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Malay-Minangkabau Vernacular Ornamentation: The concept of 'Alam Takambang Jadi Guru'

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Abstract

This preliminary study extensively explores decorative ornamentation in *Malay-Minangkabau* vernacular architecture, focusing on the *LanjongHouse* in Negeri Sembilan. Built 153 years ago, the house showcases *Selemak* community craftsmanship with intricately carved motifs. The study identifies fifteen predominantly Minangkabau decorative ornaments that enhance the spiritual ambiance. Emphasizing shared aesthetics and iconography between Minangkabau and Malay cultures, it concludes that there is a harmonious movement of decorative ornamentations in Malay vernacular architecture, aligned with the *Minangkabau* philosophy of '*Alam Takambang Jadi Guru*'. The *LanjongHouse*, an icon of *SukuSelemak*, holds broader significance in the *Malay* world and deserves preservation as a valuable cultural artifact.

Keywords: Ornamentation; Malay-Minang; Vernacular Architecture; Harmonious-dynamic

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1.0 Introduction

The Negeri Sembilan *suku* (tribe), originally from Minangkabau in West Sumatra, Indonesia, values nature as a source of life and education (Navis, 1984). The '*Alam Takambang Jadi Guru*' philosophy reflects their deep connection to the natural world, shaped through migration (*merantau*) experiences (Hanif & Bahauddin, 2017). The evolution of Minangkabau architecture, influenced by Animism, *Dongson* culture, Hindu-Buddhism, and Islam, is evident in Negeri Sembilan's vernacular architecture (Abdullah, 2001; Mohamad Rasdi et al., 2005). The *merantau* process contributes to changes in architectural designs, distinguishing it from its Minangkabau roots (Bahauddin et al., 2012). Preserving traditional knowledge, rooted in *Adat Perpatih* and '*Alam Takambang Jadi Guru*,' is crucial for cultural identity, amid concerns about conflicts with Islamic traditions (Hashim et al., 2018). The study advocates for a re-exploration of the complex and underexplored Minangkabau architectural elements in Negeri Sembilan.

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2.0 Literature Review

In Malay-Islamic culture, the notion of humans as weaker servants of God has led to the emergence of symbolism in and around houses to serve as reminders of identity and spirituality (Lah et al., 2015). The design prioritizes sensory experiences, ensuring that hearing, smelling, tasting, and touching align with the natural environment. This approach fosters well-being, creating a comfort zone that satisfies the five senses, promotes health, and encourages harmonious feelings (Ariffin, 2000; Caan, 2011). Traditional buildings incorporate a sign system, including symbolic, icon, and index signs, conveying meanings and aesthetics for the owner (Nashbary Couto, 1998). Creative work in society becomes a tradition when accepted and recognized by the community, often rooted in philosophy, religion, and belief (Hauser, 1982). An artwork in society becomes a tradition because of philosophy (religion) and belief, as shown in Fig 1.

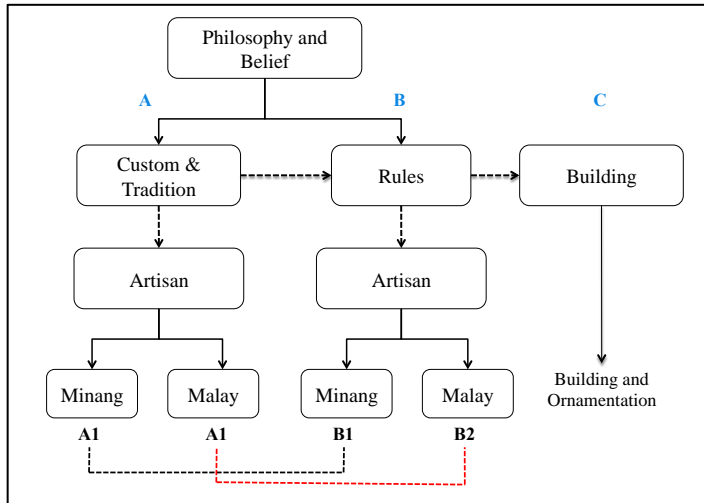


Fig. 1: The existence of philosophy and belief creates customs; customs create rules and their application to buildings. (Source: Suwondo, 1982; quoted by Couto, 2008)

2.1 Changes and transformation of the form of Minangkabau ornaments

According to Nashbary Couto, (1998) Minangkabau visual culture, exemplified by structures like the 'gonjong' building, is not a post-Islamic creation but a product of Hindu and Buddhist eras. The Minangkabau philosophy, 'Alam Takambang Jadi Guru,' is rooted in ancient myths like 'hasta brata,' later transformed during Papatih Nan Sebatang and Dt. Katumanggungan eras. The philosophy emphasizes knowing and applying its concepts in communication and behavior, as captured by the saying, "Kalau indak tahu nan siampek inyo bukan urang minang" (if you don't know with all four, you are not a Minang). Malay culture and Islamic beliefs attribute nature's shaping forces to four elements: Earth, Water, Fire, and Air (Akkach, 2005; Gibbs, 1987). Islamic sacred art aims to support spiritual life, fostering a specific perception of the world. The challenge for vernacular artisans is to build with matter that best embodies spirit. Throughout history, the Islamic world's craft traditions have embraced diverse styles, seeking a harmonious balance between unity and diversity, as noted by Daud Sutton, (2007).

