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Interpretation of Cultural Landscape in Traditional Malay Village: Case study of Padang Changkat Village in Malaysia

AUGUST, 2013

DEPARTMENT OF LANDSCAPE ARCHITECTURE
GRADUATE SCHOOL
SEOUL NATIONAL UNIVERSITY

MEIYEE TEOH
Interpretation of Cultural Landscape in Traditional Malay Village:
Case study of Padang Changkat Village in Malaysia

전통 밀레이마을의 문화경관 해석:
말레이시아 파당창카드마을을 대상으로

UNDER THE DIRECTION OF ADVISER
PROF. KIM SUNG-KYUN
SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF
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OF MASTER OF LANDSCAPE ARCHITECTURE BY THE COMMITTEE
AUGUST, 2013

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MEMBER ________________________________
ABSTRACT

This thesis is an ethnographic study of describing the cultural landscape of traditional Malay village in Malaysia called *Padang Changkat*. The study focuses on the characteristics and implication of cultural landscape, in order to know the way that indigenous people build their home settlement, which influence and develop their original perception of home-making, so that the home settlement can express who they are, help people become who they are meant to be, and finally it becomes one of their ethnic expression.

This study has three objectives: first, to determine the physical and social attributes that shaped the cultural landscape in Malay village; second, to analyze the specific logic and implication behind the landscape patterns inside the Malay village that contributed to the identity of place; third, to interpret the Malay home settlement landscape in aspects of physical and social-cultural context. To achieve the objectives, this study has been undertaken through several phases which consist of: literature review, research methods, data collecting and analysis of the study site, and finally resulted in the interpretation form.

Throughout the study, several methods are adopted to enable the exploration and understanding on the identities of Malay village (*kampung*) studied. The overall study is underlay on the basis of COSI (causation, operationalization, sampling, and interpretation) method that has been common used in cultural psychology studies. In this study, it is supported by the participant observation as field study method, as well as the hermeneutics approach for the final interpretation phase.

To fit the study into the native context, research measurements are decided based on narrative knowledge derived by Malay kampung own vernacular system. They have been identified and categorized as:
1. Background (for macro analysis)
2. Villagers (for macro analysis)
3. Overall kampung layout (for macro analysis)
4. Malay houses (for micro analysis)
5. Malay homegarden (for micro analysis)
6. Orchard farms and forest (for micro analysis)
7. Winding paths and roads (for micro analysis)
8. River (for micro analysis)
9. Historical and cultural elements (for micro analysis)

Resulted from interpretative analysis, each feature inside Padang Changkat has demonstrated different faces and dimension of Malay village cultural landscapes; even though these features are united into a whole and difficult to be looked separately in actual state, especially for outsiders.

As summary of each feature mentioned above, first, the background of Padang Changkat has an intimate bond with the local royal called Perak Sultanate as well as development of Perak State, which directly related to the presence of village as well as its craftsmanship tradition. Second, villager is the dominator of environment and culture of Padang Changkat through the time-honored coordination among the nature and the society itself. Third, in terms of village layout, Padang Changkat is basically laid within the circle of reserved forest and large-scaled orchard farms that surrounded by a bow–like curve of river; and formed by a centered bulk of Malay houses, which are snuggled among the winding paths, thickets of fruit trees and edible plants simultaneously. Forth, Malay house is the most idiomatic representation of the Malay traditional living culture– it not only represent the native principles in term of “spirit” and “life” of traditional rural Malays, but also constitute a consummate system for both daily activities and social purpose. Fifth, the Malay homegarden as well as orchard farms and forest most reflect the living landscape in Padang Changkat when the multi-layered and complex planting composition not only fulfill the local necessities of life, but also demonstrate the
traditional ethno-botany knowledge of rural Malay as well. Sixth, the winding paths and roads provide maximum flow ability and space flexibility; meanwhile they also act as social place for the villagers as well. Seventh, Perak River, which is the river laid at the edge of *Padang Changkat*, has several significant meanings ranged from politic and economic importance in the old times, to the present-day historical, socio-cultural and recreational value for the village as well as the Perak Royal. Lastly, the historical and cultural elements found in *Padang Changkat* have functioned as the reinforcing agent for the significance of *Padang Changkat* cultural landscapes.

The overall study of *Padang Changkat* in fact explicates the Malay village characteristics and implication through its spaces, elements, people and activities. The interpretation has showed how they are functioned in collectively so that formed a vernacular living system in rural Malaysia, as an ethnic responsive landscape specifically for Malays.

Finally, this study recommends several schemes for *Padang Changkat* future development, which considering the rural village improvement as well as cultural heritage conservation and development. The schemes include the use of modern ways in traditional context; declaration as traditional folk village; and application of tradition as authority. These ideas are all underlay on the Frampton’s idea of Critical Regionalism, which mainly focused on the cultivation of resistant and identity-giving culture, with a discreet recourse to modern techniques.

As conclusion, both in-depth understanding on Malay village and interpretation of its cultural landscape, in fact, function as ‘value statement’ for rural settlement landscape’s significances to reinforce its survival in the modern era. Therefore, this study, lastly, can be used to solidify the justifiability of calling for attention on the conservation and development of rural village cultural landscape in Malaysia in the future research and planning.
Keywords:  ethnographic study, traditional Malay village, cultural landscape, Padang Changkat, interpretation

Student ID:  2011-24269
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I. INTRODUCTION

1.1 Background and Issues

“At the height of our technological mastery, we often find ourselves separated from both the Earth and our own human being….we find an emerging need to take seriously what is ignored or discarded: not merely technological construction, but DWELLING; not merely homogeneous and mathematized space, but PLACE; not merely planetary raw material, but ENVIRONMENT...the task is a questioning of who we are and what we truly want and need...”

-D. Seamon and R. Mugerauer, 1985

The quotation suggests the paradoxical situation in our modern society nowadays: we try our best to improve our living environment and advance the quality of life by using the power of technological mastery, but at the same time, most often it seems to discard the meaning of land and culture of life. Today, the effects of modernization and globalization have made much change on both indigenous landscape and people perceptions throughout the world. Once the people begin to lose their innate ability to interpret the original significance and values of their places, the time-honored day-to-day living landscapes as well as their culture inherent inside will fail to be sustained anymore even if they are determined to do so. In the end, not surprisingly, modern pressures thus make many traditional human settlements under the danger of extinction. Such a phenomenon has clearly explained why the impact of modernization, as well as globalization, has been viewed in a pessimistic dimension in the cultural sphere, which associated with placelessness,

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1 Seamon & Mugerauer (1985). Dwelling, Place And Environment: towards a phenomenology of person and world, p.1
culture deterioration\textsuperscript{2} and also acceleration of a homogenized, westernized, and consumer culture\textsuperscript{3} as well. Therefore, nowadays the deepest need for us is to find back the inherent identity of landscape for a sense of place and belonging, as well as a human attachment to the traditional landscape - what do these time-honored day-to-day living landscapes as well as their culture inherent inside even mean anymore?

Landscape itself has been well recognized as something for cultural expression since it “is not simply what we see, but a way of seeing: we see it with our eye but interpret it with our mind and ascribe values to landscape for intangible – spiritual – reasons”\textsuperscript{4}. Landscape, in particular, traditional cultural landscapes therefore can be seen as a critical subject to understand certain regional original culture and identity. Critical to this has been the increasing attention given to the study of cultural landscapes, even to the extent of recognition in 1992 of World Heritage Categories of outstanding cultural landscapes\textsuperscript{5}. However, it has been found that many cultural landscape researches were mostly focused on the heritage listing, technical analysis and conservation plan of particular extinct or endangered architecture or landscape\textsuperscript{6}, such as temples, palaces, traditional houses or specific features, for both heritage preservation and cultural tourism purposes. In the light of technological mastery, it can be also found that such researches and conservation works have been almost able to achieve the perfect professional standards in term of preservation technique and restoration skills. Such achievement looked impressive but indeed might worthless in the aspect of regional cultural recovery and sustainability. Therefore, as sublimation for cultural landscape studies, new voices has emerged to raise the concerns about traditional rural cultural landscapes and ask for placing the next focus on the identification of social and cultural values that can be found in our yet

\textsuperscript{2} Lee (2012). The Roles of Cultural Spaces Characterising the Identity of Historic Towns in Malaysia, p.4
\textsuperscript{3} Tomlinson (2003). Globalization and Cultural Identity
\textsuperscript{4} Taylor ((2008) Landscape and Memory: cultural landscapes, intangible values and some thoughts on Asia.
\textsuperscript{5} Ibid.
\textsuperscript{6} Rapoport (1969). House Form And Culture, pp.16-17
alive rural vernacular landscapes\textsuperscript{7}. It is mainly to figure out the in-depth significance, meaning and identity of these yet living traditional rural landscapes in order to find out how to sustain their survival in our modern era, as well as to protect them in advance before they are being threatened with further modern or urban pressure.

Given the above, yet, very little focus is placed upon how the people perceive the bulk of the rural built environment, which presented in the form of village and widespread throughout Southeast Asia, as cultural expression - in terms of its social and cultural values –. To date, only Soedjito has clearly appealed the neglect of the yet ubiquitous rural villages and advocated the village based culture as a topic of national interest in the World Bank Conference 1999, as expressed as below:

“\textit{the most important expressions of culture at this time are not the monuments, relics and art from the past, or the more refined expressions of cultural activity...but the grassroots and very locally specific village based culture that is at the heart of the sense of community...}”

Lack of studies on how to understand the traditional rural village landscapes, especially on how its concomitant community interrelated among themselves with the land, has made us hard to define the land’s identity, growth and evolution\textsuperscript{8}. In order to demonstrate how we find values and identities in such landscapes, this thesis is an ethnographic study of describing the cultural landscapes of traditional Malay village in Malaysia. I look squarely to the status of remained traditional Malay village landscapes through interpretation-based approach\textsuperscript{9}.

The reason for studying Malay village is to know how Malays perceive their settlement in native cultural lens, as well as what the

\begin{itemize}
  \item \textsuperscript{7} Worthing \& Bond (2008). Managing Built Heritage: The role of cultural significance, p.1
  \item \textsuperscript{8} Wang (2009). Space Configuration and Movement Pattern of Chinese Traditional Settlement :A case study of Wangkou, Wuyuan County
  \item \textsuperscript{9} Yim (2005).The Traditional Space: A Study for Korean Architecture, p.4
\end{itemize}
particular settlement culture of rural Malays settlement about. To explore in the most pristine and original point of view, traditional rural village is preferred because of its distinct character in term of buildings, settlement and also the landscape as well. Traditional rural Malay village has simple but significant physical cognition on the spatial planning of landscape elements, including building, circulation, open space, and periphery landscape, meanwhile remaining a strong influence in terms of local custom and practices. Moreover, most of the traditional Malay villages in Malaysia are there since time immemorial, and they have evolved and learned the planning lessons by themselves from their own experience on-site\textsuperscript{10}. The rural Malay ancients have marked their dwelling and settlement in ways that can easily be recognized and such patterns give an understanding of indigenous Malay’s world. Furthermore, every village landscape appears to be uniquely adapted to region, and therefore have a very distinct informal character among each other, which is always unique and specific and somehow missing in contemporary modern landscape\textsuperscript{11}. Therefore, studying traditional Malay village cultural landscape, where displayed the basic and pristine form of early Malaysia settlement, is also a key to understand its ethnic culture\textsuperscript{12}, and thus make the subject worth to be further explored and studied here.

At last but not least, teaching people how to see their own vernacular settlement landscape based on the native cultural lens and knowledge, particularly for village landscape, can also be an enormously important kind of activism which recovers the people’s traditional sentiment towards their own land’s culture. This intention has become my study motive and basic premise behind this research. A comprehensive understanding of village landscape perception, particular on the comprehension of the land using our human perception towards our own built environments, will be helpful for rural landscape management planning and strategies.

\textsuperscript{11} Ibid.
\textsuperscript{12} Kent et al (1990). Domestic Architecture And The Use Of Space , pp.114
1.2 Goal and Objectives

The research aims to investigate one of the traditional rural Malay villages in Malaysia, Padang Changkat, in terms of its cultural landscape’s characteristics and implication, in order to know the way that indigenous people build their home settlement, which influence and develop their original perception of home-making, so that the home settlement can express who they are, help people become who they are meant to be, and finally it becomes one of their ethnic expression. The research objectives, then, are:

- To determine the physical and social attributes that shaped the cultural landscape in Malay village;
- To analyze the specific logic and implication behind the landscape patterns inside the Malay village that contributed to the identity of place;
- To interpret the Malay home settlement landscape in aspects of physical and social-cultural context.

To achieve the research goal and objectives, the following research questions are formulated:

- What are the cultural landscape characteristics and pattern created inside a Malay village?
- How and what are the forces influencing the ethnic’s decisions leading to their specific spaces, characteristics and patterns of village?
- In what way did people or society interrelate with their traditional settlement, as well as cope with the natural surroundings, such that it formed such a cultural landscape as outcome?

Lastly, this study is not just a source of cultural information or knowledge, but that the implication and appreciation thereof might bring concrete changes to the continuation of indigenous traditional cultural landscape. This study can be used to identify the settlement characters of Malay villages, as well as the cultural pattern of vernacular Malay settlements, which is increasingly being lost in the rigidity and
functionality of modern settlement planning in Malaysia. Hopefully, one of the outcomes of this research is an appropriate approach or tool to deal with sustainable rural development in Malaysia. At the same time, it can be a source of inspiration as well as a light on sustainability principles, which can be further replicated in contemporary modern setting with required modifications as well. All of these assertions drive the traditional Malay village landscape to be an interesting subject for further study.

1.3 Research Context

In this study, it is to see the ‘kampung’ - which literally mean Malay village, and identify the total space-use scale for life in the rural Malay settlements of Malaysia. It is commonly presented in the form of clustered human settlement or community that located in rural areas of Malaysia with permanent and fixed dwellings. Despite all that, little attention was paid on exploring the interdependence among the dwellings (Malay houses) on the process of shaping the properties of kampung pattern. In turn, most of the literature also only emphasized the Malay house as an independent cultural element, and seldom integrated the house as a component of its greater entity - the kampung. In fact, in a kampung, houses in the settlement as well as the rural landscape are products of the same cultural system and world view; and all of them are parts of a single system related to the whole land system as well as the locals’ way of life. Kampung is a platform demonstrating how it fits all parts together on such a single system; that’s to say, to study kampung in perfectly, it is meant to study every single element inherent inside, as well as the surroundings.

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16 Ibid., pp. 17-24  
17 Rapoport (1969). House Form And Culture, p.10
There is a premise that the term of ‘kampung’ must have had a strange effect on Malaysians. Theoretically speaking, this is mainly because there is no English word or other languages can fully interpret the meaning of “kampung”. Locally in Malaysia, the term is frequently used for different subjects depending on context. Perhaps it is most frequently direct translated as "village" in English, but more often it is used to mean “place of origin” or "hometown", and sometimes even for the expression of "rural community", "countryside", or even "wilderness ". Obviously, these underlying meanings that have been rooted in Malaysian society have indirectly signified the multiplex and alternating identity or values of “kampung”. Therefore, this study is to the “kampung” landscape beyond its literal definition and look squarely into its in-depth identity and meaning behind.

Intuitively, kampung is the pivot ‘place’ of daily routine. A ‘place’ is not just the ‘where’ of something; it is a way presenting day-to-day lives based on the principles that people consider important in lives - that gives purpose and meaning of the place to human’s thoughts and actions. Such perception then has made us understand that the essence of kampung thus never just comes from its location or the trivial function it serves, but a fact of life depend on history and experience and the manner in which man’s intentions are directed to the place. In short words, ‘kampung’ has geographical and social connotations for rural Malays. This means that the kampung does not have meanings or values that are natural and obvious unless we relate them to the way of their life, the image of their social organization, their concepts of territoriality, their way of handling “basic need”, and etc.

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18 Tuan (1975). Place: An Experiential Perspective
20 Murphy (2005). Landscape Architecture Theory, p.3
22 Relph (1976). Place and Placelessness, p.43
23 Canter (1977). The Psychology of Place, p.6
25 Rapoport (1969). House Form And Culture, p.17
Regarding *kampung* as cultural landscape, it thus becomes a physical embodiment of the cultural patterns, which including ethnic custom, desires, motivations and feelings, as well as their appreciation to how and what the environment offered them. Studying *kampung* involve the way Malays interact with the Earth’s surface - apply design process and implement their technologies - in order to create their dwelling, settlement as well as landscape in response to their ethnic knowledge and society’s growth and development. Hence, in order to knowing the specific meaning lived in those patterns, this created an urge to construct a complete set of study framework in this research to analysis and interpret both tangible and intangible attributes that lie beyond the appearances of *kampung*: the village itself, its integral context with individuals, community as well as the surrounding landscape.

### 1.4 Padang Changkat

**Site Significances**

This ethnographic study was conducted at a *kampung*, called *Padang Changkat*, which located next to *Kuala Kangsar* – the historical royal town of Perak state in Malaysia. To make it clear in advance, this thesis will have little to say about the majority of Malay *kampungs*, and thus my empirical focus will be placed on a small section of people within a broader Malay population by studying a particular site. That is to say, I cannot make empirical generalizations about the cultural landscapes of *kampungs* in Malaysia. Those literatures I draw on will be focused accordingly; however, this also does not mean that the *Padang Changkat* will totally be positioned differently with other *kampungs* in Malaysia in this study.

Perhaps I firstly need to explain what had happened before I found this place. Due to the desire for seeking a significant traditional Malay village as my study site, I had done some pilot survey and also consulted with several local professors and relevant officers from local
authority. Surprisingly, in the discussion as well as the list of their recommendation, most of them suggested me to study about the kampungs around Kuala Kangsar in Perak state. Moreover, among of them, a professor as well as seasoned expert in cultural landscape studies, called Assoc. Prof. Zainul Hakim from University Teknologi Malaysia, had even strongly advised me to have my study at Bukit Chandan of Kuala Kangsar, where is the royal hub of Perak Sultanate in Malaysia. Based on his explanation, this was because the origins of traditional kampungs in early Malaya were much related to the old-time-reign Malay sultanates. Meanwhile Kuala Kangsar was the only town to be given the title as royal hub for Perak in Malaysia now even though there are eight other states in Malaysia that still in Sultanate system; and for Bukit Chandan, it was the permanent royal base of Perak Sultanate over centuries after 1980s. Assoc. Prof. Zainul Hakim mentioned that within such a strong and continuous royal background in Bukit Chandan, the kampung that still alive there until today could be said as one of the most representative and significant Malay kampung in Malaysia.

