



UNIVERSITI PUTRA MALAYSIA

***MALAY TRADITIONAL SPATIAL DESIGN FUNCTIONS RELATED TO
ITS PORTRAYAL OF CULTURAL IDENTITY AT TOURIST
DESTINATIONS IN MALAYSIA***

IDHAM HADI BIN MD NOR

FH 2016 14



**MALAY TRADITIONAL SPATIAL DESIGN FUNCTIONS RELATED TO
ITS PORTRAYAL OF CULTURAL IDENTITY AT TOURIST
DESTINATIONS IN MALAYSIA**

By

IDHAM HADI BIN MD NOR

**Thesis Submitted to the School of Graduate Studies, Universiti Putra
Malaysia, in Fulfilment of the Requirements for the Degree of Master of
Science**

May 2016

All material contained within the thesis, including without limitation text, logos, icons, photographs and all other artwork, is copyright material of Universiti Putra Malaysia unless otherwise stated. Use may be made of any material contained within the thesis for non-commercial purposes from the copyright holder. Commercial use of material may only be made with the express, prior, written permission of Universiti Putra Malaysia.

Copyright © Universiti Putra Malaysia



Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Master of Science.

**MALAY TRADITIONAL SPATIAL DESIGN FUNCTIONS RELATED TO
ITS PORTRAYAL OF CULTURAL IDENTITY AT TOURIST
DESTINATIONS IN MALAYSIA**

By

IDHAM HADI MD NOR

May 2016

Chair: Siti Suriawati Isa, PhD

Faculty: Forestry

Tourism has always been one of the major contributors to the economy in Malaysia. One subset of the industry that always been the front runner to promote tourism in Malaysia is culture tourism. Malaysia as a melting pot of ethnicity and culture is rich and diverse with intangible cultural resources that can be tapped and harnessed to further strengthen the growth of the tourism based economy. However not all of these cultural resources have been utilised fully by stakeholders and market players of the industry. One such resource is traditional Malay spatial design and aesthetics. Although many tourism based institutions in Malaysia adapt and adopt the design concepts, yet the degree of utilising the resource is still known by the tourism authorities as inadequate. Thus this study delves into examining these issues in one specific case study using the discipline of scenography. The methodology of the study undertaken is qualitative in nature and the main approach of research is intrinsic case study that has been hybridized to a certain extent with phenomenology and grounded theory methods. This hybridization is not only because the nature of the subject of the study but also due to the cross disciplinary approach to the research between the discipline of tourism, scenography and architecture. Kota Mahsuri has been chosen as the study site and the fieldwork at the site was undertaken within the duration of May 2014 to September 2014. The results have shown that the most common usage of the traditional Malay spatial design and aesthetics mainly revolves around façade visual forms rather than the evocatively 'living' content of the spatial function and its 'dramatic visual imagery'. It is also found that the visual form that is utilised the most would revolve around the roof part section of the institution's buildings. Other building elements or structure that portrays Malay spatial functions and design are used sparingly and is dispersed throughout the facility. Most are used

eclectically to build certain form of space that tries to function according to the intended objective but rather falls short to deliver. Even though there is lack of 'functional' space within the institution still the response and feedback received by the tourists is majoritively positive. The tourists can still relate the cultural aspect of the institution whilst at the same time anticipate and accept the visuality as one of the main factors that moves their visitation. In conclusion of the study, it is proven the notion set by the tourism authorities in Malaysia that traditional Malay spatial design and aesthetics is one of the underutilised resources of tourism. But on the contrary even though it is underutilised the effects on tourism are still prevalent strongly. Thus it also raises questions that would be suitable for further study on the extent of implementation that would in actuality be adequate enough to be acknowledged as adequate. From the conclusion of the results also, few recommendations on improving the institution's capabilities in harnessing the spatial concept was also forwarded.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk ijazah Master Sains.

**HUBUNGKAIT FUNGSI REKABENTUK RUANG MELAYU
TRADISIONAL DENGAN GAMBARAN IDENTITI BUDAYA PADA
DESTINASI PELANCONG DI MALAYSIA**

Oleh

IDHAM HADI MD NOR

Mei 2016

Pengerusi: Siti Suriawati Isa, PhD

Fakulti: Perhutanan

Pelancongan telah sentiasa menjadi salah satu penyumbang utama kepada ekonomi di Malaysia. Satu subset industri yang sentiasa di barisan hadapan untuk menggalakkan pelancongan di Malaysia ialah pelancongan budaya. Malaysia sebagai tumpuan pelbagai etnik dan budaya yang kaya dan pelbagai dengan sumber budaya tidak ketara yang boleh digunakan dan dimanfaatkan bagi mengukuhkan lagi pertumbuhan ekonomi pelancongan berasaskan. Walau bagaimanapun tidak semua sumber-sumber budaya telah digunakan sepenuhnya oleh pihak-pihak berkepentingan dan peserta pasaran industri. Satu sumber tersebut adalah reka bentuk ruang dan estetika tradisional Melayu. Walaupun banyak institusi berasaskan pelancongan di Malaysia menyesuaikan diri dan menerima pakai konsep reka bentuk ini, namun tahap penggunaan sumber yang telah dikenal pasti oleh pihak berkuasa pelancongan masih tidak mencukupi. Oleh itu kajian ini mengkaji dan mendalami isu-isu ini dalam satu kajian kes menggunakan disiplin sinografi sebagai alatan kajian untuk mendapatkan model yang mengesahkan jawapan yang asas dan panduan untuk perbincangan lanjut tentang perkara tersebut. Metodologi kajian yang dijalankan adalah kualitatif dan pendekatan utama kajian adalah kajian kes intrinsik yang telah di 'hibrid' ke tahap tertentu dengan teori fenomenologi dan kaedah teori 'grounded'. Penghibridan ini bukan sahaja kerana sifat subjek kajian tetapi juga disebabkan oleh pendekatan disiplin kajian 'cross-disciplinary' dalam penyelidikan antara disiplin pelancongan, sinografi dan seni bina. Kota Mahsuri telah dipilih sebagai tapak kajian dan kerja lapangan telah dilaksanakan dalam tempoh Mei 2014 hingga September 2014. Keputusan telah menunjukkan bahawa penggunaan yang paling biasa reka bentuk ruang Melayu tradisional dan estetikanya kebanyakannya berkisar tentang muka tampak bangunan dalam bentuk visual bukannya kandungan

'hidup' fungsi ruang dan 'imej visual dramatik'. Ia juga mendapati bahawa bentuk visual yang paling digunakan akan berkisar di sekitar seksyen bahagian bumbung bangunan institusi. Struktur dan elemen bangunan lain yang menggambarkan rekabentuk ruang Melayu digunakan secara bertaburan di sekitar kawasan institusi ini. Ia digunapakai secara bercampur aduk dengan tujuan untuk mewujudkan suatu ruang yang memiliki fungsi yang tertentu tetapi gagal mencapai objektif yang dikehendaki. Walaupun terdapat kekurangan ruang 'berfungsi' dalam institusi itu, sambutan dan maklum balas yang diterima daripada pelancong adalah positif. Para pelancong masih boleh mengaitkan aspek budaya institusi itu dan pada masa yang sama menjangka dan menerima visualiti sebagai salah satu faktor utama yang menggerakkan keinginan lawatan mereka. Kesimpulannya kajian ini, ia terbukti tanggapan ditetapkan oleh pihak berkuasa pelancongan di Malaysia bahawa reka bentuk tradisional Melayu spatial dan estetika adalah salah satu sumber yang kurang digunakan pelancongan. Akan tetapi walaupun ia tidak digunakan sepenuhnya kesan kepada pelancongan terbukti nyata dan jelas. Oleh itu, ia juga menimbulkan soalan-soalan yang akan sesuai untuk kajian lanjut mengenai sejauh mana pelaksanaan yang akan sebenarnya dianggap dan diterima sebagai memadai dan mencukupi. Dari kesimpulan, keputusan itu, beberapa cadangan untuk meningkatkan keupayaan institusi tersebut dalam memanfaatkan konsep ruang juga dikemukakan.

