

Malay Aesthetic Principles in the Roof Decorative Architectural Components of *Rumah Limas Bumbung Perak*

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ABSTRACT

The decorative architectural components of traditional Malay houses are made of beautiful wood carvings that are made up of exquisite motifs, compositions, and carving techniques. These components not only complement the overall aesthetic look of the house but are also rich with symbolism and meaning that reflects the culture and identity of the Malay. Due to this, decorative architectural components are among the components that have been used and integrated into contemporary building design in the spirit of lifting the nation's identity into modern contemporary design. However, the lack of a comprehensive understanding of the intricate designs and distinctive characteristics of these decorative architectural components has led to a shallow interpretation in contemporary architectural design, ultimately affecting the public's understanding of the traditional Malay architectural heritage. This research aims to analyse the existence of Malay aesthetic principles that exist in decorative architectural components design. The findings of the research found that 6 Malay aesthetic principles exist in the design and placement of the decorative architectural components of Rumah Limas Bumbung Perak, namely, *Berhalus* (fineness), *Berlambang* (symbolic), *Bermakna* (meaningful), *Bersatu* (unity), *Berguna* (usefulness), *Berlawan* (contradict). The findings of this research shed light on the intricate craftsmanship and artistic expression embedded within the decorative architectural components of the traditional Malay house. The significance of the research not only reinforces prior research and extends the understanding of Malay aesthetic principles resonating within the realm of Malay architecture but also it helps the architects and designer to better understand the Malay architecture and its decorative components.

Keywords: *Malay aesthetic principles, Design, Decorative architectural components, Traditional Malay house, Rumah Limas Bumbung Perak*

INTRODUCTION

Traditional Malay architecture is a valuable architectural legacy. Each of these historic architectural traits serves a variety of purposes that are influenced by culture, climate, lighting, ventilation, and other fundamental qualities, answering the very needs of its occupants. The Malay traditional architecture embodies a rich cultural heritage that reflects the unique identity and values of the Malay Peninsula and surrounding regions (Rasdi et al., 2005; Choo et al., 2020). As the name indicates, the decorative architectural components are a component made of carvings that are commonly used to decorate and complement the architectural character of a traditional Malay house. The decorative architectural components not only used for aesthetic reasons as to embellish the traditional Malay house, but also functional in terms of its use as well as it also attached with symbolism that is closely related to the Malay cultural and belief system (Nasir, 1986; Hanafi, 2007). It is commonly carved with intricate carvings with a variety of exquisite motifs and carvings technique. Each of the carving elements has its own meaning and philosophy hidden behind the carvings that is meant as a symbolism to reflect the echo of the Malay worldview and understanding (Wahab et al., 2018). In the earlier Malay community belief system, decorative architectural components were in fact regarded as an object that symbolises the social status of its owner. The carving components that decorated the palace of Sultan Muzaffar Shah has been described in detail in the *Malay Annals – Sulalatus Salitin*, a significant historical inscription that records the Malay early history (Nasir & Teh, 1996). The palace is decorated with the finest carvings and contains the most carvings than the other buildings to symbolise the majestic and the power of the ruler. The quality and availability of the decorative architectural components is strongly influenced by the social hierarchy and status of its owner. The next building after the palace that is commonly decorated with carvings is the mosque and the house belongs to the nobilities.

The field of architecture is dynamic and continually adapts to address the evolving needs and desires of societies. In an increasingly interconnected world shaped by global trends, the preservation and promotion of cultural heritage play a crucial role in architectural practices (Ziyi et al., 2023). While traditional and vernacular architectural styles have profoundly influenced the built environment, it's important to acknowledge that architecture undergoes continuous transformation over time. In recent years, there has been a widespread adoption of decorative architectural elements in contemporary building designs. These elements are employed to infuse a sense of traditional Malay character and identity into modern architectural designs. This positive effort and movement in uplifting and introducing the local traditional architecture to the modern community via the contemporary building design is seen as a commendable and noble effort done by the architects and designer. However, the issues arose when there was a limited understanding and knowledge available on the decorative architectural components of the traditional Malay house that led towards a shallow interpretation of the subjects into contemporary design. In some of the applications, there has been inappropriate usage of the decorative architectural components in the modern contemporary design, which is not just an eye sore but also can lead to a misleading image of the nation's architectural heritage and identity.

