CONFIGURATION OF CARVED COMPONENTS AND ITS LAYOUT PATTERNS IN MALAY TIMBER HOUSES.

Zumahiran Kamarudin and Ismail Said

Abstract
This paper aims to highlight the carving composition within a specific configuration of pattern formed according to the shape, size and layout of the carved components and its placement in the different forms of traditional houses of Kelantan and Terengganu, Malaysia. Archival research was used as the principal method of data collection, which includes an analytical review of measured drawings of the Kelantan and Terengganu timber houses from the Centre for the Study of Built Environment in the Malay World at the Universiti Teknologi Malaysia. Interviews with two prominent woodcarvers for insightful information on the art and craft of woodcarving were also conducted to augment the principal method. The study found that architectural components of the houses like walls, doors and windows, railings, roofs and gable ends were equipped with carvings in different layout of patterns with distinctive features and visual orders including horizontal, vertical and mixed arrangement. Inasmuch the patterns of layouts were in parallel with the functional aspects of various carved components fabricated as perforated ventilation panels of walls, doors and windows, railing panels, decorative wall panels and panels at gable ends. The patterns were in agreement with the nomenclature of their placements within the house fabric.

Keywords
Wood carving; traditional timber house; architectural components; carving patterns and layouts.

Introduction
The Malay timber houses of Kelantan and Terengganu, located in the north-eastern part of Peninsular Malaysia, exhibit various forms of woodcarvings equipped with distinctive features of carving patterns. The specific arrangement of the carving pattern contributes to the individual character of the carved components. Pattern is defined as the repetition of a design element or varied elements in recurring arrangement within a composition (Wallschlaeger and Busc-Snyder, 1992). The use of pattern in carvings emphasizes visual form relationships through the repetition of one or more elements of motif in a specific arrangement. In the art of Malay woodcarving, the specific composition elements are arranged to fit the surface of a plank that serves as the carving medium where carved details like a motif, pattern and form of incision and perforation have been integrated and controlled within the pre-determined
shape, size and dimension. Malay woodcarvings are generally crafted in three different modes of incisions, namely relief, perforation or a combination of these (Ismail, 2001). In general, woodcarvings from Kelantan and Terengganu are formed by using a cut out technique on a thick plank with a specific design motif and different depths of incision (Norhaiza, 2008). These attributes are interconnected and are considered as important ingredients for aesthetic design and they are normally fashioned in harmony on a piece of carved panel. The most prominent and recurrent decorative patterns found in woodcarvings are derived from floral motifs (Ismail, 2002; Norhaiza, 2008; Muhaimin, 2008).

Woodcarving is an ornamental feature found in many Malay vernacular houses especially owned by prominent and wealthy residents. The placements of the carved components within the interior and exterior fabric of the houses signify the social and economic status of the residents of the houses (Muhammad, 1995; Farish and Eddin, 2003). The regional identity of the Malay houses is enriched by the carvings in a beautiful spectrum of ornamentation. The shape and techniques of carvings from Kelantan and Terengganu are the most refined and beautiful of all Malay woodwork which exhibit a degree of beautification not found elsewhere in Malaysia (Raja Bahrin, 1988; Syed Ahmad Jamal, 1994).

This paper aims to highlight the various types of carving patterns formed on differing types of carved components in relationship to their distribution within the traditional timber houses of Kelantan and Terengganu, in the northeastern region of Peninsular Malaysia. This study was formulated based on two research questions: (1) What are the distinctive characteristics of carving patterns within the architectural components of the houses? and (2) How are the carved components distributed within the house fabric relative to the specific functions of the carvings? The carving patterns studied here were identified in relation to their layouts in the carved components and their placement and functional aspects. This research involves the visual description and interpretation of the carved components pertaining to their different carving patterns within the context of their configuration and distribution in the interior and exterior settings of the houses. This paper explains the findings based on analyses conducted on the carved components of 15 timber houses that serve as the unit of analysis.

