

early time, *Kenegerian Koto Sentajo* consists five villages; *Pulau Komang, Muaro, Koto, Kampung Baru* and *Pulau Kopang*. Today, they have developed into 15 villages that are grouped as *Sentajo Raya* subdistrict. The customs in the Koto are still maintained even though they might have to adjust to times. One way of preserving culture is by maintaining the role of *Godang Sentajo's* house. The house becomes a symbolic of cultural activities and customary of daily life.

The *Godang* house has traditional ornament and wood carvings, such as on roofs, walls, doors, windows, and ventilation, as well as on beam in the living room, gable-end, cubicle walls, terrace side, and stairs.

However, the wood carving is gradually abandoned and shifted. Another shifting is also found on still of the house from wood material to concrete construction. This is occurring on house elements as well. In this respect, all this changing is endangering the traditional knowledge about the house. Therefore this traditional knowledge is needed to compiled and documented

the light above, research related to the identification and documentation of Malay wood carving is important in order to maintain and preserve the existing house, customs, cultural, and to understand the meaning contained therein. In addition, any changing in today's carving effort can also be defined as a form of adaptation, adoption, or negotiation between something old and new that can sometimes be visibly observed.

2. Methods

The research method used in this research is qualitative research method. The theories about Malay architecture and Malay wood carving are as a background knowledge supported by information that is obtained from sources and actors in the scope of research. Then used the grounded theory method with the coding technique of open coding, axial coding and selective coding [5] are utilising in analysing data and the findings variations of the *Godang* house carving.

The object observation in this study is the carvings on the *Godang* houses. The houses are the main ethnic house that are having a higher in rank than other houses. Research data have obtained by field observation, structured interview, documentation, and documented study. As Burgess [6] said that fieldwork study became the main instrument of social investigation to acquire a detailed understanding of a situation. The interview is structured by using guidelines or list of questions that have been prepared. Selection of informants in this study were selected in accordance to certain criteria. While the documentation is done to collect visual data in the form of images and photographs of the research object. Data collection with the document study was conducted to explore information about the *Godang* House carving. Document study is also done by reviewing on records, journals, and other written sources obtained during the research process.

Data analysis is process of compiling data and information that has obtained from interviews, observations, documentation, and document studies systematically. So that it is help to understand and the findings obtained [7]. The data analysis begins by preparation or classification of field data into a systematic form in order to facilitate the analysis. The analytical method used is this qualitative inductive analysis with the starting point of theories in Malay architecture and theory building in order to find the picture of typology and morphology of the *Godang* house carving. Data of each carving to be deciphered based on geometric variation and additional functional variation on building carvings in determining the aspects related to the physical form of building carvings as a factor of discussion to be analysed. In the process of data analysing is done stages of encoding raw data into the theory, the coding process which is divided to 3 stages; open coding, axial coding and selective coding

The following process is dialogue between data and the theory used. Thus the dialogue is used to see the changes related to cultural change. The last process of data analysis activities is the conclusion of the findings, based on the dialogue of data and theory. These findings are the answer to a research question that has been raised in the study. Thus, the findings are expected to provide answers on how Malay carvings are constructed, how cultural changes affect the shape of the carvings.



3. Result



Figure 1. Aerial view of the traditional settlement of Koto Sentajo

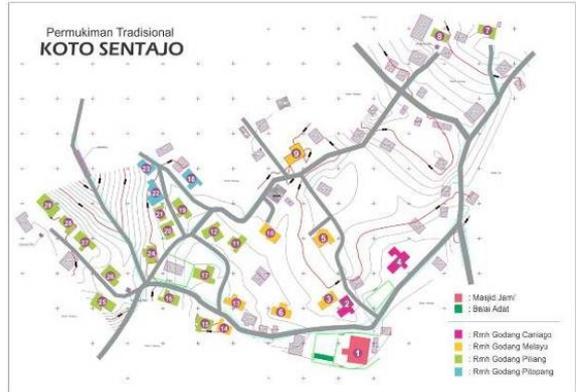


Figure 2. Map of the Godang houses at Koto Sentajo

Traditional house at Koto Sentajo in the local language is called *Rumah Godang* which means a large house as a gathering place for *Ninik Mamak* (theeldery) in discussing customary issues. Broadly speaking the function of the *Godang* house is the accepting into the tribe (*orang berinduk*); hospitality; resolve a household's customs dispute; tribal consensus; as well as a replacement place *pisoko patah umbuuh hilang berganti* which literally means replacement of customary stewardship.