Understanding design principles holds significance in both architecture and art. These principles offer artists a structured framework and guidelines to craft visually captivating and meaningful artworks

(Bajcinovci & Jerliu, 2016). In the realm of architecture, design principles similarly offer architects a structured framework and guidelines to design a building that are functional, visually appealing, and environmentally sustainable (Feria & Amado, 2019). Incorporating cultural principles into architectural design allows architects to create buildings that reflect the values, traditions, and aesthetics of a particular culture (Elreish & Prima, 2021). In the traditional Malay arts and craft objects Ali (1989) and Jamal (1992) stated that there is a certain set of aesthetic principles governing its design that is termed as the Malay Aesthetic Principles. The principle comprises 6 principles which are *Berhalus* (fineness), *Berguna* (usefulness), *Bersatu* (unity), *Berlawan* (contradicting), *Berlambang* (symbolic), and *bermakna* (meaningful). These are the principles that were found to exist in the Malay arts and crafts objects that contribute to the aesthetic quality of the Malay arts and crafts objects. Departing from this, therefore, the objective of this research is to analyse the existence of Malay aesthetic principles that exist in the decorative architectural components design. The findings surfaced from the research is hoped to strengthen and elaborate the understanding on the design of the decorative architectural components as well as to strengthen and extend the findings on the Malay Aesthetic Principles to not only limited on the Malay arts and crafts object, but also on the Malay architectural objects.

LITERATURE REVIEW

The Malay Aesthetic Principles

The cultural heritage of the Malay arts and architecture is rich with local values that find its connection to nature, history, culture, and belief system of the Malay people. Central to this rich artistic heritage are the principles that underpin the creation of Malay arts and architecture. The principles that were embedded and refined over centuries, are not only a testament to the artistic mastery of the Malay people but also a reflection of the deep-rooted values and worldview of the Malay people (Jamal, 1992; Ismail, 1997); Ali (1989) articulated 6 key Malay aesthetic principles: *Berhalus* (signifying finesse), *Berguna* (representing usefulness), *Bersatu* (denoting unity), *Berlawan* (conveying contrast), *Berlambang* (symbolising symbolism) and *Bermakna* (representing meaning). The principle of *Berhalus*, encompassing refinement and finesse, encapsulates the delicacy apparent in crafted works, serving as a manifestation of the artisans' artistic sensibility and sensitivity. This is exemplified by the adeptness of these craftsmen, ultimately defining the refinement displayed in their artwork. A prime illustration of the *Berhalus* principle can be witnessed in the intricate carvings adorning the Malay arts and crafts objects such as *Tajong* and *Coteng* keris hilts. The second principle, *Berguna*, elucidates the quality of functionality, emphasising the equilibrium between the aesthetic merit of a product and its utilitarian purposes. The principles of *Bersatu* underscore the unification of a craft's form and its content, offering a systematic framework for integrating elements into a precise composition. Meanwhile, the principle of *Berlawan* expounds upon the strategic utilisation of harmonious contrasts. The incorporation of contrasting and opposing elements signifies the pursuit of balance and harmony in design through the strategic use of materials, colours, shapes, and other design elements. The final principle, *Berlambang*, is intrinsically tied to the meaning and symbolism embedded in art. Beyond showcasing the creativity and mastery of the artisans, the incorporation of symbols is deeply rooted in culture, history, and the philosophical beliefs of the craftsmen, imbuing their creations with profound symbolic significance (Rashid, 2008). This principle finds expression in various Malay artistic forms, including wood carving and *Wayang kulit* (shadow puppet), among others (Khan, 2016).

Decorative Architectural Components of Rumah Limas Bumbung Perak

Decorative architectural component represents the non-structural element used as decorative and adds aesthetic value in traditional Malay house architecture, besides its basic house structure and component. The decorative architectural component is commonly composed of wood carving. From the previous research, Rashid et al. (2018) stated that there is an overall of 14 decorative architectural components exist in the architecture of *Rumah Limas Bumbung Perak* (RLBP) which are *Tunjuk Langit*, *Kepala Cicak*, *Papan Cantik*, *Kayu Pemeleh*, *Kekisi*, *Gerbang*, *Kepala Pintu*, *Kepala Tingkap*, and *Pagar Musang*. *Tunjuk Langit* comes in two types, one pointing upwards and the other downwards, and they can be in the form of rods or separate carved pieces. The downward type is called *Kepala Cicak* where in some regions, it is referred to as *Tunjuk Bhumi* or pointed to the earth. *Papan Cantik* in RLBP resembles those in the other states and can be a small carved panel or one large individual panel. *Kepala Tingkap* is a decorative piece on top of windows, often paired with *Lubang Angin* (air holes) extending to the *Alang* (beam). *Kepala Tingkap* comes in rectangular or semi-circular panels, typically carved with floral motifs, lattice, or louvres. Whilst *Pagar Musang* serves for ventilation and security balustrades located at the bottom of the window and the *Serambi* area, while *Kepala Pintu* consists of a decorative carved panel that is located on top of the door. *Gerbang*, an archway decorated with lattice motifs, serves both aesthetic and functional purposes. It is found at the front entrance and helps to bridge the height gaps between the *Serambi* area and the entrance to the house (Abdul Wahab et al., 2014). *Gerbang dalam* also acts as a separator between living areas and the main house. As explained by Rashid et al. (2018) decorative architectural components that are located at the roof (*Tunjuk Langit*, *Kepala Cicak*, *Papan Cantik*) are the dominant components that contribute to the architectural style. Therefore, the focus of this research will be focusing on the roof decorative architectural components of *Rumah Limas Bumbung Perak* (RLBP).



