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ISTANA BESAR TENGGU LONG: WALL CARVING DECORATION AND MOTIFS INFLUENCES THE SPATIAL SOCIAL INTERACTION AT SURUNG AREA

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Abstract

Woodcarving is considered as an integral component to the vernacular Malay house in Peninsular Malaysia. This research aimed to promote deeper understanding of wall carving decoration and motifs found in the Malay traditional houses influences social interaction at “*surung*” area. A case study performed at “*Istana Besar Tengku Long*” in Kuala Terengganu, Terengganu. The research method included literature review, measured drawing, interviewed with local well-known woodcarvers incorporated with late Tengku Long generation. As a results, the application of carvings at “*surung*” are contained a practices concerning teaching good direction and high-quality ways of life to the Malay society.

Keywords: Decoration; Motifs; Woodcarving; Social Interaction; “Surung”.

1. Introduction

‘*Surung*’ area or other name is ‘*anjung*’ is located at the front side of the house facing the public street. The ‘*surung*’ at Istana Besar Tengku Long is selected as a research area because this space displayed various forms of carving represent fine craftsmanship compared to other space in this palace. Moreover, Malay palace recognized as a first architecture for the Malay based-on psychological and greatest spiritual humanistic thinking that related to their everyday way of life Nasir A.H.,1985, 1987, 1989, 1990; Daud, N. A.,1987; A.Noor.,F & Khoo, E., 2003). This place is mainly for reception room for receiving and entertaining guests.

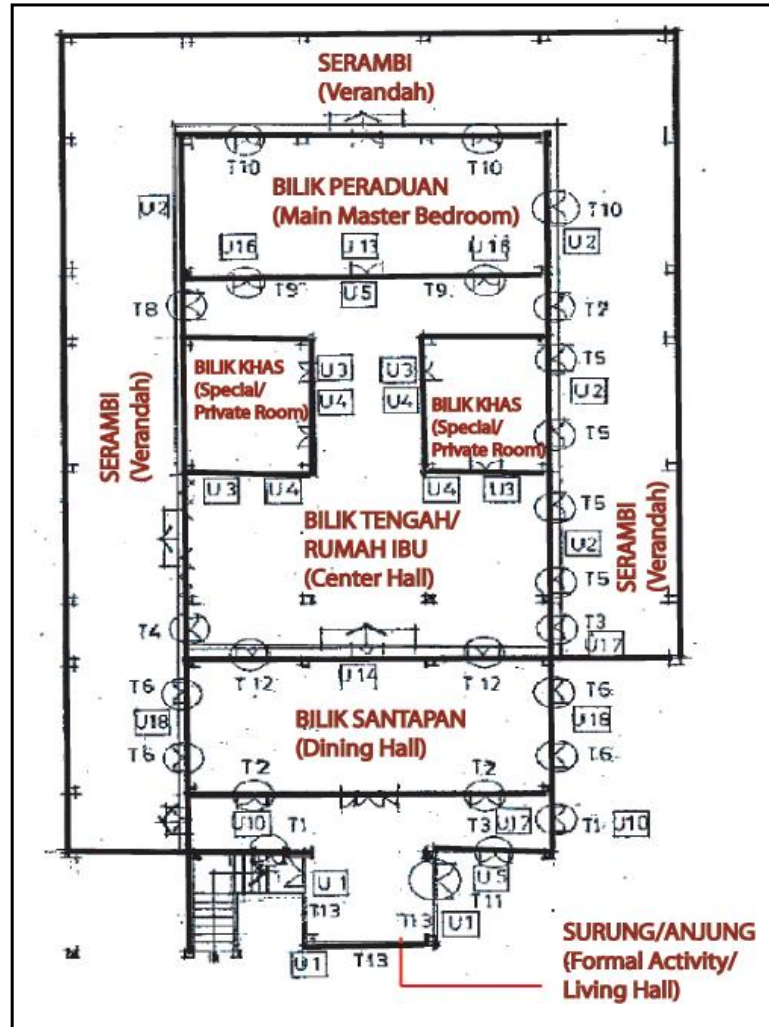


Figure 1: The diagram shown spatial organization in accordance to the zoning categories in the Terengganu traditional Malay house – Istana Besar Tengku Long.