Figure 3. The compilation of 28 the *Godang* houses at *Koto Sentajo* under four group of ethnics

There are 28 *Godang* houses at Kenegerian Koto Sentajo. *Rumah Godang* is a home typology with a roof that is split in two part. The material for the *Godang* house almost entirely uses timber from the protected forest areas around the village. The process of building a *Godang* house is done through several stages events that cannot be separated from local customs and culture. Not only there are 12 architectural elements that are carved in traditional Malay; ventilation panel of the window, door, and wall, railing of veranda and staircase, wall panels, leaves of door and



gate, roof eaves, brackets and gable end panels [9]. While at the Godang house there are 10 carved elements; windows ventilation, door ventilation, wall panel, windows railing, railing of veranda (*selang*), door leaf, staircase, gable end, pole, and another structure carving (stringer). Not all the carvings are found in every house. One of the most famous houses has 8 carvings pattern. Based on the findings of the most engraved carvings found in railing the front veranda, followed by the door leaf. Further carvings on the walls and on railing windows are also among the most widely used. While the least engraved carvings are carvings on poles and building structures.

Table 1. Types of wood carved components found in the Godang Sentajo houses

House Number	Traditional House Name	Window Ventilation (WV)	Door Ventilation (DV)	Wall Ornament (WO)	Window Railing (WR)	Selang Railing (SR)	Door leaf (DL)	Stair Ornament (SO)	Gable end (GE)	Pole (P)	Structure (S)
1	Rumah Godang Caniago 1	√	√	√	√	√	-	√	-	-	
2	Rumah Godang Melayu 1	-	-	√	√	√	√	-	√	-	
3	Rumah Godang Caniago 2	-	-	-	-	√	√	-	-	-	
4	Rumah Godang Melayu 2	√	√	-	-	√	√	-	√	√	
5	Rumah Godang Melayu 3	√	-	√	-	√	√	-	-	-	
6	Rumah Godang Paliang 1	-	-	√	√	-	-	√	-	-	
7	Rumah Godang Paliang 2	-	-	-	√	√	√	-	-	-	
8	Rumah Godang Melayu 4	-	-	√	√	√	√	√	-	-	
9	Rumah Godang Melayu 5	-	-	√	√	√	√	√	-	-	
10	Rumah Godang Paliang 3	√	-	-	√	√	√	√	-	-	
11	Rumah Godang Paliang 4	-	-	-	-	√	√	-	-	-	
12	Rumah Godang Melayu 6	√	-	-	√	√	√	-	-	-	
13	Rumah Godang Melayu 7	-	-	-	√	√	-	-	-	-	
14	Rumah Godang Paliang 5	-	-	√	-	√	-	-	-	√	
15	Rumah Godang Paliang 6	-	-	-	-	√	√	-	√	√	
16	Rumah Godang Paliang 7	-	-	√	-	√	√	√	√	√	
17	Rumah Godang Pitopang 1	-	√	√	-	√	√	√	√	√	
18	Rumah Godang Paliang 8	-	-	-	√	-	√	-	-	-	
19	Rumah Godang Paliang 9	-	-	-	-	√	-	√	-	-	
20	Rumah Godang Paliang 10	-	-	-	√	√	-	√	-	-	
21	Rumah Godang Pitopang 2	-	-	√	-	√	-	√	-	-	
22	Rumah Godang Pitopang 3	-	-	√	-	√	-	√	-	-	
23	Rumah Godang Paliang 11	√	-	√	-	√	-	√	-	-	
24	Rumah Godang Paliang 12	-	-	√	-	√	√	√	-	-	
25	Rumah Godang Paliang 13	-	-	-	-	√	-	-	-	-	
26	Rumah Godang Paliang 14	√	√	√	√	√	√	√	-	-	
27	Rumah Godang Paliang 15	-	-	-	√	√	-	-	-	-	
28	Rumah Godang Paliang 16	-	-	-	√	√	-	-	-	-	
	Total	7	4	14	14	26	17	4	13	3	3
	Presentage	25%	14%	50%	50%	92%	60%	14%	46%	10%	10%

to erect traditional Malay house are generally thru three phases; Establish a framework of and installing the bottom (floor) of the house; Installing the middle and the top parts by installing the poles, reeds, frame and roof; Decoration installation and finishing ornaments that is marked by the installation of walls, attics, doors and windows, ornaments installation and smoothing parts that have not been perfect [10].

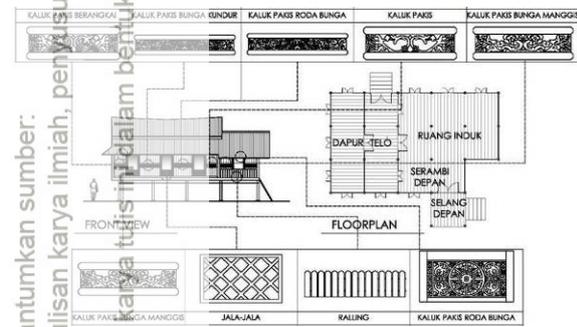


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The decoration is the engraving contained in a walnut building, the carvings of the Godang house including the final part of the completion of the house. These engravings also signify one's social level in society. The more carvings that are contained in a house that indicating the inhabitants of the rich man's house. The more complex the carving is also sign of higher in the social status. Not only that, in some houses, the carvings are located on the part of the building structure, such as the poles and beams.