Figure 1. The roof decorative architectural components of RLBP
(Source: Author' collection)

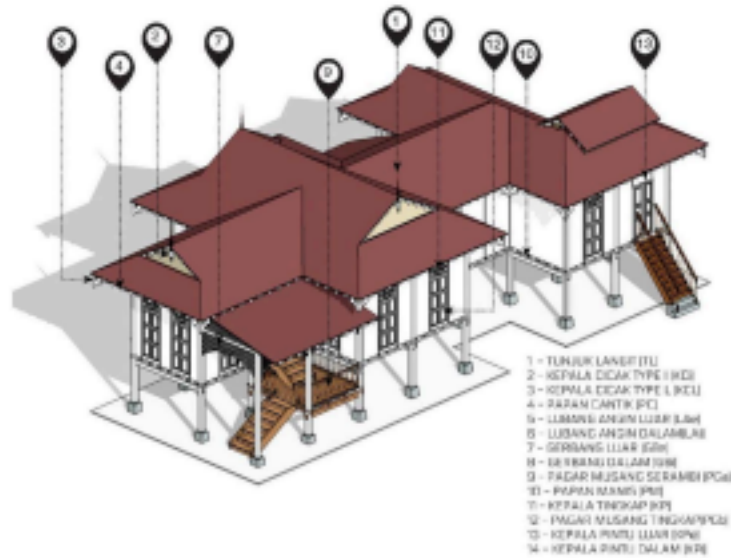


Figure 2. The external placement of decorative architectural components of RLBP.

(Source: Author's collection)

RESEARCH METHODOLOGY

The research method employed in this research is using exploratory research by using the multiple case studies method. The research data was collected using site observation. Site observation was conducted on the 9 selected samples of *Rumah Bumbung Limas Perak* (RLBP) houses throughout the state of Perak via field works. The data was collected in the form of photographs by using both a digital camera and drone camera. Digital camera was used to capture images that are accessible or reachable by the researcher, whilst the drone camera was used to capture images that are non-accessible or reachable by the researcher particularly on the decorative architectural components that are located at the higher part of the house such as the roof. The collected data was sorted accordingly before the analysis process. During the pre-analysis process, the photographs have been traced into a 2D drawing before it can be analysed.

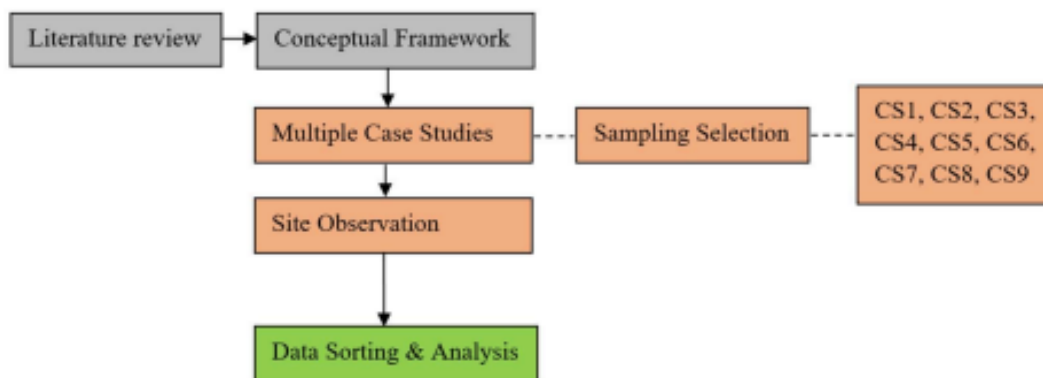


Figure 3. Research method and the process employed in the research.

Selection of RLBP Samples Houses

The selection of the samples was selected from the RLBP inventory list established by Choo et al. (2020). In this research, the sample selection is deliberately confined to the early type of RLBP. This restriction is made in consideration of the specific focus on the tangible heritage of RLBP houses found in the region of Perak. To ensure that the selected samples effectively represent the characteristics of the early RLBP house type, a stringent set of parameters has been established. These parameters have been outlined by previous researchers and serve as a framework for the sample selection process. The outlined parameters for sample selection are as follows. Firstly, the selected houses must have a historical age of more than 80 years, ensuring that they are truly representative of the early RLBP house style. Secondly, the houses must exhibit the traditional *Bumbung Limas Potong Perak* roof design, a distinctive architectural feature. Thirdly, the inclusion of decorative carved components in the house's design is a key criterion. Furthermore, the houses should also feature full-height windows, commonly referred to as the *Tingkap labuh*. The location of these houses is another vital factor, with a preference for houses situated along the Perak River basin, as this region is of relevance to the study. Finally, practicality is considered, and selected houses should be easily accessible to the researcher for the purpose of conducting the study.