ACKNOWLEDGEMENTS

Alhamdulillah with Allah S.W.T's Almighty Grace and Blessings, this academic study and writing was able to be presented with the best care and duty. This study would never have materialised without the constant support, love and encouragement of my parents Hj. Md Nor bin Othman and Hjh. Siti Hawa binti Hashim, and also my ever loving siblings, Arham Hadi, Nursulastri and Nursulastini.

Thank you to my beloved wife, Azimah binti Md Sadik , for always being the 'woman behind the man' for me throughout this endeavour and for always believing in me no matter what conditions I would be in and thank you again for delivering our new-born son Asyraf Hadi bin Idham Hadi.

Endless gratitudes to Hjh. Salmah binti Ismail and Hjh. Mardina binti Rashid for always being 'mothers' to me.

Special thanks to Hj. Marzuki bin Shaari and his Sight and Sounds magazine for being the pivotal key person in this research. Without you there would be no study at all.

To my ever enduring supervisor, Dr. Siti Suriawati binti Isa, only the highest respect and awe to the person that endured to provide academic space for my endeavours and also tolerating my antics.

Al-fatihah and thank you to venerable Almarhum Syeikh Faqih Muhammad Musa ibni Sheikh Faqih Ismail and Allahyarham Ali bin Jusoh. Both of you will always be remembered as the great and wise old teachers that imparts knowledge and kindness unconditionally.

I would like to express my gratitude to Dr. Sabzali Musa Kahn and his ever loyal retinues of scholars and academicians for providing me with ample research materials.

Thank you to Langkawi Development Authority and the Management of Kota Mahsuri to allow me to undertake the study in Kota Mahsuri and also partaking in the research endeavour as well. And also to those that contributed in making this study a success that I miss to mention, thank you very much.

And finally a very special mention and thank you to my academic beacon and guide, Dr. Mohd Effindi bin Samsuddin. Without you setting the path the journey might not have even started. Than you also to his beloved wife, Mdm. Zariha bin Yusoff and childrens, Aina, Sufi and Shakir for tolerating countless hours of men drunk in academic and scholarly revelries.

Thus let the adventure begins. Thank you all.

I certify that a Thesis Examination Committee has met on 25 May 2016 to conduct the final examination of Idham Hadi bin Md Nor on his thesis entitled "Malay Traditional Spatial Design Functions Related to its Portrayal of Cultural Identity at Tourist Destinations in Malaysia" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Master of Science.

Members of the Thesis Examination Committee were as follows:

Zaiton binti Samdin, PhD

Associate Professor
Faculty of Forestry
Universiti Putra Malaysia
(Chairman)

Manohar a/l Mariapan, PhD

Associate Professor
Faculty of Forestry
Universiti Putra Malaysia
(Internal Examiner)

Dato' Mokhtar Saidin, PhD

Professor
Universiti Sains Malaysia
Malaysia
(External Examiner)



ZULKARNAIN ZAINAL, PhD

Professor and Deputy Dean
School of Graduate Studies
Universiti Putra Malaysia

Date: 23 August 2016

This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Master of Science. The members of the Supervisory Committee were as follows:

Siti Suriawati Isa, PhD
Senior Lecturer
Faculty of Forestry
Universiti Putra Malaysia
(Chairman)

Azlizam Aziz, PhD
Associate Professor
Faculty of Forestry
Universiti Putra Malaysia
(Internal Member)

Mohd. Effindi Samsuddin, PhD
Senior Lecturer
Akademi Pengajian Melayu
Universiti Malaya
(External Member)

Mohd Noor Mustaffa
Lecturer
Faculty of Arts, Computing and Creative Industry
Universiti Pendidikan Sultan Idris
(External Member)

BUJANG KIM HUAT, PhD
Professor and Dean
School of Graduate Studies
Universiti Putra Malaysia

Date:

Declaration by graduate student

I hereby confirm that:

- this thesis is my original work;
- quotations, illustrations and citations have been duly referenced;
- this thesis has not been submitted previously or concurrently for any other degree at any other institutions;
- intellectual property from the thesis and copyright of thesis are fully-owned by Universiti Putra Malaysia, as according to the Universiti Putra Malaysia (Research) Rules 2012;
- written permission must be obtained from supervisor and the office of Deputy Vice-Chancellor (Research and Innovation) before thesis is published (in the form of written, printed or in electronic form) including books, journals, modules, proceedings, popular writings, seminar papers, manuscripts, posters, reports, lecture notes, learning modules or any other materials as stated in the Universiti Putra Malaysia (Research) Rules 2012;
- there is no plagiarism or data falsification/fabrication in the thesis, and scholarly integrity is upheld as according to the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) and the Universiti Putra Malaysia (Research) Rules 2012. The thesis has undergone plagiarism detection software.

Signature: _____ Date: _____

Name and Matric No.: Idham Hadi Bin Md Nor, GS 36224

Declaration by Members of Supervisory Committee

This is to confirm that:

- the research conducted and the writing of this thesis was under our supervision;
- supervision responsibilities as stated in the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) are adhered to.

Signature: _____
Name of Chairman
of Supervisory
Committee: _____

Signature: _____
Name of Member of
Supervisory
Committee: _____

Signature: _____
Name of Member of
Supervisory
Committee: _____

Signature: _____
Name of Member of
Supervisory
Committee: _____

TABLE OF CONTENTS

	Page
ABSTRACT	i
ABSTRAK	iii
ACKNOWLEDGEMENTS	v
APPROVAL	vi
DECLARATION	viii
LIST OF FIGURES	xii
CHAPTER	
1 INTRODUCTION	1
1.1 General Background	1
1.1.1 Malay Culture Dynamism and Tradition Authenticity	1
1.1.2 Scenography	2
1.2 Statement of Problems	3
1.3 Objectives of the Study	5
1.4 Significance of the Study	5
1.5 Limitation of the Study	6
2 LITERATURE REVIEW	7
2.1 Cultural Tourism and Aesthetics	7
2.2 Aesthetics in Malay Culture and Tradition	9
2.2.1 Aesthetics Concept and Preconception	9
2.2.2 Values and Structure of the Malay Culture and Tradition	11
2.2.3 Islam in Malay Culture and Tradition	12
2.2.4 Environment and Malay Culture and Tradition	14
2.2.5 Lifestyle and Malay Culture and Tradition	15
2.3 Malay Spatial Design	15
2.3.1 Malay Spatial Design Form	16
2.3.1.1 Ventilation and Humidity	17
2.3.1.2 Heat and Solar Radiation	17
2.3.1.3 Rain Protection	18
2.3.1.4 Decorative Elements and Fixtures	18
2.3.2 Malay Spatial Design Function	30
2.3.2.1 Private Realms	30
2.3.2.2 Public Realms	30
2.3.2.3 In-between Realms	31
2.3.2.4 External Spatial Function	31
2.3.2.5 Internal Spatial function	33
2.4 Scenography and Spatial Design	33