The Minangkabau philosophy seems influenced by Islamic teachings and adapts the concept of four nature elements in harmony with the dynamic ecosystem, reflecting the cause-and-effect dialectic known as 'bakaro jadi' (Hanif & Bahaudin, 2017). Negeri Sembilan's vernacular architecture embodies this philosophy through metaphors rich in nature, emphasizing the harmonious and dynamic aspects of the natural world. Minang people, influenced by this philosophy, study, and organize their world by observing nature's characteristics as inspiration for their way of life (Hasan & Couto, 2021). Islamic design comprises calligraphy and abstract ornamentation, with geometric patterns symbolizing infinity and an omnipresent center, and arabesques representing organic life and rhythm (Daud Sutton, 2007). These design elements are also evident in Malay vernacular architecture (Ahmad, Abbas, Taib, & Masri, 2015). Carving motifs in the *Tukang Kahar* house in Negeri Sembilan represent genetic inheritance and personal characteristics, showcasing the artistry of Malay-Islamic architecture that has endured for over 100 years (Mohamad Rasdi et al., 2005). The motifs, also found in Sumatra, highlight the continuity of craftsmanship and ancestral origins (Lah et al., 2015). The *Tukang Kahar's* expertise is evident in the Istana Seri Menanti, with the Malay 'Tajul Muluk' serving as a primary reference guide.

2.2 Text, syntax, and meaning.

Couto, Nasbahry et al. (2008) discuss the semiotic perspective, viewing objects as signifiers and signs, employing icons, indexes, and symbols. Applying Charles Sanders Peirce and Ferdinand de Saussure's semiotic theories, an engraving panel is analyzed in terms of syntax (overall structure) as Fig. 2(A), texting (minor elements like leaves, flakes, flowers, fruits, and stems) as Fig. 2(B), and terminology and meaning, representing icons (resembling something) and symbols (gives a sense of something) as Fig. 2(C). The example of 'Ayam Mancotok dalam Lasuang' (chicken peck in a mortar) illustrates this transformation. Minangkabau's unique thinking pattern, especially regarding environmental symbolism, differs from the global community (Yuniseffendi, 2014). Symbolic signs in Minangkabau proverbs follow Michael C. Harley's semiotic hierarchy, categorized based on perception elements (Abdul Wahab, 1991). The Minangkabau

decorative ornamentation incorporates specific geometric structures, featuring primary motifs shaping the form and secondary motifs as decorative fillers.

