at the center has many round petals.

Table 4.5 : Kod ‘S’ for wall panel 1.

Pola	<i>Lengkap</i> (complete)
Types of motif	Flora and fauna
Leaf code	<i>Bunga bulat</i>
Suggestion	<p>Motif of <i>Bunga Ketumbit, Bunga Matahari, Bunga Kaca Piring,</i></p> <p>Motif of <i>Bunga Emas, Buah Cermi, Bunga Bakawali, Kiambang, Melur, Melati, Teratai</i></p>

There are many flowers that were suggested as the motif such as sunflower (*bunga matahari*), *bunga ketumbit*, *bunga emas* and many more. Element of flora and fauna used as motif was similar to the Chinese woodcarving style that were found in mosque at Melaka. The mosque is decorated with floral, geometry and fauna motifs. This motif also can be seen at the end of the rooftop of the mosque and also in Chinese temple. (Ismail, 2013).



Figure 4.17: Motif fauna in wall panel 1.

As shown in figure 4.16, there are two fauna motifs at the right and left of the flower. The fauna were two birds that is arranged facing each other. It creates a symmetrical effect, harmonious and balanced. Birds as a motif in Chinese are represents as a security guard and bearer of good fortune. (Ismail, 2013). Figure 4.17 shows motif fauna in wall panel 1.



Figure 4.18: A canaries.



Figure 4.19: A pigeon.

Same as floral woodcarvings, the birds have been selected to be as motif because the woodcarver frequently take the objects surrounding his environment and use it as motifs. Based on the apparent of the fauna motif shown in this woodcarving, the motif could be canaries as showed in figure 4.18 or a pigeon as showed in figure 4.19. After analyzing the features of the motif and comparing with both birds, the researcher strongly recommends that the fauna motif at the panel is a canary. It is because the bird as motifs has short neck and this features are similar with canaries while pigeon has a longer neck. Furthermore, the color of canaries of yellow and green are similar to the official color of the Kedah state.



Figure 4.20: Flower motif at wall panel 1.

Figure 4.20 showed a flower motif at the wall panel of Tok Su house. These characteristic of flower motif is similar to the flower that has always been use by Chinese in decorating their mosque. From discussion with Khairul Rohimie, the flower that has many round petals suggested it is from *Bunga Cina* motif. The flower motif as showed in figure 4.21 and figure 4.22 also has similarity with the shape of flower motif at wall panel 1. The center of the flower (disc forests) usually will be decorated and stylize in many shapes. Chinse people believe that the craft will bring luck, positive and prosperity to them. (Ismail, 2013).



Figure 4.21: Bunga Cina Motif. Source :
<http://mforum2.cari.com.my/forum.php?mod=viewthread&action=printable&tid=208369>



Figure 4.22: Bunga Cina Motif. (Farish and Eddin, 2003 p. 34).

