

ROADSIDE SCULPTURES IN ALOR GAJAH, MELAKA: A CASE STUDY

Azahar Harun¹, Sharmiza Abu Hassan², Rosli Zakaria³, Ramlan Abdullah⁴,
Rafeah Legino⁵, Akmal Adanam⁶, Shaharudin Supar⁷,
Mohd Ali Azraei Bebit⁸ & Musaddiq Mohamad Khalil⁹

^{1,2,3,6,7,8,9}Faculty of the Art & Design Universiti Teknologi MARA,
Cawangan Melaka

^{4,5}Faculty of the Art & Design Universiti Teknologi MARA, Shah Alam

azahar581@uitm.edu.my

Received: 22 May 2020

Accepted: 30 June 2020

Published: 30 June 2021

ABSTRACT

Many municipal councils in Melaka have been installing roadside sculptures for demarcating territory, symbolizing local community, culture, history as well as promoting local tourism. In spite of that, this particular street facility is rarely discussed in the context of public art. Hence, this case looks at the roadside sculptures installed by Alor Gajah Municipal Council (MPAG) in terms of design and meaning. There were fourteen (14 nos) units of Roadside Sculptures (RS) along Alor Gajah- Melaka- Jasin (AMJ) highway that stretches 19.2 km from the entry point at Simpang Ampat toll plaza until Cheng had been sampled. In addition, observations and interviews with the town planning department representatives were also conducted. From the analysis, it is learned that the 14 RS units serve not only as a typical demarcation tool but also represents the state government's initiative to introduce Melaka as a green technology city state. This manifestation can be observed by the design elements of flora, globe, leaf, hand gesture as well as the use of industrial materials such as solar panels and stainless steel. Nevertheless, their appearance felt static and senseless due to the fact that the designs were replicated. It is hoped that the findings of the study could aid municipal councils in Malaysia in making decisions on future urban ornamentation projects.



Keywords: *Municipal Councils, Roadside Sculptures, Public Art, Urban Ornaments*

INTRODUCTION

A roadside is a reserved strip of land which is equipped with typical public amenities such as billboards, road stalls, traffic lights, bus stops, road signages, lamp posts, lavatories and many more. In addition, it is also quite common to find Roadside Sculptures (RS) which are installed at specific plots such as roundabouts, traffic islands, median strips and junctions. Unlike other forms of public amenities, the Roadside Sculptures (RS) are utilized by certain organizations owned by either private or government agencies and served as a demarcation tool and manifestation of community symbol (Muhizam Mustafa, 2009). In Toward an Understanding of Sculpture as Public Art, scholars state that “sculpture is built for certain cultural spaces and requires the involvement of authorities representing the community” (Carter 2010, p.161). For example, during the 98th Commonwealth Games in Kuala Lumpur, Malaysia, several sculptures featuring traditional artifacts had been installed around the city area (Muhizam Mustafa, 2009).

Today, many municipal councils in Malaysia have adopted roadside sculptures as part of urban ornamentation programs. This initiative is seen as a necessary step to create quality public spaces and identity for the town area. Despite this effort, there is a lack of research which looks at the roadside sculptures in context of design and meaning. In this case, fourteen (14 nos) Roadside Sculptures (RS) units located along Alor Gajah- Melaka-Jasin (AMJ) Highway have been sampled.

Research Questions

- 1.How do the Roadside Sculptures installed by Alor Gajah Municipal Council (MPAG) represent the identity of Alor Gajah town?
- 2.How does the design concept of the Roadside Sculptures communicate meaning?

Research Objectives

1. To study the structural design of Roadside Sculptures installed by Alor Gajah Municipal Council (MPAG).
2. To assess the Roadside Sculptures in context of visual communication and design.