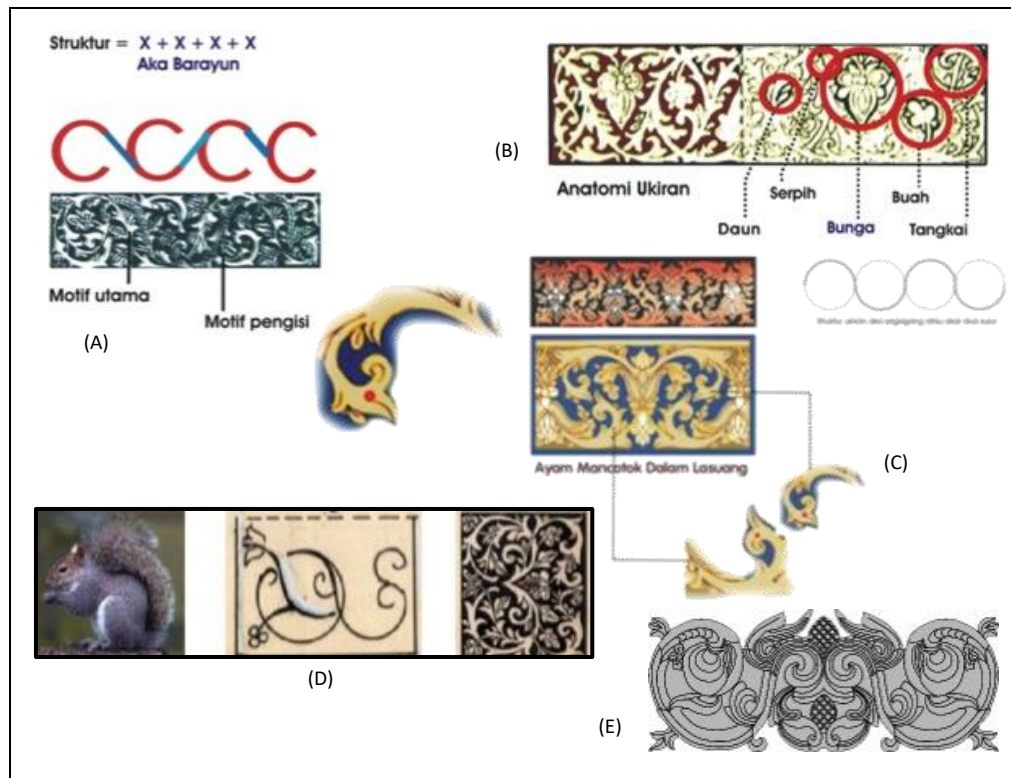


Fig. 2: (A) One of the models of geometric patterns of Minangkabau carving (B) Anatomy of vernacular Minangkabau carving according to Ibenzani Usman (1998). (C) For example, 'Ayam Mancotok dalam Lasuang' (chicken peck in a mortar) disguise of shape on traditional Minangkabau carvings and sometimes to describe an animal shape, the shape is distinguished in a canopy of vines; spiraling tendrils (*tangkai & serpih*), leaves (*daun*), buds (*buah*) and flowers (*bunga*). (D) *Tupai Managun/Tatagun* in Vernacular Architecture of Minangkabau, West Sumatera, Indonesia and (E) *Tupai Managun/Tatagun* in Vernacular Architecture of Negeri Sembilan, Malaysia
(Source: Nasbahry Couto, 1998; Nor Aniswati Awang Lah, 2023)

The Malay house symbolically represents its owners, with the external form representing the male owner (husband) and the interior symbolizing the female partner (wife); the internal measurements are based on the wife's anthropology (Al-Ahmadi, 2006). Minangkabau visual culture, including ornaments, reflects inherited traditions, possibly from ancient times or the megalithic era (Nashbary Couto, 1998). The ornaments serve as social expressions (Efrizal & Couto, 2018), emphasizing the importance of traditional philosophy in Minangkabau culture. Traditional carvings not only hold aesthetic value but also convey teachings and cultural values, reminding the community of their significance. Minangkabau artisans learn the shapes and meanings of symbols from nature, incorporating philosophical values into their carvings. For instance, the squirrel ornament embodies philosophical values in Minangkabau culture. It symbolizes agility and serves as a reminder to be cautious and thoughtful before facing life's challenges, drawing from the saying that highlights the squirrel's agility and occasional slips (Efrizal & Couto, 2018). The ornament is a symbolic representation, encouraging individuals not to be careless and to think before acting. In the context of Minangkabau culture, according to DT. Rangkyo Sati (interviewed by Nasbahry Couto in 1996 in Pariangan village, Kabupaten Tanah Datar), the '*tupai managun/tatagun*' or '*kupang-kupang siawang labiah*' ornament signifies a rich young man. It symbolizes youth and the expectation of becoming the son-in-law in rumah gadang households. The carving nomenclature possibly emerged in the colonial era, with '*kupang*' or '*kepeng*' representing money, a concept recognized during that time.

In the aesthetic concept of Minangkabau, four fundamental elements support it (Ibenzani, 1985: 86 quoted in Nashbary Couto, (1998): (1) The fundamental principle of "Alam Takambang Jadi Guru" (The Nature World as a Teacher), which encompasses concepts, values, and manifestations; (2) Reasoning is gathered in the "*tungku tigo sajarangan*," known as Minangkabau aesthetics, which consists of "*Alue-patuik*" (considered the most appropriate, suitable, ethical, not violating), "*ukua-jangko*" (measured, calculated, weighed), and "*Raso-Pareso*" (felt, or aesthetic). (3) Adherence to customary law based on Islamic law, and (4) Regarding materials, tools, and their usage found in the expressions of proverbs and maxims. These four elements complement each other in depicting the creative process, from observing nature as an object to shaping it into a subject that presents the ideal form from various customary aspects. Form and function are the foundations of traditional Minangkabau carving art. For the Minangkabau community, ornaments are not for personal expression because carvings are not a medium for expressing love, fear, or hatred. Instead, they serve as a means to convey customary teachings, the philosophy of Minangkabau known as "*Alam Takambang Jadi Guru*" that already exists.