Then due to my shallow understanding and severe lack of formal information about Bukit Chandan, I decided to make a pilot visit to Bukit Chandan without any guide or prior notice. In my first visit to the core of Bukit Chandan, several kampungs could be found there and this made me hesitate in site selection, but finally, I made the locals decided it for me. I firstly kept on hanging out around these kampungs and chatted with the locals, especially with the old folks. I also told them my visit purpose and asked them to suggest the best place for me. After that, I even visited to nearby modern neighborhoods, and also the Perak Royal Gallery, Perak Royal Museum and Perak Royal Mosque that all found at Bukit Chandan informally for this matter too. In a total of 30 people I met in randomly, they gave me an exciting unified answer: a kampung called Padang Changkat will be the most appropriate site for my cultural landscape study.
As a summary of this pilot survey, choosing Padang Changkat for my study is mainly due to two main reasons. First, it represent the most typical but significant kampung in terms of spatial setting, landscape, as well as the culture and life style. Its structure of houses, space arrangement and even vegetation pattern strongly display the traditional characteristics of a kampung in Malaysia. Second, Padang Changkat is one of the oldest Malay kampung that has been existed over hundreds years and it is most closely related to the phylogeny of Malaysia’s kampungs. At the same times, it has preserved several traditional workmanships that have been recognized as national cultural heritage. All of these factors have made the kampung, people and its activities deserve a distinct status and value in the region. The kampung’s obvious historical background, its strong Malay character, as well as the traditional spatial setting, which has created significant sense of identity, thus fit to this research. The process of site selection has been spoken for its significance.

Geographical Context

Figure 1.1 Padang Changkat is located at Bukit Chandan that next to Kuala Kangsar Royal Town

In line with the ethnographic tradition, here I introduce Padang Changkat as well. Padang Changkat is comfortably cradled in a crook of Perak River of Kuala Kangsar County in Perak state- the second largest
state in Peninsular Malaysia and the fourth in the whole of Malaysia. It is located approximately 240km north of Kuala Lumpur (federal capital of Malaysia) on the North-South Expressway, and 2km from the center of Royal Town of Perak State, called Kuala Kangsar as well (Figure 1.1).

In local context, Padang Changkat lay on a 350 hectares land of Bukit Chandan Royal Hub, where is situated on 50-80 meters above the banks of Perak River. Bukit Chandan was the only zone in Perak River plain that could escape from disastrous floods over thousands of years before Chenderoh Dam was constructed at the upstream of Perak River on the early 1920s by the British Federated Malay States administration. Bukit Chandan thus has a number of well-maintained historic and cultural remains that have been inherited for many generations and whose meanings are still significant to local people, including the Sultans/royal family themselves. Besides that, there are many descendants resided there today inherit the traditional workmanship as well as cultural heritage from their Malay ancients. This region is miraculous and remarkable, especially when all of these features have intimate relation to the establishment and continuation of the Perak royal family.

Padang Changkat has well-steeped in the edge of this time-honored royal hub; however, it is not visible from outside since it has been physically concealed by the grand palace and thick vegetation (Figure 1.2). Moreover, at present, a new long wall that was built as palace fringe has clearly distinguished the palace zones with Padang Changkat and other neighborhoods. Honestly, before I started the research, the first drive from Kuala Kangsar Royal Town into Padang Changkat itself was already an “appetizer” for this cultural study. By passing through all royal landmarks of Bukit Chandan inevitably, including Ubudiah Royal Mosque, Perak Royal Museum and Gallery of

26Previously called as Kenangan Palace where the sultan (king) temporarily resided from 1931 to 1933 during the palace re-construction. In 1931, Iskandariah Palace was built at Bukit Chandan on the site of the former Istana Negeri (State Palace).
Sultan Azlan Shah\textsuperscript{27}, finally I had to bypass the main gate of palace before reached to the entrance of Padang Changkat (Figure 1.4), which was just a simple wall opening as showed in Figure 1.3. Frankly speaking, I never expected such a high-recommended place turned out to be so inconspicuous in the magnificence of the royal hub. This instead made me has a strong sense of curious towards Padang Changkat.

\textbf{Figure 1.2} The birdview of palace where Padang Changkat village (behind the palace as backdrop) has been hidden by thick vegetation. (source from: http://www.malaysiakini.com/news/97723, accessed on 15th April 2013)

\textbf{Figure 1.3} The only entrance of Padang Changkat at a wall opening of long wall

\textsuperscript{27}Previously called as Hulu Palace, which was the palace built in 1903 for 28\textsuperscript{th} Perak Sultan- Sultan Idris Murshidul Azam Shah.
1.5 Thesis Structure

The ethnographic study is presented in descriptive form. To provide a fluent flow of study, the overall study is divided into five chapters which are discussed as followings (Figure 1.5):

i. Chapter 1: Introduction

This chapter is to give the overall view of the research context. It is firstly supported by the background and issues of research, which including the problem statement and research gap. They are then followed by the identification of research aim together with research objectives and research questions. The next is the explanation of research context as well as the geographical context so to specify the scope of study and lastly it is concluded by the overall structure of study.
ii. **Chapter 2: Literature Review**

The initiative of this chapter is to review the past studies in order to form a theoretical framework for the research. This chapter looks into the context of cultural landscape, including concepts for figuring out the research direction, and approaches that used to set up the research parameter and variables as well. Through the review of several secondary resources such as journal, book, report, article map, pamphlet, and websites, it selects several proper attributes and elucidates the necessity of these selected attributes as considerable study elements/measurements for study framework construction in the following chapter. These substances of literature review also help to verify the analysis and interpretation of case study as well.

iii. **Chapter 3: Research Methods**

Chapter three is to outline the research methods and details about the methodological component of the site. The aim of this chapter is to demonstrate how the details of literatures done in previous chapter as well as some cultural and ethnographic methodology can be used in this research. This chapter is a necessary mean to engage with landscape research attributes into an ethnographic study in order to understand the Malay village cultural landscapes in Malaysia.

iv. **Chapter 4: Interpretation of Padang Changkat Malay Village Cultural Landscape**

This chapter is to have in-depth understanding about the cultural landscapes of Padang Changkat. In this chapter, the information is collected from both primary data (site survey and interview) and secondary data (literatures). They are then to be analyzed and interpreted. Based on the findings and discussion obtained, several characteristics derived from the Padang Changkat landscape will be determined as the result of this study. Site issues will also be concerned at this chapter.
v. **Chapter 5: Conclusion**

This chapter includes conclusion that support the overall research outcomes. It firstly summarizes all the characteristics and implications of *Padang Changkat’s* cultural landscape for defining the identity of Malay rural villages. They are then followed by the recommendations of *Padang Changkat* future development. The last part of this chapter is ended with the study and site limitation.
Interpretation of Cultural Landscape in Traditional Malay Village: Case study of Padang Changkat, Malaysia

Stage 1
- Background and Issues
- Goal and Objectives
- Research Context
- Geographical Context

Stage 2
- Literature Review

Stage 3
- Research Methods

Stage 4
- Interpretation of Padang Changkat Malay Village Cultural Landscape

Stage 5
- Conclusion:
  1. Summary and Conclusion
  2. Recommendations for Padang Changkat Future Development
  3. The Limitations

Figure 1.5: Research flow chart

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II. LITERATURE REVIEW

2.1 Introduction

Due to the severe lack of literature about studying Malay village landscape, this chapter is to provide an account of the ways of studying home settlement as well as landscapes that have been represented in previous academic research literatures. This overview documents a range of diverse portrayals about ethic settlement. The literature is drawn primarily about the perception towards home settlement landscape, its ideas concept, as well as way of dealing with it. Lastly, a consideration of literature which specified on cultural landscape is also offered.

2.2 Understanding Ethnic Home Settlement: The Concept of ‘Place’

Despite this diversity, ‘place’ is an important concept underpinning those portrayals of landscapes and cultural landscapes as well.

To be human is to live in a world that is filled with significant places; to be human is to have and to know your place ...

- E. Relph, 1976

The subject of research - village, is also a ‘place’ where generally formed by a small group of dwelling in rural area that accommodates community who have the same locality, common interest and identity (Morris et al., 1975)\(^ {28} \). It is basically transformed from a natural area into domesticated landscape that comprises a settlement where occupational activities are based on agricultural activities (Ismail, 2003).

Teaching people to understand village through the idea of ‘place’ requires the study of man’s relationship to his environment, which is a subject overlapping many disciplines—architecture, cultural geography, history, anthropology, ethnography, sociology, cross-cultural studies and even the behavioral sciences (Rapoport, 1969; Gold, 1980). Basically, a ‘place’ exists at different scales and be defined in a variety of ways (Tuan, 1977). However, there is a fundamental idea introduced by Canter (1977) for place. Canter's metaphor has offered a basis of ‘place’ as: “an integration of the physical attributes, as well as the activity carried on-site and people’s conception on the places” (Montgomery, 1998) (Figure 2.1).

Figure 2.1: A visual metaphor for the nature of places by Canter (source from: Canter (1977) - cited in Montgomery, 1998)

Even in earlier period, the concept of ‘place’ has been also described by Lukermann (1964), as: a localized location shaped by internal characteristics (site) and external connectivity to other locations (situation). Principally, Lukermann has viewed ‘place’ as an integration of both natural and cultural elements in its own order and ensembles, together with a framework of circulation connecting each other. At the same time, he has also explained that ‘place’ is also emerging with historical and cultural changes meanwhile its meaning is always characterized by the man. Hereby, as suggested by Relph (1976), ‘place’ in fact is “a complex integration of nature and culture that have developed
and are developing in particular location, and which are linked by flows of people”. It is a location that combined everything occupied inside and then become an integrated and meaningful phenomenon for us, as a ‘place’.

“That people could come into the world in a place they could not at first even name and had never known before; and that out of nameless and unknown place they could grow and move around in it until its name they knew and celled with love... and put roots there and love others there; so that whenever they left this place they would sing homesick songs about it and write poems of yearning for it...and forever be returning to it or leaving it again!”

-W. Goyen, 1995

Goyen has clearly yearned for the sense of place, particular on the piece of land where our root placed. The high diversity of themes and ideas represented in the literature of home settlement depend on the researchers who generally limit their analyses to the particular dimension of home that falls within their own disciplinary field (Azriel, 2010). However, there is no doubt that the home-making involves the experiential perspective in the aspects of environmental and human behavior, especially when Moore (1979) has done more to identify the inter-connection of human behavioral phenomena -perception, recognition and attitude- in relation to everyday physical environments of particular social groups. Moore’s statement has been supported by Gold (1980), who described the mental expressions of the world as ‘image’. Such images are developed by individuals through their everyday contact (behavior) with the environment, meanwhile people deal with environment in turn according to the formation and development of these images (Figure 2.2).

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As a result of above-mentioned cognitive process towards our living environment, several concepts and ideas have gradually come into form and pattern of home settlement landscape. Since human groups nearly everywhere tend to regard their own homeland as the center of the world and they are at the center claim else, home settlement thus also become the center of an astronomically determined spatial system, as well as the focal point of a cosmic structure for any ethnic group around the world (Tuan, 1977). These in turn has evolved into ethnic world view and specific cosmological relationship to their place.

Home settlement also is a model of society when it is both the medium and the outcome of local practices in particular place, where people have their daily household, ritual activities, and etc. inside (Donley-Reid, 1990). These practices involve the familial-based gender relations (Azriel, 2010), social hierarchy and power strategies (Tuan, 1979) as it able to enable and constraint the dialectical relationship between people and their actions after people determine the use, symbolic meaning and pattern of the domestic spaces (Donley-Reid, 1990).

2.3 Ethnic Society and Their Daily Territory

An ethnic society is also geographically constructed (Cresswell, 2004) and culturally constituted (Spradley, 1980) that represented particular ethnic identity in certain region. Practically the shaping of an ethnic territory is not a linear-sequence evolution but a cyclical-pattern

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31 Ibid.
process, in which ethnic people shape and construct their living environment and in turn, they are shaped and constructed by this designed environment (Ismail, 2010). People do not obviously just respond and shape their worlds, but also build oneself, society and culture, and in this process he may interpret a given environment in different ways (Norberg-Schulz, 1979) and shapes the sense and identity of place for their territory. That’s to say, the differences of perceptions and cognitions towards their living environment is formed when it is continuously being shaped and evaluated in different ways depend on the physical condition of the region as well as the development of the ethnic cultures.

Meanwhile, in terms of ‘perception’, Tuan (1974) has narrated ‘perception’ as a process of registration involving neurological processes by which such recognition and interpretation are affected:

“...‘Perception’ is both the response of the senses to external stimuli and purposeful activity in which certain phenomena are clearly registered while others recede in the shade or are blocked out...”

- Tuan, 1974

However, this doesn’t mean perception is a passive process of registration. Perception is contrarily not only an active process of interaction between people and environment, but also an achievement that has been regulated and given direction through several intentions and considerations (Kaplan and Kaplan, 1982). The perceptions used by different groups can define the differences among different ethnic societies in respect that certain percept will only be considered by certain group as the mental image of their external environment (Kaplan and Kaplan, 1982). These percepts are generally formed through several ways: input from the senses and memory of previous experience or inherited from our ancestors (Kaplan and Kaplan, 1982); and then evolve accordingly and finally become an ethnic’s symbols. This explains why it is that so easily enables us to tell, often at a glance, the land, culture, or
even elements to which an ethnic group or settlement belongs, as well as what these differences can be attributed (Rapoport, 1969).

2.4 Ethnic Culture and Cultural Landscapes

Culture is a complex phenomenon and always to be related to human behavior, which formed the behavioral pattern and life way of people, and consists of following attributes (Altman and Chemers, 1980):

- It comprises a certain group or society’s faith and worldview, values and norms, customs and behaviors, belief, perception and cognition.
- It is shared within a certain group of people, in order to form a standard worldview as well as the norms of behavior for their group.
- It will be forwarded to other people, especially to their descendants, from generation to generation. In the process of culture succession, some changes might happen due to the situation of the time.
- It is not only the mental and behavioral processes, but also can be visible through objects and the physical environment.

In the process of tracing the culture formation, both climatic condition and geographic condition have been recognized as modifying factors in the formation of a regional culture (Rapoport, 1969). Despite all that, some ethnic groups were recognized under similar environmental condition, but it found that they can be in very different attitudes and ideals respond to their environment resulted in their cultures. This fact has articulated the crucial influence of ethnic group in the formation of regional culture. Moreover, Sauer32 (1925) emphasized that “under the influence of a given culture, itself changing through time, the landscape undergoes development, passing through phases, and probably reaching ultimately the end of its cycle of development”. The count of time period thus makes sense for culture formation since these factors and responses may also change gradually in the same place with the passage of time. However, Rapoport (1969) has declared in advance that lack of rapid

32 Cited in Gold (1980)
change and persistence of form are also the characteristics of vernacular culture. Time consideration becomes inevitable but with conditions in the identification of vernacular culture.

It is not hard to be found that particular landscapes were formed in spontaneously within the ethnic territory synchronized with the culture formation. This phenomenon has showed us like it is: the pattern of built environment is closely linked to cultural behavior of a given society (Donley-Reid, 1990)\textsuperscript{33}. Meanwhile, it keeps accord with Rapoport’s hypothesis (1969) on the form of settlement:

"it is not simply the result of physical forces or any single causal factors, but is the consequence of a whole range of socio-cultural factors seen in their broadest terms...what finally define and decide the form of dwelling is the vision that people have of the ideal life and this vision is derived and influenced by many socio-cultural forces, including religious beliefs, family and clan structure, social organization, way of gaining a livelihood, and social relations between individuals...buildings and settlement are the visible expression of the relative importance attached to different aspects of life and the varying ways of perceiving reality, as well as the shared goal and life value of certain society..”.

Such contention virtually have been evoked in even earlier times when several scholars had put their concerns into the relationship between culture and landscape, and expressed that land could be explained in terms of social and cultural differences. After Schlüter's first formal introduction of the term of 'cultural landscape' in 1908, Sauer, who was regarded as the first to define the concept of 'cultural landscape' in 1925, then defined 'cultural landscape' as: \textit{fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area is the medium, and the cultural landscape is the result}. Sauer had put his attention on the man-land relationship and its implications for landscape by insisting that

\textsuperscript{33} In S.Kent et al (1990). Domestic Architecture And The Use Of Space , pp.114
the agency of culture is inevitable as a force in shaping the forms on the land (Figure 2.3).

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<thead>
<tr>
<th>FACTOR</th>
<th>MEDIUM</th>
<th>FORM</th>
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<tr>
<td>Culture</td>
<td>Time</td>
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<td></td>
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<td>Population density mobility Housing plan structure Production Communication XXX</td>
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<td>CULTURAL LANDSCAPE</td>
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**Figure 2.3: Diagrammatic representation of the morphology of the cultural landscape. (source from: Sauer(1925,343) that reprinted in Gold, 1980)**

The term of 'cultural landscapes’ then has been variously used, applied, debated, developed and refined within academia in order to reach a consensus for identifying, assessing, heritage listing, managing, and effectively making 'cultural landscapes' known and visible to the world. Today, cultural landscapes refer to any landscape or material component of a landscape that has been of human consequence for a period of time (Melnick, 1982). It represents the “combined works of nature and of man...illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal...” (UNESCO, 2008: Annex 3). In other words, it is composed of interrelated natural and human elements, which are the representative of patterns of land control, as well as reflection of values, norms, and attitudes of different cultural groups towards the landscape (Melnick, 1982).

In terms of attributes, cultural landscape has also been identified into 2 divisions, which are: intangible cultural landscape (immaterial) and tangible cultural landscape (material) (Melnick, 1982; Jones 1991;

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Intangible cultural landscape refers to any landscape in a spiritual or symbolic sense, on account of the significance it embodies for members of a culture, even if it has no visible or physical traces of human activity (Arntzen, 2002). On the contrary, tangible cultural landscapes include any physical result of human occupancy (Melnick, 1982) as well as all visible manifestation of the lives and activities of human communities (Arntzen, 2002). For home settlement, both tangible and intangible cultural landscape elements are inherent inside and comprise an interlacing and profound meaning for the identity and sense of place.

2.5 Cultural Landscape from Different World Lens

Even though the concept, criteria and circumstance of cultural landscapes has been well defined, several issues, especially at outside of West, have been demurred for its insufficiency and advocated for the expansion of criteria for identifying, assessing and inscribing cultural landscapes. This is mainly because it is found that different worldview tend to have diverse ideas of what makes a cultural landscape special and worth preserving, and this depend on what is emphasized as the distinctive characteristics of such a landscape (Arntzen, 2002). These vary views among Western, Eastern as well as indigenous world then create a challenge in the scopes and methods used for identifying, assessing and inscribing their cultural landscapes.

Within academia, Western civilization and scientific tradition has constructed their cultural study orientation more to objectification and rationalism, meanwhile Eastern and indigenous society else have radically rooted in experiential interrelationship with the land (Buggey, 1999). The trend can be dated back to the early landscape development, in which Western landscape advocated the human domination over nature, but

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Several issues, including the unfitted context, standard and management strategies of UNESCO World Heritage for Asian cultural landscape, had been raised and discussed in the International Symposium of IFLA APR Cultural Landscape Committee 2010 and 2011.
Eastern and aboriginal landscapes were more to the admiration of nature and emphasizing the harmony between human and nature. Western philosophy focused on the independence of objective world (Cosgrove, 1984) and it was contrast with the Eastern philosophy that focused on the connections and interrelationship between objects from an overall point of view (Tuan, 1996). In a sense that this understanding in fact indirectly pointed out that Eastern worldview has broader image if compared with the specific definition and concepts applied within the West.