4.2.6 Outside Wall Panel 2- *Rumah Ibu*

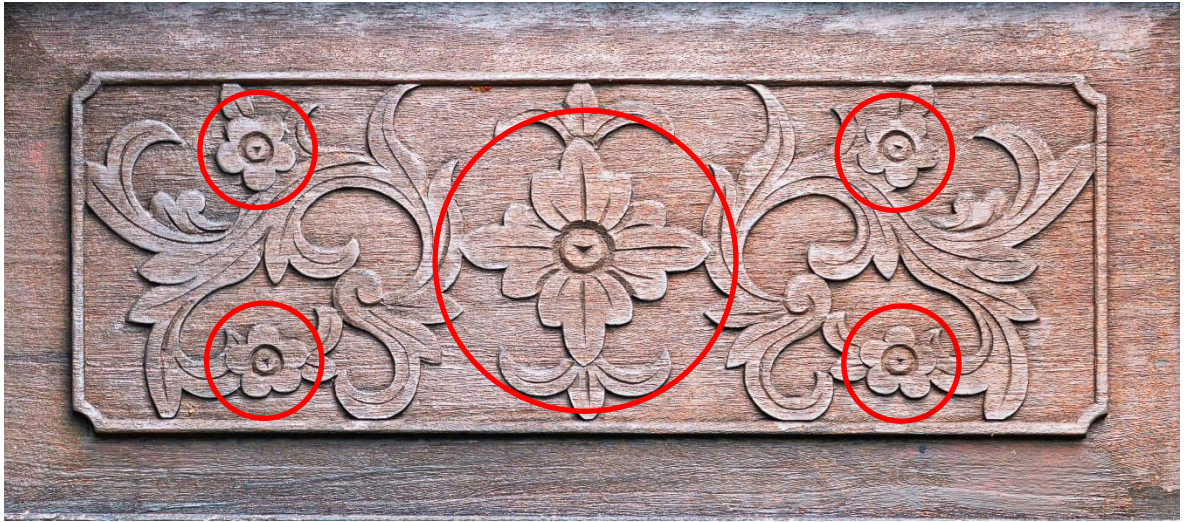


Figure 4.23: Wall panel 2.

Figure 4.23 showed the woodcarvings panel that was located at the exterior wall of Tok Su house. The location of this woodcarving was arranged side by side with previous woodcarving in section 4.2.5 at *anjung* and *rumah ibu*. There are two types of flower on the woodcarving. One motif is placed at the center as a focal point of this woodcarving, the other flower is the small flower that is placed at the right and left of the woodcarvings. The center flower has 4 petals that are serrated into 3 sub petals that is shown figure 4.21 and the small flower has 5 petals as shown in figure 4.24. From Kod ‘S’ theory by Rashid (2009), this type of motif can be categorized as *Bunga kelopak 3 pandang sisi* and the suggested flower for this motif is either lotus (*bunga teratai*) or *bunga Melayu*. Table 4.6 listed the attributes of the woodcarving wall panel 2.

Table 4.6: Kod 'S' for wall panel 2

Pattern	<i>Lengkap</i> (complete)
Types of motif	Flora
Flower code	<i>Bunga kelopak 4 pandangan sisi</i>
Suggestion	Motif of <i>Bunga Pecah Empat</i> , <i>Bunga Tanjung</i> , <i>Motif Tampuk Manggis</i>



Figure 4.24: Flower motif at center.



Figure 4.25: Small flower placed at the right and left of the woodcarvings.

The large flower motif of figure 4.24 are similar with the motif the woodcarving in figure 4.24. The small flower in figure 4.25 is similar with the motif in figure 4.26. This motif is called *tampok manggis* based on the number of the petals and the shape of the flower. Furthermore, the arranging of the motif usually is placed uniformly across the woodcarvings. This *tampuk manggis* is symbolized as harmonious living by helping each other and circle on the middle of the flower means holding hands. (Awan, 2015). This motif is widely used in textile industry such as batik as showed in figure 4.27.