Objects and carvings cannot act like paintings; carvings are not tasked with conveying personal feelings but social expressions (Efrizal & Couto, 2018). Therefore, socially, traditional carving artists emphasize achieving traditional philosophy in line with Minangkabau culture and customs, ensuring that the existence of their creations is understood and accepted by society. Traditional carvings, besides reflecting aesthetic values, also serve to remind society of the teachings and cultural values contained within them. Thus, rooted in the Minang philosophy and learning from nature, the nomenclature of Minang ornaments mostly derives from the names of flora and fauna according to the character they represent, such as *Kaluak Paku*, *Pucuak Rabuang*, *Lapiah Ampek*, *Aka Duo Gagang* (aka *bapilin*), *Lapiah Tigo*, *Kaluak Paku Kacang balimbing*, *Saluak Laka*, *Salimpat*, *Sikambang Manih*, *Siriah Gadang*, *Kuciang Lalok*, *Lumuik Hanyuik*, *Tupai Tatagun* etc. These naming conventions rarely change because they hold underlying meanings or symbols to be conveyed.

3.0 Methodology

This preliminary study focuses on analyzing the decorative ornamentation in the Minangkabau-Malay vernacular architecture of Negeri Sembilan, with the *Lanjong* traditional house in Rembau as the chosen case study. A preliminary study, essential for qualitative and quantitative research, serves as a small-scale rehearsal before a larger investigation (Bhattacharjee, 2012). It tests methods to refine the research methodology, saving time, preventing frustration, and optimizing resource allocation. Utilizing both qualitative and quantitative methods, it employs an observational approach for information extraction and data gathering (Foster, 2008). The case study house belongs to the *Selemak* community, considered one of the oldest tribes originating from Minangkabau land. The primary objective is to identify and analyze the types and patterns of decorative ornamentations in the *Lanjong* house, emphasizing their symbolism or philosophy. The chosen case study, with 80% intact status and complete accessibility, provides comprehensive insights into the decorative ornamentation characteristics of the *Selemak* community's traditional house (Daud et al., 2021; Mohamad Hanif, 2019). The study's main aspects involve identifying the types and patterns of decorative ornamentations, leading to a conclusion about their features.

4.0 Findings and Discussion

The *Lanjong* traditional house is chosen as a case study due to its architectural value, showcasing the skill and creativity of the *Selemak* community through various carved motifs. Built 153 years ago, the house's construction date is distinctly indicated as 1283 Hijrah (1866) on a carved plaque in old *Jawi*. The house was built by a father named *Lanjong* for his youngest daughter Siti, who later married Haji Peral (*semenda*), the son of Datuk Sedia Raja Haji Serun bin Sidin, 16th Undang Luak Rembau (1883-1905). The unique plaque, indicating the original owner and date, sets it apart from typical Negeri Sembilan houses. The *Lanjong* house belongs to the Malay Minangkabau ethnic group from the *Seri Lemak* tribe, which migrated from West Sumatra to Rembau, Negeri Sembilan, about 500 years ago (Kadir, 1983). The village of *Selemak* was founded by *Datuk Putih*, a customary chief from Minangkabau, along with chiefs from other tribes in Rembau Darat division; the *Seri Melenggang*, *Tanah Datar* and *Batu Hampar* tribes (Ibrahim, 2000). Now, the *Lanjong* house is inherited to Siti Nurul Ain binti Haji Rahim, daughter of Jamaliah binti Amor and Haji Rahim bin Abd Rahman (*semenda*).

The *Lanjong* traditional house stands out for its rich floral carving motifs on both the interior and exterior walls. This uniqueness extends to various elements, including the exterior walls, porch walls (*'anjung'*), and structural components such as *'selak* (*tetupai*),' *'kayu geta*, *'guntung'* pillars, lattice openings, and even door leaves—features rarely found in other houses. The distinctive carvings exhibit diverse motifs and dynamic patterns, creating a unique atmosphere from the verandah (*'serambi'*) space to the central support post (*'tiang seri'*) within the house. The layout plan as shown in Fig. 3, illustrates the strategic placement of these decorative ornament carvings throughout the house.

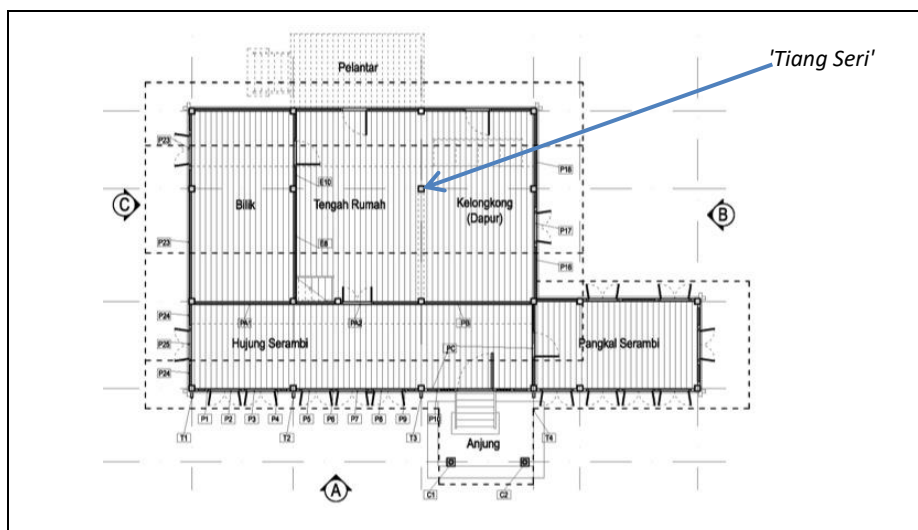


Fig. 3: Decorative Ornament Carving Placement in Layout Plan of Lanjong House. (Source: Mohamad Hanif, 2023)