In East, especially in Asia, cultural landscapes almost cover the whole of the world's occupied surface, plus almost all the uses, ecologies, interactions, practices, beliefs, concepts, and traditions of people living within the landscapes, and such perspective is far beyond the Western consideration like what UNESCO has categorized for cultural landscape (Fowler, 2003). In this case, perhaps the immaterial elements play role in describing how the culture to animate the land without eviscerating the essence of the place, meanwhile tangible elements demonstrate the physical outcomes as what Melnick (1982) figured: the visible evidences of certain beliefs characteristics and reflection of other non-material aspects of the culture involved. Moreover, Asian vernacular cultural landscapes also much demonstrate specific techniques of sustainable land use, considering the characteristic and limits of the natural environment it is established in and a specific spiritual relationship to nature (Ismail, 2003).

2.6 The Characteristics of Cultural Landscapes

In the literatures, several cultural landscapes studies had much adopted Melnick’s idea to conduct cultural landscape inventories, ensuring that a broad base of information is collected (Woodhouse, 1993; Robert, 2005; Ani et al, 2012). Melnick’s Characteristics has provided an overview of the cultural landscape and includes a sufficient range of variables for an initial investigation for rural cultural landscape (Ani et al,
In 2012). Each element is used as material components to identify and evaluate the cultural landscapes, as showed in Table 2.1.

Table 2.1: Melnick’s Characteristics (source from: Melnick, 1982)

<table>
<thead>
<tr>
<th>NO.</th>
<th>Characteristics</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Overall cultural Landscape organization</td>
<td>Reflect the large-scale relationship among major elements, including pattern and proximity to water and natural resources, orientation of structure to sun, wind, custom of housing site selection, as well as the size, shape and locations of fields and so on.</td>
</tr>
<tr>
<td>2</td>
<td>General landscape categories</td>
<td>Reflect the human activities that imprint on the landscape, such as farming, mining, and etc.</td>
</tr>
<tr>
<td>3</td>
<td>Specific land-use activities</td>
<td>Reflect how land-use is varying from traditional practices to innovating adaption influenced by topographic variation, availability of material and resources, ethnic tradition and fluctuating economy.</td>
</tr>
<tr>
<td>4</td>
<td>Relationship of built form to major natural element</td>
<td>Reflect how the natural features such as mountain, grassland, river and forest influenced the location and organization of cultural features.</td>
</tr>
<tr>
<td>5</td>
<td>Circulation network and patterns</td>
<td>Reflect the movement pattern, including both intentional and unintentional paths.</td>
</tr>
<tr>
<td>6</td>
<td>Boundary-controlling elements</td>
<td>Used to mark, define, and delimit the areas of use within a site or between sites of different ownership.</td>
</tr>
<tr>
<td>7</td>
<td>Site arrangements</td>
<td>Refer to intentional placement of cultural elements within a landscape setting.</td>
</tr>
<tr>
<td>8</td>
<td>Vegetation pattern related to human land-use</td>
<td>Include both native and introduced species that has been planted or maintained for several purposes.</td>
</tr>
<tr>
<td></td>
<td>Building types and function</td>
<td>Used to understand the vernacular architectural styles and investigate the family sizes, population densities, commercial activities and economic fluctuations.</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>10</td>
<td>Materials and construction techniques</td>
<td>Reflect the traditional construction techniques as well as modern modification skill for a particular cultural group.</td>
</tr>
<tr>
<td>11</td>
<td>Small-scale elements</td>
<td>Act as important cultural elements that served for unique local purpose.</td>
</tr>
<tr>
<td>12</td>
<td>Cemeteries/Archaeological sites</td>
<td>Provide valuable historical information of site, identity of place, evidence of certain family relationship and etc.</td>
</tr>
<tr>
<td>13</td>
<td>Views</td>
<td>Represent visual linkage from one site to another, with in and out of a site.</td>
</tr>
</tbody>
</table>

Other than Melnick’s Characteristics (which that mostly focused on material elements of cultural landscape), Buggey (1999) else has appealed to look the cultural landscape in an aboriginal way that comprising all the immaterial aspects of cultural landscape in synoptically. As what Buggey (1999) explained, this is because “much relationship between aboriginal people and places is conceived fundamentally in spiritual terms rather than primarily material terms, and these people considered all the earth to be sacred and regard themselves as an integral part of this holistic and living landscape”. The traditional aborigines usually approach their place primarily through cosmology and narrative, and for this purpose, Buggey (1999) has found out eight characteristics showing the characteristics of aboriginal cultural landscape. These characteristics are showed as below:

i. Traditional knowledge
ii. Diversity of aboriginal experience
iii. Cosmological relationship to place
iv. Spirit beings and places of power  
v. Narratives and place names  
vi. Social and economic life on the land  
vii. Traditional environmental knowledge  
viii. Associative values of places

Buggey (1999) has inherently provided critical insight into intangible values and identities for cultural landscape where indigenous people attached. Buggey’s Characteristics (1999) are the ways of approaching indigenous history and focus upon the complex relationship that indigenous people have with the land. Her viewpoint was also much accord with this study, just because of her expression that settlement “is not relicts but living landscapes - the cosmological, mythological, and spiritual world of the people associated with them as well as the environment of the day to day activities of living on the land”.

2.7 Summary

At the beginning of this chapter, I have offered a summarized overview of some of the dominant ways place as well as cultural landscape that had been presented in previous researches. The purpose of this is to locate the Malay village within a broader context to understand its significances. Drawing on previous research literature, this chapter has demonstrated how people recognizing landscapes have been portrayed. First and perhaps most strikingly, a diverse body of literature concerned with ‘cultural landscape’ has showed how ‘place’ were ascribed with ‘ethnic and cultural identities’. In both implicitly and explicitly, ‘ethnic’ has been a dominant theme running through these portrayals.

Consistent with pilot understandings in Chapter 1, this chapter has supported the significances of both geographical and social-cultural factors in the creation of home settlement for rural Malays. The chapter proves that a home settlement is not simply the physical or "tangible" features, but also the cultural essence formed from the local’s spirit as
well as their way of life and etc. Stemming from these day-to-day living continued by one generation to another generation, I thus suggest that traditional Malay villages or “kampung” can be identified through its cultural landscape by using the characteristics or attributes discussed in this chapter.

To identify the cultural landscape in a manner suited to the nature of “kampung”, the methodologies discussed in next chapter will play a pivotal role in the subsequent understandings. Methodology, which enables a close engagement with “kampung” as well as its people, is an important and necessary means to obtaining empirical materials, in order to understand the identities of Malay village cultural landscape in Malaysia.
III. RESEARCH METHODS

3.1 Introduction

Chapter three outlines the study framework that enables the identities of Malay village (kampung) studied in this research to be explored and understood. It includes the discussed themes in the previous chapters, but I would like to argue that they yet do not adequately inform the identities that “kampung” are ascribed with. The lack of specific method constructed for portraying what a Malay village cultural landscape become a gap in the literature. Accordingly, by using cultural and ethnographic methods, this study draw on several underutilized but necessary approach and method to make a contribution towards filling this gap.

3.2 Research Design

The overall research in fact initially adopts a set of research themes used in cultural psychology studies called COSI\(^\text{36}\) (abbreviation for: causation, operationalization, sampling, and interpretation). These themes are actually staggered and to be interpreted as followed:

i. Causation

Causation mainly describe how a sampling of studies can drive the conclusion about what cultural syndrome gives rise to what patterns in particular domains\(^\text{37}\). Such study is mostly resulted in descriptive, outlining the particular phenomenon in one society versus another\(^\text{38}\).

\(^{36}\) Refer to Kitayama & Cohen (2010). Handbook of Cultural Psychology Chapter 8-Methods in Cultural Psychology, pp.196-236

\(^{37}\) Ibid., p.208

\(^{38}\) Refer to Kitayama & Cohen (2010). Handbook of Cultural Psychology Chapter 8-Methods in Cultural Psychology, p.198
ii. **Operationalization**
Operationalization is a process to operationalize the research with the measures of variables. As measurement of the research, these variables have to be convincing and interpretable when seen through different cultural lenses. These studies later will involve experience sampling method to aggregate the qualitative data, in order to produce convincing and convergent evidences.

iii. **Sampling**
Sampling gives us a chance to observe and study how cultures affect people of different region and resulted in their settlement pattern and way of life. Different samplings would implicitly build different pattern and meaning into the view of “what a subject is” and direct response to the research questions. The operationalization and sampling would specify the nuts and bolts of how the study goal is to be achieved.

iv. **Interpretation**
After collecting the data, the interpretation part has the heaviest responsibility to articulate how people of different culture perceive their living environment. In such research, both subject and users are considered as products and carrier of a cultural landscape, and will be examined and interpreted in this study as unit of analysis. The former is composed of dimension and material which is shaped by the latter.

In this study, each theme mentioned above seems to have considerable dominance to be used in different stages of the research. After a measure of the severity of these research themes, finally, I set ‘sampling’ as the main theme of my research and other three as supporting themes since I had been decided my study sample – Malay village - in the beginning of this cultural landscape study. ‘Causation’ has gave me more critical thinking in way of seeking the pattern and meaning of Malay village, meanwhile ‘operationalization’ else has definitely

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39 Ibid., p.216
provided a great help for me in finalizing my study measurements. Lastly, ‘interpretation’ would play the most substantial role in this research to give a detailed description of the Malay village cultural landscape. The process as well as the proportion of each theme is clearly shown in the Figure 3.1.

Figure 3.1 The proportion of COSI in the overall research design.

3.3 Field Study Methods

Due to the emphasis on the significances of study through sampling, the process of achieving the goal of this research involves case study method, since it can be specific to the particular context, rather than information easily to be generalized to a large population\(^4\). As what Tuan (2009) deemed: “A human being’s fundamental attitude toward life may well be embodied in a story rather than in a creed or philosophy, and I would even argue that the story reveals more…”\(^4\); many works and theories have been developed starting from particular case studies. This has endorsed case study as a prelude to further, more in-depth research for particular subject. The importance of case studies is to investigate the specific actual life contextual that supported by various sources of

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verification, as well as to retain the holistic and meaningful characteristics of real-life events in certain setting\(^2\). In short words, the case-study is an essential part of overall study.

When the COSI discussed in last section support the overall study structure, a developmental ethnographic research sequence\(^3\) that presented by Spradley (1980), which has been supported by Lee (1985) and Kim (1988) as an effective field study method to understand the meaning of landscape through its form and pattern of different culture, is adopted as well specifically for the field study of case study. In his research sequence, Spradley (1980) has introduced a systematic way; particular on descriptive observation that lead to reveal what people think meanwhile showing us the cultural meanings they use daily in a particular social institution. The sequence is showed as followed (Figure 3.2):

1. Descriptive observation
2. Domain Analysis
3. Focused Observation
4. Taxonomic Analysis
5. Selective Observation
6. Componential Analysis

\[\text{Figure 3.2 The developmental research sequence for ethnographic study.}\]

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\(^2\) Yin (2003). Case study research: Design and methods (3rd Ed.). p. 2
\(^3\) Refer to Spradley (1980). Participant Observation
Each sequence is also supported by certain on-site study techniques including site observation and interview; and at the same time, these data are proofread through the related literature review as well, as showed in Figure 3.3. All of the data are then composited from the primary and secondary and later will be devoted for the next stage. The explanation of each method is as follow:

i. **Literature survey**

The review of literature references is being as optional research technique that assists to accumulate secondary data. By getting to know what had been done or studied in previous, we able to classify and expand past studies through further interpretation onto related topics. Besides, the literature survey aims to review the background of study subject, as the supporting information for the case study. The literature resources are comprised of: journals, conference paper, books, reports (municipal report and studio report), maps, brochure, old photographs, websites and etc.

ii. **Site Investigation**

Site investigation is necessary for primary data collecting. All the primary data obtained through site observation are used to support the descriptive interpretation and analysis. The integral part of site investigation is to observe and assemble the data mentioned in research measurements. During the site inventory, all the visual and phenomenon experiences are taken by the photo records and documented.

Hereby, descriptive observation functions as a tool that aims to grasp the native’s point of view, his relation to life, and to realize his vision of his world. By using this approach, three fundamental aspects of human experience are deal: what people do, what people know, and the things people make and use in particular domain; or we could recognize them as: cultural behavior, cultural knowledge, and cultural
artifacts\textsuperscript{44}. During the observation, cultural inferences are constantly made based on evidences that continuously perceived from what people say, from the way they act, and from the artifacts they use. These inferences basically refer to a descriptive question matrix (Table 3.1) introduced by Spradley (1980) as well. People, space, objects and activities then become the main dimensions of every social situation. Each of these dimensions has a reflexive relationship with others, and such assembly is supported by Donley-Reid’s structuration (1990)\textsuperscript{45} that used to study the Swahili house.

Table 3.1: Descriptive question matrix (modified from J.P.Spradley (1980). Participant Observation, pp.82-83)

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Space</th>
<th>Object</th>
<th>Actor</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Space</td>
<td>Can you described in details all space of the places?</td>
<td>What are all the ways space is organized by objects?</td>
<td>What are all the ways space is used by actors?</td>
<td>What are all the ways space is organized by activities?</td>
</tr>
<tr>
<td>Object</td>
<td>Where are the objects located?</td>
<td>Can you described in details all objects in the place?</td>
<td>What are all the objects are used by actors?</td>
<td>What are all the ways objects are used in activities?</td>
</tr>
<tr>
<td>Actor / People</td>
<td>Where do actors place themselves?</td>
<td>What are all the ways actors use objects?</td>
<td>Can you described in details all the actors?</td>
<td>How are actors involved in activities?</td>
</tr>
<tr>
<td>Activity</td>
<td>What are all the places activities occurs?</td>
<td>What are all the ways activities incorporate objects?</td>
<td>What are all the ways activities involve actors?</td>
<td>Can you described in details all the activities?</td>
</tr>
</tbody>
</table>

\textsuperscript{44} Refer to Spradley (1980). Participant Observation, p.5

\textsuperscript{45} In Kent et al (1990). Domestic Architecture And The Use Of Space p.117
iii. **Interview**

Other than site investigation and the reviewing of past researches related to the studied villages, this research mainly focuses on the interviews that primarily are conducted with local residents. The interviewees are recruited after descriptive observation, based on his/her knowledge on their village. The interviews are open-ended and conversational and the interview questions range over their current life, experience and history happened in their village, as well as what had inherited from their ancestors. The interview contents are used as supportive materials for on-site observation. Ultimately, the content is applied in the interpretation part that described Malay village cultural landscape’s pattern, characteristics and implication.

![Figure 3.3 The research method applied for field study](image)

### 3.4 Research Measurement

Based on literature review in previous chapter as well as study methods discussed in last section, several key elements for research measurement have been determined as basis for identifying, assessing and
inscribing the cultural landscape of traditional Malay village, which are: space, objects, people and activities.

To fit the study into the native context, I firstly set the spaces and divide the landscape features of the village through the aid of the locals, so that they become the basis units for my interpretation later. Based on Malay kampung own vernacular landscape system, Padang Changkat is basically formed by Malay houses, Malay homegarden, orchard farms and forest, winding paths and roads, river, as well as historical and cultural elements. As mentioned before, I examine the people, objects as well as the activities in each category mentioned above to reveal their meaning and implication inherent inside these spaces. At the same time, I also study the kampung from a macro perspective through its background as well as its overall layout in advance. Since the aspect of ‘people’ might be similar at all, thus I then make ‘villagers’ as individual category as well. As a result, the measurements have been deal as following:

i. Background
ii. People
iii. Overall kampung layout
iv. Malay houses
v. Malay homegarden
vi. Orchard farms and forest
vii. Winding paths and roads
viii. River
ix. Historical and cultural elements

In addition, every feature discussed is supported by the characteristic dimension mentioned in literature review of Chapter 2, to make the features to be more convincing as the research measurements for Padang Changkat. After a measure of the interrelationship among literature review and site context, a list of measurements used for field study, as well as for analysis and interpretation, is created and summarized in Table 3.2. In the list, both tangible and intangible dimensions are taken into account: tangible attributes are necessary used
to comprehend the traditional village’s physical characteristics, meanwhile the determinant of implication inside village’s characteristics else require a starting point from the aspect of intangible attributes. Both of these attributes are interrelated and even tethered together as a best fit to this study.

Table 3.2 Summary of the research measurement used for field study and interpretation

<table>
<thead>
<tr>
<th>Research Measurement</th>
<th>Dimensions for Analysis and Interpretation</th>
<th>Supporting References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background</td>
<td>History</td>
<td>Sauer (1925); Rapoport (1969)</td>
</tr>
<tr>
<td></td>
<td>Narratives and place names</td>
<td>Melnick (1982)</td>
</tr>
<tr>
<td>People</td>
<td>Social-cultural and economic life</td>
<td>Rapoport (1969); Buggey (1999)</td>
</tr>
<tr>
<td></td>
<td>Religious/ beliefs; conception and cosmological relationship to place</td>
<td>Rapoport (1969); Canter (1977); Buggey (1999)</td>
</tr>
<tr>
<td></td>
<td>Behaviors / Activities</td>
<td>Canter (1977); Moore (1979); Gold (1980)</td>
</tr>
<tr>
<td>Overall kampung layout</td>
<td>Land-use and site arrangement</td>
<td>Moore (1979); Gold (1980); Melnick (1982)</td>
</tr>
<tr>
<td></td>
<td>Relationship of built form to major natural features</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Circulation network and patterns</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boundary controlling</td>
<td></td>
</tr>
<tr>
<td>Malay houses</td>
<td>Physical attributes</td>
<td>Canter (1977)</td>
</tr>
<tr>
<td></td>
<td>Traditional knowledge</td>
<td>Buggey (1999)</td>
</tr>
<tr>
<td></td>
<td>Building types and function</td>
<td>Melnick (1982)</td>
</tr>
<tr>
<td></td>
<td>Materials and construction techniques</td>
<td>Melnick (1982)</td>
</tr>
<tr>
<td>Malay homegarden</td>
<td>Physical attributes</td>
<td>Canter (1977)</td>
</tr>
<tr>
<td></td>
<td>Vegetation pattern related to human land-use</td>
<td>Melnick (1982)</td>
</tr>
<tr>
<td></td>
<td>Traditional environmental knowledge</td>
<td>Buggey (1999)</td>
</tr>
<tr>
<td></td>
<td>Physical attributes</td>
<td>Associative values of places</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>---------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Orchard farms and forest</td>
<td>ely (1999)</td>
<td></td>
</tr>
<tr>
<td>Physical attributes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Winding paths and roads</td>
<td>ely (1999)</td>
<td></td>
</tr>
<tr>
<td>Physical attributes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Circulation network and</td>
<td>ely (1964); Melnick (1982)</td>
<td></td>
</tr>
<tr>
<td>patterns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>River</td>
<td>ely (1999)</td>
<td></td>
</tr>
<tr>
<td>Physical attributes</td>
<td>Canterbury (1977)</td>
<td></td>
</tr>
<tr>
<td>Small-scale elements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Historical and cultural</td>
<td>ely (1982)</td>
<td></td>
</tr>
<tr>
<td>elements (Lukermann, 1964)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cemeteries/ archaeological</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sites</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 3.5 Interpretation Method

In the interpretation part of this research, hermeneutics approach is used to interpret the cultural landscape in detailed based on its principles. Hermeneutics is a theory of text interpretation introduced by Gadamer (1976), which originally most used for interpreting the biblical texts, wisdom literature, and philosophical texts. Hermeneutic in fact is an ontology defined by Gadamer (1976) as: *hermeneutics seeks to throw light on the fundamental conditions that underlie the phenomenon of understanding in all its modes, scientific and non-scientific alike, and that constitute understanding as an event over which the interpreting subject does not ultimately preside.* This approach basically is to deal with the relationship between text and its logic through the understanding of the context behind the text in a comprehensive and explicit way.