3	METHODOLOGY	36
3.1	Research Design	36
3.2	Data Collection	37
3.3	Study Sites	38
3.4	Respondents	39
3.5	Data Analysis	39
4	RESULTS AND FINDINGS	41
4.1	Case Study	41
4.1.1	Area A	43
4.1.2	Area B	54
4.1.3	Area C	65
4.1.4	Area D	73
4.1.5	Building, Activity and Spatial Relationship	74
4.2	Occupants Feedback	76
4.3	Overall Site Evaluation	78
5	DISCUSSION	80
5.1	Area Design Deliberation	80
5.2	Spatial Imagery	82
5.3	Situational Picturization	84
6	CONCLUSION, RECOMMENDATION AND SUGGESTION	87
6.1	Conclusion	87
6.2	Recommendations	89
6.3	Limitations and Suggestions for Future Studies	92
	BIBLIOGRAPHY	94
	APPENDICES	106
	BIODATA OF STUDENT	109
	LIST OF PUBLICATIONS	110

LIST OF FIGURES

Figure		Page
1:	The Triangular Relationship of Human in Islam.	12
2:	The Climactic Control of the Malay House.	16
3:	The 'Sisik Naga' with Old Malay Floral Motif from Istana Jahar, Kota Bharu, Kelantan.	19
4:	Malay Living Leaf Motif Carving.	20
5:	The 'Bunga Kiambang' Single Pattern Design.	21
6:	The 'Kelopak Jambu Air' Single Pattern Design.	22
7:	The 'Kaluk Pakis' Frame or Screen Pattern Design.	22
8:	Complete Pattern in the 'Sulur dan Daun' and 'Bunga Semangat Motifs'.	23
9:	The Living Thing Element 'Itik Pulang Petang'.	24
10:	The Living Thing Element 'Ayam Berlaga'.	25
11:	The 'Awan Larat' Cosmic Element Design in the Variation of 'Kuntum Berangkai Lengkap'.	25
12:	The 'Bintang-bintang' Cosmic Element Design in the Variation of 'Wajik Corak Melintang'.	26
13:	'Pola Tumpal' or Angle Pattern with Bamboo Shoot Elements.	27
14:	Pilin Berganda of the Geometric Element.	27
15:	A Quranic Verse Calligraphic Element.	28
16:	The 'Bunga Sayap' Floral Arrangement.	29
17:	The External Environment of the Malay House.	31
18:	Use of Interior Space in the Malay House.	32
19:	Site Plan of Kota Mahsuri.	41
20:	Zoned Areas of the Kota Mahsuri Complex.	42
21:	Gridding System of the Kota Mahsuri Complex.	43
22:	Area A Grid System.	43
23:	Internal and External Spatial Function of Area A.	44
24:	Gateway to the Kota Mahsuri.	45
25:	The Open Courtyard and Softscape View of Area A.	46
26:	The Flagpole Court of Area A.	47
27:	The Pond Pavilion and Connecting Bridge in Area A.	47
28:	Pond Water Filtering System Design in Area A.	48
29:	The Main Building of Area A.	49
30:	The Connecting Pathway from the Lobby/Main Entrance Section.	50
31:	The Gamelan Room of the Lobby/Main Entrance Section.	51
32:	The First Mahsuri Diorama at the Lobby/Main Entrance Section.	51
33:	The Second Diorama at the Lobby/Main Entrance Section.	52
34:	The Main Commercial Section of Area A.	52
35:	The Kiosk in The Commercial Section of Area A.	53
36:	Carving used as Décor in Area A.	54

37:	The Museum Section of Area A.	54
38:	Area B Grid System.	55
39:	Internal and External Function of Area B.	56
40:	The Covered Pathway to the Mahsuri Mausoleum.	57
41:	The Mini Restaurant in Area B.	58
42:	Additional Boardwalk Leading to the Pavilion.	58
43:	The Bordering Wall Separating the Through and Fro Pathway.	59
44:	The Pavillion in Area B.	60
45:	The Unused and Unoccupied Building in Area B.	61
46:	The Old Main Entrance to Kota Mahsuri.	62
47:	The Pond in Area B.	63
48:	Photo Kiosk in Area B.	63
49:	Mahsuri Mausoleum Enterance and Encircling Brick Wall.	64
50:	The Old Auditorium in Area B.	64
51:	The Sanggar Seni Restaurant in Area B	65
52:	Area C Grid System.	66
53:	Internal and External Function of Area C.	66
54:	Kampung Kedah Gateway.	67
55:	The Commercial Kiosk in Area C.	68
56:	Teratak Sri Pinang in Area C.	69
57:	The Jelapang Padi in Area C.	69
58:	The Foodstall in Area C.	70
59:	Teratak Sri Merong in Area C	71
60:	Balai Indera Mambang Negara in Area C.	72
61:	Periodical and Traditional Costume Gallery	73
62:	The Garden Section in Area C.	73
63:	Area D Grid System	74
64:	Building Use In Kota Mahsuri	75
65:	Spatial Focal Area in Kota Mahsuri.	76
66:	Spatial Circulation and Relationship in Kota Mahsuri.	77
67:	Focal Points of Activity in the Complex.	78

CHAPTER 1

INTRODUCTION

1.1 General Background

Tourism in the last ten years has been seen as a competitive contributor to the national domestic income of Malaysia with RM 60.6 billion worth of income for the year 2012 alone (Tourism Malaysia, 2013). With the marketing slogan "Malaysia Truly Asia", Tourism Malaysia has taken the industry to a commendable performance. Among the many subsets of tourism, cultural tourism has always been the main promotion material for marketing. As such that huge majority of promotion done on tourism for Malaysia would incorporate the nation's cultural diversity at the forefront. As the Malays are the majority citizens of Malaysia, it is seen as a unique standing that Malay culture, tradition and custom is put as a main proponent for cultural tourism.

In any form of tourism, the experience of the tourist is the main foci and when experience is being deliberated in this context the issue of authenticity will come to surface. It is through authenticity that is being experienced by the tourist that the nature of the specific culture could be understood and appreciated. These experiences, whether it is through the senses of sight, sound, taste, touch or feel, would then be an astounding asset to be exploited and thus provide a more dynamic form of economic resource that can be exploited by the country. This has been proven through the research by Aziz and Isa in 2014; and which was further expanded by Noorazlan, Aziz and Isa in 2015.

1.1.1 Malay Culture Dynamism and Tradition Authenticity

Authenticity of the Malay tradition and the dynamism of its culture have been and still is being debated, discussed and deliberated. Most common and academic assumptions will state in general that the Malay culture and tradition contains and blends the influences from other cultures. In this particular view, the Malay culture and tradition has no unique standing and was built upon the amalgamation of other major Asian cultures. This means that the Malay culture and tradition has no true identity and was made by taking what are others' to make it theirs' (Yousof, 2009). That point of view has been circulating for a considerable amount of time that it reaches to a point where questions concerning the true authenticity of the Malay culture and tradition came forth. In order to ascertain the uniqueness and authenticity of the Malay culture and tradition, it has to be dissected to its basic principles of design of the culture and tradition itself. The core principal of its philosophy and thoughts would be able to provide an insight to whether the Malay culture and tradition is unique on its own solid foundation or was it built upon others.