**Methods**

This study was conducted as an explorative and interpretive research for which a significant amount of relevant information was gathered from two main sources: (1) measured drawings and reports of Kelantan and Terengganu timber houses from the Centre for the Study of Built Environment in the Malay World (KALAM) at the Department of Architecture in the Universiti Teknologi Malaysia, and (2) personal communication with two prominent Malay woodcarvers on the art and craft of woodcarving. The data from the KALAM documents was augmented by the information gathered from the two woodcarvers. This information was required to substantiate the results obtained from an analytical review of the measured drawings.
Analytical Review on Archival Documents

The analytical review was conducted on 15 prominent Malay timber houses: 10 houses from the state of Kelantan and 5 houses from Terengganu. They were found in six different architectural dwelling forms including rumah perabung pecah lima (five-ridged roof house), rumah bujang berselasar (bachelor house with unroofed platform), rumah perabung lima (five-ridged house), rumah tiang dua belas (twelve-pillared house), rumah bujang bersembi (long-roofed house with verandah), and composite house forms. These vernacular houses existed in the periods between the 1850’s and the 1930’s. Houses with long roof such as the twelve-pillared house, the long-roofed house with verandah and the bachelor house with selasar, an unroofed platform, were the earliest forms built among the six types of houses. These forms of house were no longer built after World War II and are considered as the heritage of traditional Malay architecture (Abdul Halim and Wan Hashim, 1996). The houses were built with the absence of any external influences. The information on the houses including the types of architectural forms and year of construction, owners and location of the houses is shown in Table 1. Three factors determine the selection of the houses: (1) type of dwelling architecture which originated from the east coast region of Peninsular Malaysia,

<table>
<thead>
<tr>
<th>No.</th>
<th>Type of House</th>
<th>Year Built</th>
<th>Owner</th>
<th>Location of House</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rumah perabung pecah lima (Five-ridged roof house)</td>
<td>1920s</td>
<td>Hassan Mohd Amin</td>
<td>Jalan Pengkalan Chepa, Kota Bharu, Kelantan</td>
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<tr>
<td>2</td>
<td>Rumah bujang berselasar (bachelor house with selasar)</td>
<td>1850s</td>
<td>Tuan Mohamad Dobah</td>
<td>Jln. Post Office Lama, Kota Bharu, Kelantan</td>
</tr>
<tr>
<td>3</td>
<td>Rumah bujang berselasar (bachelor house with selasar)</td>
<td>1800s</td>
<td>Wan Aisyah</td>
<td>Jalan Sultanah Zanah, Kota Bharu, Kelantan</td>
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<td>4</td>
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<td>Rumah perabung lima (Five-ridged roof house)</td>
<td>1930s</td>
<td>Yaakub Mohammad</td>
<td>Kampung Sireh, Kota Bharu, Kelantan</td>
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<td>6</td>
<td>Rumah perabung lima (Five-ridged house)</td>
<td>1937</td>
<td>Wan Hussein Wan Abdul Rahman</td>
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<td>7</td>
<td>Rumah perabung lima (Five-ridged roof house)</td>
<td>1933</td>
<td>Hassan Yusof</td>
<td>Kampung Sireh, Kota Bharu, Kelantan</td>
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<td>8</td>
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<td>1800s</td>
<td>Tok Yakub</td>
<td>Kampung Belongan, Bachok, Kelantan</td>
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<td>Rumah tiang dua belas (Twelve-pillared house)</td>
<td>1920s</td>
<td>Wan Sukong</td>
<td>Jalan Sultanah Zanah, Kota Bharu, Kelantan</td>
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<td>Rumah tiang dua belas (Twelve-pillared house)</td>
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<td>1850s</td>
<td>Awang</td>
<td>Kampung Losong Haji, Su, Kuala Terengganu, Terengganu</td>
</tr>
<tr>
<td>12</td>
<td>Mixed house form</td>
<td>1914</td>
<td>Dato’ Biju Sura</td>
<td>Kota Duyong, Kuala Terengganu, Terengganu</td>
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<td>13</td>
<td>Rumah bujang berselasar (bachelor house with selasar)</td>
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<tr>
<td>15</td>
<td>Rumah bujang berselasar (bachelor house with selasar)</td>
<td>1880s</td>
<td>Nik Salleh Wan Ahmad</td>
<td>Kampung Pulau Panjang, Kota Bharu, Kelantan</td>
</tr>
</tbody>
</table>