Throughout the application of hermeneutic approach in cultural landscape, I try to reflect upon the idea and significance inherent inside Malay village landscape. The landscape pattern is considered as a “text” inscribed in a certain context and the interpretation of the landscape is a “pipeline” delivered the representation and meaning steeped inside these landscape pattern. This mind-set is also derived from Gadamer's
expectation on a present situation, where is always ‘given’ in which specified judgment or outlook that rooted through its own context. Based on Gadamer’s idea, it suggests that the landscape meaning is not only constructed by the truth of the landscape in itself but remains a translation of the past and contextual meaning of the landscape, including the history and socio-cultural factors. Therefore, the nature of landscape became an inexhaustible resource of meaning rather than as a passive subject of investigation, and this approach supports me to seek and interpret the meaning well-grounded on-site.

Interpreting village landscape by using hermeneutic approach enables us to develop an in-depth understanding of the meaning embedded in the tradition and history of our environment. It helps to determine the value of landscape and the existence of being behind our consciousness (Hong, 1997). By using this approach, there is two ways to view the cultural landscape in different lens: landscape as “a cultural image, a pictorial way of representing, structuring or symbolizing surroundings” (Daniels and Cosgrove, 1988); and landscape as “an insertion of man into world, a site for life’s struggle, the manifestation of his being and that of others” (Dardel 1952:41 quoted in Relph, 1989). Therefore, both human practices and the ideological context behind landscape are considered in the interpretation of cultural landscape feature in the Malay village.
3.6 Summary

**Sampling:**

STUDY FRAMEWORK FOR MALAY VILLAGE CULTURAL LANDSCAPE

**Causation**

Introduction of Research

**Operationalization**

**Step 1**

**Step 2**

**Step 3**

Research Method

- Sources: All related journals, books, articles, newspapers, websites, documents and etc.
- On-site observation and participation
- Domain analysis
- Interview
- Taxonomic analysis
- In-depth interview
- Componential analysis

**Step 4**

Interpretation Method:

Hermeneutics

**Step 5**

Conclusion

**Figure 3.4 The study framework of research**
IV. INTERPRETATION OF PADANG CHANGKAT MALAY VILLAGE CULTURAL LANDSCAPE

4.1 Introduction

This chapter describes the analysis and interpretation of the data that was conducted based on the methodologies discussed in Chapter 3. A field study has been conducted in February 2013 in Padang Changkat for data collection. Referring to the information collected through in-situ investigation and secondary documentation, hereby, it divides the analysis content on the inventory of Padang Changkat into several categories based on its own vernacular system, which including background, people, kampung layout, Malay houses, Malay homegarden, orchard farms and forest, winding paths and roads, river, as well as historical and cultural elements in Padang Changkat. Content analysis method is used for analysis purpose in order to access and assess the village from a native point of view.

4.2 Background

The unique and specific background of Padang Changkat of Bukit Chandan is the main reason for me to study it. History has played an important role in the formation of Padang Changkat. However, the kampung’s history has not been clearly recorded due to the oral tradition; it is mostly remained in the memories among the older generation of Padang Changkat and some of its parts had been documented into Kuala Kangsar’s history by some scholars and journalists, such as William\(^{46}\).

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\(^{46}\) William Thaddaeus, a local free-lance-photo-journalist who wrote a couple series of articles about Kuala Kangsar for New Strait Times newspaper. One of his articles, which published at 17\(^{th}\) Jun 2008 and titled as ‘Best of Padang Changkat: Kampung...
Based on this information, I have deepened the exploration through the narrative of the locals, especially from the village chief - Pak Radzi - and an important person of Padang Changkat – Pak Mazin. Finally, I have pieced the fragmented pieces of history together into series to reveal the integrated background of the village.

Based on local folklore, the place was believed as part of Tok Temong descendants’ territory due to a pledge done by 1st Perak Sultan called Sultan Mudzaffar Shah I (1528 - 1549) to Tok Temong. Such pledge had deeply affected the development of old Perak Sultanate until 28th Perak Sultan broke the rule and moved to Bukit Chandan. Padang Changkat was not formed yet in the remote past but the place in fact started to be inhabited randomly from early 1740s. Several relics and local tales on-site showed that Padang Changkat area or perhaps the whole Bukit Chandan, was once the settlement for Bugis community that headed by a pious Bugis raja, called Daeng Selili, whose graveyard is still remained in Padang Changkat today. In the early days, Bugis ancients that settled down in Kuala Kangsar were well known in handling elephants and thus had been entrusted to train and manage royal elephants owned by the Sultans. It was an important duty in those days because the elephants were the most efficient means to transport heavy cargo unloaded at the riverbanks to plain and upland until early of 20th century before the introduction of modern road and railway system into Malaysia (Figure 4.1). Other than being the elephant trainers, these Bugis were also expert in blade making of which the Sultans took note of. These bladesmiths supplied the weapons to Sultans' warriors to defend the steeped in history', had described Pandang Changkat Village and made it firstly open to public.

47 Pak Mazin is a kris- maker with the title of ‘Pandai Keris’, the only person obtained such honourable folk title in Perak State.

48 Tok Temong, a local noble in Perak before Perak Sultanate; she welcomed Sultan Mudzaffar Shah to be the first Sultan for Perak Sultanate. However, she also required a promise from the Sultan, which Sultan and his descendants could only rule on the right side of Perak River upstream meanwhile Tok Temong and her descendants ruled on the left side of Perak River downstream.

49 Bugis tribel is originated from the southwest peninsula of Sulawesi, Indonesia. The conclusion in 1669 of a protracted civil war led to a diaspora of Bugis and their entry into the politics of peninsular Malaysia and Sumatra of Indonesia.
territory from foreign invasion. Unless the presence of the blade-making skill and the graveyard of Daeng Selili, this piece of history nowadays almost does not leave any imprints on land.

Figure 4.1 The elephants were used as on-land transportation mode in the old days until 1900 (source from: Arkib Negara Malaysia)

As told by the village chief: “We do not sure what exactly happened in the past here. But if refer to our ancients who settled down here in latter-day, the kampung was previously a pasture and those Bugis had been much replaced by Jawa, who appointed by the Sultan to manage the pasture that served or owned by Sultans during 1800s”. Based on his description, the pasture, which was a huge field with just several pastoral families resided inside, was mostly managed by new immigrants from a tribe of Indonesia called Jawa, and this past has clearly explained the origin of pastoral tradition in Padang Changkat later in following sections.

Padang Changkat was only formed after the relocation of administrative capital and royal residence of 28th Perak Sultan called Sultan Idris Shah I from Sayong (located at right side of Perak River) to Bukit Chandan in late of 1880s. Based on Perak history, Sultan Idris Murshidul Aadzam Shah (the 28th Perak Sultan from 1887-1916) disregarded the admonition that Perak Sultans would only staying at the right side of Perak River in Kuala Kangsar. He decided to move his official residence to the plateau at the left side of Perak River during his reign, after an adventure happened to him. He then named the place as "Bukit Chandan".
As narrated by Pak Mazin that “Chandan” was derived from the Sultan’s elephant named “Kulup Chandan”. This elephant had led Sultan Idris experiencing an incident that changed the later development of Perak Sultanate. Based on Perak history, one day in 1887 before Sultan Idris’s reign, “Kulup Chandan” broke free from its chains, and this made Sultan Idris and his followers had a difficult and challenging time chasing after his elephant. The elephant finally stopped to run due to starvation, and where the elephant stopped to graze was exactly where the Sultan palace located later. Once there, Sultan Idris saw an old man wearing a white robe sitting under a tree. The old man continued approaching Sultan Idris and told him that he would ascend the throne of Perak Sultanate soon. He prescribed Sultan Idris to construct a castle on the hill and not reside in Sayong area anymore after installation, since there was always flooded during monsoon. He mentioned in advance that “Kulup Chandan” should be released after seven days once he was installed. After that, as what had foretold by the old man, Sultan Idris became the 28th Sultan of Perak in 1887. Therefore, followed as what prescribed by the ‘old man’, Sultan Idris decided to move his residence and administrative hub to the hill and released the elephant as well. The name of place as “Bukit Chandan” (literally means Chandan Hill) is a memorial to show his respect to the incident.

The upper hilly part of the pasture was then selected and became the base of Perak royal heartland (Figure 4.2). Unlike other surrounding areas, the plateau stood on 50-80m above the banks of Perak River and this unique topographical feature has protected it from floods. This merit coupled with its location adjacent to the palace, then had attracted many Sultan’s retinues and chamberlains as well as his craftsman, cooks, and workers of palaces to settle down at the lower plain. With the increase of population, a clustered settlement came into existence gradually, where mainly inhabited by Jawa, Banjar and Bugis descendants who were the capable arms of Perak royal families that time (Figure 4.3).
The chief told me that there was no name for this settlement in early days, however, people used to call the place based on its topography features: the higher hilly part as ‘Changkat’ (literally mean ‘hill’), and lower plain as ‘Padang’ (literally mean ‘field’). These names were originally only used by the herdsmen to understand the position and orientation in pasture during grazing. But after the installation of palace in 1895 on the top of the hill and later followed by the formation of settlement on the lower plain, people still used to call ‘Changkat’ for the palace zone and ‘Padang’ for the settlement. However, later due to the increasing of population, the villagers started to request for having a name for their settlement. Inspired by the villagers who had to kept going up-and-down from padang (village) to changkat (palace) everyday, the head named Pawang Dapat suggested to name their settlement as ‘Padang Changkat’ in the 1890s. It was agreed by the villagers and the name has been continued to be used until now.
Pak Mazin told me that from the old days until his father generation (around 1950s); whole Padang Changkat was mainly functioned to cater various needs of the Sultan in term of daily life as well as palace management and etc. Each family had their own inherited skill and duty for royal livelihood. Different with other typical agriculture-based village, this kampung thus had diverse economic activities ranged from agriculture to handcraft industry, and also from river trading to palace management. Nowadays it somehow no longer likes that, but we still can found that several practitioners staying there, including Pak Mazin, continue offering certain services to royal households. Such traditional skills have been preserved and handed down for many generations.

In summary, the background of Padang Changkat probably has depicted the origin of most Perak Malay settlements in old times. The naming of “Bukit” as well as ‘Padang Changkat’ else has displayed the typical Malay’s strong sentiment and cognition towards the coordinate and geography of settlement. Such naming is suited with the commonness of place naming in Malaysia that generally related to ‘batu’ (mile), ‘simpang’ (junction or intersection), ‘sungai’(river), ‘kuala’ (estuary), ‘bukit’ (hill), ‘gunung’ (mountain), ‘tanjung’ (cape), ‘tasik’ (lake) and ‘pantai’(sea). All of these names can directly express the coordinate and geography of certain location. Besides, the origin of naming as “Chandan” else explained how Malay relied on the power of animism and their mythological folk-custom, and how these factors become determinant particular in terms of their life decisions. Regardless that the so-called “old man” in the history had either a magic foresee or wise insights, he had selected a perfect permanent living environment for the Sultan at that time and finally terminated the rapid relocation of royal base for Perak. The prophecy of “Bukit Chandan” then indeed brought Perak Sultanate towards a more stable development and indirectly helped to establish Padang Changkat as well.
4.3 Villagers

Background

Today, Padang Changkat is populated around 500 persons in 96 households under the management of Village Development and Security Committee\(^{50}\) (in locally known as JKKK - Jawatankuasa Kemajuan dan Keselamatan Kampung), which is led by the village chief named Mohd. Radzi bin Othman (Pak Radzi)\(^{51}\).

Pak Radzi firstly explained that Padang Changkat is not a clan village but most of the villagers are related among each other. He described: “All of us are relatives – not to say in bloodlines but we really relate to each other. If someone in village is not in my family tree, he/she is affirmatively either come from my wife side or from the side of my siblings or cousins’ spouse.” This is similar as what Maliki (2008) mentioned that “the Malay family system is fluid and open. One can be considered as a close relative through marriage and even through a close relationship without any blood ties. Once a marriage takes place, both families from the groom and bride are considered to become close relatives.”

Then, Pak Radzi also told me that nowadays some of villagers are still able to trace back their genealogy as half-breed descendants from Bajau, Jawa or Bugis tribe, but it is usually kept and not to be divulged. Regard to this matter, I had a hand experience when Pak Radzi tried to explain this to me but he hesitated to show me her wife’s unique genealogy, who is a descendant of a prominent person in Perak history. Even though finally he offered me to read the genealogy, but he required

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\(^{50}\) In Malaysia, JKKK is established in every village for management and administrative purposes. JKKK will be headed by a village chief. In traditional Malay village, the village head automatically becomes JKKK chairman. The chief will report problems, complaints and appeals to the JKKK District Officer and the District Officers are responsible to report all of these matters to State Chief Minister. At the federal level, it is under the Ministry of Rural and Regional Development.

\(^{51}\) He is a retiree born in village. To integrate myself into their community, I followed the locals called him as Pak Radzi. Pak is an intimate but respected calling to male elders in Malay’s society, be common used in kampung.
me to make a ‘promise’ that I would only report this custom but never display the status of his family tree. He explained that the family tree cannot simply be opened to public and the reason is mainly due to some mysterious faith or folk-custom in Malays, as well as the shading of grudges during the rapid Malay civil war in old times.

Social-Economy

Continued with Pak Radzi’s narratives, the social status distinction among lord (Sultans and nobles) and civilians (locals and immigrants from Indonesia) was clear in the old times; and this reflected onto land through dwelling location assignment as well as economic activities. At Bukit Chandan, after the palace was located at the best location as well as the most holy status of the place, those important or recognized as ‘higher group’, and those who mainly served in palace, were generally placed closed to the palace; whereas the lower ones or those more engaged with agricultural/ river activities would stayed at lower side that more close to riverbank. However, they could not be fully distinguished in living since the civilian’s careers always could provide an immense supporting in royal domain affairs. This explained why almost all kinds of civilians, no matter professional or trivial, were gathered in Padang Changkat in old times other than only catering the various needs of Sultans. This has clearly explained the heterozygous occupational background formed in old Padang Changkat.

In the present day, the allocation system has much been diluted by modernization as well as democratization nowadays. Today, the location of houses does not represent any personal status anymore because the status of descendants who inherited the land or houses from their ancients has been much changed. The kampung’s development today is basically under the rural policies set by the government that more focused in agriculture. However, the variety of occupational and economic cultures are still continued – still ranged from professional to menial jobs, from on-land to river, and etc.- depending on each household history, power, wealth, tribal nature and instinct as well.
The families served for the royal families have been greatly decreased if compared to the old times. These people status is not a secret but usually be kept in low profile to secure the Sultan and palace. For example, guided by Pak Radzi, one family in village was found that has been served as Perak Sultan’s royal chauffeur starting from the first royal motorcar of Perak Sultan in last century, meanwhile another family also has served as cook in palace for a long period. During the investigation, it was not hard to found that the old generation of Padang Changkat signed for the insignificant role of kampung today if compared to the old-time Padang Changkat that had closer link with the Sultans. Old villagers viewed this as a fall of village due to the change of palace operation mode. An old pakkik, who was unwilling to disclose his name and identity, had described it to me as following:

“I remember when I was kid, I could follow my father to palace to prepare the event for Sultan...Almost all villagers here had been involved... the palace crews and even the royal parade members that holding the flowers and carrying the royal umbrella were mostly came from our village...Sultan’s event was our event too...now it is not like that anymore...now such events become less and some else others have replaced us...”

In term of agriculture, dissimilar with mono rice-farming culture in most of rural Malays kampungs, there is no rice cultivation in Padang Changkat at all; 75 hectare of village agricultural compound are used as orchard farms instead. At the same time, Padang Changkat villagers still continue on stockbreeding tradition inheriting from their ancient’s times either for own food supply or for trading purpose. 60% of the villagers feed their own poultry (chicken, ducks and goose) meanwhile several small-scaled breeding industries, such as goats, cattle, dairy cattle, and leeches farms, were also set up along the low-lying part of Padang Changkat.

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52 Padang Changkat was previously as a pasture farmland until the formation of the village.
On the other hands, many craftsmen offspring still continue the craft-making skill inherited from their ancestors and these traditional crafts mostly have been listed as national intangible heritage element, such as Kris and handmade golden embroidery. For example, two families called Azizah are well known for their handmade embroidery, at the same time, six families left in village inherited the name of ‘Pandai Besi’ for their good skill in blade-making of pedang (sword), golok (machete) and parang (cleaver). There is only one family in Padang Changkat has inherited the name of ‘Pandai Keris’, who is the only continuator of kris-making in Perak. These craftsmen mostly just set up simple workshops inside or next to their houses in Padang Changkat.

Religion and Local Belief

I then continued my study on the villager from the aspect of religious since orthodox religious observance still has a considerable hold over the mass of rural Malay people in Malaysia. Their religious basis has been rooted their whole way of life and settlement in depth, rather than just affecting their method of worship.

Animism was the most ancient belief of Malays and there are still some instances of its continued influence today. Perhaps the essence of animism was the belief in semangat (vital force or spirit): everything possessed a semangat and these semangat would inhabit at particular objects, plants, mountains or rivers, and thus several offering need to be made at these places/ objects to placate these semangat. The locals also believed that this mythological power offered physical contribution to them by letting people know what the Earth could give them in terms of life. This made them have superior insights and cognition towards the nature, and resulted in their awe and unalterable faith to nature. The trace of animism generally is presented in physical through the elements and custom activities of Padang Changkat, which will be further discussed in

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53 Literally ‘pandai’ refer to ‘clever’ and ‘besi’ as ‘iron or metal’. ‘Pandai Besi’ is a folk title for those experts in blade making.
54 It is a special folk title that especially for those who able to produce kris, which is the most holy weapon and symbolic element for Malay royal and warriors.
other sections within this chapter. In shorts, the influence of belief has resulted in the harmony between villagers and the environment when they would not simply disturb/abuse the land as they believe that it is guarded by certain *semangat*.

