



Variations throughout Malay Wedding *Pelamin* Decorations

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Abstract

Malaysia is known for having a variety of cultural values. The usage of "*pelamin*" decorations is well-known in Malay weddings in Malaysia. The roots of design and layout are examined in the context of culture and visual art in this study. The point is that this concept originated from the royal throne, which has been embraced to depict the concept of the "*raja sehari*" (bridegroom) during wedding ceremonies. In Malaysia, the consequence of cultural exchange is also a factor in the professional decoration's renewal results. This study aims to figure out how Malay wedding decorations are designed and what cultural influences they have. It also examines the viability of traditional and modern Malay wedding decorations.

Keywords: Influence; Malay Traditional Design; Malay Wedding; Malay Decoration

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1.0 Introduction

The *pelamin* is a reproduction of the throne in the royal sultan's palace. The throne is the seat of a king or a sultan of a state that has a king or sultan in the context of the Malaysian Royal ceremony. The chairs are placed in the courtroom and used in certain ceremonies only. Hold it as a symbol of the glory and power of a king or a sultan's rule (Salleh, 2017). The word *pelamin* or *pelaminan* means a place for the bride and groom, also related to dais or decoration. In the context of design art, wedding decoration is also an Art Deco style, which means it's related to the Modern Movement of Art. In the context of architecture, this field is closely related to the field of interior decorative arts. Lesieutre (1974) stated that wedding decorations are the result of a decorator's creative process in making the place or area more attractive. Art is such a beautiful thing that the art that is created has an impact on the beautiful decorative composition of the wedding. Design is closely related to production methods. Specialization in the field of design is usually more focused on results or an image of an art or craft than on theory. In this case, design is associated with the word "communication," which is an artistic response that is produced for the audience (Hussin, 2009). The theme of wedding dais design is produced by providing visual communication of art. Through the National Cultural Policy Congress in 1971, the development of national culture for the newly independent countries was very important to create a stable and united country. The formulation of this policy should be guided by considering the facts of the development of regional history and the position of this country as a human convention focus as well as a center of civilization and trade over the past two thousand years. Its role as a meeting point has spawned a process of interaction,

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identification, absorption, and acceptance of various elements appropriate to the basic culture of the region from various elements of world culture (Zakaria, 1996).

2.0 Literature Review

The national cultural policy has resulted in new directions for design practices. The changes are clearly how they implemented the nature of the social structure and way of life of society in this country (Legino et al., 2016). This has led to various reforms that have taken place in the culture in line with technological advances. Increased cultural diversity can cause the traditional culture to lose its popularity. The customs of the Malay wedding ceremony, with the efficiency of advertising and media mediums in today's mass and social media, make wedding decorations much inspired by the western style wedding reception concept look more beautiful, elegant, and stylish. It has become a popular trend and it seems to be a must in indigenous Malay culture (Dasuki, 2015). The influence of social media such as Instagram, Facebook, and Pinterest is also related to changing the thinking and culture of society towards the acceptance of foreign cultures and traditional cultures are not influenced. Symbols of objects used in wedding cultures, such as items and decorative objects used by decorators, give specific meaning (Salleh, 2018). For example, the chair as a seat for the bride is still the main concept and object used since ancient times. What makes the difference is that the theme of an event is either traditional or modern. Verbal symbols and objects are spoken pronunciation and non-verbal behaviours are those that are highlighted in their roles in the rituals of solemnization, engagement, and wedding reception. Thinking of the Malay community in interpreting the wedding decorations and giving meaning to an event theme (Salleh, 2017).