This question on the philosophy and thoughts within the elements of the Malay culture and tradition has always been a constant subject of research. With the extensive branches and aspects of the Malay culture and tradition that exist, it is a wonder that the Malay culture and tradition could be defined clearly. There are many interpretations and understanding of what Malay culture and tradition is and how it should be as at it has been discussed and deliberated over and over again through the years by scholars of their respective fields such as Kling, Abdul Rahim, A. Rashid, Harun, Yousof, Ahmad, Md Nor, Nasuruddin and Abdul Latiff. That is because human nature dictates that every human being will act and react according to the visual and verbal input that has been received from their lifetime of experience from their surrounding environment. The modern living needs have pushed the viability of practice of the Malay culture and tradition into a blur (Harun, 2005; Abu Bakar Ah and Abdul Wahab, 2005; Kahn, 2013; Samsuddin, 2014).

The argument and discussion presented is that no longer is the Malay culture and tradition seen as a practical guide to live out life in modern contemporary times (Mohd Noor, 2005; Yousof, 2009). The issue is that the Malay cultural and traditional reference holds no relevance to the socio-cultural aspects of living what more to the socio-economic side of life. As such, a general assumption has risen that most of the elements of the Malay culture and tradition are either lost, forgotten or fragmented (Faqih Ismail, 2002). What more concerning the thoughts and philosophy behind the whole idea of the Malay culture and tradition. Thus it is difficult to identify the exact nature of the Malay culture and tradition, driving further the general misconception that the Malay culture is non-dynamic in nature and the Malay tradition is non-authentic (Samsuddin, 2009). That is the first question and challenge that sparks the notions for the needs within this research and this is where scenography comes into perspective.

1.1.2 Scenography

Scenography is a branch of study that deals with spatial and visual elements within the performing arts. Whether it is an element that exists in 2-dimensional or 3-dimensional form within the perceived performing space, it is conceived through the process of interpretation and creation of scenography (Sabzali, 2004; Hamzah, 2009). It facilitates and inhibits the relationship and interaction within the specified spatial topography. It is as such that scenography is able to convey specific ideals of interaction through the communication of visual language (Singleton, 2001).

In the ever changing and challenging world, the art and science of scenography is heading towards a transdisciplinary engagement, moving from the more

traditional 'performance stage' into the contemporary 'living life'. With the advent of technological and creative breakthroughs, it is seen that the demand for scenography in spatial design is increasing not only within the 'ideals' of the performing arts but also the ongoing processes of daily life (Musashino, 2013).

Based on contemporary living, scenography is seen as an answer mechanism that can provide a keen perspective to the myriads of problems confronting society with insights from human nature and culture (Musashino, 2013). Furthermore it is implied that not only scenography is able to represent physical and visual aspects of space, it also can merge and fuse the physical and psychological aspects of the human being with the environment. Scenography also be used to decipher and deconstruct the whole creation process back to its fundamental form of thought and philosophy (Kahn, 2013). Thus it is able to provide, as a tool, a platform that can identify an identity portrayed through the 'living space' and its living occupants.

These fundamental forms of thoughts and philosophy would be identified through the means of translating the visual aesthetics and ethics of the Malay culture and traditional based designs. As aesthetics questions the true value of beauty, ethics will determine the range of appropriate conduct within the borders of the culture and tradition references. It is through ethics and aesthetics that the model of reality is constructed based on the Malay culture and tradition. The outlook of the model of reality portrays the base thought and philosophy of the Malay culture and tradition. The relationship between ethics and aesthetics will provide the compass needed to direct the whole idea of interpretation and analysis of a certain culture and tradition. This whole concept of culture and tradition identification is similar and based upon a research by proven by Samsuddin in 2010.

Within these first few parameters of thoughts, this research will delve in the matter of authorship of space defined through the interpretations of the Malay culture and traditional based design and its significant impact and effect as cultural and place identity in cultural tourism.

1.2 Statement of Problems

Even though tourism has been a significant contributor to the economy of Malaysia, the abundant resources available to the market are still underutilized (Ng, 2010). With the direction set by the Government of Malaysia that is trying to promote a further expansion and strengthening of the specific economic sector, certain tourism resources is seen as a potential to be developed further to optimize the benefits that it can contribute to the economy.

One of these resources that are seen as a potential is culture and tradition. Due to the nature of tourism, experiencing a multitude of unique culture is regarded highly by visitors to any destination (Nola and Irzik, 2009; Xie, 2001; Liu and Tee, 2004; Sudipta, Sarat and Babu, 2009). As tourist becomes more sophisticated, the needs to visit cultural sites have seen an exponential rise. These increases have been a current world phenomenon that became a game changer to the economies of many countries and destinations that have prolific cultural heritage (Anderson, Prentice, and Guerin, 1997; Richards, 1996; Glasson, 1994; Phillip, 1993; Sofield and Li, 1998; Janiskee, 1996, Jin Huh, 2002).

As such, Malaysia is not short of its own cultural heritage that can be harnessed to provide the ever growing demand of the tourism industry. Even though it is a melting pot of many different regional and ethnic cultures, the cultures that exist in Malaysia have its own specific and unique identity that makes it different from the rest (Nik Abdul Rahman, 1998; Yatim, 1998; Jaafar, 1998; Sarji, 2004; Ahmad, 2004).

Although the culture and tradition derivatives of other ethnicity has been significantly and clearly been defined in Malaysia, the Malay culture and tradition seemed lacking in its development and exposure (Kahn, 2013; Samsuddin, 2013). This can be seen through the fact that many other ethnic based spatial design and aesthetics have been represented and promoted to incredible extent in Malaysia such as in Jonker Walk and Sarawak Cultural Village. Efforts to not only to promote and enhance but also to conserve these resources has been constant and ongoing (Liu and Tee, 2004).

One of the cultural and traditional aspects that are in focus of this issue is Malay traditional spatial design and aesthetics. While researches concerning the Malay traditional spatial design and aesthetics also have been extensive, especially by renowned researcher such as Abdul Halim Nasir which can trace its research back to the 1970's and Badan Warisan, it is rare to see any tourism development that has the potential to utilize these resources to its fullest. A prime example of its full usage and implementation in the tourism industry can be seen in boutique hospitality based institutions such as in YTL Luxury Resort's chain of resorts and Bon Ton Resort Langkawi.

Even though there are some tourists' destinations that promote Malay traditional spatial design and aesthetics, most will end up not portraying the specific cultural aspect as a whole. Rather it will be an eclectic mix and amalgamation of other influences of cultures and tradition from neighbouring and foreign countries which is undoubtedly very foreign and against the uniqueness of authenticity of local cultures and tradition that is being promoted to the tourists.

This study would delve in this matter of Malay traditional spatial design and aesthetics that is being currently portrayed by tourists' destination and development in Malaysia through the eyes of the scenography discipline. Furthermore, it is hope that this study would provide an insight to much better planning and development concept for tourists' destination in Malaysia that would better utilize the Malay traditional spatial design and aesthetics where it is applicable.

1.3 Objectives of Study

The main objectives for this study are to assess the main elements of traditional spatial design and composition of the Malay traditional spatial design and aesthetics that is commonly used within the tourism industry and the effectiveness of its portrayal of its specific cultural identity of the tourists' destination through the discipline of scenography. Specific objectives of the study are:

1. To identify the Malay traditional spatial design that is being used in tourists' destination.
2. To analyze the Malay traditional spatial aesthetics in designs that is being utilized by tourists' destination.
3. To ascertain the foreign influences to the authenticity of the Malay traditional spatial design in use of the tourists' destination.
4. To define the design concept and composition principles of the Malay traditional spatial design from the perspective of scenography for tourism.