Islam also has affected all aspects of life in the local Malay society, including *Padang Changkat* community. In the old days, Islam introduced the conception of law into Perak Sultanate, and the customary law system was called as *adat temenggong*. *Adat temenggong* was autocratic, which enhanced the position of the ruler and raised the social position of the ruling class. The religion thus supported and strengthened the position of the rulers, and the rulers insisted upon Islam being the established religion. Besides that, *adat temenggong* also adopted a tough attitude towards crime and the position of men and women in society. With regard to crime, the aim was to deter rather than to rehabilitate; therefore, death penalty, mutilation and imprisonment were implemented in order to keep control of the growing society. Hence, the old-time Malays were well-known of their noble sentiments. *Adat temenggong* also had enhanced the position of the male in old Malay society when it recognized man as the head of household, the owner of land and the person through whom the land and property descended. However, this did not mean that the position of the women was depressed; women still continued played the most important part to run one's home in Malay society.

As what Pak Radzi told me: ‘orang kampung kan mudah...hidup kat kampung pun ringkas...asalkan ada rumah, surau, dan kerja...’ (Rural people is simple...so living in rural also simple...as long as we got house, mosque and work), this clearly expressed the characters and importance of Islam *Padang Changkat*. Today, Islam influence still has absolute influence their daily life as well as the pattern and layout of settlement inhabited by these traditional Malays. Upholding the Islam teachings stressed the far greater importance of leading a strict moral life over a life spent in worldly pursuits of wealth fame or power; unlike those staying in urban, they would not try to strive for excessive material gains.
in their life, and this resulted in its rudimentary and functional nature of Padang Changkat.

Padang Changkat people strictly perform their duties as a Muslim in their daily life. They practice their daily routine based on the duties, such as daily praying, in either home or mosque (Figure 4.4). Several Muslims annual festivals are also be held in Padang Changkat annually, such as Ramadan, Hari Raya Aidilfitri, Hari Haji (Figure 4.5). Other than that, Islam has even influenced the villagers’ costumes, such as Songkok for Malay male that used during praying and formal situations such as wedding feasts, funerals or festive occasions, meanwhile Tudung used by Malay female in accordance to Islam's hijab (Figure 4.6).

![Figure 4.4 Praying is a common occurrence in Padang Changkat (for both males and females), no matter indoor (left and right) or outdoor (right).](image)

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55 A fast, held from sunrise to sunset that is carried out during the ninth month of the year in the Moslem calendar. (Source from: [http://en.wikipedia.org/wiki/Ramadan](http://en.wikipedia.org/wiki/Ramadan), accessed on 20th May 2013).


57 Feast of the Sacrifice, the Major Festival is an important religious holiday celebrated by Druze and Muslims worldwide to honour the willingness of the prophet Ibrāhīm (Abraham) to sacrifice his young first-born son Ismā‘īl (Ishmael) as an act of submission to God's command and his son's acceptance to being sacrificed, before God intervened to provide Abraham with a Lamb to sacrifice instead. (Source from : [http://en.wikipedia.org/wiki/Eid_al-Adha](http://en.wikipedia.org/wiki/Eid_al-Adha), accessed on 20th May 2013).

58 Hijab is a veil which covers the head which is particularly worn by Muslim women beyond the age of puberty in the presence of non-related adult males (Source from : [http://en.wikipedia.org/wiki/Hijab](http://en.wikipedia.org/wiki/Hijab), accessed on 20th May 2013).
Figure 4.5 One of the important religious ceremony during Hari Haji in Padang Changkat - they sacrificed the best halal domestic animals as symbol of Abraham's willingness to sacrifice his only son.

Figure 4.6 Padang Changkat people used to wear the traditional Malay costumes in the formal occasions and ceremonies since it represent modesty and dignified Muslims with the fitting of songkok and tudung.

Padang Changkat Community

Turning another viewpoint to read Padang Changkat from the community itself, some Malay kampung customs and rules still exist in Padang Changkat community. This has tied the villagers together to form a unique social-cultural atmosphere for their place. From my experience,

As I first-time drove along the narrow winding road into Padang Changkat, a pakkik (literally means uncle) on motorbike blocked my car and asked me with a friendly question in thick local accent: 'buat pa sini dik? cari sapa? ' (What are you doing here, sister? who are you looking for?). After I told him my visit purpose, without any hesitate, the pakkik said he would lead me to see the chief first. Unfortunately, the chief was not around. At that moment, I obviously felt that I was a stranger and my visit was indeed a strange matter for the villagers since some observed my entrance to their kampung with watchful eyes, either from the verandah or open windows of their houses, without any words. After I called the chief, some makciks (literally means aunty) gathered nearby approached me, and again, they asked but in friendly: 'buat pa
for an outsider to enter *kampung*, village chief is a must-see person to get his permission to be in the village for any purpose – this is in fact a time-honored tradition of any traditional Malay *kampung* and to be continued until today. If not, the *kampung* indeed become a surveillance and defensible space from the outsider’s eyes.

However, from my later experience as well, I found that once you can approach them with someone they familiar with, they would treat you with open arms regardless race and status (in my case, I am even a Chinese and that’s to say I was labeled as “an outsider of outsiders” for them). The first villager I knew- Pak Mazin, had firstly made a phone call to Pak Radzi about my entrance. After he knew that I had been deal with the chief, Pak Mazin became friendlier and even offered his workshop as my research station so I can rest and collect data there during my whole survey period. During the investigation period, this old man not only demonstrated his Kris-making skill to me but also told me a lot of history and stories about the village. This old man was the most representative person in *Padang Changkat* and knew most about the village as well.

When I finally met Pak Radzi- the village chief- in my third visit, and again, I was surprised with his passion when the affable chief direct welcomed me to his house from Pak Mazin’s workshop and tried his best to assist me in my study. Under his guidance, the villagers were so communicative and made me feel like we've known each other so long

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*datang sini dik?* (What are you coming here for, sister?). After my explanation, again, they gave the answer: *'hal ni jumpa la ketua kampung dulu.datang lagi masa beliau kat sini'*(thing thing you see the chief first. Please come again when he is here). These people let me know that the survey would be constrained without the aid of the chief.

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60 When Pak Radzi mentioned to me that he was not available in Padang Changkat at that time around two weeks, without wasting my time, I visited Padang Changkat again under the guide of a local officer called Abdul Radzi *(refer to acknowledge)*. This time, through Mr. Radzi- a friendly Malay man who called himself as orang Padang Changkat (literally mean member of Padang Changkat, because her wife is from the *kampung*) , I got to approach and know many the villagers in Padang Changkat, especially Pak Mazin and Makcik Azizah, who are both famous for kris-making and golden embroidery making respectively.
and easier to know their life as well as Padang Changkat. Even most of them were less willing to be photographed and identity-exposed, but in fact they were friendly and humble to the visitors. They showed the spirit of the village and gave me unforgettable memories about Padang Changkat community.

Throughout my survey, Padang Changkat community showed a high social spirit and holds a strong social bond among each other in their daily life. For example, they still practice a tradition called ‘gotong-royong’ (Figure 4.7), which is a regular rural clean-up activity that every family would send members to take part in the cleaning works of public compound of kampung by voluntarily. Besides, several Malay traditional cultural activities are still in active as showed in Figure 4.8. Padang Changkat people always prefer to have some community activities in all together under kampung committee organization (Figure 4.9, Figure 4.10 and Figure 4.11).

![Figure 4.7 Padang Changkat gotong royong program.](image)

![Figure 4.8 Various traditional dances, music instruments and traditional games have been well maintained in Padang Changkat.](image)
In summary, the spirit of neighborliness found in Padang Changkat that has been lost in our modern society especially in the urban areas nowadays, is the most valuable intangible culture of the village. All of the social activities have not only provided the locals a healthier lifestyle but also hold their heart firmly to the place, meanwhile this also clearly differentiate the genius loci of Padang Changkat with other modern places.
The map described the villagers’ community activities distribution in Padang Changkat.
4.4 Overall Kampung Layout

Pak Radzi described that Padang Changkat has been developed and time-tested in organic manner without proper land planning. The dynamism of its people and culture has continuously influenced the development of Padang Changkat in terms of the spatial configuration and landscape character. Basically, Padang Changkat, especially on first encounter, looked a disorderly bulk of randomly distributed Malay houses, orchard farms, small paths and several insignificant structures. Neither clear geometric order, nor any clear visual landmarks could be found in the village to help me to locate my orientation, unless later several nodes were notified by Pak Radzi and Pak Mazin to facilitate me in the field study (Figure 4.13).

Based on Pak Mazin’s narratives, the form of today’s Padang Changkat was mostly originated from their ancients’ adaptability to the place: they firstly placed the residences at somewhere secured from flood; and cleared the nearby abandoned land for food cultivation; then expanded it from central to external of the kampung. This evolution finally created the kampung layout today where the houses are mostly centered within the circle of thick cultivated vegetation. Such layout, in fact, showed a typical and natural succession of inhabited rural landscapes.

Therefore, from the macro environmental perspective, today’s Padang Changkat is a bulk of Malay houses laid clustered inside the blend of large-scaled orchard farms and forest that surrounded by a bow–like curve of river (Figure 4.14). The dominant natural features - the thick, tall and steady plants as well as the river – has simultaneously created natural demarcation lines to define the territories of the kampung. Such demarcation method and concept has been well rooted in this rural Malay countryside territory. In addition, a long physical wall had been built by palace management office in recent to demarcate the territory among palace and kampung in more clearly. Both natural and man-made demarcation features used in Padang Changkat have helped much to define the boundary of kampung, as a matter of fact for this study.
Figure 4.13
The map described the main nodes and features in Padang Changkat.
The concrete wall has rigidly defined the boundary for the only opening of Padang Changkat to outside.

Figure 4.14
The land-use map of Padang Changkat had clearly illustrated the territory of the kampung as well.
In the scope of microenvironment – the central of kampung, the houses are scattered and mixed with uneven orchards and kitchen farms in the central of village. Most houses are separated far apart for future expansion, vegetation cultivation and outdoor activities. Each house have maintained spacious and open compound and the external of the house is almost exposed. Pak Radzi described that these house sites and orientation was basically decided by the ancient generation based on their own observation and belief towards nature as well. Sometimes it also was determined by the bond among the villagers. In the aspects of land ownership, he told me that it is rare to find someone who possessed himself/herself a whole right on any single land lot in Padang Changkat. Most of the land lots instead are shared by several families from same bloodlines. Pak Radzi explained that villagers are used to such land sharing since they live in peace together on the same piece of land over several generation. Of course, sometimes it is also partly due to the local land inheritance custom that can only be understood by the villagers themselves. Normally these houses are just separated by the distance between the houses or the screening of vegetation, without any obstructive physical barriers like fences or wall. Subtle and unobstructed markings are used as the natural boundary of house compound (Figure 4.15). Even though fences are found at certain houses, but the owners explained that they were built mostly for security purpose due to the increasing cases of rampant theft and robbery in nearby neighborhoods. The patency of boundary control is extremely low.

Figure 4.15 The house compound were just divided by plants and drainage without fence.
Furthermore, through the interviews and observation, I found that the locals were insensitive to the term of ‘individual territory’ or ‘privacy’. *Padang Changkat* people won’t simply declare somewhere as his/her place, and fence it to prohibit others used it or passed through. In other words, everyone in village can use freely and safely in anywhere of *Padang Changkat* regardless the individual house compounds or public spaces. Not only public use and social activities are welcomed in individual house or compound based on individual wish; at the same times, public spaces like roads, community hall and etc., sometimes are also temporarily used as extension spaces of personal house for individual functions, such as wedding ceremony. The rapid community activities of the village thus made the definition of public and private areas become unclear and overlapped in *Padang Changkat* (Figure 4.16). In overall, the social interaction in *Padang Changkat* is maximized by these free-flowing, open and unobstructed public-private spaces. The imprecise boundary among the houses has clearly reflected the intimate relationship of rural neighborhood of *Padang Changkat*.

![Image](image_url)

*Figure 4.16 The share use of public and private spaces in Padang Changkat for a wide range of kampung community activities.*

In summary, unlike those modem settlements, *Padang Changkat* represented a world that lack of physical order or artificial structures. The random layout, the soft natural setting and the minimum physical barriers give the *kampung* an informal and open atmosphere which is conducive to intimate social relations. In short conclusion, the overall *kampung* environment is a physical expression of rural spirit in terms of culture.
4.5 Malay Houses

From my first entrance into Padang Changkat, my eyes were drawn directly to the traditional Malay houses. More than half of the local houses was remained in traditional Malay houses form that built in last few decades. Even though most of them have been renovated due to contemporary needs, these houses still strongly reflected the Malay houses features if compared to other local region. Alternated among the fruits trees and clustered plantation, these old wooden houses looked elegantly rustic and picturesque in a perfect balanced blend of nature and man-made environment.

![Climatic design of the Malay House](source.png)

Figure 4.17: Climatic design of the Malay House (source from: Yuan, 1987)

These houses have strongly represented the traditional Malay vernacular architecture; an art as well as a traditional technology that has been developed through a tried and tested system over generations. The overall design of Malay house comprised of several climatic details that has been showed in Figure 4.17. The house is basically a timber structure raised on stilts, and composed of a post-and-lintel foundation, wooden walls and a raising roof. The stilted house is mainly used to prevent the wood had direct contact with ground meanwhile it also contributes to the
overall ventilation and cooling effect of the house. In additionally, these houses usually have large openings lining the walls, which not only for providing views for the house but also ensuring good ventilation that is very much needed for climate comfort in the hot and humid region. The quality of ventilation is also aided by the open interior spaces that equipped with minimal partitions.

In term of construction technique, Pak Radzi mentioned that these house are still stood on traditional column system, called: Rumah tiang enam (six-column house), and rumah tiang lapan (eight-column house), as displayed in Figure 4.18. Such construction method has enabled the houses to be expanded later based on the host family’s need. The variability of these traditional Malay houses has demonstrated Killmann(1994)’s understanding on Malay house’s structure: It created near-perfect solutions to the multi-functional use of space, flexibility in design and a sophisticated prefabricated system which can extend the house with the growing needs of the family...
In terms of cultural aspect, the local folks has narrated that the whole traditional Malay house was in fact a product of underlying belief system of the Malays. Traditional Malay house was always designed symmetrically in nature using the ratio of anthropomorphism, particularly shown through a Muslim body. Perhaps this section needs to be explained through Figure 4.19, which described the Malay house structure according to human body ratio.
To further study the Malay house as cultural essence for Padang Changkat, I have deepened the study of house building from the local rites and rituals aspect as well. Unfortunately, after a long communication with villagers, I found that many rites and rituals nowadays have been ceased in the local house building. Based on piecemeal memories of several old folks, I have tried to find back the related rites and rituals from Malay literature, and finally several typical taboos and customs about Malay houses construction that being practiced in Padang Changkat before are found, and elaborated as below:

i. The early Malays believed in *semangat*, and these *semangat* must be appeased before the construction and during piling, so as not disturb the peace and the well-being of the occupants (Ahmad, 1998; Bahrin, 1988).
ii. The traditional Malay houses did not face directly towards sunset. This meant that the main front door did not face this direction because sunset marked the coming of darkness of night and black symbolized death. Since it was considered bad practice to have doors facing the direction of sunset, houses were always built on north-south axis.

At the same time, this orientation was perfect for the Muslims as the short side of the house that faces to Mecca, called *kiblat* (*slightly right side of sunset direction*), where they faced during daily prayers (Figure 4.20) (Nazir and Hashim, 1997; Bahrin, 1988).

![Figure 4.20](image)

*Figure 4.20 Malay house was commonly built in north-south orientation, to have a short side facing to Mecca, and to avoid facing to the sunset that symbolized death as well.*

**House Spatial Arrangement**

*Pak Mazin* explained to me about the spatial organization of traditional Malay house in Perak as well. This is because the old houses in *Padang Changkat* were built under same locale and yet houses still have some traits of it. The house is mainly divided into the front, middle and back portions, which are centred on the *serambi* (verandah), the *rumah ibu* (the core house), and the *dapur* (kitchen) respectively. Several
sections are attached to these three portions, which called as: *anjung, bilik, selang*, and *ruang bawah rumah* (Table 4.1 & Figure 4.21).

Table 4.1 The interior space of traditional Malay house in Perak region.

<table>
<thead>
<tr>
<th>Local term</th>
<th>English</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Anjung</strong></td>
<td>Porch/ balcony/ front extending space</td>
<td>It was an open zone mainly for men to rest, chat and watch the goings-on and passers-by in the village. The host would also meet the unfamiliar visitors and guests here without disturbing the female family members inside the house. It showed the concept of “Men outside and women inside” and “man’s nature as home protector” physically. Additionally, the male visitors could only be invited up to this section by female members of house, in case that there is no male family members available in the house, to avoid any libel for the female. It displayed the gentlemanlike characteristic of Malay men meanwhile strongly reflected their loyal faith to their society discipline between gender. <em>Anjung</em> acted as a good transition space between the public and the private domain, meanwhile it also acted as an important focal point for the entrance.</td>
</tr>
<tr>
<td><strong>Serambi</strong></td>
<td>Verandah/ reception area</td>
<td>It was a semi open zone of the house where the host entertained the guests. Besides, it was also a meeting space for discussing something with other male visitors. It was also the dining room or bedroom for the guests,</td>
</tr>
<tr>
<td><strong>Rumah ibu</strong></td>
<td>Literally mean ‘mother house’ which referred as core house</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>-------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>The importance of the <em>rumah ibu</em> was expressed by its floor level being the highest in the house. This was also the largest area in the house where most activities were conducted here, such as sleeping, sewing, praying, ironing, studying and even <em>kenduri</em> (feasting) which was held during marriages and other festivals like <em>Hari Raya</em>. Other than <em>kenduri</em> times, it normally was the private place for the host family and only those close relatives and friend would be invited to share this place with the family. Besides being the main core of house, the naming of this section in fact showed a respect to the hostess of the house regard to her contribution to the family as well as her dominance in household.</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Bilik</strong></th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>It was the sub-division of <em>rumah ibu</em>, which was the secret room for the host family. It was also mainly for daughters, to separate the sleeping zone among sons and daughters. At the same time, it was the space for young ladies of the family to stay, so that could avoid from meeting the strangers / new visitors in the house. In other words, it essentially was built to protect the young ladies of the family to ensure their chastity and virtue.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Corridor</td>
</tr>
<tr>
<td>------------------</td>
<td>------------</td>
</tr>
<tr>
<td><strong>Selang</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dapur</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Ruang bawah rumah</strong></td>
<td>Under house</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Figure 4.21 The layout plan and interior space of traditional Malay house in Perak region (edited from: Lim, 1987)

Current status

The current traditional houses in Padang Changkat are still based on a timber house stood on stilts, which comprised of post-and-lintel structure with wooden walls and zinc roof. However, with the advent of modernization, the open stilted bottom has largely been enclosed to enlarge the family indoor usage (Figure 4.22). Furthermore, due to the scarce status of wooden material, the construction of traditional Malay houses with only woods is no longer practiced in Padang Changkat when
they have much replaced the wood with cheaper concrete brick, as showed in Figure 4.22.