'Surung' area is decorated with excellent carvings with distinctive features such as on external walls, the fenestration especially over doors and windows to provide beauty and to penetrate natural ventilation inside the building. Apart from beauty, perforated carvings allow the sunlight into the building as a natural lighting to the house. At night time, the interior space will have another additional of beauty as a result of getting silhouettes from indoor light.

'Surung' area carved with a number type of components in the company of flora carving, calligraphy, geometry, fauna and cosmic features are depicted according to the specified shape, size and dimension of wooden panel or board fitted to the house.

Many research done by previous researchers have agreed that the art of wood carving is applied in an attempt reflects the phenomenal aspect of reality in a way that might be able to grasp the inner meaning behind the piece of art itself. Each art as applied in an artistic wood carvings have symbolic significance and the symbols in art play an important role in the creation of art. They believed by having a proper understanding of the significance of these symbols we can have an insight into reality underlying them.

Nasir (1985) and Noor & Khoo (2003) respectively agreed that the configurations and composition found in the most works of Malay arts particularly in woodcarving tend to revolve around the dominant theme of creation and of men and animals also environment .

This research is reported what previous researcher opinion about Malay wood carvings that related to their everyday way of life by understanding the motifs inside the wood carvings composition and organization that created by the craftsmen. Although much work has been done but more studies need to be conducted to ascertain the selection of the wood carving decoration theme influences by the social activity in a particular spaces.

Consequent of this study there was evidences that the wood carvings decoration and motifs influences the spatial social interaction by the findings of studies examining at 'surung' area at Istana Tengku Long. This topic was identified as being importance to architects and designers in designing various internal space elements and architectural of future building.

2.0 Wood Carving Decoration And Motifs As A Decoration To Space

With refer to the research, it is defined that woodcarvings in the palace of Istana Besar Tengku Long are made out as integral components to the timber Malay houses with a defined composition. In this sense composition means an organization of part agreement with principles of organization that leads into the order of a unified whole. As an individual piece, the woodcarving is the type of carved component that depicts several carving elements in harmonious composition in accordance with the regulated principles and meanings appeared in the perforated wall ventilation and perforated wall lighting panel found at Istana Besar Tengku Long.

The lover of this palace woodcarving come to expect certain arrangements and configurations of motifs and patterns in works of quality. The recurrent motif of seed, bursting forth with life and energy (often depicted in the form of flowering tendrils and/or roots); the ambiguous image of the flowers which reveals its beauty and grace before us while concealing its true hidden nature; the reversed image of flowing vines (sometimes called 'awan larat' , *meandering clouds*), which is often reflected upon itself, forming a twin couplet that symbolizes both the beauty (*Jamal*) and the majesty (*Jalal*) of the divine – these are popular and recurrent theme in Malay art.

2.1 Understands Physical Form, Basic Features And Technique Of Woodcarving

Norhaiza (2005), the well-known woodcarver described that traditional Malay woodcarving is an art component, which is strong definition of the character and visual form. It is an art formed according to a specific pattern with specific composition of motif coordinated by specified principles and usually produced for a beauty. It is considered as an outstanding piece of artwork that is shaped and identified by a specific pattern and motifs that serve as defining feature. Hence, Noor & Khoo (2003) agreed that the physical form of Malay woodcarving are basically characterized by the shape and pattern, composition of motif, pattern of ordering principles and type of perforation and incision within a specified shape, size and dimension of a wooden board or panel.

According to Nasir (1987), Malay woodcarving is comprises various techniques such as direct piercing ("*tebuk terus*"), semi piercing ("*tebuk separuh*") and emboss piercing ("*tebuk timbul*"). Meanwhile, there are three main patterns are always practiced in Malay art of carving i.e., single pattern ("*pola bujang*" or "*pola putu*"), frame or screen pattern ("*pola bingkai*" or "*pola pemedang*") and complete pattern ("*pola lengkap*" or "*pola induk*").

2.2 Patterns Of Traditional Woodcarving

The patterns or decorations in traditional Malay woodcarving involved two main features such as decorative motif arrangement and composition. Many researcher claimed that the patterns of wood-carving are incorporate with other factors related to customs, religion, beliefs, norms and values, beauty, harmony, and other relevant elements.

Most researcher agreed that Malay woodcarving has three basic patterns namely, the 'single pattern', the 'frame pattern' and the 'complete pattern'. The visual organization principles are used to construct the relationship among the visual elements of form, the compositional elements, and the intended meaning .