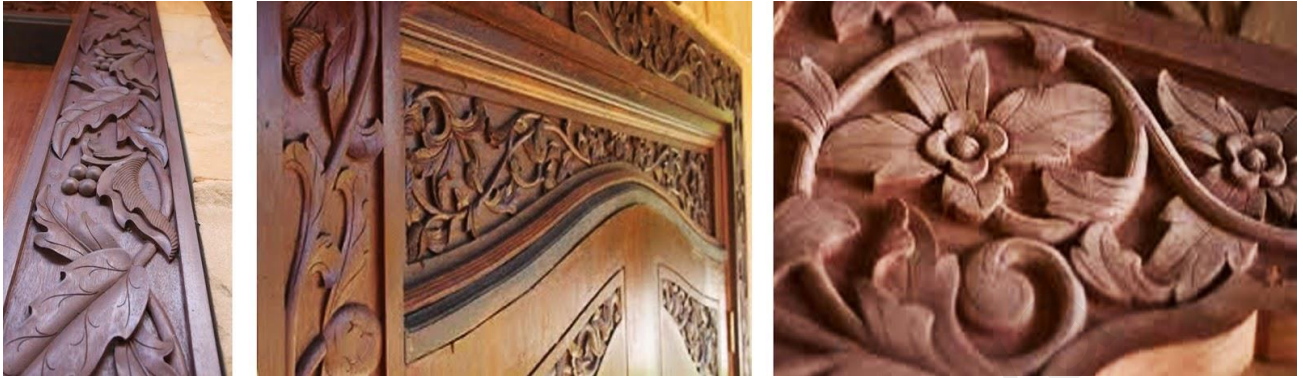


Figure 4.26: Woodcarving of *tampak manggis* as motif.

Source: <http://bicarasenivisual.blogspot.my/2014/09/ukiran-kayu-tradisional.html>.



Figure 4.27: The *badan kain* (the body) of the batik sarong is completely decorated with a combination of fruit motifs *tampak manggis* and *bunga kemunting Cina*. Photo and drawing by Legino 2012, p. 150.

4.2.7 Fascia Board (*Papan cantik*)



Figure 4.28: The motif at the roof eaves.

Woodcarving can be found everywhere at traditional house. From the stilts to the roof of the house. Each of the decorated of the woodcarvings have its functions. Figure 4.28 showed one of the woodcarving that is located at the roof eaves (*tumpu kasau*) and it is used to close the open joint where the roof meets the outer wall of the house. This woodcarving is a fauna types of motif and known as hanging bees (*lebah gantung*) as showed on table 4.7.

The pattern are imitates form of shapes that are bees hanging by its nest (Yanti, L. C, 2013). According to the Ahmad, M N (2016), this pattern is related to old non-Islamic beliefs and it symbolize cleanliness, loyal and self-sacrificing. *Kepala cicak* and bamboo shoot (*pucuk rebung*) also the popular motif that used as woodcarving for roof eaves in traditional Malay house. Figure 4.29 and 4.30 showed the same motif that used in other traditional Malay house.

Table 4.7 : Information of *lebah gantung* motif.

Pattern	<i>Bujang</i> (single)
Types of motif	Fauna
Flower code	-
Suggestion	<i>Lebah gantung</i>










Figure 4.29: The motif of *lebah gantungs* at the roof eaves.Source : <http://achamutiara.blogspot.my/>



Figure 4.30: The motif of *tampuk manggis* at the roof eaves (Abdul Halim Nasir, 1986).

Table 4.8 : Origin motif of the woodcarving at Tok Su house .

Motif	Kod 'S'	Origin of Motif	Image
A	<i>Daun Lentik</i> <i>Jenis</i>	<i>Daun Langkasuka</i>	 <p><i>Kekisi 1</i></p>
B	<i>Daun Kedut</i> <i>Jenis</i>	1. <i>Sulur Kacang</i> 2. <i>Bunga Padi</i>	 <p><i>Kekisi 2</i></p>
C	<i>Daun Kedut</i> <i>Jenis</i>	<i>Bunga Padi</i>	 <p><i>Kekisi 3</i></p>

D		<i>Kepala cicak</i>	 <p>Threshold caps</p>
E	<i>Bunga Bulat</i>	<ol style="list-style-type: none"> 1. <i>Bunga Cina</i> 2. <i>Canaries (Fauna)</i> 	 <p>Wall panel 1</p>
F	<i>Bunga kelopak 4 pandangan sisi</i>	<i>Tampok Manggis</i>	 <p>Wall panel 2</p>
G		<i>Lebah Gantung</i>	 <p>Roof eaves</p>

4.3 Summary

Wood carving at Tok Su house houses presented unique visual forms with specific carving attributes. The visual forms of the components were skillfully crafted and formatted by the woodcarvers to be used primarily in domestic setting and synchronized with the pattern of its distribution. Consistency in the pattern of fabrication of the woodcarvings as carved ornamentation and its placement in the timber houses contribute to the regional identity of the houses. This study has been able to explain that the Malay is a sculpture ornament that became a symbol of identity and Malay creativity.