Furthermore, the house inner spaces are also partly divided into more rooms and thus have reduced the openness within interior spaces. Such renovation has created divergence with traditional house discipline that highlighted on the open stilted bottom and open interiors with minimum partitions. However, local Malays in turn keep both ground and

Figure 4.22 The current remained but renovated traditional Malay in Padang Changkat: slightly renovation (upper row), medium renovation (middle row) and highly renovation (bottom row)
upper structures with plentiful windows that lining the walls to ensure the optimum spaces for good ventilation and views for the house.

Pak Radzi expressed his feeling on traditional house modification: “we are modern people now... we got car and motorcycle, so we need car porch too now...the ground floor is built by cement now because it is more comfortable for elders to stay since it is hard for them to use the stairs anymore...if not they prefer just staying inside house...and nowadays, many people, especially the modern young, requests for personal room... so we need to change our house form...”. This statement has showed how the old Malay house evolved by the villagers over generations, adapting to their contemporary needs, culture and environment.

In other words, these renovated houses showed a new expression of the way of life and culture of Padang Changkat Malay community now. However, it is worrisome to find that lack of enthusiasm in preserving these old Malay houses and that resulted in the increased disappearance of traditional-styled houses in Padang Changkat. This phenomenon is mainly because many villagers are seeking for building a new modern house, and the increase of modern houses thus accelerates the removal or renovation of traditional houses now. Based on my observation, the current ratio between modern houses, renovated traditional house and original ones was roughly about 2:7:1. Local people have viewed the modern dwelling style as a trend to improve their life standard. Without any further control and regulation for this situation, the traditional houses in Padang Changkat will be disappeared soon as anticipated. Therefore, further discussion will be done in next chapter.

4.6 Malay Homegarden

It is common to see the external compound surrounding a house that composed of intimate and multi-storey combination of various perennial and annual plant species in Padang Changkat. Most of locals
still follow the so-called homegarden tradition in their home compound as a typical identity of rural Malay society. The *kampung* houses are mostly shaded under a huge canopy of vegetation, and be maintained in a cooler temperature even during hot afternoons.

Tracing its origin, homegarden was defined as a comprehensive “agro-forestry system with a mixture of trees, shrubs, herbs, and other agricultural crops within the household boundary and under the family labor and management” (Fernandes and Nair, 1986). It had much mimicked the structure of a dry dipterocarp forest with less diversity of plants and lower height (Gajaseni and Gajaseni, 1999); and typically, it composed of several vertical stratifications of plants, which included an emergent layer where the trees are more than 10m in height, a canopy layer where the trees are between 5m to 10m in height, an understory layer where the trees are below 5m in height, and lastly a groundcover layer with shrubs (Figure 4.23).

![Figure 4.23 The typical profile diagram of homegarden in Southeast Asia](http://anthropogen.com/2012/03/09/agroforestry-in-west-java-article/)

There is no absolutely in terms of planting distribution when a great variety of planting scheme is available for homegarden in form of trees, shrubs and even groundcovers. Regard to this, a *makcik* explained...
that a plant generally has more than one function, and might have certain significance for different host family. The complexity of plants knowledge nowadays even made the new generation sometimes confused where to locate the plant in their house compound.

Such complexity perhaps can only be explained through Malay ethno-botany. Malay ethno-botany is the most spacious traditional knowledge of Malay people that have been embodied in their homegarden planning and the planting scheme. It is different with Western concept that home garden planting was only for entertaining, viewing and aesthetic purpose. In Malay botany, garden is rather a court that comprised of various plants for functional usage. The planting are divided into several sections based on its function or use to human, and which basically have been categorized as culinary, medical, ritual, cosmetic, aesthetic and material utilization as well (Table 4.2).

Table 4.2 The species found in Padang Changkat with their uses.

<table>
<thead>
<tr>
<th>Use of planting</th>
<th>Description</th>
<th>Some species found in Padang Changkat</th>
</tr>
</thead>
</table>
| Culinary use    | This is the most essential role of plants for Malays. Every rural Malay family has their own kitchen gardens to provide them the sufficient food source without over depending the outside supply. Vegetables, spices for cooking as well as fruits are included in this category. | **Foods:** Parkia speciosa, Coco nucifera, Myristica fragrans Linn, Momordica charantia Linn, and etc  
**Spices:** Eugenia aromatic, Murraya koenigii Spreng, Cinnamomum cassia, Zinger officinale, and etc |
| Medical use     | Malay has its own ways of curing the affliction of diseases based on their knowledge, practices and belief towards the use of supernatural power. The plants are mostly identified by local traditional medicine men, | **Morinda citrifloria Linn** (blood purification, fever and stomach-ache)  
**Impatients balsamina** (hypertension)  
**Curcuma domestica Veleton** (tummy upsets in children), |
and then only be used widely by the locals.

### Ritual use
Malays believe that certain supernatural powers are embodied inside the vegetation so that it can protect people from evils, diseases and other disturbances. Some planting, especially flowering plants, also represent certain symbolic meaning to Malay as well.

*Plumeria:* provide shelter to ghosts and demons or associated with a vampire in Malay folklore, the *pontianak*; so are often planted in cemeteries.

### Cosmetic use
These planting are usually used for facial and body care of the Malay ladies. Besides, some of them are dyeing pigment for coloring fingers or hair.

*Cananga odorata:* essential oil

### Aesthetic use
There is some planting that having attractive flowers or fragrant plants that used to decorate *halaman* (front yard) of the house.

*Hibiscus rosa-sinensis,* *Bougainvillea spp., Ixora spp,* and etc.

### Material utilization
This kind of plants has certain function for the society, such as for fuels, implements making and construction.

*Coco nucifera*

### Spatial Arrangement

As typical Malays, people in *Padang Changkat* have divided the external environment of house into zones based on house orientation to locate the plants; the front yard of house is called as *halaman* (courtyard), whereas the side yard and backyard are referred as *laman tepi* (side yard) and *laman dapur* (kitchen garden) (Figure 4.24).
The composition of planting in homegarden is used to show the identity of household and spirit of nature by the villagers (Figure 4.25), as well as providing several practical uses for the family in the aspects of culinary, medicine, material utilization, and ritual, cosmetic and aesthetic use. Hereby, a typical planting scheme distributed at the house’s halaman, laman tepi as well as kebun dapur, is showed in Figure 4.26.
The homegarden with trees, shrubs and groundcover are always based on zoning and associated with planting uses together with household daily activities.

i. Halaman (courtyard)

The entrance compound, halaman is generally planted with evergreen shading trees and decorative flowering shrubs that usually of brilliant colors or strongly aromatic species to create beauty and vitality in their living environment (Figure 4.27). Planting choice of this space usually vary in order to create attractiveness and welcoming sense to the visitors; at the same times, it also represents the passionate interest of resident to decorate their home (Table 4.3).
Table 4.3 The plant species found around halaman in Padang Changkat

<table>
<thead>
<tr>
<th>Local name</th>
<th>English name</th>
<th>Scientific name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buluh</td>
<td>Bamboo</td>
<td>Bambusa spp.</td>
</tr>
<tr>
<td>Bunga kertas</td>
<td>Bougainvillea</td>
<td>Bougainvillea spp.</td>
</tr>
<tr>
<td>Bunga raya</td>
<td>Hibiscus</td>
<td>Hibiscus spp.</td>
</tr>
<tr>
<td>Lidah buaya</td>
<td>Aloe</td>
<td>Aloe vera</td>
</tr>
<tr>
<td>Palma</td>
<td>Palm Tree</td>
<td>Arecaceae spp.</td>
</tr>
<tr>
<td>Pokok Lidah Jin</td>
<td>Snake plant or mother-in-law's tongue</td>
<td>Sansevieria trifasciata</td>
</tr>
<tr>
<td>Puding</td>
<td>Croton</td>
<td>Croton spp.</td>
</tr>
<tr>
<td>Siantan</td>
<td>Ixora</td>
<td>Ixora spp.</td>
</tr>
</tbody>
</table>

However, it is also often that the halaman is just covered by grass or even in bare state to give openness and free from traffic flow (Figure 4.28). This portion is significant in Padang Changkat since it served as a platform for the host family and guests to interact with each other. Villagers showed their outdoor preference and hospitable characteristics from their tradition of reserving a large open space in their home compound to accommodate various individual as well as social activities.
In overall, halaman provides aesthetics significance and offers practical and flexible use for individual and community as well. It displays how much the spirit of family and social networking exists in this rural Malay community. The halaman planting scheme is also a symbol of harmony interaction among people and land when people enjoy themselves in nature, and at the same time, the natural atmosphere in turn is always manipulated based on personal and community’s willing.

ii. Laman dapur (kitchen garden)

The edible plant are normally planted at the backyard and this explained why the backyard was called as “kebun dapur” or “laman dapur” (literally mean kitchen garden). Wet activities are commonly carried out in this zone with the presence of wells and toilets. This area is the only personal territory in the kampung that belonged to the host family without sharing with others. People are used to build a simple low fence or putting some hedge plants to declare the zone (Figure 4.29).

Figure 4.29 The kitchen garden was usually viewed as a privacy for family, where full of the edible plantings and fruit trees for family consumption.
iii. *Laman tepi* (side yard)

Cosmetic, ritual and aesthetic plants are usually found in this zone, either in pots or on-ground. The both side compound, called *laman tepi*, are functional zone for daily activities, where filled with animal cages, drying racks, or footpath. Sometimes, it is also as the extension of both *halaman* and *laman dapur*. Many locals viewed their *laman tepi* as community space, as well as family extended space for leisure activities as well. Turf is commonly used to cover the exposed land, as similar with *halaman*, so that it would not be muddy or soil loss during rain.

In *Padang Changkat*, the *laman sisi* can either be ‘labeled’ as private or public space. The overlapped status of this space is mostly due to the mixed use of activities for individual and community purpose, which is showed in Figure 4.30 and 4.31.

![Figure 4.30 The laman sisi is used by the residents for daily housework](image)

*Figure 4.30 The laman sisi is used by the residents for daily housework*

![Figure 4.31 The laman sisi is always modified for different functions and villages activities. For example: sport zone (left), temporary operations room of national election (right).](image)

*Figure 4.31 The laman sisi is always modified for different functions and villages activities. For example: sport zone (left), temporary operations room of national election (right).*
The importance of homegarden has been told by the old makciks in kampung and what they told are accord with several previous Malay landscape studies. For example, the locals put effort to manage their homegarden since they believed that only the good-hearted people able to receive the God reward that presented in the form of beautiful flowers or harvest. Such thinking is similar with the finding of Ismail’s study (2003): The Malay garden is the front piece where everyone pitches in to promote the inner beauty of the resident within. The elders also stated that even though the homegarden was the territory for women while the men worked at orchard farm, palaces, and rivers during the past, however, nowadays many men help in home-gardening as leisure activities too. Since they believe that garden could show their traditional environmental knowledge and connotation towards their spiritual life, the composition of vegetation was a source of pride to their household as well as an expression of personality, culture, faith and belief.

Furthermore, even though the spiritual influence is not as strong as previous, but some villagers still believe to the spirit of nature and sacredness of garden. Some of them insist that good semangat will stay in their beautiful garden and some other else viewed the gardening was kind of dedication to or conversation with Allah since Allah is pervasive. This is similar with Mohd Taib’s expression (1997): Allah’s beauty is in every flower and every voice of birds…when the mind beholds the beauty of nature… Allah is in all and all represents beauty. This showed that homegardening tradition is an appreciation of locals to the powerful productivity of the Earth created by the Allah as well.

4.7 Orchard Farms and Forest

Padang Changkat has displayed its pristine rural landscape through its thick and complex vegetation form. Its various planting composition in fact is the expansion of Malay homegarden61, which once were commonly found throughout Southeast Asia (Fernandes et al., 1984;

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61 Refer to Malay homegarden in last section.
Almost every corner in *kampung* is filled with particular vegetation. Large and tall trees have played the largest portion of *Padang Changkat*; their presence in the form of forest as well as orchard farms agricultural land has provided significant greenery for the *kampung*. These vegetation has blurred the boundaries among land; but at the same time, it has also bounded and softened the discrepancy created by built environment with the nature, and resulted in natural and peaceful rural scenic for Padang Changkat as well (Figure 4.32).

During my investigation, I could never ignore the different-scaled orchard farms placed inside and along the perimeter of village. The orchards can be seen starting from the village entrance to the edge of riverbank depend on the lot size and soil suitability (Figure 4.33). Fruit trees are the main components of these landscapes.

![Figure 4.32 The rural scenic of Padang Changkat created by the various planting.](image)

![Figure 4.33 Large-scaled orchards are found along the village entrance (left) and also along the river bank (right).](image)
Based on Pak Radzi, the trees planted in the orchard farms are mostly the dominant species inherited from their ancestors, but some are newly introduced and cultivated in the village for higher profit. In overall, people practices the non-monoculture tradition, which several fruit species would be cultivated in a single orchard, since this practice enable the villagers to have several seasonal fruit harvest throughout the year. Besides that, a pakcik also told me that diverse planting would lead to a more stable cultivation when it increases the resistance to pest and disease, and thus guarantees the harvest. Recently, several makciks also cultivate massive Cymbopogon citratus and Ananas comosu on endowed land called ‘Tanah Wakaf’ (Figure 4.34) to generate the extra income for the kampung.

Figure 4.34 Lemongrass (left), which is an important ingredient for Malay culinary, were planted together with pineapple (right) in massive on ‘Tanah Wakaf’

Regardless to the land size, again, since the local believe that land is bestowed by Allah and no land is allowed to be simply desolated, therefore the locals reluctant to miss any of the chance given by HIM from the land when it is found that almost every corner of kampung is used for cultivation purpose (Figure 4.35). Table 4.4 has presented the species that can be found in orchards farms of Padang Changkat.

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62 It is an inalienable religious endowment in Islamic law, typically donating a building or plot of land or even cash for Muslim religious or charitable purposes. The donated assets are held by a charitable trust. Transition from the status of private land into ‘Tanah Wakaf’ would make the land has no economic value anymore since it is not available for land sales anymore.
Table 4.4 Common tree species found in Padang Changkat

<table>
<thead>
<tr>
<th>Local Name</th>
<th>English name</th>
<th>Scientific name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Betik</td>
<td>Papaya</td>
<td><em>Carica papaya</em></td>
</tr>
<tr>
<td>Belimbing</td>
<td>Starfruit</td>
<td><em>Averrhoa carambola</em></td>
</tr>
<tr>
<td>Buluh</td>
<td>Bamboo</td>
<td><em>Bambuseae spp.</em></td>
</tr>
<tr>
<td>Cempedak</td>
<td>Cempedak</td>
<td><em>Artocarpus integer</em></td>
</tr>
<tr>
<td>Durian</td>
<td>Durian</td>
<td><em>Durio spp.</em></td>
</tr>
<tr>
<td>Jambu batu</td>
<td>Guava</td>
<td><em>Psidium guajava Linn</em></td>
</tr>
<tr>
<td>Jambu air</td>
<td>Beltfruit/ Java apple</td>
<td><em>Syzygium samarangense</em></td>
</tr>
<tr>
<td>Kelapa</td>
<td>Coconut</td>
<td><em>Cocos nucifera</em></td>
</tr>
<tr>
<td>Mangga</td>
<td>Mango</td>
<td><em>Mangifera indica</em></td>
</tr>
<tr>
<td>Manggis</td>
<td>Mangosteen</td>
<td><em>Garcinia mangostana</em></td>
</tr>
<tr>
<td>Nangka</td>
<td>Jackfruit</td>
<td><em>Artocarpus heterophyllus</em></td>
</tr>
<tr>
<td>Pisang</td>
<td>Banana</td>
<td><em>Musa spp.</em></td>
</tr>
<tr>
<td>Rambutan</td>
<td>Rambutan</td>
<td><em>Nephelium lappaceum</em></td>
</tr>
</tbody>
</table>

These orchard farms, of course, are the important assets for the villagers due to its significant contribution in term of food and economic income of Padang Changkat. At the same time, the various orchard farms have also increased the local biodiversity if compared to those typical rice-farming based Malay villages. Monkeys and squirrels can be found here easily even though sometimes they are not welcomed by the villagers due to the stealing and destroy.
From aesthetic perspective, the complexity of these orchard farms setting has created sense of wilderness and mystery for the village. They give the outsiders the pleasure similar like being in the forest. However, from native point of view, these thick vegetation screen created by orchard farm provide the villagers a sense of security when the plants have indirectly became the natural screen protecting village privacy.

Another important feature of Padang Changkat orchard farm is: there is no any fence to protect their fruits or even no boundary mark for each orchard farm. Based on this matter, Pak Radzi explained that: “Similar to house compound, everyone knows their orchard size and will not try to reave other’s one because we know each other. Most of the farms are inherited and the zone is fixed since our ancestor time. We know who is right and who is wrong once such conflict happened, and so all villagers can judge it. Anyway, no one here prefers such feud because we are family. We can share but no separation unless it is the last resort to the solution”. This sight has showed the strong social spirit derived from the concept of ‘under one roof” in Padang Changkat community.
Figure 4.35 The map described the distribution of orchard farm and reserved forest in Padang Changkat.
4.8 Winding Paths and Roads

The traditional paths have actually linked the houses as well as home compound and orchard farms in whole Padang Changkat. These flowing paths play the vital role in villagers’ movement, winding through the houses and leading to other parts within the kampung. They are not well-organized, and sometimes, even unclear as many of them are merged into sandy open compounds or lawn areas of houses. Since there is no fences among the house compounds, people can directly flow into the house compound and head to the direction they desired.

In old times, the villagers moved around in the village without the aid of proper road system, by using these free-flowing paths winding around the kampung. Nowadays, these paths become the “shortcut” and “cozy way” for them to reach any parts of the kampung they desired, as described by the villagers: ‘it takes shorter travel time meanwhile shade is provided by trees along the path’.

Tar roads found in Padang Changkat are small and not fully connected. These roads are commonly in a length of less than 3m, as showed in Figure 4.36. As I drove along the narrow winding tar road in Padang Changkat, I had to carefully swerve my car on one side to give way for oncoming cars or bikes. “They were only built as the substantial improvement of traditional unpaved paths made by the villagers themselves... No tar roads in the Padang Changkat in previous days... in early years only the main access connected from outside was paved...then later the tar road was extended into Padang Changkat in order to increase local living standard...”, told by Pak Radzi.
Figure 4.36 The roads found in Padang Changkat were small and narrow.