Table 1: The Kelantan and Terengganu timber houses selected for the study (Source: Authors).
(2) excellent carvings which were both regional and distinctive in character adorned these houses, (3) a collection of differing carved components found in the houses were relevant for the purpose of visual analysis.

A set of measured drawing reports which consist of plans and elevations of the 15 houses including cross-sectional and detailed drawings was referred to for the detailed descriptive analysis. The purpose of the analysis was to identify the types of carved components and to determine their physical attributes within the carvings including visual forms and the principles of composition. These reports were produced and documented by the students of an architectural program conducted at the Universiti Teknologi Malaysia. The reports were documented from 1976 to 2005. The documentation of Nik Salleh’s house (house No. 15) was the first report produced, which was followed by the rest of the houses in the consecutive years by students of different batches. Further drawings were produced based on photographs found in the documents to improve the visual quality and accuracy for the purpose of analysis and data display. “The objects which provide raw material for visual investigation were viewed, understood, or placed in some analytical framework before they can be regarded as data” (Emisson and Smith, 2000: 4).

The Interviews
Personal interviews were conducted with two prominent woodcarvers to obtain information on the art and craft of woodcarving. The first woodcarver interviewed was Norhaiza Nordin from Kampung Raja in Terengganu and the second one was Muhaimin Hasbullah from Temerloh in Pahang. Each interview was carried out for a period of approximately two hours with the adoption of standardized open-ended interview questions. This type of question allowed for supplemental information to be provided by the woodcarvers. A set of questions was posed to each woodcarver in the same order but without restricting them from offering the required information. The interview questions were categorized in relation to the research questions pertaining to the visual attributes of woodcarvings. Narration and interpretation from the woodcarvers on the design aspects and craftsmanship of the traditional woodcarving from the states of Terengganu and Kelantan were needed to support the main data gathered from the measured drawings. Their opinions and inferences served as verification of and supplementary information to the analyzed data.

Findings and Discussion
Types of Architectural Carved Components
The analysis of the 15 houses revealed 12 different types of carved components with specific carving forms, sizes and layouts including wall, door and window ventilation panels, railing panels at the windows, serambi (verandah) and staircase, wall, door leaf, gate leaf, roof eave, bracket and gable end panels (Table 2). These different carved panels with distinctive visual forms were juxtaposed on seven architectural components such as walls, doors, windows, railings, stairs, gates and the roof, which are apparent with respect to their placement and layout in the interior as well as exterior fabric of the timber houses of Kelantan and Terengganu. The carved components were classified as ventilation, periphery, infill and decorative
panels according to their specific location within the houses and utilitarian purposes. The ventilation panel is the principal group of carvings that dominated all the 15 houses. Carving in the form of wall ventilation panel was evident in most of the houses. Apparently, door leaf, gate leaf, roof eave and gable end panels were rare types of carving and each of them was only found in one particular house which was obviously owned by a nobleman.

**The Relationship of Carving Patterns with the Forms of Carved Component**

The study has identified seven types of carving patterns, namely complete, frame, single, stripe and band, linear, semi-radial and a combination of these which contribute to the visual attributes of the carved components found in the timber houses of Kelantan and Terengganu. House components like walls, doors and windows, railings, gates, roofs and gable ends were equipped with carvings, which illustrate the different configurations of patterns. Single, frame and complete are the three basic patterns found in the traditional Malay woodcarvings (Abdul Halim, 1987; Muhammad Afandi, 1995; Raja Fuziah and Abdul Rahman, 2000; Rahmah and Nor Azlin, 2002).