In the art of wood carving, both patterns and motifs are closely integrated which is the motifs can be identified as any decoration that has been carved in two or three dimensions and later composed to form certain patterns and decorative motifs. This kind of decoration usually contains its own meaning and philosophy (Nasir A.H, 1987) as discussed below:-

i. Single Pattern

- a. Motif - its motif is execute in a free style, stands on its own and flows discontinuously.
- b. Element - takes the elements of a flower, young fruits, moon, star, sunor the elements of living creatures. The choices of flowers or fruits are the type of plants and herbs that have medicinal value normally found in their neighbourhood as well as jungle.
- c. Examples - mangosteen calyx ("*tampuk manggis*"), clove ("*bunga cengkeh*"), star, Anise ("*bunga lawang*"), lotus ("*bunga teratai*"), aristokolia ("*bunga petola*"), leucas zeylanica ("*bunga ketumbit*"), adinantira ("*buah saga*"), gardenia ("*bunga cina*") sunflowers ("*bunga matahari*") and etc.

The cosmic and living things elements often found in single pattern are the moon, stars, hens, ducks, rhinoceros and birds.

ii. Screen Pattern Or Frame Pattern

- a. Motif - the motifs used in this kind of pattern are more aesthetic in nature and carry certain meanings.
- b. Element - it uses simple elements and its movement is less intertwine or interlaced and usually enclosed in a screen or frame.
- c. Examples - "*itik pulang petang*", "*badai mudik*", "*setampuk manggis*" and etc.

In the house structure, this kind of pattern usually applied on threshold cap, part of a staircase, roof eaves and other parts of the house where this concept of carving is suitable.

iii. Complete Pattern Or Main Pattern

- a. Motif - it combines all elements to form complete carving. nature
- b. Element - more emphasis on plant elements because of its soft nature and ease arrangement. It incorporates all parts of a plants ranging from the roots, stumps, branches, leaves, fruitss, flower buds to flower. It is arranged in a series of curves, winding, knotting, coiling, interlacing, intertwining or arabesque.
- c. Examples - 'pokok kerak nasi', 'bunga simpoh', 'keladi biak' and etc.

2.3 The Elements In Traditional Malay Woodcarving

According to Nasir (1987) and Yatim (1989), there are five types of woodcarving elements found elements, calligraphic elements and flora elements in a Malay vernacular architecture namely; elements of living things, cosmic elements and geometric such as below:-

- i. **Elements Of Living Things** - e.g “*ayam berlaga*”, “*badak mudik*”, “*itik pulang petang*”, and others.
- ii. **Cosmic Elements** - the cosmic or air space elements are depicted through the motifs of the sun, the moon, the stars, moving clouds normally combined with floral elements and calligraphy.
- iii. **Geometric Elements** - woodcarving in patterns such as angles or “*pola tumpal*”. The base and its triangle are arranged in rows while sometimes the triangle is combined with runners of plants. Another geometric elements that is believed to be the heritage of prehistoric tomes is “*piling berganda*”, that is the series of shape similar to the letter ‘s’.
- iv. **Calligraphic Elements** - calligraphic elements in Malay carving appeared after the Malays has Islamized. These elements took the form of Arabic character, verses from the Quran and local Arabic writing called “*Tulisan Jawi*”. There are also combinations of calligraphic, cosmic and other elements.
- v. **Floral Elements** - This form of Malay carving concentrates on the use of floral elements. Normally, creeping plants or flower-producing plants are preferred. The plants have always been a sources of inspiration for Malay carvers are the types of “*kacang*” (nut), “*labu*” (pumkin), “*daun salad*” (lettuce), “*bunga lawang*” (star anise), “*bunga raya*” (hibiscus), “*bunga cina*” (gardenic), “*bunga cengkik*” (clove), “*rebung*” (bamboo shoot), “*bunga mangga*” (mango flowers) and many others.