LITERATURE REVIEW

The prehistoric cave paintings discovered in Lascaux France, has always been a subject of fascination and debate. Scholars said that these 30,000 year old paintings tell us about the mystery of early hunters-gatherers societies who had lived and faced challenges in order to survive in the climate (Noble et al., 2013). This theory is actually based on the drawing subjects featuring human-like stick figures and livestock (horses, bison and cattles) occupying the same place and time. In addition to that, it is also interesting to look at the paintings from an artistic standpoint. Art historians argue that the cave paintings were deliberately made with careful planning and thought. In Archeology, Kelly and Thomas (2009, p.303), state that “The artist understood the principle of perspective and they sometimes employed the natural topography of cave walls to bring the animals to life”. Besides, the stylistic approach and the quality of lines, form and shadow in the paintings are captivating and feel as though the cave artists knew how the art should be presented. Nevertheless, it could also be said that the ability to visualize, draw and paint is one of the essential cognitive specialties in prehistoric society besides hunting and gathering food.

In the history of public art in the United States, Cartiere (2008) states that there are several issues about its practice. Some scholars claimed that public art practice embarked in 1967 when the National Endowment for the Arts created Art in Public Program. Others acknowledged the effort made by the US government through an agency called Work Progress Administration (WPA). One of the WPA divisions, The Federal Art Project was initiated in order to create jobs for artists hence providing economic relief to its citizens during the Great Depression period in 1937. Despite various claims of its timeline, Cartiere (2008) argues that the public art term is another issue yet to be resolved. This is because public art is closely associated with the

practice of architecture and urban design where it is subjected to the rules and requirements set by a local authority or in other words municipal council. Hence, some critics regard public art as merely commercial art or art form produced by committee. There are also other terms used as well such as interventions, political activism, service art, site-specific work, community-produced projects, spatial-practised, interdisciplinary activism, contextual practice and social practice art. However, Cartiere (2008) states that only public art administrators and officials are consistent in employing public art terms which they specifically used for referring municipal, county and state government programs.

General history of Public Sculpture in Malaysia

With regard to the Malaysian public art scene, local researcher and sculpture artist, Rosli Zakaria (2018) asserts that sculpture art may have been influenced by western culture, namely during the colonial British administration when it was first introduced in the country. One of the typical sculpture art forms was the human statue or memorial sculpture. He further claims that many memorial sculptures depicting British colonial rulers can be found in several states in Malaysia. For instance, in the island of Penang, the memorial sculpture of Francis Light can be found at a location called Fort Cornwallis and Sir Frank Swettenham at the National Museum in Kuala Lumpur. These two memorial sculptures were deliberately made to commemorate the British achievement and also to symbolize power in this region. After Malaysia gained independence from the British in 1957, ironically the scheme of building a memorial sculpture of a political figure was not ceased. In 1971, a memorial sculpture of Malaysia's first prime minister was erected near the Malaysian Houses of Parliament (Figure 1). The memorial sculpture was designed by an American sculptor, Felix de Weldon who is also responsible for erecting Tugu Negara or Malaysian National Monument located in Asean Gardens, Kuala Lumpur (Nurrissammimayantie Ismail et al., 2017). Unlike Tugu Negara which depicts humans in triumphant pose signifying strength, heroic and patriotic, the memorial sculpture of Tunku Abdul Rahman Putra Al Haj, on the other hand, seems less dynamic, modest and conservative. He is shown "wearing" a Baju Melayu, or traditional outfit for Malay men. Tunku Abdul Rahman's face is inexpressive and his body gesture (right arm extending slightly forward and the other holding a book) feels slightly static but firm.



**Figure 1. Picture of the First Prime Minister
Tunku Abd Rahman Putra Al Haj memorial sculpture**

(Source:Kyoto Review of Southeast Asia)

Although the memorial sculpture of Tunku Abdul Rahman possesses sentimental value in the context of Malaysian political history, yet it remains hidden to the public spectacle. The fact is that the memorial sculpture is located in a restricted compound which makes it nearly inaccessible (Rosli Zakaria, 2018). Furthermore the memorial sculpture is also seen as unIslamic. In the teaching of Islam, any objects or symbols idolizing a human being is strictly prohibited because it is considered as shirk or sin. Perhaps this is why the memorial sculpture of Tunku Abdul Rahman is kept out of sight in order not to send wrong message about the government or offend the Muslim community.