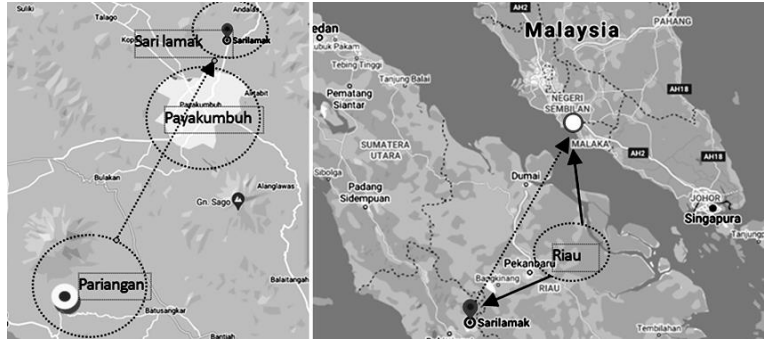


Fig. 4: Location maps of Pariangan to Sarilemak (West Sumatera, Indonesia), and Sarilemak to Selemak in Negeri Sembilan, Malaysia. (Source: Nasbahry Couto, 2023)

The *Lanjong* house exhibits three basic patterns in Malay woodcarving (single pattern, frame pattern, and complete pattern). It employs three fundamental carving techniques (direct-piercing, semi-piercing, and embossed-relief piercing), as identified in previous studies (Kamarudin & Said, 2008). These patterns and techniques are present in various areas of the house, including the front façade (A view), right side (B view), left side (C view), left side of the veranda (*hujung serambi*), and the middle house area (*rumah tengah*). The cultural influence on ornaments, particularly from Minang culture (origin country); such as Pariangan to Sarilemak in Paya Kumbuh may be weak. Therefore, when they migrated to Rembau, Negeri Sembilan, the influence of Riau and others outside greatly influenced the craftsmen who worked on buildings and ornaments in *Selemak*. The map in Fig. 4 illustrates the distribution of these influences in the *Lanjong* house. However, this assumption can be examined in Table 1.

Table 1. The Analysis of Decorative Ornament Motif in Lanjong House: Texts, Nomenclature and Shapes

No	Identification of Ornament Motif	Total of Ornaments	Texts & Nomenclature of ornaments					
			Birds	Riau		Minangkabau		Islam Shapes
				Geometric	Awan larat	Tupai Managun	Others Minang	
1	<i>Aia Bapesong + Awan Larat (Meandering Cloud) + Tupai Managun (Kupang-kupang)</i>	1			1	1	1 (<i>aia bapesong</i>)	
2	<i>Aka Cino + Tupai Managun Motif</i>	1				1	1 (<i>aka cino</i>)	
3	<i>Awan Larat (Meandering Cloud) + Tupai Managun (Kupang-kupang)</i>	6			6	6		
4	<i>Awan Larat (Meandering Cloud) + Tupai Managun + Roda Bunga dan BurungMotif</i>	7	7		7	7		
5	<i>Awan Larat (Meandering Cloud) + Tupai Managun Motif</i>	2			2	2		
6	<i>Birds Suck Honey Motif</i>	2	6					
7	<i>Birds Suck HoneyMotif + Tupai Managun Motif</i>	3	3			3		
8	<i>Burung-burung (Birds) Motif</i>	1	1					
9	<i>Geometric + Bintang-bintang (cosmic) + Flowers Motif</i>	5		5				
10	<i>Geometric + Bintang-bintang (cosmic) + FlowersMotif+ Awan Larat (Meandering Cloud) + Tupai Managun</i>	2		2	2	2		
11	<i>Geometric + Bintang-bintang (cosmic)+ Roda Bunga & BurungMotif</i>	1		1				
12	<i>Kaluk Pakis Bunga Setaman + Tupai Managun (Kupang-kupang)</i>	6			6 (<i>bunga setaman</i>)	6	6 (<i>kaluak pakis</i>)	
13	<i>Pinang-pinang + larik bersabung Motif</i>	2			2 (<i>pinang-pinang</i>)			
14	<i>Siku-siku + Birds Suck Honey Motif+ Tupai Managun (Kupang-kupang)</i>	1		1	1 (<i>siku-siku</i>)	1		
15	<i>Tantadu Manyasok Bungo (Leaf Caterpillar Sucking Flowers)</i>	4					4 (<i>tantadu manyasok bungo</i>)	