2.4 Symbolism And Motifs In Islamic Malay Woodcarving

Previous research identified that the Malay understanding of the decorative art in woodcarving, they used a certain symbol or symbolism to interpret their culture and the way of life. The use of symbol was carried out with consciousness, make one able to comprehend and fully understand also were obedience as a tradition from generation to another generation.

a) Application of “*Awan Larat*” Style In Malay Carving

The uniqueness of traditional Malay carving can be identified throughout the style, patterns and motifs that composed a variety of type and variation. The style with regard to traditional Malay carving can be divided into variety category for instance “*awan larat*” or “*meandering clouds*”, geometrical, calligraphy and mixed/combination. Style of “*awan larat*” were believed origin from the craftsmen’s deeper observation to the universe.

Many woodcarvers understood that the central point of the spiral is represented the unity of God itself. The middle manifested the unitary aspect of the Creator, who stood at the axis of a moveable and multifarious universe. The centre of the spiral on both the origin point of all things as well as reminder of the essentially unitary nature of all existence.

Through the interviewed with experience woodcarver Wan Mustapha Wan Su (1999), he strongly claimed that “*awan larat*” is design motifs contain their own specific courteous to be drawn in various form. He established a few guidelines using “*awan larat*” as following:

- i) **Form of elements** – leaves, stem, fruits, shoot, tendril, twigs, seeds, the roots, stumps, branches, flower buds to flower and others. These elements must compose in aesthetic meaning as well as soft and highly beauty defeating all elements in real world.

- ii) **Composition of element** – design related with beauty, gently and softness.
- iii) **Philosophy** – follows the value of beliefs and understanding.

The “*awan larat*” motif is a composition of greater or bloom flower with isolated arrangement with the motif started from one point and persist in meandering to occupy the unfilled space. The starting point recognized as a basis foundation and slowly growing by controlling softness twisted curves, winding, knotting, coiling, interlacing, intertwining form in balance composition without remainder elements. The form of plant stem and the tenderness of creeping plant will be the inspiration to the woodcarver. For example “*sulur kacang*”(bean tendrils), “*daun petola*” (gourd leaves), “*daun kiambang*” (water lily leaves) and “*daun ketumbit*” chosen has an inspiration element to the Malay carvers.

Meanwhile, Perbadanan Kemajuan Kraftangan Malaysia (2009) describes relating in “*awan larat*” in their book, “Seni Ukiran” understand that “*awan larat*” divided into two forms as follows:

i) Authentic Malay of “*Awan Larat*”

The authentic Malay “*Awan Larat*” also acknowledged as “*Awan Larat Jawi*” normally format to facilitate of having large flower motif with speckled position. The pattern started from one point and begins meandering to occupy the space it selves. It stems resolved softness encyclying and intertwining follow next to many gently of folding leaves form.

ii) Javanese “*Awan Larat*”

The leaves and flowers shape is very small and arranged closely to each others. Also creating an overlapping flower and leaves between them until allowed a small amount of stem become visible as well as the leaves form exhibit straight and unfolding look.

iii) “Punca” Or “Source” Philosophy Of “*Awan Larat*” In Malay Carving

The design and the motifs of Malay carving is in many respects a highly formal art as well as enclosed a physical function in addition to many symbolic meanings as follows:

- i) Philosophy symbolism of Malay’s way of life or codes.
- ii) The admonishment and learning.
- iii) Portrays a sensation of emotion, beliefs and thoughts.
- iv) The manifestation of God.

Based on analysis, overall the woodcarvers were agreed that the following characteristic have been found in Malay carving such as:

1. “*Benih*” (Seed) - “*Punca*” or “*Source*”
2. “*Batang*” (Stem)
3. “*Ranting*” (Twig or branch)
4. “*Sulur*” (Tendrils)
5. “*Pucuk*” (Shoot)
6. “*Daun*” (Leaf)
7. “*Bunga*” (Flower)
8. “*Buah*” (Fruit)

Wood carvers like Che Hamzah Che Hawi (interviewed, 2008) provide a guidance to the public towards understand the principles in the composition carved motif as in "poem" or "quatrains" as follows: -

*Tindih menindih tidak menghalang
Dahan melentur tidak patah
Batang bersilang tidak melintang
Hujung daun tidak menujah*

*Overlapping without barrier
The bough bending without broken down
The stem intersect without obstacle
Leaves ending without thrust*

*Ranting tumbuh tidak mendadak
Lingkar melingkar penuh mesra
Daun-daun berlipat lunak
Akhir sulur penuh rahsia*

*The branch growing without in at once
Intertwining with grace and friendliness
The leaves growing and folding gently
Ending of tendril is full of secret*