1.4 Significance of Study

Currently this is the first study in Malaysia that endeavours on the Malay spatial design and aesthetics in tourism and tourism development. The outcomes of the study may be useful to designers, planners, policy makers, and managers to become more familiar with the concepts of Malay traditional spatial design and aesthetics that can be strategized through planning concepts and physical development to promote and enhance tourism in Malaysia.

The study also would enable a better understanding on the dynamics of an element in the Malay culture and tradition that can be further developed and enhanced as a resource for tourism industry in Malaysia. The results from this study have the potential to provide and empower a solid ground of theoretical

framework for the preservation of the Malay culture and tradition through a visual representation of the model of reality that would be a participatory based project upon the understanding of the Malay spatial design and aesthetics.

1.5 Limitation of Study

The main limitation of the study concerns with the limited variety of development usage of the specific sites and tourists' destination that utilize Malay traditional spatial design and aesthetics. Most of the destinations are limited to institution based development or hospitality based development.

Since there is no specific fully integrated tourism development that has been based on Malay traditional spatial design and aesthetics principle, so the study would be limited to a choice from a selection of museums, historical sites, resorts or hotels.

The study also focus on a site located on specific destination in Malaysia so the results and findings would not be able to portray a general overview of the multitude of Malay traditional spatial design and aesthetics from other parts of the country. Furthermore the inventory for the study conducted would be limited to the time and financial constraint.

BIBLIOGRAPHY

- Abdul Halim Nasir. (1982). *Istana Kayu Raja-raja Melayu*. Kuala Lumpur. Utusan Melayu Bhd.
- Abdul Halim Nasir. (1982). *Sejarah Seni Bina Rumah Melayu*. Kuala Lumpur. Utusan Melayu Bhd.
- Abdul Halim Nasir. (1982). *Struktur bangunan Rumah Melayu*. Kuala Lumpur. Utusan Melayu Bhd.
- Abdul Halim Nasir. (1982). *Perkembangan Rumah Melayu dari Semasa ke Semasa*. Kuala Lumpur. Utusan Melayu Bhd.
- Abdul Halim Nasir. (1982). *Rumah Serambi Melaka*. Kuala Lumpur. Persatuan Muzium Malaysia.
- Abdul Halim Nasir. (1984). *Pengenalan Seni Bina Rumah Tradisional Melayu Semenanjung Malaysia – Bhg. 1*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Abdul Halim Nasir. (1984). *Pengenalan Seni Bina Rumah Tradisional Melayu Semenanjung Malaysia – Bhg. 2*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Abdul Halim Nasir. (1984). *Seni Ukiran Kayu Tradisional Melayu di Semenanjung Malaysia*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Abdul Halim Nasir. (1984). *Masjid-masjid Di Semenanjung Malaysia*. Kuala Lumpur. Berita Publishing Sdn. Bhd.
- Abdul Halim Nasir. (1984). *Persamaan Seni Bina Jambi/Riau dengan Seni Bina Rumah Tradisional Melayu Melaka*. Melaka. Persatuan Sejarah Malaysia Cawangan Negeri Melaka.
- Abdul Halim Nasir. (1985). *Pengenalan Rumah Tradisional Melayu Semenanjung Malaysia*. Kuala Lumpur. Darul Fikir.
- Abdul Halim Nasir. (1986). *Ukiran Kayu Melayu Tradisi*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Abdullah Mohamed. (1978). *Bentuk-bentuk Bangunan Masjid Kunci Memahami Kebudayaan Melayu*. Kuala Lumpur. KBBS
- Abdullah Mohamed. (1985). *Seni Bina Islam, Aplikasi di Malaysia, Warisan Kelantan IV*. Kota Bharu. Perbadanan Muzium Negeri Kelantan.

- Abdullah bin Mohamed. (1980). *Falsafah dan pemikiran orang-orang Melayu: Hubungkaitnya Dengan Islam dan Kesenian*. Kuala Lumpur: Kementerian Kebudayaan Belia dan Sukan Malaysia.
- Abdul Rahman Al-Ahmadi. (2000). *Petua Membina Rumah Melayu Dari Sudut Etnis Antropologi*. Kuala Lumpur. Perpustakaan Negara Malaysia.
- Abdul Rahman Al-Ahmadi. (2003). *Tamadun Rumpun Budaya Melayu*. Kuala Lumpur. Kementerian Kebudayaan, Kesenian dan Pelancongan Malaysia.
- Abdul Samad Ahmad (ed.) 1979. *Sejarah Melayu*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Abell, W. (1996). *The Collective Dream in Art: A Psychohistorical Theory of Culture* New York: Schocken Books.
- Alan, F., Andrea, G., Hsu, H. and Delisa, W. (2006). *Change Processes in Relationships - A Relational-Historical Research Approach*. Cambridge. Cambridge University Press.
- Amran Kasimin. (2006). *Unsur-unsur Menurun dalam Persembahan Teater Melayu Tradisional*. Kuala Lumpur: DBP.
- Arbeau, T. (1935). *Orchesographie: A Treatise in the form of a Dialogue* (New York: Dance Horizon Inc.
- Bachelard, G. (1963). *The Poetics of Space*. Boston. Beacon Press.
- Bailey, K.D. (1978). *Methods of Social Research*. New York. Free Press.
- Bardi, P.M. (1964). *The Tropical Gardens of Burle Marx*. London. The Architectural Press.
- Barzun, J. and Graff, H. (1992). *The Modern Researcher 5th Ed*. New York. Harcourt Brace Jovanovich.
- Beamish, T. (1954). *The Arts of Malaya*. Singapore. Donald Moore
- Beg, M.A.J. (1977). *Fine Arts In Islamic Civilization*. Kuala Lumpur. Universiti Kebangsaan Malaysia.
- Best, D. (1974). *Expression in Movement and The Arts: A Philosophical Enquiry*. London: Lepus Books.
- Berg, C.C. (1974). *Penulisan Sejarah Jawa*, terjemahan S. Gunawan. Jakarta: Bhratara.

- Bitterli, U. (1989). *Cultures in Conflict*. Oxford. Polity Press.
- Boorstin, D. (1992). *The Image. A guide to pseudo-events in America*. New York. Vintage Books.
- Brook, P. (1968). *The Empty Space*. London: Macgibbon and Kee.
- Brown, B., Crawford, P. and Hicks, C. (2003). *Evidence Based Research*. Glasgow. Open University Press McGraw-Hill Education.
- Brown, I.C. (1963). *Understanding Other Cultures*. New Jersey. Prentice Hall Inc.
- Budiono Herusatoto. (2001). *Simbolisme Dalam Budaya Jawa*. Yogyakarta: Hanindita Graha Widia.
- Bussagli, M. (1989). *Oriental Architecture*. New York. Rizzoli International Publications.
- Caliskan, V. *Examining Cultural Tourism Attractions for Foreign Visitors: The Case of camel Wrestling in Seljuk (Ephesus)*. Turizam. Vol 13, Issue 1 p 22-40. March 2010
- Camoens C. L. (1980). *History and Development of Malay Theatre*. Kuala Lumpur: University of Malaya.
- Carroll, J.B. (1956). *Language, Thought and Reality: Selected writings of Benjamin Lee Whorf*. Cambridge, Massachusetts. MIT.
- Chandler, D.P. and Steinberg, D.J. (1987). *In Search of Southeast Asia – A Modern History*. Hawaii. University of Hawaii Press.
- Che Mat Jusoh. (2009, April-June). Anak Raja Gondang. *Pentas*, 3.(1). 45-57.
- Che Mat Jusoh (2009, Okt-Dis). Pengucapan Dalam Makyung. *Pentas*, 4(2). 34- 43.
- Creswell, J. W. (1998) *Qualitative Inquiry and Research Design*. Sage Publications. California.
- Croce, B. (1972). *Aesthetics*. New York. The Noonday Press.
- De Laine, M. (2000). *Fieldwork, Participation and Practice – Ethics and Dilemmas in Qualitative Research*. London. Sage Publications.
- Dewey, J. (1958). *Art as Experience*. New York. Capricon Book.