16	Domes or curves motif	34						34
	Texts (element)	44+34	17	9	27	29	12	34

(Source: Nor Aniswati Awang Lah, 2023)

Table 1 shows that there are 15 kinds of nomenclature of Lanjong house ornaments in Selemak, Negeri Sembilan. The most nomenclature is from Minangkabau, such as (1) *Aia Bapesong* 1 piece, (2) *Aka Cino* 1 piece, (3) *Tupai Managun* 29 pieces, (4) *Kaluak Pakis* (fern), 6 pieces, (5) *Tatandu Menyasok Bungo*, 4 pieces. This indicates that in terms of nomenclature, the influence of Minang is very large (32% with 41 elements/text). While the influences of Riau are only the *awan larat* (27 pieces, 21%) and geometry (9 pieces, 7%). The Riau geometric motifs are categorized separately due to their neutral nature, even though they may contain specific meanings. The interesting parts can be found here, the birds text as many as 17 pieces (13%), probably derived from the ancient primitive art tradition of the archipelago before Islam adapted by the Malays with an Islamic approach, and as a sign of divinity. The Arabic/Islamic is named under the shapes category in this study and therefore can only be read through visual depicting domes and curves, which number 34, which equals to 27% (see Fig. 6). Thus the comparison can be seen in the Fig. 5 charts.

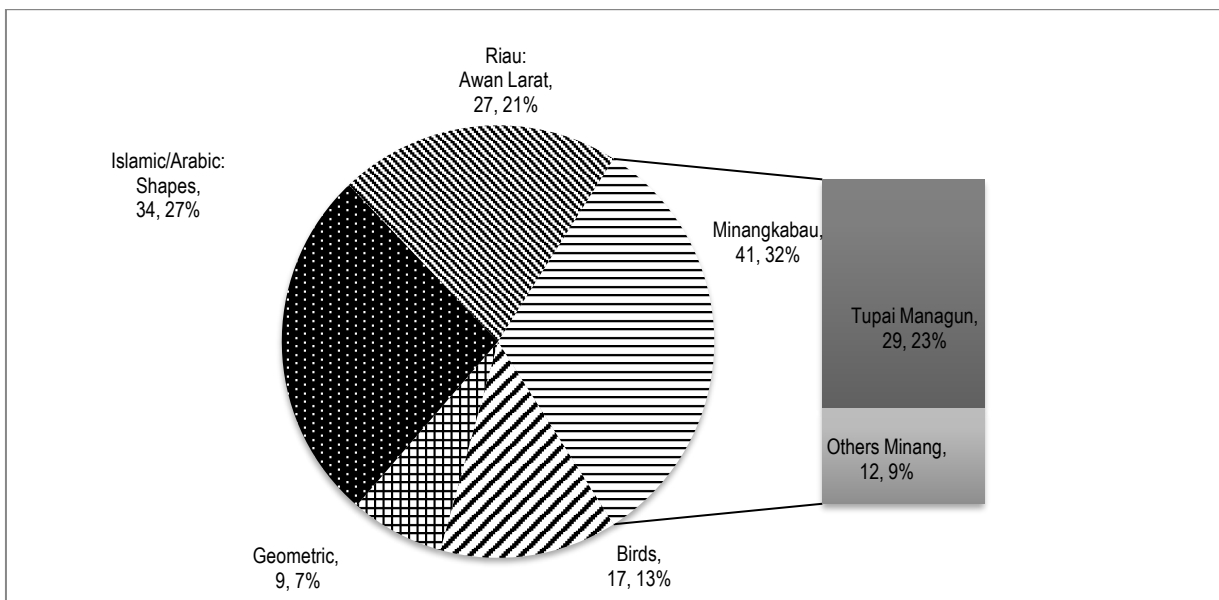


Fig. 5: The Comparison Analysis of Decorative Ornament Motif in Lanjong House: Texts, Nomenclature and Shapes. (Source: Nor Aniswati, 2023)