The conclusion here is that most of the woodcarving that was found at Tok Su's house derived from natural flora residing mainly in their residential environments. In addition, animal motifs used in the carving of wood will usually be unarranged until it become vague, this is because the restriction e use live objects in Islamic art. The motif was added design and philosophy to make the woodcarving such beautiful art crafts and have meanings.

CHAPTER 5 : CONCLUSION AND RECOMMENDITION

5.1 Conclusion

The Malay woodcarving in traditional houses is an art that has physical and visual qualities. Adopting nature element into its design it can be found in fenestration components such as ventilation panels of wall and top hangs of door and window, and gables. In order to appreciate beautiful woodcarving from Malay culture, from history Malay beliefs and religion started with animism, Hindu Buddhist and later Islam. Those changing era has influenced the culture, religion and lifestyle of the Malay community. Islam does not distinguish the objective of spiritual and arts, but in fact Islam guides to achieve spiritual and arts accordingly to its religions. Most of the Malay are Muslim, thus the arts were changed to the principle of Islamic teaching. One of the Malay art is based on types of motif design and their meanings. Malay artwork such as woodcarving has a motif, a meaning to their purpose of creations. Ornament is one of the motif that should carry a symbolic meaning, which means the culture, identity of the local community, status of ownership, skills of craftsmen and placement of carved components in a building. The beauty, uniqueness and harmony of the woodcarvings, the use of the motif and the symbol also reflects the thinking highlight of the local culture in the form of art. It is important to recognize and present the role of motif in Malay woodcarving that can allow its existence to prevail for future generation.

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5.1.1 Contributions of this Research

Many previous research has done studying motif of the woodcarving, the element, the aesthetics and the meaning of woodcarving. Many of the research also focus more on n and Terengganu. However this research specifically draws out the meaning of the motif that were located at Tok Su's house. This study proves that the manifestation of traditional ornamentation do play an important role not only in disseminating the symbolic meaning but also represents the history, beliefs and background of the local Malays.

The objective of this research to identify motifs of woodcarving embedded at Tok Su's house and to analyses the origins of its seven (7) motif have been conducted and display results. After a thorough research and analysis, this research contributes in identifying the originated motif that were located in Tok Su's house. Most of the motif use environment element surrounded local plants such as *Bunga Padi*. The form of nature has been sources to develop beautiful woodcarving and it simply following the teaching of Islam. Each and every one of these ornamental carvings has its own unique compositions and significant to the Malay concept of beauty. There are also evidence of using other elements such as cosmos and fauna that are located in exterior of the Tok Su's house.

5.2 Recommendation

This beautiful of woodcarving is an identity of Malay culture are not just for aesthetics but also in architecture and could be transferred to modern housing architecture. This resurgence would create demands for the woodcarving carving and thus revive the craft and upkeep the employment of Malay craftsmen in the country.

5.2.1 Suggestions for Future Potentials

Motif that were selected in this research at Tok Su's house are in good condition in colors, shape and vibrant. However there are also motifs that were located in Tok Su's house has not been study mainly because of its condition. Suggestions and for future potentials, those motif can be studied in order to prevail their uniqueness and beautiful art forms. Furthermore there is another famous Malay traditional house of Kedah, *Rumah Seri Banai*. Kedah has several traditional house that can been found, example there are several traditional houses at the side of Muzium Negeri Kedah and more in Baling and Jitra state. These traditional house has little literature research that have been made and the information of the traditional is house is very little and kept in archive of Muzium Negeri Kedah. Hopefully in future, there a lot of research can be made to these traditional house in Kedah, the arts and uniqueness can be exploit throughout the nations.

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