- Dugulan, D., Balaure, V. and Popescu, I.C., Veghes, C. (2010). *Cultural Heritage, Natural Resources and Competitiveness of the Travel and Tourism Industry in Central and Eastern European Countries*. *Annales Universitatis Apulensis Series Oeconomica* 12(2): 742-748.
- Dumarçay, J. (1987). *The House in Southeast Asia*. Singapore. Oxford University Press.
- Emeis, M.G. (1973). *Bunga Rampai Melayu Kuno*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Evans, H.M. (1973). *Man the Designer*. New York. The Macmillan Company.
- Evans, I.M.H. (1924). *Malay Arts and Crafts*. London.
- Fairservis, W.A. (1981). *Asia - Tradition and Treasures*. New York. Harry N. Abrams Inc.
- Farnell, B. (2003). Kinesthetic Sense and Dynamically Embodied Action, *Journal for the Anthropological Study of Human Movement*. Autumn, 1- 22.
- Feibleman, J. K. (1949). *Aesthetics: A study of the Fine Arts in Theory and Practice*. New York: Duell, Sloan and Pearce.
- Fesenmaier, D. & Gretzel, U. (2002). *Searching for Experience: The Future Role of the Consumer in the Leisure Experience*. Conference Proceedings, Leisure Futures - Shaping the Future of the Tourism and Leisure Industry (450-460), April 11-13, Innsbruck.
- Fry, M. and Drew, J. (1982). *Tropical Architecture in the Dry and Humid Zones*. Florida. Robert E. Krieger Publishing Co.
- Gerring, J. (2006). *Case Study Research - Principles and Practices*. Cambridge. Cambridge University Press.
- Ghulam Sarwar Y. (1992). *Panggung Semar: Aspects of traditional Malay Theatre*. Petaling Jaya: Tempo Publishing.
- Ghulam Sarwar Y. (2004). *Panggung Inu: Essays on Traditional Malay Theatre*. Singapura: National University of Singapore.
- Ghulam-Sarwar Y. (Ed) 2004. *Encyclopedia of Malaysia, Vol 8: Performing Arts*. Singapore: Editions Didier Millet, Archipelago Press.
- Ghulam Sarwar Y. (2009). *Teater Tradisional Melayu - Satu Pengenalan*, di dalam Said Halim Said Nong. (Ed.). Hlm. 27 - 54.

- Gibson-Hill, C.A. (1951). *Malay Arts and Crafts*. Singapore.
- Gillham, B. (2000). *Case Study Research Methods*. Padstow, Cornwall. Continuum.
- Goethe, J.M.V. (1973). *Theory of Colours*. Cambridge, Mass. The M.I.T. Press.
- Goodenough, W.H. (1971). *Culture, Language and Society*. Reading, Massachusetts. Addison – Wesley.
- Green, J.M. *Pro-Poor Cultural Tourism in Kwazulu-Natal, South Africa: Lessons Learned*. Proceedings of the 8th World Congress 2010 Participatory Action Research and Action Learning, Melbourne, Australia. Sept. 6-9, 2010.
- Grodahl, L. (2012). *Scenographic Strategies and Communications*. Space – Event – Agency – Experience. University Tampere.
- Groff, P.S. (2007) *Islamic Philosophy A-Z*. Edinburgh University Press Ltd.
- Hairul, I., Baum, T. And Kokranikkal, J. *Urban Tourism in Developing Countries: A Case of Malaysia*. University of Strathclyde.
- Hall, D.G. (1985). *A History of Southeast Asia*. London. Macmillan Education Ltd.
- Hancock, D.R. and Algozzine, B. (2006). *Doing Case Study Research*. New York. Columbia University Press.
- Hanna, L. J. (1988). *Dance and Ritual: Journal of Physical Education Recreation and Dance*, November/December. 45-60.
- Hanna, L. J. (1979). *To Dance is Human: A Theory of Nonverbal Communication*. London: The University of Chicago Press Ltd.
- Hart, C. (1998). *Doing a Literature Review*. London. Sage Publications.
- Herzer, J.P. and Kullmann, M. *Acoustic Scenography – Sound Design for Built Environments*. Proceedings of The Global Composition. Sound, Media and the Environment. Darmstadt-Dieburg, Germany. July 25-28, 2012.
- Hofstede, G. (1980). *Culture's Consequences: International differences in work related values*. Beverly Hills, California. Sage.
- Hofstede, G. (1991). *Cultures and Organizations: Software of the mind*. London. McGraw-Hill.
- Huh, Jin. (2002) *Tourist Satisfaction With Cultural / Heritage Sites: The Virginia Historic Triangle*. Virginia Polytechnic Institute and State University. Blacksburg, Virginia.

Ida Bagoes Mantra. (2004). *Filsafat Penelitian Dan Metode Penelitian Sosial*. Yogyakarta: Pustaka Pelajar Offset.

Intersection: Scenography Expanding Symposia 1-3. Riga-Belgrade-Evora. Prague, Czechoslovakia. 2010.

Jelincic, D.A. (Ed) *Culture: A Driving Force for urban tourism – application of experiences to countries in transition*. Proceedings of the 1st International Seminar. Dubrovnik 18-19 May 2001. Zagreb 2002.

Jopling, C.F. (ed.) 1971. *Art and Aesthetics in Primitive Societies*. New York. E.P. Dutton & Co.

Jumsai, S. (1988). *Naga – Cultural Origin in Siam and the West Pacific*. New York. Oxford University Press.

Jung C.G. (1964). *Man and His Symbols*. New York. Doubleday & Company Inc.

Kaya, L.G. (2002). *Cultural Landscape for Tourism*. ZKU BartınOrmanFakultesiDergisi, PeyzajMimarligiBolumu. Turkey

Kensinger, Kenneth. (1991). Body of Knowledge or the Body Knows. *Expedition*, 33.(3). 37-45.

King, A.D. (1991). *Culture, Globalization and the World System*. London. MacMillan.

King, G., Keohane, R.O. and Verba, S. (1994). *Designing Social Inquiry – Scientific Inference in Qualitative Research*. New Jersey. Princeton University Press.

Kluckhohn, F.R. and Frederick, L. S. (1961). *Variations in Value Orientations*. Westport. Greenwood Press

Kneafsey, M. *Tourism and Place identity: A case study in Rural Ireland*. Coventry University.