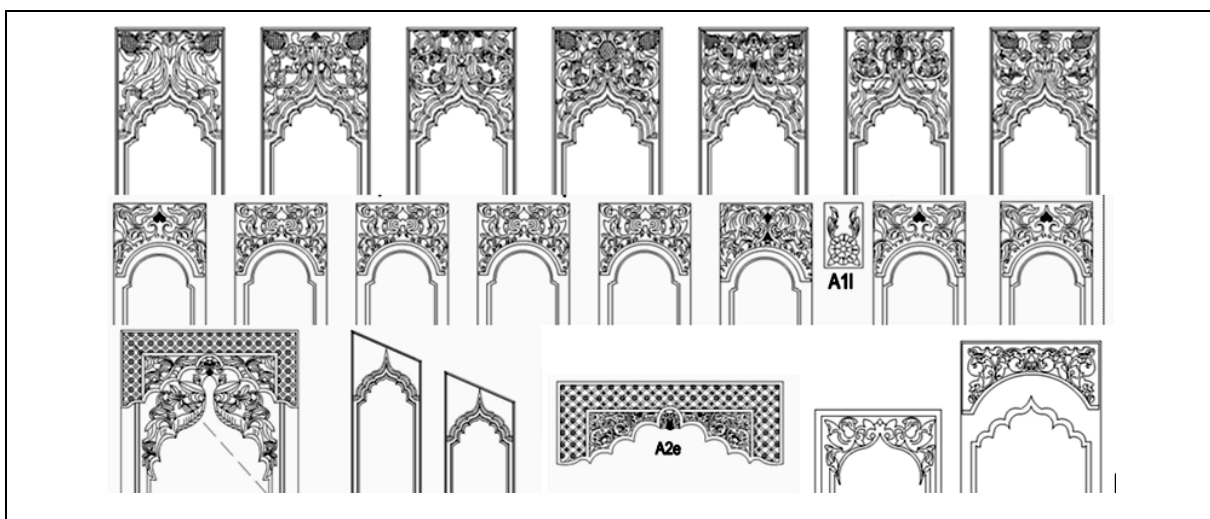


Fig. 6: Visual analysis on the Lanjong house: the influence of the Islamic ornamental in the shape of domes or curves. (Source: Nor Aniswati, 2023)

The vernacular architecture of Minangkabau and the Lanjong house's ornament placement are seemingly different (refer to Fig. 7). Many interior and exterior carving motifs found in the Lanjong house were identified but rarely found interior carving ornamentation in Minang's house. The study found changes in terminology, and visual language (text, syntactic, and meaning) in the vernacular architecture of Selemak in Negeri Sembilan. Perhaps it is the result of the customary system changes from matrilineal to patrilineal. It

seems they followed the Islamic teaching that the man is the leader of a family. As a result, the traditional communal house, which has many rooms in Minang (for women), is no longer used, changing its function into a private home (nucleus family). However, an appreciation or recognition of their ancestors who came from Minangkabau, the symbols of the *'tupai managun'* or *'kupang-kupang'* as symbols of *semenda* (a young rich man as the son of Undang Luak Rembau) have been applied to the house's decorative ornamentation. The man is considered able to elevate his wife's status in the *'rumah gadang'* (Minang's traditional house).

Fig. 7 shows the nomenclature of *'bungo padi'* that sources from the origin of Pariagan (Fig. 7A). Text and syntax changed in Fig. 7B (still in Pariangan), while Fig. 7C is in the Pariagan Padang Panjang, figure 7D (*Saning Bakar*) and figure 7E (*Rao-rao*), it seems the syntax is still similar but the text has changed. It seems that the farther away from the source, the greater the change in the text and syntax, but the nomenclature and meaning are still the same, the *'bungo padi'* or *'bunga pereng'* as the symbols of the oldest kingdom in Minang namely the kingdom of *Bunga Setangkai*. The 7F shows the carving placement in the customary house of Minangkabau (7A at the *selangko*, 7B at *singok*, 7C above the room door, and 7D on the walls).

The young man (*si awang*) who has property (*kupang* or *kepeng*) is later expected to become a prospective son-in-law for the *'rumah gadang'* residents. In *Selemak*, it seems a husband is no longer *"abu di ateh tunggua"* who can only one day leave his wife's house without taking anything with him. The existence of a husband has been recognized and appreciated, and reinforced by Islamic teachings (there are Islamic influences of *'kubah'* motif as Fig. 6) where the husband is the top leader in the family. However, because Negeri Sembilan adheres to the *perpatih* custom, Minang nomads still prioritized women, but the implementation of customs is not as strict as the custom in Minang (Ismail et al., 2016). There are many symbols of *'tupai managun'* (a stunned squirrel) or *'kupang-kupang'* found in the *Lanjang* house (see Fig. 7G, 7H, and 8C). This symbol is expressed in different syntactic forms. The text (fundamental element) in the main motif in the state of the structure of a squirrel is still visible. Still, overall the syntax resembles the *'bungo padi'* motif as decoration.