*Hidup bermula dari yang Satu
Melingkar berkeluk penuhimbang
Berakhir juga pada yang Satu
Hujung tumbuh tidak bercabang*

*Life begins from the One
Intertwining curving with full of balances
Also ending to the One
Ending growing without branch*

Taken from the book of Siti Zainon Ismail, 2001 by interviewed with Che Hawi Che Hamzah, Desa Ukiran KayuIstana Tengku Long, BesutTerengganu, 2008.

iv. The Significances Type Of Motif Selection

The motif plays an important role to the carving composition panel comprising a strong attitude of the hermeneutic code of Malay civilization such as following:

a. Motif Derive From Flower Bud

- This flower bud is significance to immature stage, inexperience and virginity of the young woman.
- Pumpkin or cucumber bud and other creeping plants' bud – significance to immature livelihood that needed to obtain carefulness and assistance from mature, experience and established individual.
- The young “bunga tanjung” – symbolize of cleanliness and purity.
- The “tampuk manggis” (mangoesteen stud) - signed as “*pelita hati*” (mind spirit) and medicinal of haemorrhoids (buasir) sickness.

b. Motif Derive From Blooming Flower

- This blooming flower is significance to the maturity and experienced of woman.
- The bamboo flower is a symbolism of strong and durable.
- The “*ceperdik*” flower signed for: a) the hiding of young woman possessing a protection from her parent. b) to react as a medicinal mixture after boiled of the plant roots for medication to nerve and privy part of human body.
- The “*bunga melor*” (jasmine flower) – is signify of cleanliness and purify.

d. Motif Derive From The Leaf

- The “*daun bodi*” (bodi leaf) – is signify of protection.
- The “*daun dukung anak*” – is significance for spiritual healing which this kind of medicinal plant is useful for “jaundis” (yellow fever) for the early born child and high blood sickness.

e. Motif Derive From The Fruit

- The fruit motif is significance to mature humankind that is able to independent and capable to develop more and more generation.

f. Motif Derive From The Tendril Or Sprout

- The tendril or the sprout motif is a symbol of the humility of the universe to the God by exhibit a softness downward curving and intertwining of tendril as well as a marked for immature stage of young one.

g. Motif Derive From The Plant/Tree

- The “*ubi*” (corn) is symbolized of “source” representing the God is the mysterious entity.
- The water lily – significance for prosperity and fertility.

h. Motif Derive From Source Of Universe

- The motif depicts from universe deliberate to the cosmology source of sun, moon and star are significance on believing of God, the creator of the universe.

i. Motif Derive From Human Creation

- The motif of “*kendik*”(kind of Malay pot) – is a status symbol
- Urn/vase – is a symbolized of “source” or “seed” and create the attitude of “*Jamal*” (Beauty) and “*Jalal*” (Majesty).
- The “*andam*” (triangular form) motifs – is significance of faith and beliefs (Nakula) as well as related with fertility of female (symbol of downward triangle). The symbol (symbol of upward triangle) of masculine male as exhibit to the roof of the house (see “*tebar layar*” of house) is a sign for a protection from the evil spirit (“*langsuyir*”) which landing on the roof of the house.

j. “Kala Makara” Motif

According to Noor & Khoo (2003), the name and the form of “*Kala Makara*” or “*andaman*” or “*gunungan*” motif is identified in the “*surau*” inside the mosque spatial which the earliest built in Tanah Malayu (Bougas: 1992: 93) and situated at Kampung Aur, Menatjung, Patani in Thailand. The “*Kala Makara*” means is “time”.

This carving structure recognized as “*Kala Makara*” motif is located on the top of door which were separated the “*anjung*” (verandah) and “*rumah ibu*” (core) space in the building as well as the “*rumah ibu*” is a praying space for the prayer. Furthermore, this carving motif located on the part in between of two space which symbolized as a universe space and eternity world.

3.0 Data Collection and Findings

With refer to early analysis, it is elaborated that woodcarvings in Istana Tengku Long are made out as integral components to the timber Malay houses with a defined composition. In this sense composition means an organization of part agreement with principles of organization that leads into the order of a unified whole. As an individual piece, the woodcarving is the type of carved component that depicts several carving elements in harmonious composition in accordance with the regulated principles and meanings appeared in the perforated wall ventilation and perforated wall lighting panel found at this palace.