KornHaber, D. *Regarding Eidophusikon: Spectacle, Scenography, and Culture in Eighteenth Century England*. Theatre Arts Journal vol 1 no 1. P45-59. Aug 2009.

Kraye, J. And Saarinen, R. (2005) *Moral Philosophy on the Treshold of Modernity*. Springer. Dordrecht, The Netherlands.

Langer, S. (1953). *Feeling and Form*. New York: Charles Scribner's Sons.

Lim, J.Y., 1987. *The Malay House: Rediscovering Malaysia s Indigenous Shelter System*. Institut Masyarakat, Kuala Lumpur.

- Liu, O.P. and Tee, O.P. (2004). *The Making of Jonker Walk: Night Market, Pedestrian Mall or Culture Street?* IJMS 11(1): 105-127.
- Latour, B. (2008). *What is The Style of Matters of Concern?* Amsterdam, Holland. Royal Van Gorcum.
- Lawson, B. (2001) *The Language of Space*. Architectural Press. Oxford.
- Levi, D and Kocher, S. *Understanding Tourism at Heritage Religious Sites*. Focus Vol. VI. 2009.
- Lomax, A. (1968). *Folk Song Style and Culture*. Washington, DC, American Association for the Advancement of Science: Publication No. 88.
- MacCannel, D. (1999). *The tourist. A new theory of the leisure class*. Berkeley. University of California Press.
- May, T. (Ed.). (2002). *Qualitative Research in Action*. London. Sage Publications.
- Meloy, J.M. (2002). *Writing the Qualitative Dissertation – Understanding by Doing*. London. Lawrence Erlbaum Associates, Publishers.
- Mckinney, J. (2008). *The Nature of Communication Between Scenography and Its Audiences*. University of Leeds.
- Mckinnon, P. and Fielding, E. (Ed) *World Scenography 1975 – 1990*.
- Miles, M.B. and Huberman, A.M. (1994). *Qualitative Data Analysis – An Expanded Sourcebook*. Thousand Oaks, California. Sage Publications.
- Mohamed Anwar O. D. and Zulayti Z. (2011). *Pelancongan Budaya di Malaysia: Membina Konsepnya (Cultural Tourism in Malaysia: Configuring its Concept)* Jurnal Melayu (6): 1-11
- Mohd Anis Md Nor. (1986). *Randai Dance of Minangkabau Sumatra with Labanotation Scores*. Kuala Lumpur: Universiti of Malaya.
- Mohd Anis Md Nor. (2000). Hala Tuju Tarian Melayu di Alaf Ketiga, di dalam *Jurnal Tirai Panggung Pusat Kebudayaan, Universiti Malaya*, 3. 58-60.
- Mohd Effindi Samsuddin. (2005). Penggunaan Unsur Tari Dalam Kerja Berteatr: Satu Kaedah Alternatif, di dalam *Jurnal Beringin Akademi Seni Kebangsaan*, 1. 113-128
- Mohd Effindi Samsuddin. (2006). *Teater Fizikal Tunku Kudin: Dari Ilham ke Pentas*, in Puteri Roslina Abd. Wahid. (Ed.). *Prosiding Persidangan Antarabangsa Pengajian Melayu*. Universiti Malaya: Akademi Pengajian Melayu.

- Mohd. Ghouse Nasuruddin. (1994). *Tarian Melayu*. Kuala Lumpur: DBP.
- Mohd. Ghouse Nasuruddin. (2004). *Teater Tradisional Melayu*. Kuala Lumpur: DBP.
- Moholy-Nagy, S. (1957). *Native Genius in Anonymous Architecture*. New York. Horizon Press.
- Moore, C.W., Mitchell, W.J. and Turnbull, W. (1988). *The Poetics of Gardens*. Massachusetts. The MIT Press.
- Mumford, L. (1968). *Art and Technics*. New York. Columbia University Press.
- Musashino Art University, Department of Scenography, Display and Fashion Design (2013) retrieved from <http://www.musabi.ac.jp/english/course/undergraduate/sdf/>
- Munro, T. (1951). *The Arts and Their Interrelationships*. New York: The Leberal Arts Press.
- Nola, R. and Irzik, G. (2005). *Philosophy, Science, Education and Culture*. Springer. Dordrecht, The Netherlands.
- Nordin, T.E., H.N. Husin, and K.S. Kamal. (2005). *Climatic Design Feature in the Traditional Malay House for Ventilation Purpose*. Proceedings of International Seminar Malay Architecture as Lingua Franca, 22-23 June 2005, Jakarta, Indonesia, Pp.41-48.
- Noritati A. Rashid. (2005). Nilai Kesantunan Dalam Konteks Sosiobudaya Masyarakat Melayu, di dalam *Jurnal Pengajian Melayu, Universiti Malaya*, 15. 232-253.
- Neuman, W. L. (2004). *Basics of Social Research Qualitative and Quantitative Approaches*. Boston, Massachusetts. Pearson Education, Inc.
- Oliver, P. (ed.) (1998). *Encyclopedia of Vernacular Architecture of the World*. Cambridge. Cambridge University Press.
- Oliver, P. (2003). *Dwellings*. New York. Phaidon Press Inc.
- Oregon Arts Commission. Connections. Cultural Tourism*. Sept 2006.
- Othman Mohd. Yatim. (1995). *Islamic Arts*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Pawluch, D., Shaffir, W. and Miall, C. (2005). *Doing Ethnography: Studying Everyday Life*. Toronto. Canadian Scholar's Press.

- Pine, J. B. & Gilmore, J. H. (1999). *The Experience Economy*. Boston, Mass. Harvard Business School Press.
- Persson, J. and Ylikoski, P. (Ed). (2007). *Rethinking Explanation*. Dordrecht, the Neth
- Rahmah B. (1987) *Boria: A Form of Malay Theatre*. Singapore: Institute of Southeast Asian Studies.
- RahmahBujang, Estetika Drama MelayuKontemporari: Antologi Drama 1400, dalam *JurnalPengajianMelayu, Universiti Malaya*, 3.
- Raja Bahrin. (1988). *The Terengganu Timber Malay House*. Kuala Lumpur. Badan Warisan Malaysia.
- Rapoport, A. (1969). *House, Form and Culture*. New Jersey. Prentice-Hall Inc.
- Rapoport, A. (1982). *The Meaning Of The Built Environment*. London. Sage Publications
- Rawson, P. (1967). *The Art of Southeast Asia*. London. Thames and Hudson.
- Richards, G. (1995). *Production and Consumption of European Cultural Tourism*. *Annals of Tourism Research* 22(2) 261-283
- Ricouer, P. (1965). *Universal Civilisation and National Cultures – History and Truth*. Evanston. Northwestern University Press.
- Rudofsky, B. (1964). *Architecture without Architects*. London. Academy Editions.
- Russo, A. P. And van de Borg, J. *Planning Considerations for Cultural Tourism: A case Study of 4 European Cities*. *Tourism Management* 23 p631-637. 2002
- Said Halim S. N. (Ed) 2009. *Apresiasi Seni Teater Malaysia*. Kuala Lumpur. Universiti Malaya.
- Salmurgiyanto.(1979).Sekelumit Tentang Tontonan Wayang Orang, dalam Soedarmadji dan J.H Damais edisi *Sewindu Jaya Budaya*. 15- 16
- Sava, C. and Caraivan, L. (2012).*The Durable Development of Cultural Tourism in Timisoara and Its Surrounding Area: Capitalizing on the Existing Assets and Resources*. *Review of Applied Socio-Economic Research* 4(2): 217.
- Savage, V.R. (1984). *Western Impression of Nature and Landscape in Southeast Asia*. Singapore. Singapore University Press.