In general, many public sculptures found in Malaysia rarely idolize “heroes or events, or symbolises accomplishments and goals” rather their presence in the public space is meant to “function as a community symbol or as a tool for place-making” (Muhizam Mustaffa 2009, p.70). Nevertheless, this does not mean that memorial sculpture symbolizing other faith is intolerable in Malaysia. According to the Malaysian Constitution, Article 11 provides that every person has the right to profess and to practice his or her religion and (subject to applicable laws restricting the propagation of other religions to Muslims) to propagate it. In this sense, religious houses such temples and churches are allowed to install statues but restricted within the limit of the building compound itself. For instance the largest reclining Buddha statues in Southeast Asia measuring 40m long and 11m high statue

can be found in Wat Photivihan temple in Tumpat, Kelantan a state which is currently governed by Islamic party called Parti Islam Se Malaysia or PAS (The Star online, 2016). Similarly the Lord Murugan statues situated at Batu Caves Sri Murugan temple is also dubbed as the tallest freestanding Hindu statue in Malaysia (The Star online, 2006).

Public Art in the City

The growing numbers of public art installations in Malaysian cities is probably due to the art awareness program supported by several agencies namely higher education institutions, government, private sectors and high profile individuals. Among the potential outcomes of public art is that it can flip a dull looking public space into something that is animated and full of life. Furthermore, it can also attract tourists which in return will provide financial benefits to the country's economy.

In October 2019, an open exhibition program called Art in The City, which took place in Kuala Lumpur city showcased a number of public sculptures with a theme called the River of Life. According to Izan Satrina Dato Mohd Sallehudin (year?), CEO of Cultural Economy Development Agency (Cendana), Art in The City program which was launched in 2018 started with an exhibition of artworks projected on digital screens and buildings. In 2019, the River of Life theme was introduced which aimed to foster local artists to express their creativity and to help educate the public about the environment and promote appreciation towards Kuala Lumpur city.

The installation of public sculptures in Kuala Lumpur city is not a new initiative. In actual fact it has long been practised and supported by the City Hall. Today public sculptures of all shapes and sizes can be seen at strategic locations such as KLCC park, Bangunan Sultan Abd Samat courtyard, Taman Tasik Perdana and many more. In 2014, a similar open exhibition program called the Festival of Art in The Park was also organized by the City Hall as an attempt to change the stereotypical view about public art. According to festival director Suriyani Senja Alias (Tariq, 2014) the City Hall had approached her to organize the festival in order to help rebrand Kuala Lumpur as a "cooler, arts-centred capital".

Unfortunately in 2016, the City Hall's so called art-friendly image was

tarnished due to its controversial decision to demolish a sculpture known as the Puncak Purnama (Lunar Peaks) on Jalan Sultan Sulaiman (Figure 2). This issue actually had prolonged since 1998. Designed by the late National Art Laurette, Datuk Syed Ahmad Jamal, the Puncak Purnama sculpture had been modified by the City Hall in 1998 without the artist's consent. Legal suit was filed by Datuk Syed Ahmad Jamal against City Hall. As a result, the court ordered the City Hall to pay RM750,000 in compensation for violating the artist's moral rights (Nair, 2016). 18 years later, once again the issue of Puncak Purnama sculpture captured the attention of many, especially the public art practitioners in Malaysia. An article published in 2016 states that the then Federal Territories Minister Datuk Seri Tengku Adnan Tengku Mansor said that the Puncak Purnama sculpture was in a terrible condition and becoming hazardous to the public. After taking all factors into consideration, the decision to bring down the 33 year old sculpture had to be made for the sake of safety and interest of the public and stakeholders. The controversies surrounding the Puncak Purnama sculpture finally came to rest after it was demolished completely on July 6, 2016.