Malay traditional design symbols are known as the splendor and beauty aesthetics, or decorative elements that adorn them and give meaning to the Malay philosophy. Malay traditional design is not just an object of beauty but also works to create a safe and peaceful environment of serenity (Shuaib, 2013). Each design result gets an idea from the processing of environmental elements. This gives meaning to the pattern and motif of an object. The elements of art, which are lines, texture, shape, form, color, and space, are the main things in design processing. Ali (1993) written by (Hussin, 2009) explained that decorative art is something that carries the meaning of shaping and styling beauty so that it produces 'ornament' (decoration). The decoration produced is something that displays value aesthetics, containing philosophies and symbols based on beliefs and the general view of the society that produces it. The word "design" is closely related to the method of production. Specialization in the field of design is usually more about looking at results or an image of an art or craft. In this case, the art of design is associated with the word "communication," which means an artistic response that is produced for an audience. Communication looks and ideas like lines, colours, and shapes are more effective at explaining something to the audience (Hussin, 2009). Nowadays, many people try and aspire to be decorators but have no experience in or knowledge of the decor industry. It can be said that everyone has their own ideas and creativity, but the results are not in line with their ideas. Knowledge in the field of decoration is something that should always be practiced, just like producing one to obtain beautiful and expensive décor results. Engaging people in the field of decoration is only for profit if they do not have a deep interest in the field of decoration.

In the management of art and culture. "Communicative" is part of a method that creates new innovations and strategies in the field of learning where skills are practiced in communication. With some of the opinions above, "communicative can come up with strategies that have definite goals and can train students to be more active and creative" (Adham, 2021, p.111). Art is also related to design, such as graphic design, communication arts, communication design, illustration, and visual communication. "communication media and who wishes, or is obliged, to explain and analyses such a design" (Barnard, 2013, p. 5). The role of communication in graphic design is explained, as are some of the problems with the relationship of words and images in translating visuals. The concept of creative industries in management has been developed, especially in business "In current economic and business conditions, the development of creative industries is challenging. "This is particularly important from the viewpoint of market potential, innovation, possibility of increasing employment, and export growth" (Milićević, 2013, p.5). Arts and culture include photography, visual arts, trade in works of art and antiques, design including software, advertising, architecture, interior design, graphic design, industrial design, and fashion. Arts and Culture are also elements involved in management and industry, the field is also beginning to delve into topics that have been discussed in other areas, such as anthropology, development economics, cultural conflict, psychology, religion and customs, and language (Heilbrun, 2001).

Then, in terms Islamic approaches in arts also discuss beauty "...as a beautiful decoration for the people to enjoy. Humans look at it to enjoy and paint its beauty according to the subjectivity of their respective feelings." (Wildan, 2018, p. 79). In the cultural perspective, explain about the relationship between human and culture in Islamic perspective "In the history of Western Europe, there is a long tradition of combining art and craftsmanship with civilising goals and religious morals." (van Tilborgh, 2018, p.103). Furthermore, the various history and development of culture enhance the opportunities to Social and Cultural perspectives "produced unique and brilliant intellectual and religious tradition spanning the fields of Islamic law, theology, philosophy and mysticism" (Parray, 2010, p.121). In Southeast Asia, the relationship perspective culture has indicated with other culture "in the view of most orientalists, Javanese Islam is a religious tradition that mixes with Javanese (Hindu-Buddhist) culture" (Rubaidi, 2019, p.28).

3.0 Methodology

This project aims to identify the design and cultural influence of Malay wedding dais and decorations. Previous studies were used to identify the culture of the Malay community Wedding in Malaysia. As to make a better understanding of this study researcher will create the data collection by the qualitative method through primary and secondary data, which is many research results through field studies by engaging in the wedding decoration industry and study about the documentation of the art and culture in Malaysia from various related

sources. The entire project focuses on the recent and previous projects that had been assigned through the commission project. Compilation through digital and video documentation is really helpful in order to recognize how the changes and development of the project.

4.0 Findings

The process of the Facebook live interview program "*Tanya Kurator*" with Malaysian Royal Museum Curator, Mr. Muhammad Nahar Wafi Nasruddin, on 2 September 2020 had discussed on the role of the *Balairung Seri Diraja* that has *Singgahsana di Raja* (royal throne), *Singgahsana* from the Sanskrit language is the place of a lion, it is mean for lion as the symbol of "King of Jungle", it is as the mean of King as the head of Nation.