This study was conducted as ethnology and qualitative research, where a significant number of requirement information was gathered from the sources: as follow (1) understanding space planning and social interaction of Istana Besar Tengku Long : - normally, this area will deliberate a formal activity, administration work; entertain the

visitor and rest room for the royal as well as purposeful for custom and ceremony for the royal activity such as wedding, birthday, anniversary, circumstances, ear piercing, installation of the King, award ceremony, “khatam Quran” (finished reading of Quran), Royal and democracy conference and others. (2) an understanding carving (philosophy, meaning and motif), carvings objective (aesthetic values and natural lighting) and implicated with involved preparatory work to collect a data for the study. (3) personal measured drawing and reports of Istana Besar Tengku Long at Lembaga Muzium Negeri Terengganu. (4) This research also engage of literature review consists theoretical from other researcher and writers related on wood carving issues through books, journals, news paper and internet articles and conduct the interviews with local woodcarvers carrying out main surveys.

Several factors are determined the selection of the traditional Malay palace of Istana Besar Tengku Long (focus on “*surung*” area) which includes:

1. related to spatial organization social interaction meaning that it linked to the function and interaction between the space. For example; the motif, pattern and the composition of carving relate to “*surung*” area function that meaning of the motif reflected to the mature of the society in appearance, thinking, pleasant, happiness, independent, good in religious and the most important all is related to the Creator of the universe.
2. the carving connected to activity of space; For example: The space behind “*surung*” represent a “*bilik santapan*” (dining hall). There is non-direct piercing carving motifs at eye-level of wall panel which separated between “*surung*” and “*bilik santapan*” except on top of the door on the same wall to avoid the outsider looking direct to the inhabitants as well to protect themselves from the evil spirit by using combination “*Al Kahfi*” verses and “*daun ketola*”.
3. through the intelligence of the woodcarvers, the ruler will present the symbolic meaning of carving to establish a social interaction between the society of the internal and external of space to understand the meaning of the envelope of the palace.

4.0 Motifs Application At “*Surung*”

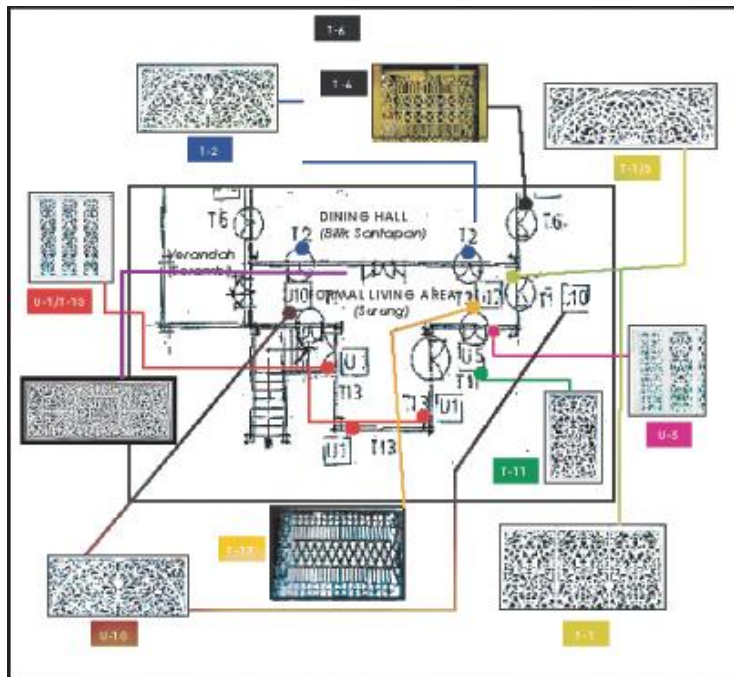


Figure 2 :The diagram above shown the plan of Surung Area with placement of carving.