Single patterns represent an element of motif in a unitary form without continuous movement (Abdul Halim, 1987). For example, a decorative wall panel which is repeated on the left and right side of the front door of Tok Yaakub’s house in Kelantan represents a single design unit of a lotus in full-bloom enclosed by an angular border (Figure 1a). In sharp contrast with single pattern, frame pattern consist of simple elements that are formed in a less intertwined character within a specific movement and enclosed by a frame (Abdul Halim, 1987). A railing panel found at the rear staircase of Dato’ Biji Sura’s house as shown

<table>
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<tr>
<th>No.</th>
<th>Name of house</th>
<th>Window panel</th>
<th>Door panel</th>
<th>Wall panel</th>
<th>Window railing</th>
<th>Railing at staircase</th>
<th>Wall panel</th>
<th>Door leaf</th>
<th>Gate leaf</th>
<th>Roof eave</th>
<th>Bracket</th>
<th>Gable end</th>
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</table>

Note: (✔) found and (0) unfound carved component within a house
in Figure 1b has carving in a frame pattern produced by the identical repetition of simple geometric and floral elements in a rhythmic flow. In most cases, a frame pattern portrays a similar motif repeatedly in a predictable order resulting in a sense of harmony. Complete patterns consist of combined elements forming one complete carving that usually gives more emphasis to plant elements because of its gentle character and could be easily arranged in a specific composition (Abdul Halim, 1987). For example, the perforated ventilation panel fitted on a wall of Mohamad Dobah’s house in Figure 1c consists of a complete pattern that combines various elements of plants with a central flower motif probably of bunga pecah lapan (an eight-segmented flower).

The central motif is encircled by the foliate motif of daun sayap (a wing-like leaf) also known as daun Langkasuka (Rosnawati, 2005) and leaved shoots and branches flowing in a spiraling and intertwined arrangement in a complex and intricate composition. The design of the motif in a carving is usually illustrated as natural elements like a growing plant, which emerges from a source or a seed, which serves as its origin (Rosnawati, 2005). A growing plant has been the important source for design patterns employed in Malay woodcarving (Farish and Eddin, 2003). This type of pattern represents the unending growth and movement of life in a natural plant (Norhaiza, 2008). It is perhaps rational for craftsmen to depict the motifs of living plants in their natural state for the sake of following a certain order and movement in plant life. Carvings with complete patterns could also be found in other shapes and layouts including semi-circular, vertical rectangular and horizontal rectangular layouts. In the most complete patterns, several elements of a plant including leaves, flowers, flower buds, stems and shoots are combined to form one complete carving.
Besides the three basic patterns, the study found that the compositions of the carved components were also in form of a stripe and band, semi-radial and linear patterns. Most carving elements in a stripe and band pattern were composed in well-articulated structures with specific orders, for example, a vertical panel fitted on top of an external wall of Mariam’s house (Figure 2a). In this panel, vertical motifs (series of stripes) were arranged lengthwise from top to bottom and flower-shaped motifs encircled by horizontal lines are incorporated within the linear pattern. The carved ventilation panel found in Hassan’s house shown in Figure 2b represents a semi-radial pattern that combined elements of different motifs such as calligraphy, geometry and stylized flower motifs, probably the Ipomoea pea-caprae, that radiate within the semi-circular arrangement. Carving with linear pattern comprises a series of repetitive elements that are exactly alike in a continuous arrangement. This type of pattern is reflected in the carved components used for decorative friezes, for example, the roof eave elements found at the front façade of Hassan’s house (Figure 2c).

The study also found that a number of carved components represent a composition of motifs within a combination of various patterns in a single panel. This type of design could be associated with the varying shapes of composition in the fabrication of the component, which is apparent in a continuous horizontal panel fitted on top of a wall. For example, a perforated ventilation panel found in Wan Ahmad’s house (Figure 3) portrays the floral arrangement of the climbing legume motif in a series of horizontal layers. In this type of panel, apparently, the most usual application for this type of carving layout was fitted along the length of the wall. This panel exhibits a carving composed of a complimentary blend of complete and linear patterns in a balanced composition with a central axis of symmetry. The patterns of foliated design were formed in three different divisions within a continuous horizontal variation in composition. Each pattern was achieved through the arrangement of different motifs as border and central components that create the overall mixed pattern.