From my experience, either along these winding paths or roads, it is not something strange to see some chatting groups on the road or path there. When it has created congestion, these people would hold on their conversation and give the way to the car first before they continue the chatting. These chatting groups might be seen in front of community hall, mosque or open field before, during and after the activities (Figure 3.38). Sometime, it also could be seen somewhere in the kampung, started from a villager who stopped somewhere for greeting with someone passed by, and then the group be expanded and expanded by some others who passed by later. As what Pak Radzi described: ‘greeting is a manner as well as culture that you can found commonly in Malay countryside...we would not simply passing when see someone staying in same neighborhood... it is what so-called rural style’. The villager habit have subverted modern concept that roads are only for flow circulation purpose when these paths and roads have been advance-used by them as the platform for social function.
Lastly, perhaps outsiders might think that the narrow roads and unpaved paths created inconvenience, but in fact this idea is never suited to Padang Changkat people, and thus the road size has never been changed. Of course, it is mainly due to some concerns about the reduction of original land size owned by each villager since the enlargement of road might affect their orchard farm or house. Besides, they think that the introduction of formal and larger road system would also reduce the kampung’s beauty and might be dangerous for villagers, especially for children who always play everywhere in Padang Changkat. Such worry is perceptible when I saw a slogan in poem form placed at the village entrance gate during my first visit. The poem is created to remind people about the prohibition of fast-speed drive in Padang Changkat (Figure 4.39), and showed as below:

Lenggang lenggang kangkong  Carefree in a leisurely way, water spinach
Kangkong di tepi paya 63  By the river side
Masuk jalan kampong  Come in village’s street
Jangan buat macam lebohraya  Don’t act like in highway

63 “Lenggang lenggang kangkong, Kangkong di tepi paya..." is derived from popular folk song of Malay.
* Broad and open with enough spaces for one to give way to the oncoming vehicle.

Δ Main road

▽ Tar paths

* Narrow and shaded. Generally only for motorbike and small cars

*People, bicycle and motorbike can move freely on the sandy compound, sometimes with lawn.

Figure 4.39 The distribution and attributes of roads as well as paths found in Padang Changkat.
4.9 River

A known that Padang Changkat was located at the plateau where surrounded by a bow-like of river. Hereby, the river was called Perak River since its existence.

In history, river was the only mean of transportation of old Malaysia due to the absence of road system until 1900s. At that time Perak River was so important - not only because it was the key for the establishment of many old settlements in Perak, but also the fact that it had a pivotal role related with old Perak Sultanate development; particularly to its part in Kuala Kangsar, which was a confluence where Kangsar River joined Perak River, had even deeper significance for Perak royal families since it was where the royal base of Perak Sultanate located starting from 1528 (Figure 4.40).

![Figure 4.40](image)

*Figure 4.40 Early settlements of Perak Sultanate were mostly found along Perak River in 1870s.*

Traced back to Perak history, old Perak civilization and development was started along Perak River when the ruler had chosen
settled down beside the river bank. For Kuala Kangsar, the ancient settlers decided settled down there due to its strategic location for landing as well as the vast river plain offered fertile soil for agriculture. With the advent of palace and administration base, it indirectly attracted people to stay around for livelihood. Through the literature (Megat Abdullah, 1990), I found out several reasons explained why many old Malay kampungs were formed along Perak River riverbank, including Padang Changkat as well:

i. Due to the extremely thick forest and the absence of modern tools to clean up the site in old days, these people were not able to explore more remote areas and thus only settled down at where they landed.

ii. Due to no water pipes in the old days, the population had to live close to the river for bathing, drinking and washing. Apart from that, the river was a resource for food as well as also used for cultivation irrigation.

iii. Other than Sultan, several kings and nobles were empowered to rule in certain districts in Perak. When the sultan passed away, installed, or married, all kings and nobles would be ordered to gather at the royal residence. Since the river was the fastest and easiest means of communication and transportation, these kings and nobles would stayed nearby riverbank like the sultan.

iv. The Perak kings in the past were often attacked by the enemy from Aceh, Bugis, Thai, Dutch and English. When the king was defeated, he would escaped through river with his followers, and when he decided a new landing point from the river, the palace would be built immediately and a new settlement would be formed at the landing as well.

v. River was used to transport timbers obtained from the upper forest to settlement; people would use the timbers collected at lower riverside to make palace as well as their dwelling houses.

vi. River played important role as the platform for the royal ceremony and parade. At the same time, it was the ‘field’ for royal water games as well, such as boat race, pole climbing in the water, swimming from one bank to another bank, and so on.
vii. River was the trading nodes where facilitated the residents get daily necessities from the foreign merchants who came by boat, meanwhile they also sold the local goods to these merchants. At the same time, people assigned by kings or sultan would collect taxes from these merchants trading in their area.

Today, the physical contribution of Perak River might become less significant in the aspects of livelihood; however, it is an important historical and cultural feature for the presence of Padang Changkat. Nowadays, it has changed from its historic roles to recreational use of public in present days. Its riverine greenery has created a natural screening for Padang Changkat (Figure 4.41) and Padang Changkat people still work and play beside the river. ‘The river is part of us since we are together from a very beginning... We do fishing here since we were kid....’ told by a pakcik I met at the riverside. In Padang Changkat, fishing activities is popular among the villagers in either early morning, evening, especially in weekends (Figure 4.42). Their enthusiasm was seen through the fishing contest organized by the kampung committee, as showed in Figure 4.43.

![Figure 4.41 The Perak River and plateau provided by Bukit Chandan shaped Padang Changkat (hidden by thick vegetation and the palace as backdrop) into scenic and comfortable living environment for people. (source from: http://www.panoramio.com/photo/11872379, accessed on 15th April 2013)](image-url)
Figure 4.42 Fishing can be commonly seen at the riverside of Padang Changkat, as food hunting as well as hobby.

Figure 4.43 The fishing contest in Padang Changkat

Besides, Perak River is still has a strange effect for its Royal Stature. His Majesty the Sultan of Perak still resides at Bukit Chandan that stood on the bank of the river. This river is so significant to the history and traditions of Perak Sultanate; its water is partly used during the investiture of a new Sultan. To be admitted, the sultan needs to have a bath at Perak River as one of his crowning ceremony (Figure 4.44). Other than that, the Sultan also needs to visit to all previous Sultans’ mausoleum that along the Perak River as well (Figure 4.45).
Figure 4.44 The 34th Perak Sultan, Sultan Azlan Shah, had his bath in Perak River during his enthronement at 1985 (source from: http://anakmelayuperak.blogspot.kr/2012/08/kaitan-beting-beras-basah-dan-sultan.html, accessed at 22th May 2013)

Figure 4.45 The boat taken by the 34th Perak Sultan, Sultan Azlan Shah, at Perak River during his process of investiture as Perak Sultan at 1985 (source from: http://anakmelayuperak.blogspot.kr/2012/08/kaitan-beting-beras-basah-dan-sultan.html, accessed at 22th May 2013)

4.10 Historical and Cultural Elements in Padang Changkat

Being a historic place that closely related to traditional and Perak royal, several historical and cultural heritages are well remained in today’s Padang Changkat. Other than an ancient graveyard of an ancient Malay hero settled there, several handicrafts, especially the Kris and Tekat Emas (Golden Embroidery), have also been passed from one generation to another in the kampung and became national cultural assets in Malaysia.

Graveyard of Daeng Sedili

Daeng Sedili was the great noble person in the history of Perak Sultanate. This man first came and settled there in 1740s when he expressed his loyalty to 13th Perak Sultan called Sultan Mudzaffar Shah
III (1728-1754) and the Sultan had put him in an important position by giving him a nobility status. Meanwhile the Sultan consigned the land (it was believed located around Sayong area included Bukit Chandan) and entrusted Daeng Sedili to head the Bugis community there that time, the Sultan also gave him the hand in marriage to a princess called Raja SUBINTI ALMARHUM RAJA MANSUR. Because of his unwavering loyalty to the Sultan, Daeng Sedili was later appointed the first Mufti of Perak, who was the official religion consultant for Sultan. Later he was even titled with ‘Maharaja Tan Lela Putera Pancung Tak Bertanya’, the person who had the right to give the death penalty in old times. After his death, he was buried in the location where Padang Changkat was located. The graveyard nowadays is still well maintained by the villagers (Figure 4.46).

![Figure 4.46 The graveyard of Daeng Sedili](image)

Royal Handicraft: Kris

Based on Pak Mazin’s narrative, Kris was a weapon used by the Malay warriors during battles and it was made up of different types of metal. The handle of the Kris can be made of ivory, buffalo horn or wood. The Kris is crafted in a zig-zag shape of five to seven metal (odd numbers). The metal head of the Kris is crafted in the shape of the Belalai Gajah (Elephant trunk) and Ekor cicak (Lizard’s tail). The carved wooden cover is called the “Sampit”. The most expensive cover is made of gold, silver or pewter. The Kris was mostly worn by the royalty and the sultans; however, nowadays it is also favoured by some rich common people as well.
Pak Mazin is the 4th generation of Pandai Keris as well as the only inheritor of Kris making in Perak now. His skill is still appreciated by the current Sultans and royal families, as well as the noble group in whole Malaysia. According to his explanation, the making of keris is different with other blade-making because it needs the aid of semangat (spirit). The semangat would give him the strength to complete the Kris making based on the Kris owner’s attitude. In other words, a person who able to have a Kris must be good-hearted or powerful so that only he would be acquiesced by the semangat to own a Kris. That’s to say that the success of keris-making is not depending on the money or material used, but the intention and characteristic of the future owner as well as the ability of Kris maker. Since it is helped by the semangat, every keris is unique and cannot be made in same pattern anymore.

The equipment (Figure 4.47) and process (Figure 4.48) of Kris-making might looked simple, however, only one descendant could inherit the skill from his father and this also depends on the semangat. That’s to say, except Pak Mazin, his male siblings only know how to make other blades even though their skills in fact were all inherited from their father. This also showed that other than Kris, the kris maker himself is also a mysterious traditional custom of Padang Changkat.

Figure 4.47 The equipment of making Kris in Pak Mazin’s workshop

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64 A noble title that given to those well in Kris making in Malaysia.
Figure 4.48 The process of making Kris

Royal Handicraft: Tekat Emas (Golden Embroidery)

Tekat Emas is a kind of embroidery made of gold thread on a velvet cloth. The sewing of the gold thread is done through a square wooden frame called the “Ram” over a cardboard designed pattern. It is made for cushion covers, floor mattresses, food covers, fans, bedspreads, pillow cases and curtains. Among the traditional Malay families in Perak, having a set of the Tekat Emas is also a symbol for family. It is usually kept and passed from one generation to another, from mother to daughter and two granddaughters.

The Tekat Emas is currently produced by two local Malay women folks in Padang Changkat, both called Azizah. Due to the high demand and considerable time for the Tekat Emas making, Azizah has established a small Malay-styled workshop with a few workers beside her house.
(Figure 4.49). A showroom is available here so that easy for customers to order the *Tekat Emas* they desired (Figure 4.50).

![Figure 4.49 The workshop and workers of Tekat Emas making under Azizah.](image)

![Figure 4.50 The products of Tekat Emas under Azizah.](image)

4.11 Summary

*Padang Changkat* cultural landscape is actually an ethnic cultural process that related a foreground of everyday social life, as the social and cultural essence of this traditional *kampung* has been ideologically loaded onto the landscape – its space and objects - through its background, people as well as activities on the land context. The appearance of *kampung* landscape, at the same times, has reflected what the villagers attempt to achieve in the contexts for their daily lives and social society as well. In other words, within the *kampung* landscape, it involves the understanding of the ethnic underlying rationale and philosophy, and the complex symbolism and meaning defined by its practitioners and the activities going on it.
As conclusion, the Padang Changkat landscape, hence, is not an assemblage but a whole or unity of several elements within the space; and the sense would only come into existence with the presence of all these parts. Each feature inside Padang Changkat represents certain essence of Malay village cultural landscape and none can take away or replace anyone's presence. This is similar with what mentioned by Joseph Grange (1984): ‘things are meanings... these meanings are nodal points of expression that open out into field of relationships; kit together these concentrations of meaning so that people can experience the radical unity...’.
V. CONCLUSION

5.1 Summary and Conclusion

I have been studied and interpreted the traditional Malay village in Malaysia, and focused at Padang Changkat’s cultural landscape throughout the study. The goal of study has finally been achieved. I would like to summarize the overall study before I make the conclusion of my research here.

In the process of working out the cultural landscape of Padang Changkat, all the cultural landscape features was studied under a premise - based on narrative knowledge of Malay kampung own vernacular system -. Those descriptive units (people, space, objects and activities), at the same time, have been functioned as pivotal supportive tools that not only methodically drawing out these narrative knowledge, but also providing a detailed and sequential order for demonstrating the whole characters of the cultural landscapes of Padang Changkat.

Resulted from the study, each feature inside Padang Changkat (its background, the people, Malay houses, Malay homegarden, orchard farms and forest, winding paths and roads, river, as well as historical and cultural elements) has clearly showed different faces and dimension of Padang Changkat cultural landscapes; even though these features virtually have been blended into one and it is not easy to look them separately in actual state. Nevertheless, such interleaving and complexity among these features instead made Padang Changkat become even more prominent in terms of landscape connotation.

1. Background -the foundation of Padang Changkat cultural landscapes.

The presence of Padang Changkat itself could never shake off its bond with the Perak royal due to its significant function for royal in the past. The historic background of Padang Changkat has given itself a
peculiar value as “royal village” in nominally, and made it become extraordinary in the aspects of history and culture. This has also proved the importance of understanding the village history and background in cultural landscape studies in order to assess their relative significances.

2. **People** - the core and soul of *Padang Changkat* cultural landscapes. They are the designers, executors, as well as performers of *Padang Changkat* landscapes. Villagers have their own way to seeing the world and life based on Islam and animism knowledge as well as the *Padang Changkat* own social heredity or habit. The ways of life derived from that then shape the particular spatial organization, social pattern, ritual custom, and the genius loci of the village. From the study, it has clearly showed that how their daily practices and routine activities manipulate and also give values to any landscape features in *Padang Changkat*. Without their insistence in continuing their lives with such principles and spirit of place, the village is hard to be well-maintained like what it looked today. This proved that people is the dominator of environmental and cultural sustainability in Malay village like *Padang Changkat*.

3. **Kampung layout** - the on-land cultural production of *Padang Changkat* that comprised of both natural and man-made elements. The setting and arrangement is the result of the way of locals seeing the world or life, as well as the effects of their social heredity. *Padang Changkat* is basically formed by a bulk of Malay houses scattered among the thickets of fruit trees and edible plants in the central of village, and simultaneously laid within the circle of reserved forest and large-scaled orchard farms that surrounded by a bow–like curve of river significant. Its non-dense, natural dominant and rustic layout setting has clearly demonstrated a simple but practical landscape that representing *Padang Changkat* culture. Since the kampung layout is the main study subject in the study, and thus it had been divided into several sections so that to have a deep deal through its parts to understand the overall cultural landscape of the village.
4. **Malay houses** - the idiomatic representation of the Malay traditional culture. Even though this feature perhaps not specific to *Padang Changkat*, but the large remained traditional Malay houses has undoubtedly contributed much to the rustic and nostalgia atmosphere of *Padang Changkat*. These houses have been evolved and developed in the most traditional way followed the native principles in term of Malay “spirit” and “life”; and their influences are much reflected through the architectural details. Furthermore, each division of house (*anjung, serambi, rumah ibu, bilik, selang, dapur* and etc) constitutes a consummate system for both daily activities and social purpose. In other words, other than providing the physical and aesthetic significances for the built environment of *Padang Changkat*, these traditional houses in fact are customs or cultural-related that representing the local social system. However, these houses are currently threatened in *Padang Changkat* when they are gradually unappreciated and have been much removed by the young villagers.

5. **Vegetation cultivation (including Malay homegarden, orchard farms and forest)** - the main contributor showing the local Malay culture landscape in *Padang Changkat*. Rather than the preservation of existing forest, the local preference on tropical-nature-imitation through homegarden plantation is the main factor of the natural appearance for the village. In the *Padang Changkat* study, it has strongly demonstrated how homegarden concept occupied an important seat in *Padang Changkat* through the division and composition of plants in *halaman, laman sisi, and laman dapur*, and even the orchard farms. These multi-layered and complex plants compositions not only reveal the local necessities of life, but also represent the ethnic identity of rural Malay as well. This feature is also the only landscape feature that totally free from the impact of modernization in village and even become local sign. It is a potent example for sustainable survival of ethnic tradition in the modern society.
6. **Winding paths and roads** – one of the significant features in Malay villages. The flowing paths play a vital role in villagers’ movement, which are always winding through the houses and leading to other parts within the *kampung*. This circulation system might not well-organized and unclear as many of them are merged into sandy open compounds or lawn areas of houses, but instead it has provided the maximum flow ability and space for the locals movement. In addition, these paths and roads are not simply functioned as route way, but at the same time, they are social place for the villagers as well. This finding thus has much subverted our modern concepts toward ‘road’ or ‘path’.

7. **Perak River**- the source of the *Padang Changkat* development. It played a vital role in the old times in the aspects of food, transportation, politic, economy and social. Even though in modern days, it becomes the place for local recreation, but it is still as one of the symbolic elements for Perak royal families. Therefore, the river has different significance for the villagers in different period; however, its existence yet much strangely influences the locals, especially when it has been always recognized as part of village.

8. **Historical and cultural elements in Padang Changkat**- cultural assets of village. Even though this part did not occupy the large portion of interpretation, but it is essential to represent the ‘marrow’ of *Padang Changkat* cultures. The traditional craftsmanship and historic relics of *Padang Changkat* have significantly boosted up the importance of the place. Both tangible and intangible cultural elements available in village have absolutely functioned as the reinforcing agent for the significance of *Padang Changkat* cultural landscapes.

    Throughout my field study in *Padang Changkat*, I found that the *kampung* itself is not a verbal expression, but a self-explanatory landscape that recorded how the particular group living culturally on the land. It cannot merely be understood as a ground where the natural elements associated with the settlement features; it rather is somewhere represented the villagers’ lives as well as the contexts of their society. *Padang*
Changkat landscape covers several rural elements that we might call daily landscape features, particularly the orchard farms and houses, which have truly exhibited how the villagers have dealt with the lives as well as the land. Besides, the kampung has significantly provided a valid existential ground that physically showing the performativity of religious and rural social spirit that we could not found in modern areas anymore. This has indirectly indicated that village landscape is not only limited within the physical or visual aspects but also in the form activities, as well as custom, attitude, potency or knowledge that lie dormant in the people towards their spaces and objects inherent inside as well. Landscape itself is physical, social and mental constructed that allowing the widest possible involvement in use, meaning as well as management of the kampung.