The motifs application at “*surung*” area is widely used a motif of “*bunga dala*”, “*sulur kacang*” and “*daun ketola*” with a composition as following:

1. “*awan larat*” or “*meandering clouds*”, geometrical, calligraphy and mixed/combination.
2. Form of elements – leaves, stem, shoot, tendril, twigs, stumps, branches, fruits, flower buds to flower and others. These elements must compose in aesthetic meaning as well as soft and highly beauty defeating all elements in real world.
3. Composition of element – design related with beauty, gently and softness such as:
 - i) “*Rangka ukiran*” (Carving frame) – defined as a boundary in the direction of describes the law and an assistance to man way of life.
 - ii) “*Batang utama*” (Main stem) motif – portrays the principle of freedom on moving except forbidden progress outside from the boundary which specified in the religion and culture.
 - iii) Motif – 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.
 - iv) “*Sifat*” (Style) – The embellishment of ideal motif style depicts the aesthetic or beauty as well as portrays the experiences profound to the carver.
4. As a previous analysis, the carving at “*surung*” area represented with the “source” which can interpreting a hidden meaning behind the composition such as:
 - i) “*Punca Yang Kelihatan*” (Identifying Source)
 - ii) “*Punca Yang Tersorok*” (Unidentified Source)
 - iii) “*Punca Rahsia*” (Secret or The Hidden Source)
5. On the top of the main door on the same wall placed a direct piercing wood carving using a combination of plant motif (*daun katola*) and “Al Kahfi” verses (from Al Quran-Juz 15). According to Al Kahfi” verses, Allah remind the Muslim or His followers as following:
 - i) Faith to Allah;
 - ii) The important to pursue knowledge;
 - iii) The important the character of politeness and respectful between apprentice or the learner to the governess;
 - iv) Allah reminds every ruler to govern towards achieve the happiness and prosperously of life, rules the humanity and country.

5.0 Results

Refer to the elaboration of findings above and understanding of carving symbolism, meaning, philosophy and understanding motif practices in Malay’s woodcarving at ‘*surung*’ determined that wall panel’s carving decoration and motifs influences the social interaction to spatial planning has identified through:

Referring to the findings of this research, it explains that understanding of symbolism , meaning, philosophy and understanding motifs practices in Malay’s wood carving, is given a spatial social interaction in-term of selecting carving decoration in ‘*surung*’. It can be seen through:

- i. the use of a combination of natural plants and Al-Quran verses such as “Al Kahfi” and “Nashr” verses in

wood carvings portrayed a social interaction between a man faith to Allah and needed a assistance from Allah even as posses a difficulty of life;

- ii. the exploit of natural motif of plant character having a symbolism of a social interaction to the society about teaching of way of life in human being according to their beliefs, knowledge and culture. It can be seen through the motifs of bowed end leaf that significant of Malay people is has started everyday life with aim, planning, assiduous of faith and finally designated obedient to Allah S.W.T.
- iii. the composition and the arrangement wood carving decoration contain a social interaction of teaching a good direction on life of doing things which demonstrated by plant motif of composition with overlapping arrangements is always patterned the motif without any barrier (“*Tindih menindih tidak menghalang*”). This arrangement of motifs in Malay wood carving always composed with the entity or motif of overlapping, growth continuously with no obstacle and obstruction by the overlapping entity. This is significance that in the civilization survival whenever someone has given the power, he must use the power without suppression and obstruction to other people.
- iv. the selection of motif in traditional Malay wood carving have elements into social interaction is refer to area and activity of the space. Most activities at “*surung*” area is more related to the ceremonial activities which involved many of people. The Malay carver or the sultans select the motifs with a composition of describing about that space is use for the activity in relation to community or society. Therefore, the selection of carving motifs is more relating to communication on meeting people. The carvers select the mature situation such a blooming, healthiness, well growth plants include symbolized with describing of the attitude of the Malay is humiliate, pleasant and compromise identity. The life journey in the civilization required the harmonize, assisting to each other, helping and full of support between them as it describes the members of civilization always need between each other without assess the status. Besides that, in the way of doing everyday activities, every human must always to remember that they have created by God (Allah) and have a responsible to Him.

Conclusion

The findings have supported to previous analysis by previous researchers observation which refer that the choice of carving motifs employed in its decoration and adornment, were never accidental.

The woodcarvers were also play their appointed roles in the complex network of social relations and the value system of the Malays. Within the constructions built by the Malay woodcarvers had to fulfil a host of socio-cultural needs and requirements. On the exoteric level, they were merely devices used to create enclosed and private spaces within the Malay home, reflecting, reproducing and compartmentalized social universe and social interaction of traditional Malay society.

This research can benefit as a best-practices for architects and designers to choose an accurate motifs and decoration to apply to the appropriate space.

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