Figure 4. The samples of 9 Rumah Limas Bumbung Perak (RLBP) studied in this research.
 (Source: Author's collection)

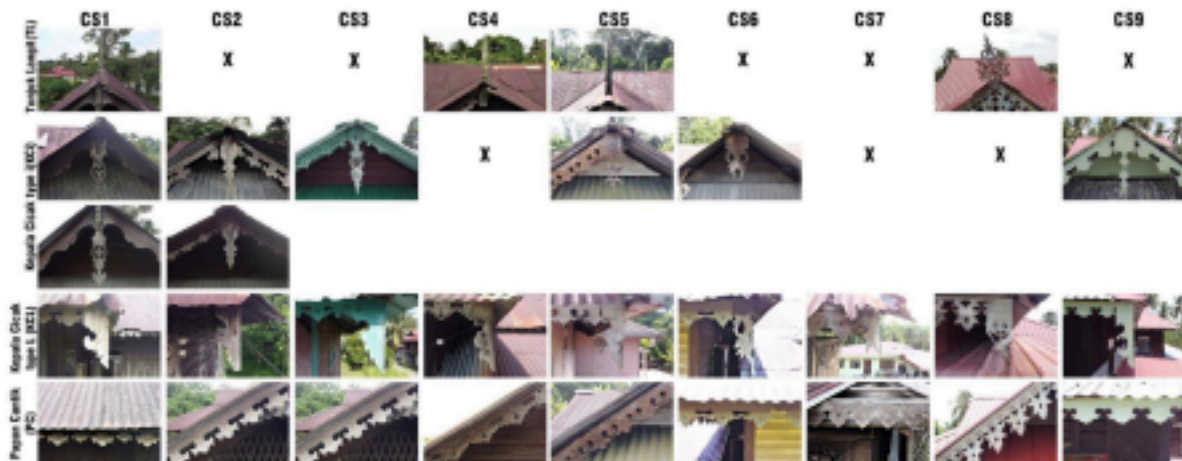


Figure 5. 30 RLBP roof decorative architectural components samples studied in this research.
 (Source: Author's collection)


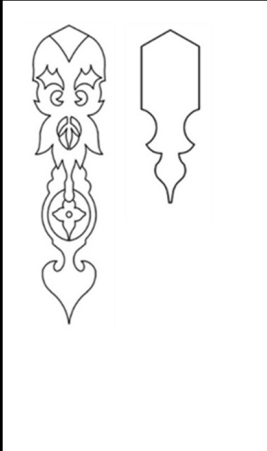
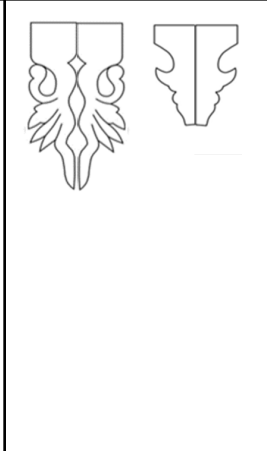
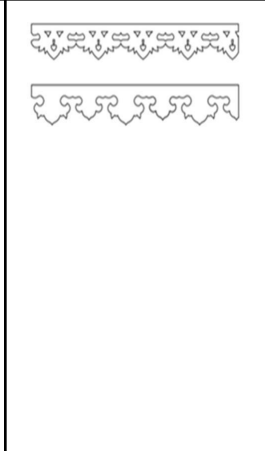
FINDINGS

The data analysis of the research is approached using Feldman's theory of art criticism (1993) – The Critical Process that involves four steps of descriptive, formal analysis, interpretation, and judgement. The aim of the research has been to be achieved by analysing the principle of Malay aesthetic in the design attributes of the decorative architectural components. There are 4 decorative architectural components (decorative architectural components that are located at the roof) analysed for each of the RLBP sample houses studied, making up to a total of 36 decorative architectural components from all 9 RLBP sample houses were analysed in this research. This decorative architectural component includes *Tunjuk Langit* (TL), *Kepala Cicak* type I (KCi), *Kepala Cicak* type L (KCL) and *Papan Cantik* (PC). The attributes of these decorative architectural components were analysed accordingly according to the 6 Malay aesthetic principles of *Berhalus* (Fineness), *Berguna* (Usefulness), *Berlambang* (Symbolic), *Bermakna* (Meaningful), *Bersatu* (Unity). The results of the analysis for all the roof decorative architectural components studied in this research are presented in table 1 – 4 and is discussed in the following discussions.