Another type of composition of motifs within a combination of various patterns is fashioned in the door ventilation panel fitted on top of a bedroom door at Wan Hussin’s house (Figure 4). This panel exhibits a type of perforated carving composed of a combination of complete and linear patterns in a complex compositional relationship and successful combination of foliated design embedded within a horizontal rectangular layout. It consists of Malay floral motifs, possibly the Leucas zeylanica (a weed with bright yellow flowers) and the Canagium odoratum flower (a fragrant flower), encircled by a semi-circle structural frame in a linear pattern resembling an eel bone embedded within the panel and simple calligraphy.
In short, the differences in the form of the carving patterns in relationship to the shape of the carved components bring out their individuality. Variations in composition were achieved through their different arrangements either as borders, central placement or a combination of these that create an overall layout pattern.

**Distribution of the Carved Components and Their Layout Patterns and Functions**

The analysis signified a certain pattern of distribution of different types of carved components in each house in relation to the architectural elements and the house forms. From the various carved components found in the 15 houses located in Terengganu and Kelantan, it was found that these carvings were
fixed across the principal locations including the front and rear walls of guest areas like the rumah ibu (core house) and serambi (front verandah), main bedroom and above windows and doors. Rumah ibu is the primary and largest area in a Malay house that caters for most of customary activities such as sleeping, praying, entertaining guests or religious gatherings (Lim, 1987; Tajudin et al., 2005). Serambi is also known as selasar, which means the reception area (Raja Bahrin Shah, 1988). This area serves to receive guests and is usually situated next to rumah ibu. A range of carved panels was mostly found in the area of rumah ibu and serambi as apparent in Wan Sulong’s house in Kota Bharu, Kelantan (Figures 5a and 5b). The profuse distribution of components in horizontal layouts was fashioned in complete and frame patterns of perforated carvings with non-relief and relief motifs. These design qualities were usually specified for the carved panels that serve as fenestration and decoration (Norhaiza, 2008).

The layout patterns of various components seem to be well composed across the front wall to suit the architectural form of the house known as rumah tiang dua belas (twelve-pillared house). This type of house usually has a long roof with gable ends formed at the two sides of the roof. The timber house is equipped with convex walls and it is furnished with beautiful carving, thus reflecting the wealthy status of the house’s owner (Abdul Halim and Wan Hashim, 1996). Significantly, the differences in size and orientation of carved components suggest a specific order in placing them on the convex wall. Besides, these perforated carvings were positioned within the format to enhance the identifiable architectural components like walls, windows and gable ends whilst serving as fenestrations.
It appears that the carved components in the form of ventilation panels, especially those fitted on the upper part of the walls, were the most commonly found in the timber houses. For example, the perforated wall ventilation panels A and B found at the front elevation of Wan Aisyah’s house in Kelantan as shown in Figure 6a. The components fixed to the front wall of this five-ridged roof house were formed in continuous and repetitive patterns thus enhancing the horizontal layout, which runs across the facade. It appears that the position of panel A with a frame pattern on the left side is in contrast to panel B with the floral design, which was positioned on the right side of the building elevation. Both ventilation panels were fitted on the upper sections of the walls as well as on top of the doors and windows facing the front compound of the house.

Differences in the carving design were influenced by the functions of the two primary spaces allocated as guest reception areas as indicated in the floor layout (Figure 6b). There is a clear division of the house into various spaces including the male and female guest reception areas, a jemuran (unroofed passageway), a bedroom and a kitchen. Thus the allocation of the two separate areas designated for men and women in the house is in parallel with the Islamic practices. The division of the spaces visibly demonstrates the influence of the Islamic values on this Malay dwelling unit. It seems that the Islamic way of life has become a customary practice for the residents of the house who were Malay Muslims.