Figure 2. The Puncak Purnama Sculpture by Datuk Syed Ahmad Jamal
(Source: The Star Online)

Case Study: The Municipal Roadside Sculptures in Alor Gajah Melaka

Alor Gajah which means Elephant's Trail in English is a district situated in the north part of Melaka. According to local history, in 1831, there was a battle known as Naning War which Dato Dol Said, a prolific Malay

warrior at that time had fought and defeated the British. Alor Gajah district consists of three (3) large towns and 15 smaller towns with a land size of 66,302 hectares and covers 31 territorial divisions (Alor Gajah Municipal Council 2019). According to the latest statistics issued by the Alor Gajah District and Land Official website (2019), at present it is estimated that the total population is around 166,600 consisting Malay, Chinese, Indian, and foreign workers. Despite its small size, Alor Gajah has become one of the districts in Melaka that is developing quite steadily. Its center for business and administration is called Pekan Alor Gajah or Alor Gajah town. It is located 24 km from Melaka town and near the North-South highway toll plaza at Simpang Ampat; this small town is well known for its contribution to Melaka's cultural identity. Its characteristics are clearly demonstrated by a mixture of the old and the new. Traditional Malay houses and old colonial shop houses are a common sight, thus making Alor Gajah town distinctively unique and well known among local and foreign tourists. In this sense, its municipal council or Majlis Perbandaran Alor Gajah (MPAG) is the official local government that is responsible in providing services and basic unmet needs as regards health, education, environmental cleanliness, drinking water in homes, recreation and sport.

As one of the main entrances to Melaka, MPAG realizes that visitors coming from the North-South highway will likely stop by at Alor Gajah town. Therefore, in order to create a welcoming impression, several urban ornamentation programs which involve public art have been launched. For example, in 2016, MPAG collaborated with the Faculty of Art & Design, Universiti Teknologi MARA in a public mural art project. According to an article published in *Melaka Kini* (2018), MPAG envisions that the mural art project will create awareness among people towards public art. In return, the outcome of the project will help improve public infrastructure and bring new life to the town.

In conjunction, MPAG has also adopted another public art form known as Roadside Sculpture (RS) in the urban ornamentation program. According to the director of town and planning division, Nurul Adiywaty Haji Ismail (year?), at present there are seventeen (17 nos) RS units in which fourteen (14 nos) of them are installed along Alor Gajah-Melaka-Jasin (AMJ) Highway that stretches 19.2 km from the Simpang Ampat toll plaza until Cheng town. She also also added that the cost for the construction of the

RS units were paid (in kind) by companies operating Alor Gajah district.

METHODOLOGY

In order to establish understanding on the Roadside sculptures installed by Alor Gajah Municipal Council (MPAG), a case study method is adopted. Firstly, the researchers conducted interviews with correspondents from the town planning department of Alor Gajah Municipal Councils (MPAG). The aim was to get more information regarding the installation of roadside sculptures. In conjunction, the researchers also visited the locations of the roadside sculptures. Fourteen (14 nos) units of Roadside Sculptures (RS) along Alor Gajah- Melaka- Jasin (AMJ) highway that stretches 19.2 km from the entry point at Simpang Ampat toll plaza until Cheng have been sampled (See Table 1). The qualitative data (image and information) were documented and tabulated for analysis purposes.

Secondly, an art criticism model was employed to complete the formal analysis method. According to Edmund Feldman (1982, p. number?), this method is actually about “sharing of discoveries about art, in some cases about life, where art has its beginnings”. Feldman’s method offers a four systematic process of describe, analyze, interpret and judgement. These steps enable the researchers to better “inform and educate people (including artists) about art by providing insights into the meaning and significance of artworks” (M Subramaniam et al., 2016, p.57).