***Berhalus* (Fineness)**

From the analysis conducted on the first principle of *Berhalus* (Fineness), it can be found that the principles of *Berhalus* exist in the attributes of all decorative architectural components studied. The principles can be found in the carving types, form and the motif used for the decorative architectural components. Ali (1989) stated the fineness of Malay artistic objects can be reflected in its form and carvings. It appeared from the analysis that *Tunjuk Langit* (TL) was commonly found to exist in the tubular pole form with *larik* carving. This finding is in accordance with the statement by Dalila et al. (2012) that the pole or rod form is one of TL forms that is termed as type “rod *Buah Buton*”. The tubular form is comprised of the *Buah Buton* form with a repetitive convex and concave shape that carries a certain symbolic meaning. However, in one of the sample studies, TL was found to exist in the triangular panel form of *Pohon Beringin* decorated with floral motifs using the direct piercing carving. Whilst *Kepala Cicak* type I (KCi), *Kepala Cicak* type L (KCL) and *Papan Cantik* (PC) were found to exist in the carved panel form comprised of direct piercing carving decorated with either a complex or simple floral motif. The research analysis shows that the surface texture of all the decorative architectural components studied is comprised of a rough texture. This is related to the simplicity of the carving used fit for the domestic house that is regulated to the building and the social status of the owner. As explained by Nasir and Teh (1996), the most decorated building with fine carvings is the palace owned by the Sultan. This followed by the mosque, and the domestic house owned by the nobilities.

Table 1. Analysis of *Berhalus* (Fineness) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak</i> type I (KCi)	<i>Kepala Cicak</i> type L (KCL)	<i>Papan Cantik</i> (PC)
<i>Berhalus</i> (Fineness)	Larik carving Direct piercing carving <i>Pohon Beringin</i> form Floral motif Rough texture	Direct piercing carving with either complex or simple floral motif Rough texture	Direct piercing carving with either complex or simple floral motif Rough texture	Direct piercing carving with either complex or simple floral motif Rough texture
				

***Berguna* (Usefulness)**

It appeared from the analysis that the principles of *Berguna* (Usefulness) exist in the roof decorative architectural components of RLBP. This can be observed from the function of each of the decorative architectural components studied. From the analysis conducted, it can be understood that each of these components has at least 4 functions as opposed to only functions for aesthetic purposes. This main function includes for climatic, construction, aesthetic, and symbolic purposes. For climatic purposes, it can be understood that the roof decorative architectural components functioned as weatherboards that shield and protect the roof structure such as the roof rafter and ridge from water seepage of the rainfall. Without protection, water seepage can cause wet rot and damage to the roof structure if left unprotected. This function can be seen in KCi, KCL and PC. This finding is in accordance with the statement by Hanafi (2007), Denan et al. (2015) and Choo et al. (2022) on the function of the *Kerawang* in the Malay house as a weather protection board. Whilst for construction purposes, the roof decorative architectural components (*Tunjuk Langit*, *Kepala Cicak* type I) were found to functioned as a connector that connects either the end of the roof ridge to the *Papan Cantik* (PC) or connect the meeting of different direction of PC together (*Kepala Cicak* type L). Most of the previous researchers agree that decorative architectural components complement and beautify the architecture of the house (Said, 2002; Hanafi, 2007; Nazuki & Kamarudin, 2017). From the research conducted, it appeared from the analysis that the roof decorative architectural components of RLBP functioned to complement the architectural look of the house. This is by covering and beautifying the bare end of the roof structure such as the roof rafters and ridges. In addition to all these 3 functions explained, the roof decorative architectural components of RLBP were also found to function as a symbol. The symbolic function will be elaborated further in the following

discussions under the principle of *Berlambang* (Symbolic). The usefulness value found in the roof decorative architectural components of RLBP strengthened and in accordance as suggested by Ali (1989) and Khan (2016) that all the Malay arts and crafts objects is highly useful aside its beautiful appearance

Table 2. Analysis of *Berguna* (Usefulness) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak type I</i> (KCi)	<i>Kepala Cicak type L</i> (KCL)	<i>Papan Cantik</i> (PC)
<i>Berguna</i> (Usefulness)	<ol style="list-style-type: none"> 1. Connect the Papan Cantik panel with the roof's ridge. 2. Compliment the architectural look of the house. 3. Symbolic function. 	<ol style="list-style-type: none"> 1. Weather & protection board. 2. Compliment the architectural look of the house. 3. Symbolic function 	<ol style="list-style-type: none"> 1. Weather & protection board 2. Connection panel. 3. Cover & beautify the roof 4. Symbolic function 	<ol style="list-style-type: none"> 1. Weather board Cover & beautify 2. Compliment the architectural look of the roof and the house. 3. Symbolic function