4.1 The Godang Houses Wood carving Motif

On the *Rumah Godang Caniago*, carving most widely found on the walls of buildings. There are five types of carvings found on the walls of this house (Fig 4). The carvings are dominated by *kaluk pakis*. *Kaluk pakis* is wood carvings placed on the elongated plane. *Kaluk pakis* carvings belonging to a group of flora motifs [11]. Variation of *kaluk pakis* carved can be combined with flower motifs, such as mangosteen (*manggis*) and *kundur* flowers. While railing on the window used motif nets (*jala-jala*), and on the railing of the front veranda is not very clear carving motifs are used, which curved on the top of the board.



Carving at the Godang Caniago

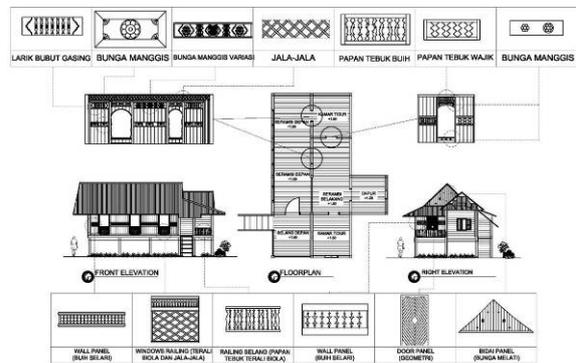


Figure 5. Carving at the Godang Melayu House

At the Godang Melayu house, translucent board (*papan tebuk*) carvings are dominating wood carving pattern (Fig 5). Variations of the *papan tebuk* that is named as the violin bars (*terali biola*), motifs (*both selari*), and diamonds (*wajik*). As for the ventilation on the room partition were used motif *burut gasing*, and motif of *jala-jala* (nets) were used in railing windows. Other motifs such as mangosteen (*manggis*) and jasmine flowers are found as combination of other carving motifs. The flora dominates the selection of carving motifs in the house. The use of board motifs is in line with the railing system. The clipboard means there is a section that is hollowed out, or there is a combination between the solid and void on the engraving. The void part is used as an air inlet into the interior of the building. The different ratios of solids and voids in the carving units suggested different allowances or amount of daylight and ventilation into the interior of the traditional buildings [12].

Contrast to the two previous houses, the Godang Patopang houses more varied in the selection of carving pattern with fauna motifs such as bee-dependent (*lebah bergantung*) and ants lined (*semut berjirang*). They can be found in most the Patopang house (Fig 6). The motifs of the ant and the bee are not exactly shaped like the fauna. The use of animals as a motif is forbidden, as opposed to the teachings of Islam. Islam has been successful in motivating designers to produce motifs which are appropriate with Islamic values [13]. Named as ants carved motif is because the shape looks similar to the ants hand in hand, while the dependent bees appear is because of the honey-like bee hung, the image of the animal motif disguised [14].

The carvings of this Godang house are complex. The carvings are also found on poles and other structural parts such as suspended poles (*tiang gantung*), and engraving on beams and beam rings (Fig 6). The carving on structure of this house is included in the 3-dimensional shapes. In line with what



Nazki and Kamarudin [15] said, the are patterns of carving have been classified into two types which are two dimensional and three-dimensional forms of carving components. The carvings on this structure are dominated by *kaluk pakis* motifs, as well as combinations of *semut beriring* and *lebah bergantung*.