- Savin-Baden, M. and Major, C.H. (Eds.). (2010). *New Approaches to Qualitative Research – Wisdom and Uncertainty*. London. Routledge.
- Schratz, M. and Walker, R. (1995). *Research as Social Change*. London. Routledge.
- Silberberg, T. (1995). *Cultural tourism and business opportunities for museums and heritage sites*. *Tourism Management*. 16(5), 361-365.
- Schelling, F.W.J. (1989). *The Philosophy of Art. Theory and History of Literature Vol. 58*. University of Minnesota Press. Minneapolis.
- Schickore, J. and Steinle, F. (Ed) *Revisiting Discovery and Justification. Historical and Philosophical Perspectives on the Context Distinction*. Springer. Dordrecht, the Netherlands. 2006
- Sidi Gazalba. (1977). *Pandangan Islam Tentang Kesenian*. Kuala Lumpur: Pustaka Antara.
- Solheim, Wilhelm G. (2006). *Archaeology and culture in Southeast Asia: Unravelling the Nusantara*. Diliman, Quezon City. University of the Philippines Press.
- Steele-Prohaska, S. *Ecotourism and Cultural Heritage Tourism: Forging Stronger Links*. The Ecotourism Equation: Measuring the Impacts. Yale F&ES Bulletin.p 278-283
- Strauss, A. L. and Corbin, J. M. (1998). *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. Thousand Oaks, California. Sage Publishing.
- Sudipta, K. S., Sarat, K.L., and Babu, G.P. (2009). *Cultural Tourism in Malaysia in the perspective of Indian Tourists: A Study*. *Journal of Tourism* 10: 48-53.
- Sulaiman Othman. (1994). *The Craft of Malaysia*. Singapore. Editions Didier Millet
- Syed Ahmad Jamal. (1992). *Rupa and Jiwa*. Kuala Lumpur. Dewan Bahasa dan Pustaka.
- Tan S. B. (1993) *Bangsawan: A Social and Stylistic History of Popular Malay Opera*. Kuala Lumpur: Oxford University Press.
- Terkenli, T.S., Bellas, M.L. and Jenkins, L.D. (2007). *Tourism Impacts on Local Life: Socio-Cultural Continuity and Change in Crete*. *Aegean Geographical Journal* 16: 37-52. Izmir, Turkey.
- TXP, Inc. *The Role of the Cultural Sector in the Local Economy: 2005 Update*. 2005

- Unt, L. *Encounters in Landscapes: Scenography, Landscape and Memory in Estonian Open-air Performances*. University of Arts and Design Helsinki. *Trames* 12(62/57) p 319-330.
- Urry, J. (1990). *The tourist gaze. Leisure and Travel in contemporary societies*. London. Sage.
- Urry, J. (1995). *Consuming places*. London. Routledge.
- Vermaas, P.E., Kroes, P., Light, A. and Moore, S.A. (2008) *Philosophy and Design. From Engineering to Architecture*. Springer. Dordrecht, The Netherlands.
- Warren, W. (1988). *Thai Style*. Singapore. Times Editions.
- Warren, W. (1991). *The Tropical Garden*. London. Thames and Hudson.
- Waterson, R. (1997). *The Living House: An Anthropology of Architecture in Southeast Asia*. Singapore. Thames and Hudson.
- Weber, R.P. (1990). *Basic Content Analysis*. Newbury Park. Sage Publications.
- Wolf, M. J. (1999). *The Entertainment Economy: How Mega-media Forces are Transforming Our Lives*. New York. Times Books.
- Xie, P.F. (2001). *Authenticating Cultural Tourism: Folk Villages in Hainan, China*. University of Waterloo. Ontario, Canada.
- Yaakub Idris. (1996). *Rumah Tradisional Negeri Sembilan: Satu Analisis Seni Bina Melayu*. Shah Alam. Penerbit Fajar Bakti Sdn. Bhd.
- Yeang, K. (1987). *Tropical Urban Regionalism – Building in a South-East Asian City*. Singapore. Concept Media.
- Yen, N.Y. *World Report Ministry of Tourism, Malaysia*. 2012
- Yin, R.K. (2011). *Qualitative Research from Start to Finish*. New York. The Guilford Press.
- Yuan, L.J. (1987). *The Malay House*. Pulau Pinang. Institut Masyarakat.
- Zainab A., Saridan A.B., Norela N., Roslan A. R., Norsidah A. *Penyelidikan Pelancongan Penginapan Kecil dan Sederhana*. Malaysia. UITM.
- Zainal Kling. *Adat Bersendi Syarak, Syarak Bersendi Kitabullah- Ajaran Tamadun Melayu*, didalam Abdul Latiff dan Hanipah Hussin. (eds.). (2004). *Kepimpinan Adat Melayu Serumpun*. Melaka: Institut Seni Melaka.

Zulkifli Hanafi. (1996). *Pembinaan Bangunan Tradisional Melayu*. Kulim. Amber-Solara Publication.

Zulkifli Hanafi. (2000). *Pola-Pola Hiasan Di Dalam Bangunan Tradisional Melayu*. Kuala Lumpur. Dewan Bahasa dan Pustaka.

Transcribed Interviews (Primary Respondents):

Ali bin Jusoh, *Silat Belabat*, Kg. Tok Jembal, Kuala Terengganu (Private Interview, 2006, 2007, 2008, 2009, 2010)

Brian Singleton, *Theatre and Scenography*, Kuala Lumpur (Private Interview, 2001)

Che Mat Jusoh, *Traditional Malay Performance*, USM, Pulau Pinang. (Private Interview, 2010)

Duratul Ain Dorothy Jonathan Linggang, *Traditional Malay Performance*, UiTM, Selangor (Private Interview, 2006, 2007, 2008, 2009, 2010, 2011, 2012)

Faqih Musa bin Faqih Ismail, *Silat Gayang*, Kg Budiman, Kuala Terengganu (Private Interview, 2006, 2007, 2008)

Harun Iskandar, *Malay Tradition, Custom and Culture*, Kuala Lumpur (Private Interview, 2013, 2014)

Marzuki Bin Shaari, *Tourism*, Langkawi, Kedah (Private Interview, 2012, 2013, 2014)

Mazdar Aziz, *Silat Tua Minangkabau*, Laman Marawar, Ulu Beranang, Negeri Sembilan (2009, 2010)

Mohd. Effindi bin Samsuddin, *Malay Tradition, Custom and Culture*, UM, Kuala Lumpur. (Private Interview, 2008, 2009, 2010, 2011, 2012, 2013)

Mohd. Zain Ali, *Malay Tradition, Custom and Culture*, Negeri Sembilan (Private Interview, 2008, 2009, 2010, 2011, 2012)

Ramzi bin Ramli, *Malay Tradition, Custom and Culture*, UM, Kuala Lumpur (Private Interview, 2008, 2009, 2010, 2011, 2012)

Sabzali Musa Kahn, *Scenography and Visual Arts*, UM, Kuala Lumpur (Private Interview, 2008, 2009, 2010, 2011, 2012, 2013, 2014)

Saiful Anuar Sufyan, *Architecture*, Kuala Lumpur (Private Interview, 2008, 2010, 2012)