***Berlawan* (Contrast)**

The analysis showed that the principle of *Berlawan* (Contrast) existed in the roof decorative architectural components of RLBP. This can be observed from its design and placement. Analysing from the design of all 4 types of roof decorative architectural components studied, it can be found that a symmetrical axis that divides and contradicts (mirror) its design to the other existed in all the samples studied. This symmetrical axis as well was found in the repetition of the design in continuous decorative architectural components panels such as the *Papan Cantik* (PC) panel. Whilst from the analysis conducted on the placement of the roof decorative architectural components, the principle of *Berlawan* can be found its placement throughout the roof of RLBP. This can be found in the placement of *Tunjuk Langit* (TL) and *Kepala Cicak I* (KCi) where the form and the placement of the TL is pointing up to the sky whilst the form and placement of the KCi is pointing down to the ground, contradicting to the TL. This placement of both roof decorative architectural components highlighted the contradicting value as previously suggested by the master carver Nordin (personal communication, 2019) the KCi (or also known as *Tunjuk Bhumis* in some regions) is the contradicting pair to the TL. In addition to this, the placement of KCL is also found to contradict one another where this can be seen through the opposing placement at both roof's end.

Table 3. Analysis of *Belawan* (Contrast) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak type I</i> (KCi)	<i>Kepala Cicak type L</i> (KCL)	<i>Papan Cantik</i> (PC)
<i>Berlawan</i> (Contradict)	<ol style="list-style-type: none"> 1. Symmetrical axis divide and contradict its form to one another 2. The placement of 	<ol style="list-style-type: none"> 1. Symmetrical axis divide and contradict its form to one another 2. The inverted 	<ol style="list-style-type: none"> 1. Symmetrical axis divide and contradict its form to one another 2. The contradicting 	<ol style="list-style-type: none"> 1. Symmetrical axis in the middle of each unit of the PC form divide and contradict its form

	TL is contradicting with the placement of <i>Kepala Cicak I</i>	triangular form of KCi is contradicting with the <i>Tunjuk Langit</i> .form	placement of KCL at both corner of the roof is contradicting with one another.	to one another
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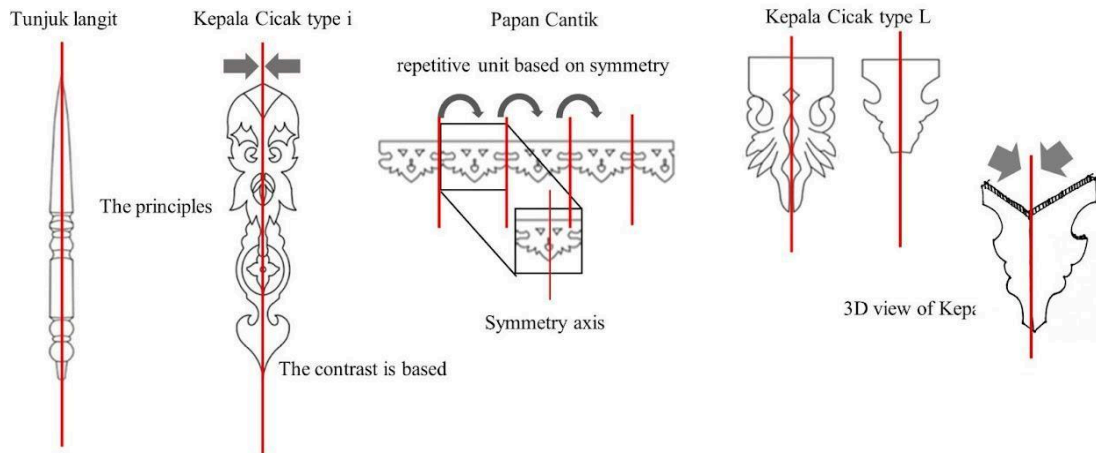


Figure 5. The *Berlawan* (Contrast) principle found in the design of the roof decorative architectural components of RLBP based on the symmetry axis
 (Source: Author's collection)

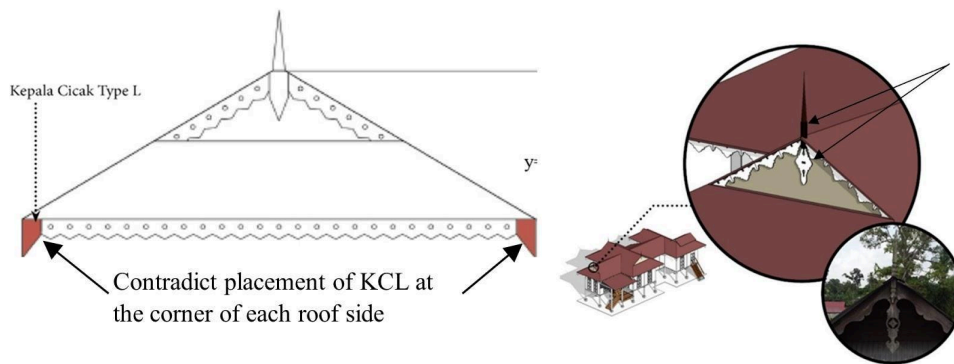


Figure 6. The contradicting horizontal placement of *Kepala Cicak* type L(KCL) and the contradicting vertical placement of *Tunjuk Langit* (TL) and *Kepala Cicak* type i(KCi).
 (Source: Author's collection)