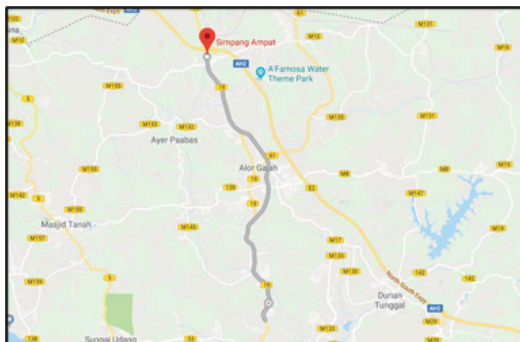


Figure 3. Alor Gajah Melaka- Jasin Highway

(Source: Google Map)

Table 1. Roadside Sculptures on AMJ Highway

No	Code	Locations	Contributors
1	SH 231	Honda Entrance	Shimizu Corporation
2	SH 184	Roundabout Simpang Ampat	Teladan Setia Sdn bhd
3	SH 227	Traffic Light Bandar Simpang Ampat	Mydin Wholesale Cash And Carry Sdn Bhd
4	SH 219	Di simpang ke Tampin AMJ Alor Gajah	Grand Tonic Sdn Bhd
5	SH 227	Simpang Ampat	Faithview Properties Sdn Bhd
6	SH 231	Simpang Sun Power	Free Port A'Famosa Outlet
7	SH 231	Melekek U-Turn	Laman Exotika Sdn Bhd
8	SH 184	Pegoh U-turn	Gromutual Berhad
9	SH 184	Simpang Pengkalan dan Lebuhraya AMJ	Honda Malaysia Sdn Bhd
10	SH 219	Simpang Rembia-Lendu	Kein Hing Industry Sdn Bhd
11	SH 219	Main Entrance daripada Taman Perindustrian Hicom	Honda Malaysia Sdn Bhd
12	SH 227	Taman Perindustrian Hicom-Pegoh	Honda Malaysia Sdn Bhd
13	SH 184	Sungai Petai	Pong Codan Rubber (M) S/B
14	SH 227	Sungai Petai	Honda Malaysia Sdn Bhd

(Source: Author)


RESULTS AND DISCUSSIONS



The 14 units of RS along the AMJ Highway were erected from 2013-2017. According to Nurul Adiywaty (year?), all of the RS units were designed by the staff of the architect department of MPAG, Nurul (year?) also added that MPAG does not require consent from the Jabatan Kerja Raya (Public Works Department) because the RS units are in the territory of Alor Gajah district and that they are mainly installed at traffic islands and roundabouts. In spite of that, a considerable clearance or gap from the edge of the road is given consideration so that they would not obstruct or cause danger to road users.

Regarding the design aspect, the researchers have identified that there are four types of RS units which are used as master design. This includes a flower bouquet (SH 184), a globe on a stand (SH 231), a hand gesture

(SH 227) and a sprout (SH 219). Each of the units is installed at certain locations. In this case, SH184 is located at 1. Simpang Ampat roundabout; 2. Pegoh U Turn; and 3. Pengkalan junction. SH 231 is located at 1. Honda junction; 2. Melekek U Turn; and 3. Sun Power junction. SH227 is located at 1. Simpang Ampat roundabout; 2. Taman Perindustrian Pegoh junction; and 3. Sungai Petai U Turn. SH219 is located at 1. Tampin junction; 2. Rembia junction; and 3. Taman Perindustrian Pegoh junction. Table 2 describes the outcome of the visual analysis.

Table 2. Formal Analysis of Roadside Sculpture (RS) units on AMJ Highway

RS units	Description
 <p style="text-align: center;">SH184</p>	<p>Form: Bouquet of Flower</p> <p>Materials: Painted Mild steel & moulded plastic flowers</p> <p>Scale: 400cm x183cmx183cm</p> <p>Locations: 1.Simpang Ampat roundabout 2.Pegoh U Turn</p> <p>Design Pengkalan junctionThe design resembles a bunch of common decorations of colourful Tulip-like flowers representing universal nature forms in everyday life. Each flower is also equipped with a light bulb.</p> <p>Symbolic Meaning Nature's wealth</p>
 <p style="text-align: center;">SH 231</p>	<p>Form: Hand Gesture</p> <p>Materials: Stainless Steel & painted mild steel</p> <p>Scale: 376 cm x 170cm x 170cm</p> <p>Locations: 1.Honda junction 2.Melekek U Turn 3.Sun Power junction</p> <p>Design Monumentally standing structure with the sphere form on the top that can be generally associated with a 'globe/ ball'. The stand design consists of four linear pillars holding the globe on top. The polished and reflective form of globe filled with cut out void of fern shape randomly scattered all over the surface.</p> <p>Symbolic Meaning Environmental responsibility</p>