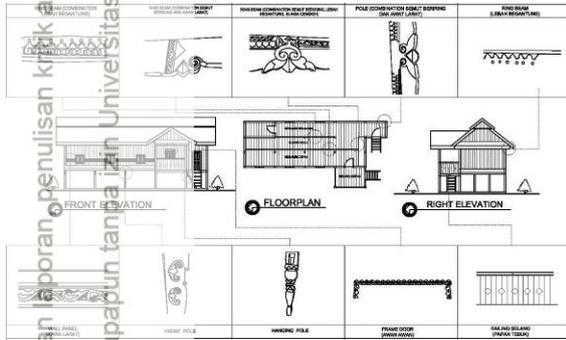


Figure 6. Carving at the Godang Patopang House

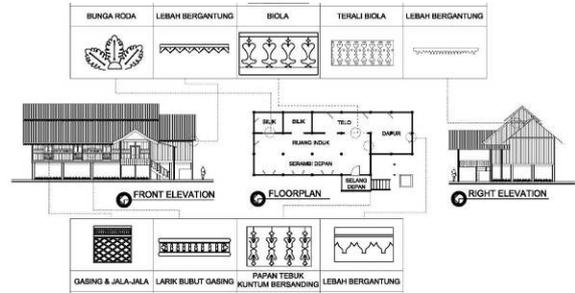


Figure 7. Carving at the Godang Paliang House

Similar to the Godang Melayu house, on the Paliang houses more carvings are found on the ventilation (Fig 7). Void and solid 2-dimensional carvings are found in window vents and room partition ventilation. The *papan tebuk* carvings consist of composite motifs, violin trellis (*terali biola*), and wheel flower (*roda bunga*). The use of (*lebah bergantung*) also looks dominant here; there are three *lebah bergantung* motifs found in the Godang Paliang house. Bees-depend on the gable-end roof and the spint (*bidai*) section. While on the railing window there is motif three dimensional carving, which is carving *bubut gasing* (Fig 7).

4.3. Negotiation and Revitalization

The adaptive design to climate is indicated by the number of air/vent openings, interior interiors with partitions, elevation of the house (stage form) to ventilate, the use of non-heat-absorbing materials, to the orientation of the east-west house that reduces direct sunlight [16]. The use of the stage shape is intended to reduce the impact of moisture from the ground, while the under-hair area left is left open to improve air circulation inside the house to minimize the temperature of the head and humidity of the air [17].

Just like the Godang Sentajo houses, the carvings serve as ventilation and openings. The number of carvings on the windows and the ventilation of doors and windows indicates the art elements of carvings combined with the elements of ventilation technology. Engraved carvings as air inlet into the house. Changes in the paradigm of the community about the form of occupancy gradually inevitable. The use of local materials of wood are no longer considered worthy to be occupied. The community's need for decent housing or shifting lifestyles also resulted in traditional buildings to adapt. Rare local materials also add to the reason for changing the shape and materials of a house. This happened to the Koto Sentajo community who wanted the Godang house to get a treatment to maintain its existence.

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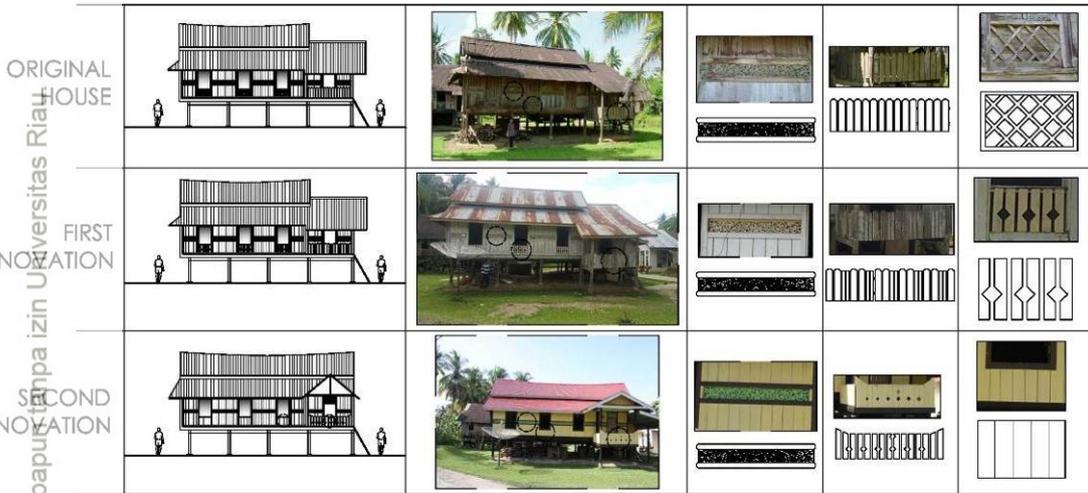


Figure 8. Changes in carvings due to renovations and revitalization

In addition, changes also occur due to intervention from the government. The government project for isolated culture communities is by the presence of assistance programs of Traditional village revitalization (*revitalisasi desa adat*). From one side of the revitalization, it is a good for Sentajo village, but on the other hand, the way the government do the conservation and renovation of traditional houses without doing in-depth study resulted in changing shapes and carvings on the Godang Sentajo house (Fig 8).

Conclusion

Each of the *Godang* house, there are various on ornaments or carvings pattern with special motifs. These motifs can be inspired by flora, fauna, nature, calligraphy, and other motifs. The type of motifs on the carvings of the *Godang* house can be grouped as follows:

- The flora motif can be found in group of *kaluk pakis*, group of *flowers (bunga melati, bunga manggis, bunga cengkeh dan bunga kundur)* as well as groups of *pucuk rebung*.
- The fauna motif is found in the form of *semut beriring, itik sekawan, and lebah bergantung*.
- The motif of nature is found in form of *bintang-bintang, awan larat, buih selari and wajik*.
- Abstract and other motifs are found in types of *pinang-pinang or gasing-gasing, papan tebuk, terali biola, and jala-jala*.

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