Furthermore, the study of Padang Changkat brings the proof to say that Malay kampung landscape is a responsive landscape that developed from a communicative environment. The characteristics of people, their life, their belief and religion, their compromise and control of the earth, and etc. are all reflected onto the land spatial organization and community activities as well. The kampung is never created by any single hands or any specified period. It is through the efforts of several generations own dealing with the environment, then only the locals could persist a pattern for their own ways of life despite new changes and modern challenges introduced from outside. The cultural landscape thus is an outcome as well as medium for the villagers’ lives. The natural landscape provides the platform for the villagers to practice their lives together by using unwritten rules and customs that have been long developed by the ancients. At the same time, the landscapes in turn are shaped or even changed in gradually reflecting the human adaptation and the evolving bonding of human-nature. This showed that the village landscape can never be a finished product.

Finally, the study of Padang Changkat has demonstrated that the rural villages that we hitherto poorly understood were actually possessed of great cultural as well as landscape significance. I can now more confidently to suggest that certain traditional Malay village like Padang
Changkat should be looked squarely as the national historical and cultural asset in Malaysia. Throughout the whole study, either in building up an understanding of the character of village, or in assessing its cultural significance, I have acquired the knowledge about the village’s physical characteristics, its history, the origin of its components and traditions, and also what they represent and how they associated with the villagers. The in-depth understanding of traditional cultural landscape of Padang Changkat will contributable to its future planning whether in terms of conservation as well as sustainable village management.

Besides, the study provides me some extra insights towards the conservation and development strategy for Padang Changkat: it will be a long-life design activity, which not merely requires the professional knowledge or skills but also require the long-term local’s patriotism towards their traditional settlement. A sudden solutions or development can never come into existence since traditional village landscape is historically, socially and culturally bound. To overcome such contradiction between the static character of heritage and the dynamic processes of social evolution, it requires a need to speculate about the relationship among the local life and being of humans with the place. Only the realization of place’s value can obtain a precondition that appreciation of place from all the members of society, which will enable the people willing to slow down the pace of countryside development and conserve the traditional village as their historical and cultural identity.

Therefore at the last, further studies and researches are needed to find out more significances of traditional village and its unique characteristics, so that increase our respect of it to ensure it won’t simply swamped by the tide of modern development or cultural uniformity caused by globalization. Perhaps, this study is useful and significant for the local authority, for those who enjoy and appreciate the kampung landscape, for those who call upon the urge to conserve and preserve these rural landscapes, and also for the communities living inside; so that can help to
solidify the justifiability of calling for conservation and preservation of rural village landscape in Malaysia in the future research and planning.

5.2 Recommendations for Padang Changkat Future Development

After the study, how to sustain these traditional village landscapes in the era of modernization becomes a challenge, especially when the modern concept has been absolutely contrary to the pre-modern society that used to define itself as a part of ontological world in depth. It is not to say local society wish to eliminate such ontological thoughts of the nature deliberately, but in fact currently the variation and evolution of whole nation indeed tend to human dominant as well as technological mastery. Moreover, conserving traditional village cultural landscapes is different with other cultural elements since it is always in constant process, and keeps changing over time in terms of living standards as well as quality. Traditional beliefs and lifestyles are continuously challenged by modern knowledge, society’s new interests and demands, as well as the contemporary environmental and social impacts. Padang Changkat today stuck itself in the most awkward predicament: sandwiched between traditional landscape preservation and modern development; and this is similar with what Ricoeur mentioned as well:

“…every culture cannot sustain and absorb the shock of modern civilization. There is the paradox: how to become modern and to return to sources; how to revive an old dormant civilization and take part in universal civilization...”

-Paul Ricoeur, History and Truth

To face with this predicament, we must first recognize a fact that highlighted by Fampton (1983): we cannot remove ourselves from both the optimization of advanced technology and the ever-present tendency to

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regress into nostalgic historicism. Traditional village cultural landscape cannot be sustained today by an unrealistic impulse to return to the forms of the pre-modern past. Today, traditional village must be equipped with the capacity that not only cultivate a resistant, identity-giving culture, but at the same time also have a discreet recourse to modern techniques. This is mainly due to landscape itself is a contextual change of environment that dealt with socially over the time period.

Therefore, in order to sustain the traditional rural Malay landscape as well as society like *Padang Changkat*, first of all, we should change conservative preservation strategies that always tend to preserve the environment entirely in the pristine state. The fundamental strategy for *Padang Changkat* should adopt the constructive idea of *Critical Regionalism* introduced by Frampton (1983), which is to mediate the impact of modern movement with the peculiarities of *Padang Changkat*. In other words, the development of *Padang Changkat* should not be stopped towards modernization but under the premise that maintaining a high traditional ground of local culture and rural spirit. The future of *Padang Changkat* instead depends upon modern technologies as well as modern management methods to maintain and sustain its remaining cultural essences.

Hereby, several schemes are recommended for the *Padang Changkat* development plan that covered both heritage conservation and modern improvement, so that can achieve a balanced and ideal solution for both *Padang Changkat* people and *Padang Changkat* itself as well. These schemes are designed with the goal of providing an economically productive, sustainable community and a healthy, lively environment for *Padang Changkat* people.

**Modern Ways in a Traditional Context**

First of all, there is a reminder that village is not an object of preservation, so we should not prevent it to be further developed and
advanced. Therefore, rather asking for imposing limits on the modern techniques and technologies in Padang Changkat, instead, I suggest optimizing their uses but for landscape conservation and restoration purpose.

Rather ignoring the urge of locals to seek for the better living quality that offered by modern house, I hereby recommend making it become possible without destroying the peculiarities of Padang Changkat. New house construction should be allowed for those houses that are impossible to be restored or have been insignificant in terms of Malay architecture. However, these houses in fact need to be constructed under the rules that being harmony with the surrounding traditional houses in terms of its density, scale and appearance. Furthermore, I propose to have house rebuilding in invisible modern in Padang Changkat, as illustrated in Figure 5.1. Such house even might subvert the original form of Malay house from its overall appearance, but instead it maintains many detailed features of Malay traditional house, such as the presence of anjung (porch), plenty of open windows, post-and-liten structure, as well as the wooden façade or carving art displayed in Malay architecture. This alternative will be suited with the current new generation of Padang Changkat who hope to live in more comfortably like the urban citizens. Such reform not only physically improves the living quality of villager, but also can changes the rural poverty image of village without destroy the Malay rural atmosphere of Padang Changkat.

Figure 5.1 New modern Malay houses that have been modified to suite the modern lifestyle, but at the same time, they still maintains several significant features and style of traditional Malay house.
Of course, other than that, preservation act and regulation must be made to control the removal of those significant traditional Malay house in Padang Changkat, so that to maintain these cultural heritages in the region. These significant old Malay houses should only be allowed for restrictive rehabilitation so that can maintain its historical and cultural values. However, this might suffer the villagers due to the scarce wood availability now. Other than the consideration of its durability and maintenance, the high material cost is a main constraint when it made the rehabilitation cost much more expensive than constructing a modern house. Therefore, in this case, I suggest that local authority or heritage conservation unit should seek for wood engineering expertise or architects to provide professional consultant in the selecting of natural wood, artificial wood or wood plastic composite for constructing different parts and details of the house. This alternative can control the rehabilitation costs in most reasonable level and maintain the most exquisite nostalgia form of traditional Malay house. Furthermore, the guidelines of rehabilitation work - in term of material, color scheme as well as the construction pattern and etc.– should be further studied from a modern perspective, and this require a deep study in term of Malay architecture in order to avoid the nondescript change of these traditional houses. This is because there are many other details to be considered, such as: what kind of artificial wood or wood plastic composite can replace the wood material used for Malay house construction; how does the features not to be changed unless repairing; how to make some modern construction materials like tiles, glass, brick and steel possible to replace wood but not to be visible; and etc.

Besides that, the modern techniques and technologies can also be applied in the Padang Changkat cultural knowledge restoration and conservation. The old oral tradition should be changed. All remained cultural knowledge, as well as the relics and heritage assets, needs to be recorded and kept in written documentation, computer and other recording tools. Besides that, a recovering of disappeared history and cultural knowledge in Padang Changkat through the aid of internet and
social media is necessary in order to acquire a complete set of database about *Padang Changkat*’s culture. Such concept is derived from the current phenomena in China internet, called ‘人肉搜索’ (literally mean human flesh search engine), which is a massive research using internet media such as blogs and forums to find out someone or something. Perhaps by using this way, what has been lost in *Padang Changkat* could be rediscovered since we cannot negate the possibility of certain information or knowledge about *Padang Changkat* might still in someone’s hand who living in other region or nation.

**Traditional Folk Village**

Through several case studies of traditional folk village planning and development, such as *Hahoe* Village of Korea and *Shirakawa* Village of Japan, it suggested that converting the village into traditional folk village has become a practical alternative for traditional village future planning. Based on the idea of traditional folk village in Korea and Japan, the village is not only served as a ‘bank” of preserving the place’s history and culture, but also generate extra regional income through the introduction of cultural tourism industry inside the village (Figure 5.2). Such village, at the same times, becomes a cultural and educational platform where the locals and foreigners can experience and witness the traditional settlement that equipped with the cultural elements as well as live cultural shows and games (Figure 5.3). Due to its high cultural and economic values, such projects undoubtedly had been strongly supported by the local government, especially Department of Tourism, to allocate their budget in the traditional village conservation and development. Since such planning basically would involve both cultural heritage conversation and village development as consideration, thus perhaps converting the *Padang Changkat* into traditional folk village can also be an ideal option for *Padang Changkat* as well.
Figure 5.2 The well-preserved form of village in Hahoe Village by Korea government (left) and Shirakawa Village by Japan government, has successfully maintain the original form of village meanwhile attract millions of tourists to visit them.

Figure 5.3 Several traditional activities have been well preserved as tradition of village as well as the attraction for tourists.

With its existing colorful historical, social and cultural background, Padang Changkat in fact has potential to be developed as the cultural designated venue with several Malay festival and cultural themes. Besides, the village is also perfectly suitable for depicting the heritage of the ancient Malays in Kuala Kangsar, as well as conveniently portraying the real Malays rural lifestyle, handicrafts and arts to the visitors.

Through promoting its tradition as an attraction or interest for public, the shift of Padang Changkat significance from cultural production to cultural consumption would get more supports from the public and government. Even though this option might digress from the original idea of cultural conservation when the concentration on high economy profit is higher than the appreciation of the abstract value of
material, image and symbol in Padang Changkat, but we cannot deny that this is the most practical alternative that can solidify the survival of Padang Changkat itself, so that not to be swamped by modernization in the future.

Tradition as Authority

Last but not least, the traditions practiced in Padang Changkat perhaps can play a significant role to make sure the locals do not far away from their original background and culture. This is because traditions are the only legacy that older generation can pass on to the new generation, as well as the only humanistic skill that can be used to mitigate the rampant growth of materialism in our modern society.

Together with the proposed improvement of Padang Changkat in previous-mentioned, Padang Changkat tradition, especially on in the aspects of its social system and life mode, should be used as authority to sustain the society as well as the land, so that to make sure Padang Changkat free away from a discrepant uses, broken social bond and devalued homestead. This is because we should never forget that Padang Changkat is a yet live human settlement that has been well performed from old times until the present. Not matter now much change inside, Padang Changkat should still function as ideal living environment for the locals practicing their routine activities. The villagers’ right to survive should not be obliterated by the reality of modernization, especially by the name of ‘improvement’.

5.3 The Limitations

Site limitations

Throughout the study, the only limitation to access the Padang Changkat cultural landscape is the assessment towards the Malay houses. Since many Malay houses have been renovated, it is hard to reveal its
original characteristics unless from literature resources. Besides, these houses are facing the threat of extinction when the replacement of traditional houses into modern houses becomes rapid due to the increasing living quality of the villagers. The interpretation of the houses thus is hard to be done in this study if compared with other elements studied in the field study.

**Study limitations**

The main limitation is the linguistic difficulty that resulted in the imperfect interpretation. Many values and sentiments towards landscapes that expressed in local language could not be translated perfectly in English. But the main reason was a fact that many knowledge of landscape found in *Padang Changkat* could only be conceived by hand experience that involves different abilities or senses of body, and not by words. In addition, every ethnic group has their own inherences in the confrontation of life challenges come from environment and human itself, such as religion and social order. The trial in understanding their perception thus was hard to be achieved by outsiders, not to mention when some cultural conditions could not simply explained by linguistic logic as well.

The second limitation of this study is about time and distance limitations. The site investigation could only be done within one month during the break of 2013 winter semester. Many data was collected by narrative survey of villagers rather than self-experience and observation. However, the reliability of narrative survey was significant through in-depth interview with the representatives of the village as well as supported by the photos provided.

The last but not least, since there is no standard method for cultural landscapes study and the study methods used in this research therefore might be questioned in terms of research significance and impact factor. This limitation so far has no alternative; however, perhaps, it can serve as
groundwork and to be further modified in the future research. Moreover, there is no absolute standard form or pattern in terms of cultural landscapes due to its variety and divergence, and thus the research variables and parameter should always be customized according to individual cases in respectively for future study.
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**Interviews and Raw Materials**


국문초록

전통 말레이마을의 문화경관 해석:
말레이시아 파당창카드마을을 대상으로

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본 연구는 문화기술학적 연구방법 (ethnographic study)을 채택하여 말레이시아의 말레이 전통마을인 파당창카드 (Padang Changkat)의 문화경관을 해석하였다. 특히 문화경관의 특징과 영향을 중심으로 연구가 진행되었다. 이 지역의 주민들의 주거 환경은 자신이 누구인지, 또 다른 사람들과 모여서 어떠한 지역 문화를 형성하는지를 보여주기에 파당창카드의 문화경관을 이해하는데 그들의 주거환경에 초점을 두고 연구를 진행하였다.

본 연구는 말레이시아 전통마을의 문화경관을 해석하는데 있어 다음과 같은 목적을 가지고 있다. 첫째, 말레이 마을의 문화경관을 형성하는 물리적, 사회적 환경요인을 파악한다. 둘째, 말레이 마을의 물리적 경관 패턴을 바탕으로 형태에서 의미를 파악하고 분석한다. 셋째, 물리적, 사회문화적 맥락에서 말레이 주거 정착 마을의 경관을 해석한다. 이와 같은 목적을 가지고 본 연구는 이론적 고찰, 방법론 연구, 대상지 자료 수집 및 분석, 해석하는 과정으로 진행하였다.

이를 위해 본 연구에서는 문화인류학적 연구방법을 비롯한 여러 연구방법으로 말레이 전통마을(kampung)을 연구하고 해석했다. 전반적으로 문화적 심리 연구에서 사용되는 COSI (Causation 원인, Operationalization 시행, Sampling 표본조사, Interpretation 해석) 연구방법을 채택한다. 대상지 현장에서의 연구방법은 Spradley (1980)의
참여관찰법, 말레이 마을의 해석 단계에서는 Gadamer (1976)의 해석의 방법론과 함께 진행되었다.

말레이마을을 해석하는데 내부자적 관점에서 말레이 마을 (kampung)의 공간적 배치와 주택을 비롯한 다양한 장소에 부여된 의미를 이해해야 한다. 따라서 말레이마을의 요소를 다음과 같이 분류하였다.

1. 배경 (거시적 분석)
2. 마을주민 (거시적 분석)
3. 전반적 말레이 마을 (kampung) 배치 (거시적 분석)
4. 말레이 주택 (미시적 분석)
5. 말레이 주택정원 (미시적 분석)
6. 과수원과 숲 (미시적 분석)
7. 구불구불한 길 (미시적 분석)
8. 강 (미시적 분석)
9. 역사적, 문화적 요소 (미시적 분석)

이와 같은 파당창카드 마을의 구성요소를 통해 말레이마을 문화경관을 다양한 각도로 분석했다. 특히 이 요소들은 전반적으로 대부분의 말레이마을을 구성하며 외부인들은 각 개별 요소로 분류하기에는 난해하다.

각 요소를 통해 말레이 마을을 해석한 결과는 다음과 같다. 첫째, 페락 주(Perak State)에 위치한 파당창카드의 배경은 이 지역의 페락 왕(Perak Sultanate)으로 인하여 마을이 번창하고, 전통 수작업이 활성화되는 등 왕가와 밀접하게 관련된다. 둘째, 파당창카드의 주민들은 100 년 이상을 거주하면서 자연과 사회를 이해하고, 적응하여 그들만의 환경과 문화가 공존한다. 셋째, 파당창카드의 배치는 기본적으로 원형의 보안림, 거대한 과수원이 강으로 에워싸는 형태이다. 그 중심에는 말레이 주택들이 위치하여 구불구불한 길이 배치되고, 식용식물과 유실수가 동시에 심겨져 형성된 마을이다. 넷째, 말레이의 삶과 전통을 가장 자연스럽게 보여주는 말레이 주택에서
주민들의 일상뿐만 아니라 그들의 정신과 삶의 모습을 볼 수 있다. 다섯째, 말레이 주택정원과 과수원, 그리고 숲은 말레이 주거환경의 경관을 반영한 곳으로 지역 주민들의 삶을 충족시킬 뿐만 아니라 말레이만의 전통 식재경관을 나타낸다. 여섯째, 구불구불한 길은 많은 사람들이 통과하는 길이자, 사교 모임의 장소로서의 역할도 수행한다. 일곱째, 파당창카드의 가장자리에 위치한 페락 강(Perak River)은 과거에 정치적, 경제적 수단이었으며, 현재에는 역사적, 사회문화적 요소로서 다양한 가치를 지닌 자연요소라 할 수 있다. 마지막으로 파당창카드의 역사적, 문화적 요소는 이 마을의 문화경관을 보강하면서 마을의 경제성을 보여주기도 하는 등 다양한 기능을 가지고 있다.

본 연구는 파당창카드의 각종 물리적 요소, 장소, 사람들 그리고 이들의 활동을 토대로 말레이 마을의 문화경관의 의미를 해석하고자 했다. 파당창카드를 해석하면서 요소와 장소, 사람들 그리고 활동이 상호적으로 어떻게 영향을 미치는지 파악하고자 한다.

결과적으로 본 연구는 파당창카드의 해석을 통해 도출한 결론을 통해 발전 방안을 제안하고자 한다. 파당창카드 마을의 발전 방안은 전통 문화를 유지하면서 전통 민속 마을로 선정하여 현 시대의 기술력을 동원하여 이 마을만의 문화경관을 유지하는 것이다. 이는 문화를 보존하는데 있어 시대의 변화에 맞춰 현대의 기술이 함께 적용되어야 한다는 팜턴(Fampton, 1983)의 맥락과 일치한다.

끝으로 한 특정마을이 성장할 수 있도록 설계하고 계획하기 위해서는 파당창카드를 통해 말레이 마을을 이해하고 문화경관을 해석하는 연구의 의미가 크다. 다시 말해, 본 연구는 앞으로 말레이시아에서 전통마을의 문화 경관이 보존되고 발전하는데 첫 걸음이 될 것이다.
주요어: 문화기술학 (ethnographic study), 전통 말레이 마을, 문화경관, 파당창카드 (Padang Changkat), 해석.

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