As seen in panel B, various parts of a plant including branches, flowers, leaves, flower buds and shoots were applied as motifs resulting in a complete pattern and it seems to be appropriate for the panel that adorns the section of the house reserved for womenfolk. The design is in contrast with panel A which comprises floral geometry in a less complex arrangement. Clearly, these types of carvings are functional architectural components with perforations for air movement and the entry of sunlight into the two sections of the house whilst providing aesthetic value to the building facades. From the analysis it is most common for the all five-ridged roof houses to be equipped with this type of wall ventilation panel where it is found with a similar positional layout and orientation.

Figure 6a: Front views of guest reception areas of Wan Aisyah’s house with the wall ventilation panels (Source: Authors).

Figure 6b: Division of spaces in Wan Aisyah’s house with the distribution of the wall ventilation panels (Source: Authors).
Repetition of the same element along the length of a certain architectural component forms a layout pattern in a monotonous design. They are normally arranged lengthwise from top to bottom to produce a vertical pattern or if they are arranged from left to right or right to left, they become a horizontal pattern, for example, the periphery panel in a form of a house railing shown in Figure 7 found at the serambi (front verandah) of Dato’ Biji Sura’s house. This railing panel displays the repetition of a simple floral shape and geometric motif in a stripe and band pattern. A central motif possibly of a lotus fruit in cross-section was represented as the focal point. It is formed in the non-relief carving against perforations, which creates a negative and positive as well as solid and void relationship with the cut-through section being dominant. The carving looks two-dimensional in composition with a certain degree of complexity and intricacy. The layout of the railings at the serambi was the most dominant carving, which can be viewed easily from a distance and these components were featured as integrated elements to the front elevation of the house.

Apparently, the fabrication of the railing panel demonstrates how the design is related to its function. It suggests that the type of pattern and technique of carving used were determined by the function of this panel. The panel visually comprises a fully pierced or perforated technique to suit its functions for natural ventilation apart from being a safety screen and having a decorative function. The railing panel in the form of a vertical stripe pattern is also known as ‘pagar tinggalung’. According to Abdul Halim (1987), pagar means ‘fence’ or ‘border’ while tinggalung is derived from the Palembang-Malay word, tinggali, which means ‘sight’. The literal meaning of the word pagar tinggalung is, therefore, the border of sight. This form of fence serves to limit vision within a specific periphery. The serambi (verandah), which faces the front compound of the house, is fenced along the length of this area with this type of panel in pierced carvings. The perforation is probably to provide a view with a certain limit of sight or vision while allowing the natural flow of air.

In another mode of composition, the types of incision and perforation applied to the woodcarving highlight the forms of the pattern and the motifs in different features. It is apparent in the carved door and wall panels with delicate single patterns fitted on the side wall that is
Located between rumah tengah (middle house) and the main bedroom of Dato’ Biji Sura’s house (Figure 8). The perforated or fully pierced carving, as shown here, portrays a clear-cut shape of abstract motifs with simple non-relief carvings, which gives a special ‘effect’. In order to break the monotonous look, a certain degree of incision on the motifs gives a touch of texture resulting in a more interesting feature and creates a sense of visual interest to the forms of infill panels. These two vertical rectangular panels were incised with two different types of delicate patterns with the non-carved section becoming a dominant surface. The non-carved section with the plain surface highlights the delicate carved elements. This creates a sense of positive and negative relationships and a sense of contrast.

Apparantly, the carved panels with thin perforations was purposely meant for the adomment of the main door leading to Dato’ Biji Sura’s bedroom. The position of the decorative wall and door panels with the distinctive features is marked as a point of entry to a private and personal space, which is the bedroom. Among the 15 houses, this type of carving was only found in this house. It appears that the emphasis on the carving technique in relation to the function of the carved components was also given to both panels. Both panels were fabricated in different types of carving pattern with narrow incisions and thin perforations. This delicate incision was probably meant for visual control while allowing the natural flow of air. Since the panels were fitted on the wall that faced the main bedroom and were positioned parallel to normal eye level, the small perforation on the panels only allows for a limited visual access so as to secure visual privacy. Thus, this is another set of examples of carvings that express the concept of ‘pattern following form and function’. The design of the panels suggests that the fully pierced or perforated technique carving with narrow incisions was used in consonance with their purpose and location.