Fig.1: The example of a royal throne.

Source: Istana Negara Social Media (Instagram) 30 July 2019

Singgahsana serves as the royal seat (*bersemayam*) for official customs. The meaning of *bersemayam* is stay or seat. The functions of *singgahsana* as religious ceremonies, *santapan diraja*, and the conferment of degrees. The position of *singgahsana* is at the main entrance of the palace for making it easier for the King to meet with the dignitaries of the country. *Peterana* has the same meaning as *Singgahsana* in Malay words for King and Queen place or seat on throne same meaning with *bersemayam*. (Pustaka, 2017). *Kamus Dewan* also explains the throne means the seat of the King or the bride. Then it can show that the Malay community obtains some of the ideas of Malay wedding ceremonies from the Palace custom tradition. Social and Cultural Anthropology describes behaviors or activities that are intended to symbolize or emulate images of tradition. The ritual treatment needs to be seen in terms of the process and the ritual structure it produces. Thinking of the Malay community in interpreting the wedding decorations and giving meaning to an event theme (Salleh, 2017). *Bersanding* or sitting together (side by side) on a stage or *pelamin* is adopted by the Malay King in the official ceremony in the palace and the common people imitate it in the wedding ceremony. For royal affairs, the phase begins with a procession of the Royals heading to the hall in the royal palace. For the general public, the bride and groom will meet in the yard of the house and will be guided into the place towards the *beranda* or *serambi* of the house. Then, the bride and groom will sit on the dais for all the guests as the audience. Nowadays, the development of Malay wedding decoration industry has developed during a year. This development is also in line with the latest technology, where the production of modern decorations involves a lot of technological resources and more human resources to produce beautiful decoration. In ancient times, the field of decoration was only done by members of the bride's family, but we structure the work in the field of decoration more. The production process also takes longer and Figure 2 below shows the Malay wedding decoration in Malaysia.



Figure 2: Traditional Design (right) and Modern Design(left).

Source: Tekat_by_zura Instagram (17 April 2020) and Kayangan Gallery Instagram (3 October 2019).

The Figure 1 above, shows the different setup themes on the concept of wedding decor produced nowadays. The concept and motive

are still the same, by using the traditional *tekat* motif as the main idea, but the modern reforms that seem more exclusive and versatile. The concept of bridal seating is also still present in the decoration, which is the main focus. Now the modern decoration is more to the flower and props layout. The concept or theme of marriage refers to certain identities or elements chosen by the bride and groom for their wedding ceremony. The concept or theme can take the form of a wedding of other races. The main purpose of the selection and use of the concept and colour of the theme in their wedding ceremony for weddings is to look more attractive to the trend and to gain uniqueness and difference with other people's weddings or among his family members. The decoration is an example of the interpretation of something in the form of art (*ragam hias*). For example, in the state of Perak, traditional couch decorations feature many embroidered handicrafts (*sulaman tekat*) on hand fans, pillowcases, bridal seats, and backdrop decorations. This shows that each identity of an area also affects the decoration produced. A study of the culture of things not only includes physical documentation or evaluation but also shows the characteristics and values of the beauty of something produced (Samad, 4 Julai 2019). In making something different and having exclusive value, the beauty and aesthetic value of art are very closely related to the production of decoration.