***Berlambang* (Symbolic) & *Bermakna* (Meaningful)**

In his previous research on symbolism, Rashid (2008), stated that decorative elements in Malay buildings are embedded with symbols that resonate to the Malay cultural and belief systems. From the analysis conducted, it can be found that the principle of *Berlambang* (Symbolic) exists in all 4 types of roof decorative architectural components of RLBP. Each of these decorative architectural components carried a certain symbol that is reflected in its form. The shape of *Tunjuk Langit* (TL) were found to exist

in the singular, pole form shape where the placement of TL was placed either in a single placement (at the roof apex of front elevation, *Anjung* roof) or in a pairing placement (at both roof apex of *Rumah Ibu's* roof).

According to Nakula (1985), the singular pole form of the *Tunjuk Langit* (TL) with the *Buah Buton* (round shape form at TL) of a Malay house is a symbol to head, in specific, the head of the owner. The meaning behind the symbol of *Buah Buton* at the TL is attached to the *Tingkat hakikat* (level of reality), and the pole on top of the *Buah Buton* means the indescribable *Zat Allah* (Allah's essence). According to Othman (personal communication, 2019) the pairing placement of the TL at both roof apex of the *Rumah Ibu's* roof is a symbol of a grave. The meaning behind the symbol is the death, the end of human life. This meaning is meant as a reminder for the people that death is certain and inescapable, thus, to mind one of their religious obligations, behaviour, and conduct. From the analysis, it can be analysed that *Kepala Cicak* type I (KCi), *Kepala Cicak* type L (KCL) and *Papan Cantik* (PC) have the same, inverted triangle form. As explained by Affendy (1994), Titof (2018) and Choo et al. (2021) the inverted triangular form is a symbol to the hanging bee where the form is known as *Lebah Bergantung*. The meaning behind the *Lebah Bergantung* symbol is exemplary personality and community conduct – hardwork, work in group, mind own business and community, peaceful but brave enough to fight when provoked. This symbol is meant to remind the people of the exemplary personality and ethical community conduct one should have.

Table 4. Analysis of *Berlambang* (Symbolic) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak</i> type I (KCi)	<i>Kepala Cicak</i> type L (KCL)	<i>Papan Cantik</i> (PC)
<i>Berlambang</i> (Symbolic)	1. Single placement-symbolise the head. 2. Pairing placement-symbolise the graveyard	1.The inverted triangular shape of KCi, similar to the <i>Lebah Bergantung</i> form. <i>Lebah Bergantung</i> form is a symbol of hanging bee	1.The inverted triangular shape of KCL, similar to the <i>Lebah Bergantung</i> form. <i>Lebah Bergantung</i> form is a symbol of hanging bee	1.The shape of each unit of PC consists of the inverted triangular shape, similar to the <i>Lebah Bergantung</i> form. <i>Lebah Bergantung</i> form is a symbol of hanging bee

Table 5. Analysis of *Bermakna* (Meaningful) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak</i> type I (KCi)	<i>Kepala Cicak</i> type L (KCL)	<i>Papan Cantik</i> (PC)
<i>Bermakna</i> (Meaningful)	1.Single placement-Level of reality (Tingkat Hakikat), and <i>Zat Allah</i> (Allah's essence) 2. Pairing placement-the end of human's	Exemplary personality & community conduct	Exemplary personality & community conduct	Exemplary personality & community conduct

	life- the death, mortality			
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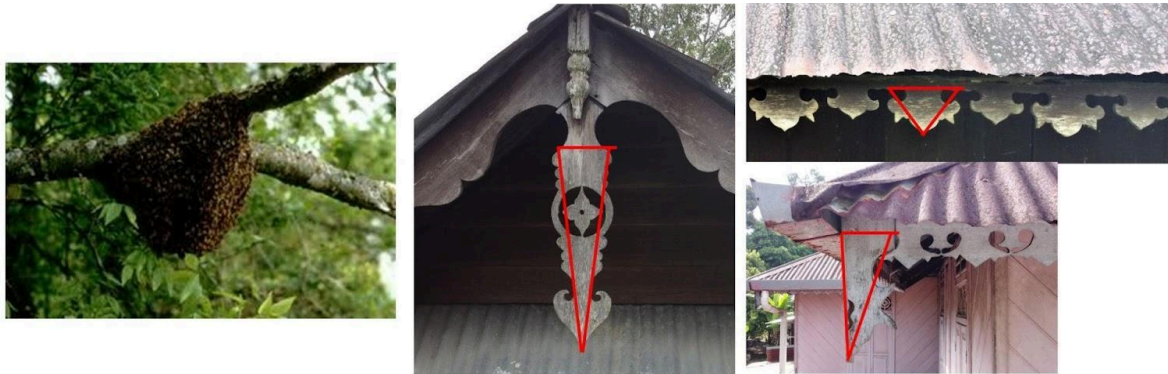