Because of the carving technique, most of the carved components have a certain degree of intricacy and complexity in design and these qualities were usually determined by their position and distribution within the house setting. The essence in these carvings was the knowledge of applying suitable techniques to produce the desired effect because the choice of techniques normally relates to the design of each carved component (Muhaimin, 2008; Norhaiza, 2008).

In short, the articulation of the carving pattern, the depiction of intricate motifs and the types of...
perforation and incision could affect the degree of complexity and intricacy in the composition of the carved components. Likewise, the choice of carving patterns, motifs and techniques for the specific carved component was determined by its function, location and layout in the houses.

**Conclusion**

This study highlights the pattern of carved ornaments found at the 15 Kelantan and Terengganu houses that existed in the periods within 1800s to 1930s. At the spectrum of this architectural embellishment, the seven different types of carving patterns including complete, frame, single, stripe and band, linear, semi-radial and a combination of these became inextricably fused with the functional shape of the carved components and blended well into the different elements of the long-roofed and five-ridge-roofed houses from Kelantan and Terengganu. The carved components that served as architectural ornaments were intrinsically essential parts of the house’s fabric although they were physically and visually secondary to the building’s overall form and the seven configurations of patterns seem to follow their forms and functions. These characters were discernible and subtle that made the carvings intricate and complex thus making it as exclusive components for special location like on the upper section of walls, doors and windows of rumah ibu, bedrooms and serambi. It is precisely a signification of the function of the past craftsmen to translate the utilitarian concept into an aesthetic language of forms and patterns that was exemplified in the architectural carved components of the Kelantan and Terengganu houses.

Today, the presence of this type of embellishment within the Malay modern houses could also give dazzling effect in the humble way and it could be used for the most conspicuous areas within the houses like guest reception areas, verandahs and bedrooms. This includes the uses of carved components for door and window leaves, ventilation panels of door, window and wall, window railings, partitions and screens, and carvings for wall decoration. A variety of elemental carved components especially in rectangular and continuous horizontal layouts could beautifully adorn the doors, windows and walls of these areas. Installation of rectangular ventilation components with the configuration of complete pattern that consist of motifs of growing plants in intertwining and overlapping characters are fitted above doors and windows of guest reception areas and bedrooms. These components with the characters of pattern in a higher level of intricacy and complexity in design are more appropriate for the major dwelling areas. Railing panels with stripe and band or linear patterns that are usually less complex carving in vertical upward could be reserved for the outdoor spaces like verandah and entry porch. Hence, the specialization of the carved components with different configuration of patterns is defined by their practical functions and reinforced by their beauty as architectural embellishments.

This mode of embellishment that had been practiced by the Malays since early 1800s especially among the wealthy and influential patrons should be continued in the present day of dwelling units owned either by Malays with low or high social status. Thus it gives a new perspective in recognizing the placement of carvings in the modern living forms. It certainly reflects the conscious attempt made by the present
craftsmen to relate the carvings with modern house forms which were not only used as integral components but also placed as delineators of local identity. The carvings signify and reflect profound traditional craftsmanship with high levels of creativity, knowledge and skills of the past craftsmen, which should inspire the present generation of craftsmen to use these values for the present and future development. In view of this, with the help of technical innovation, the creative and skill craftsmen can lay a foundation from the old model of carving patterns in which traditional principles are sustained and yet could offer numerous possibilities of new ideas with fresh look design suitable for contemporary housing especially in urban areas. Such components, strong in definition of their attributes and functions, are suitable not only for the vernacular house type but also for modern houses.

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