 <p style="text-align: center;">SH 231</p>	<p>Materials: Stainless Steel & painted mild steel</p> <p>Scale: 376 cm x 170cm x 170cm</p> <p>Locations: 1.Honda junction 2.Melekek U Turn 3.Sun Power junction</p> <p>Design Monumentally standing structure with the sphere form on the top that can be generally associated with a 'globe/ ball'. The stand design consists of four linear pillars holding the globe on top. The polished and reflective form of globe filled with cut out void of fern shape randomly scattered all over the surface.</p> <p>Symbolic Meaning Environmental responsibility</p>
 <p style="text-align: center;">SH 219</p>	<p>Form: sprout/ leaf</p> <p>Materials: Coloured Mild steel & Acrylic Perspex; both with concrete tiles based with solar light</p> <p>Scale: 360 cm x 170cm x 260 cm</p> <p>Locations: 1.Taman Perindustrian Pegoh junction 2.Tampin junction 3.Rembia junction</p> <p>Design The sprout is represented with a linear shape with 3 coloured structures. The inner form is covered with perspex finishes. Row of simple grid squares gradually flows until the tip of the structure. The form of hilt filled with light that glows during night time.</p> <p>Symbolic Meaning Birth and hope of a new life</p>

(Source: Author)

The ideal dimension for each of the RS units is approximately 347 cm tall, 151.25 cm wide and 168.25 cm long. All of the RS units use mixed materials which include stainless steel or painted steel for the body section and concrete based with mosaic tiles. In addition, solar panels are also incorporated in the design which provides sustainable energy for the lighting system. Another feature is that each of the RS units has the contributor's

name printed on a board and mounted on the concrete base. In addition, some of the traffic islands and junctions have ornamental plants as well (flowery plants and shrubs) which are used as a softscape feature. In terms of meaning, all RS units are designed to express the symbiotic relationship of nature and technology. For example the use of solar panels symbolizes sustainable energy while flower and plant motif represent nature. This meaning is believed to reflect the concept of Melaka Green Technology City State which according to the then Melaka Chief Minister, Datuk Idris Haron is an effort to propel Melaka as a green technology state by 2020.

CONCLUSION

There is no doubt that Alor Gajah is one of the most popular districts in Melaka and probably in Malaysia as well. There are lots of architectural and landscape elements found in Alor Gajah town such as traditional Malay houses, colonial shop houses, old mosques, beaches, parks and recreation. In this sense, the municipal council of Alor Gajah, MPAG should take advantage of the existing elements by introducing meaningful public art projects involving the community and stakeholders. In this study we have identified fourteen (14 nos) Roadside Sculptured (RS) units installed along Alor Gajah Melaka Jasin (AMJ) highway from Simpang Ampat toll plaza until Cheng Town. These RS units which were donated by companies in Alor Gajah not only serve as landscape amenities but also convey a public service message on sustainability and quality living environment. Unfortunately, in terms of design and aesthetic, it is found that the RS units are not up to the mark and commonplace. Given these factors, it is vital for the municipal council (MPAG) to step up effort in improving the quality of public art installations around the town area. Therefore the researchers recommend that a well-structured public art policy as well as design and build scheme should be formulated. It is hoped that the findings in this study could be used by municipal councils in Malaysia to ensure the successfulness of the future public art installation project.

ACKNOWLEDGEMENT

We would like to acknowledge our research partners namely Community

of Research (CoRE) UiTM Malaysia, Institute of Research Management (IRMI) UiTM Malaysia, Public Art Creative Aesthetic Quality (PACAQ/EK Tier 5) UiTM Cawangan Melaka and Majlis Perbandaran Alor Gajah (MPAG) for providing us with technical support and assistance in completing this study.