Figure 7. The inverted triangle form, known as *Lebah Bergantung* is the symbol of the hanging beehive

(Source: Google image & Author's collection)

Bersatu (Unity)

Ali (1989) stated the principles of *Bersatu (Unity)* confer the quality of unification between the craft's form and its content. Whilst Zulfida (2004, as cited in Kamarudin & Said (2011) added that in terms of principle, in the art of Malay craftsmanship, unity is the central principle that binds the overall aspect of the art. The analysis of the research shows that the principle of *Bersatu (Unity)* exists in the roof decorative architectural components of *Rumah Limas Bumbung Perak*. From the analysis, it can be understood that the principle of unity binds each one of the elements of the decorative architectural components to the other making the components become whole. This can be seen from its design and the function of the decorative architectural components. In the design of all the roof decorative architectural components studied, the elements of contrast exist in its design. From the analysis, it is found that the contrasting elements are in balance to one another creating a unified and harmonised design elements in the decorative architectural component's form. In addition to this, the principle of *Bersatu (Unity)* can also be seen in between the form or design of the decorative architectural components with the meaning and the function of the components. It appeared from the analysis that the carved panel form of the *Kepala Cicak* type I, *Kepala Cicak* type L and *Papan Cantik* is in unison with its multiple functions as a weather board, decorative components, and symbolic components. The form is in unison with the meaning and its functions. Apart from this, the practical and aesthetic functions of each of the roof decorative architectural components complement one another, making it a unity in diversity of form.

Table 6. Analysis of *Bersatu* (Unity) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak</i> type I (KCi)	<i>Kepala Cicak</i> type L (KCL)	<i>Papan Cantik</i> (PC)
<i>Bersatu</i> (Unity)	1. The contradicting element and form of TL is complementing and balancing with one another. 2. The aesthetic and symbolic function of TL is complemented with <i>Kepala Cicak</i> Type i.	1. The contradicting element in the form of <i>Kepala Cicak</i> type I is complementing and balancing one another. 2. The climatic and aesthetic function of KCI is complementing <i>Tunjuk Langit</i> , <i>Kepala Cicak</i> type Land <i>Papan Cantik</i> climatic and aesthetic function	1. The contradicting element and form of KCL is complementing and balancing one another. 2. The contradicting placement of KCL at both sides of the roof is complementing and balancing one another. 3. The climatic and aesthetic function of KCL is complementing <i>Tunjuk Langit</i> , <i>Kepala Cicak</i> type I and <i>Papan Cantik's</i> climatic and aesthetic function	1. The contradicting element and form of PC unit is complementing and balancing one another producing either a continuous running long panel or individual unit panel. 2. The climatic and aesthetic function of PC is complementing <i>Tunjuk Langit</i> , <i>Kepala Cicak</i> type L and <i>Kepala Cicak</i> type I climatic and aesthetic function

CONCLUSION

There are few conclusions that can be drawn from this research. First, from the research conducted, it is apparent that the roof decorative architectural components of *Rumah Limas Bumbung Perak* comprised the Malay aesthetic principles in regulating its overall design. In addition to this, from the findings surfaced from the research, it can be concluded that the Malay aesthetic principles did exist in governing the elements and design not only in the Malay arts and crafts but also in regulating the design and elements of the architectural objects. The existence of the Malay aesthetic principles of *Berhalus* (Fineness), *Berguna* (Usefulness), *Berlawan* (Contrast), *Berlambang* (Symbolic), *Bermakna* (Meaningful) and *Bersatu* (Unity) has proven the ingenuity of the Malay craftsman that is very artistic (from the fineness and contrast principle), poetic and ethical (from the symbolic and meaningful principle), practical (from the usefulness principle) and thoughtful to be able to integrate and unite all of this quality and principle into a single object. Apart from this, it can also be concluded that the previous Malay people are highly cultured people that are very delicate not just in their arts and architecture, but also in their communication and conversation. The culture of *berkias* – figurative speech is a culture that is very close to the Malay people in conveying advice to the people. This culture can be seen beyond the communication and language, but also through its architecture. In fact, it is not impossible to claim that the design of the Malay arts and architecture objects has not been arbitrarily designed, instead it considers principles that resonate from its culture, belief, and worldview. To gain a holistic understanding and prove this statement further, future research should be conducted on how impacted the Malay worldview and belief system affects its arts and architectural design.

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