Natural elements are a key factor in the production of traditional crafts by artisans skilled, enduring the strength of the elements and the inspiration to transform traditional design structures into unique and aesthetically pleasing pieces' design (Shuaib, 2013). The processing of design ideas in the production of decorative works involves the study by the decorators of the overall results in the process of work involvement and observation of the environment. For example, floral ornaments take inspiration from natural sources and are translated into an artistic context. The decoration includes chairs, flower arrangements, curtain draping, stage, background backdrop props, and accessories. The usual couch decoration involves stage decoration, walkway, entrance, photo booth, and centerpiece. Each decoration has a specific theme depending on the concept of the wedding dais. This is also how the culture in this country was expanded, social and cultural anthropology describes behaviors or activities that are intended to symbolize or emulate images of tradition. The ritual treatment needs to be seen in terms of the process and the ritual structure it produces. Study how and why each ritual or custom is performed. Verbal symbols and objects are spoken pronunciation and non-verbal behaviors are those that are highlighted in their roles in the rituals of solemnization, engagement, and wedding reception.

It can be discussed that interior design of art is also involved in the production of works. For example, chair layouts and floral decorations become the focus on the *pelamin*. The plan to produce construction is naturally holistic. This involves the structure and space that is placed has been considered together, and this entity is known as architecture. Interior design is a fundamental part from the beginning, as is the structure and the design of a place. Selection and appearance subject motif may be very compatible with the culture, mind-set and lifestyle of Malay Culture. Subjects and themes in the production of wedding dais are the main factors in the layout and the main motives that are trying to be conveyed. The technique also differs from one state to another depending on demand, will and the tastes of the local community. The study of weddings in Malaysia aims to increase public understanding of Malay culture and to promote a Malay wedding culture around the world. Florists, prop designers, and decorators collaborate in the wedding industry to develop an event theme that begins with ideas and brainstorming sketches by the decorator or wedding designer. The profession is highly organized, as evidenced by systematic work participation. The Malay *pelamin* should be enhanced and preserved through the use of Malay wedding dais and decorations, as well as the role of the Art Deco industry in raising Malay culture awareness in society. During the manufacturing of *pelamin*, all logistics are included. Art can take many different forms and have many varied purposes. One of the factors that characterizes a piece of art is the arrangement and composition of themes. Motifs created from imitations found around the creator of the motif are a source of inspiration for a wide range of appearances and designs. Flora and fauna, serve as a source of inspiration for motif designers. Typically, the wedding ceremony takes place on a lavishly furnished throne. In this context, the throne is a piece of traditional Malay art that has been influenced by numerous outside cultural influences such as India, China, and Islam. Making a wedding throne is an example of a cultural item that is founded on the transmission of basic knowledge from generation to generation. Despite the fact that this understanding is popular among decorators, the concept of custom remains the handle.

5.0 Conclusion

To sum up, the concept of traditional Malay wedding decor and modern that is communicated by decorating now is explained in this study. Diversity in modern design that still relates to the traditional concept of marriage customs in Malaysia is seen on social media. To make their events or weddings more significant, decorators compete to design stunning decor and attract clients. The ancient and modern methods of making *pelamin* have maintained their character throughout the year. Many people nowadays aspire to be interior designers but lack the requisite skills and expertise. Everyone has ideas and is creative, but the results do not meet their expectations. It is possible to gain knowledge in the field of decoration. The study of weddings in Malaysia aims to increase public understanding of Malay culture and to promote a Malay wedding culture around the world. Florists, prop designers, and decorators collaborate in the wedding industry to develop an event theme that begins with ideas and brainstorming sketches by the decorator or wedding designer. The profession is a highly organised field, as evidenced by systematic work involvement. The Malay *pelamin* should be enhanced and preserved through the use of Malay wedding dais and decorations, as well as the role of the Art Deco industry in raising Malay culture awareness in society. Wedding Decoration is a Malay handicraft and arts culture that was developed by various Malaysian communities. The art of making *pelamin* is constantly changing in response to modernization and current technology, but it retains value in Malay culture. Every new idea will be used to generate demand, especially in the wedding decoration business. The distinctive identity of the Malay *pelamin* has changed over time in Malay wedding ceremonies. The transformations of technology that imposed through industry, where the experts have subtly impacted traditional Malay wedding decoration practices.

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