REFERENCES

- Ahmad Fuad Ramdan (2020). *Lukisan mural MPAG & UiTM Lendu jadi tarikan*. Melaka Kini. Retrieved Nov 20, 2019, from <https://melakakini.my/lukisan-mural-mpag-uitm-lendu-jadi-tarikan/>
- Cartiere, C (2008). *Coming in from the Cold: A Public Art History*. In *The Practice of Public Art*, ed C. Cartiere & S. Willis. 7-17. New York, NY: Routledge.
- Carter, C. (2010). *Toward an Understanding of Sculpture as Public Art*. In *International Yearbook of Aesthetics*. Vol 1 'Diversity and Universality in Aesthetics. 161-179.
- Kelly, R. L., & Thomas, D. H. (2009). *Archeology* (p. 303). Belmont, CA: Wadsworth Cengage Learning.
- Lerner, A. W. (2020). *Prehistoric Cave Art Found at Lascaux*. In *Encyclopedia.com*. Retrieved May 9, 2020, from <https://www.encyclopedia.com/science/encyclopedias-almanacs-transcripts-and-maps/prehistoric-cave-art-found-lascaux>.
- M Subramaniam, H., Hanafi, J. H., & Putih, A. (2016). Teaching For Art Criticism: Incorporating Feldman's Critical Analysis Learning Model In Students' Studio Practice. *Malaysian Online Journal of Educational Technology*, 4(1), 57. Retrieved May 9, 2020, from <https://files.eric.ed.gov/fulltext/EJ1086252.pdf>.
- Muhizam Mustaffa (2009). Public Art in the Federal territory of Putrajaya: Questions of value & tole .*Wacana Seni Journal of Arts Discourse*. Jil./Vol.8.2009.
- Nair, V. (2016). DBKL Demolishes 'Puncak Purnama'. *The Star Online*.

- Retrieved Nov 20, 2019, from <https://www.thestar.com.my/metro/community/2016/07/02/dbkl-demolishes-puncak-purnama-destruction-of-sculpture-shocks-art-fraternity>.
- Nurrissammimayantie Ismail, Rozaimah Rashidin and Amirah Ahmad. (2017). Integrating Visual Semiotics in Interpretation of “Tugu Negara”. *Pertanika Journal of Social Science & Humanities*. 25 (S): 355 - 364.
- Noble, T.F.X., Strauss, B., Osheim, D., Neuschel, K., & Accampo, E. (2013). *Western Civilization: Beyond Boundaries*. Boston. MA: Wadsworth Cengage Learning.
- Parr, C. 2006. *Public art: Its role as a medium for interpretation*. In *Heritage Interpretation*, ed A. Hem & M. Blockley. 123-140. New York, NY: Routledge.
- Rosli Zakaria (2018). Public Sculpture as an Informal Education Tool Towards Local Society. 3rd ICALC2018. *Proceedings series of Advances in Social Science education and Humanities*.
- Syed Azhar (2016). *Enduring royal legacy of giving*. The Star Online. Retrieved Nov 20, 2019, from <https://www.thestar.com.my/metro/community/2016/11/04/enduring-royal-legacy-of-giving-entourage-continues-late-thai-kings-practice-of-annual-offerings-to>.
- Tariq, Q. (2014). *Art In The Park turns KL's oldest botanical garden into a sculptural gallery*. The Star Online. Retrieved Nov 20, 2019, from <https://www.thestar.com.my/content/thestar/website/lifestyle/entertainment/arts/frame-up/2014/10/19/the-art-in-the-park-festival-transforms-perdana-botanical-gardens-into-an-outdoor-art-destination>.
- Alor Gajah Municipal Council. Retrieved (2019), from <http://www.mpag.gov.my/en/visitors/alor-gajah-background>.
- The Star Online (2006), Tallest statue of deity unveiled. The Star Online. Retrieved Nov 20, 2019, from <https://www.thestar.com.my/news/nation/2006/01/31/tallest-statue-of-deity-unveiled>.