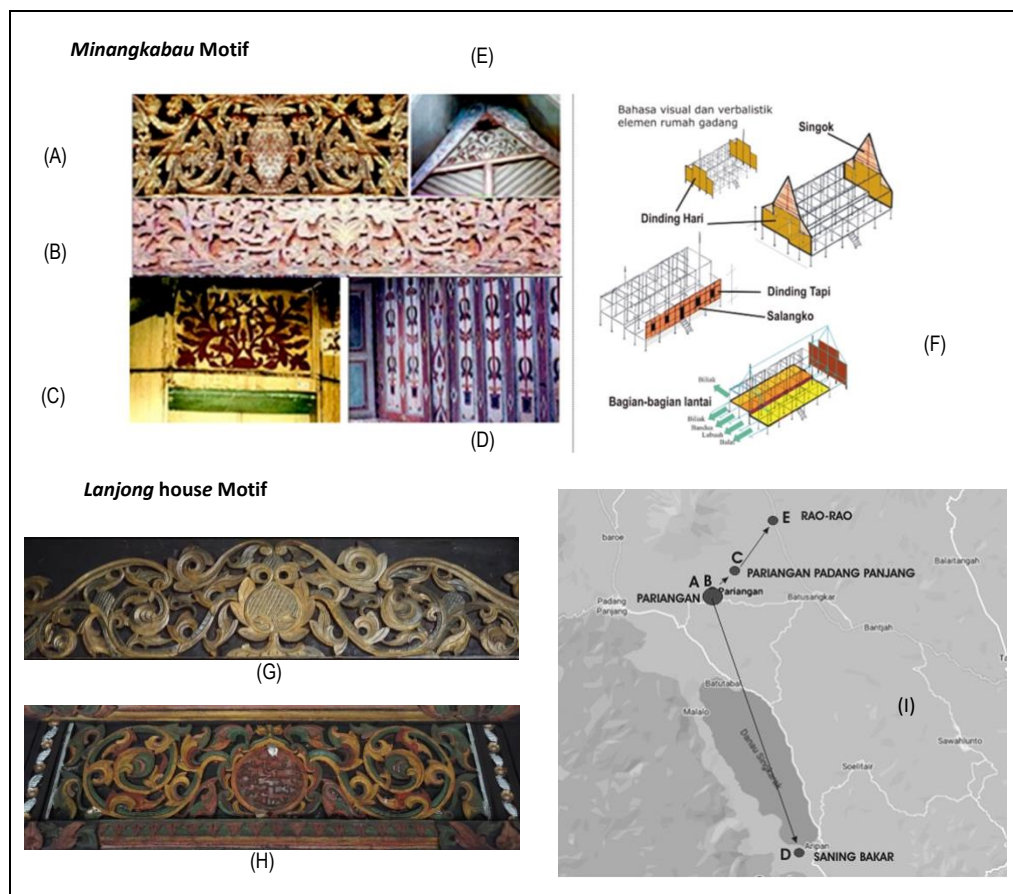


Fig. 7: Top: Changes in text and syntax on the ornament *'bungo padi'*, in some places in Minang, which origin from Pariangan. Bottom left: Ornaments in *Lanjang* house, the nomenclature is *'awan larat and tupai managun'*, the syntax and text look similar to *'bungo padi'*. Bottom right (I): Observation location by Couto N. 1996 (Source: Nor Aniswati, 2023)

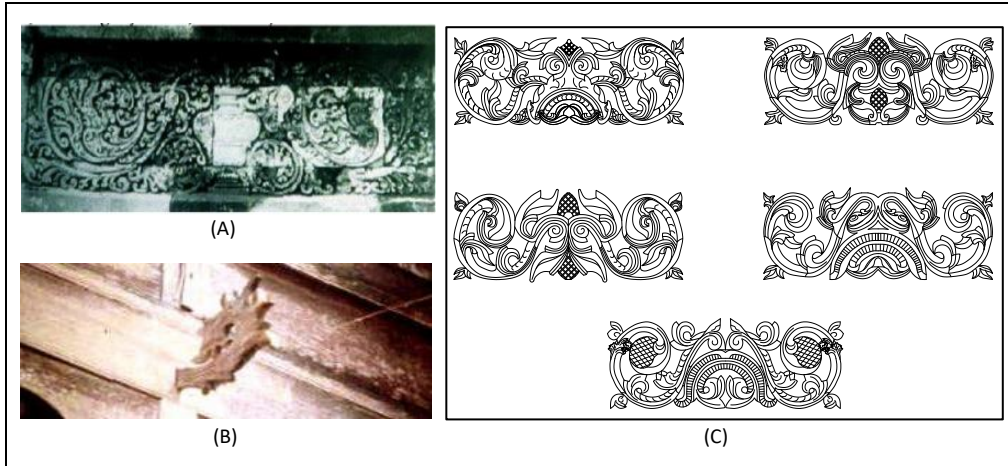


Fig. 8: (A) Sculpture of a jug and water gushing from a it (Collection of Nasbahry Couto, 1996), (B) 'Kupang-kupang si awang labiah', or 'tatagun squirrel' in Pariagan, West Sumatera (Couto, 2008), (C) One of repeated-animate series of ornament motif arrangement in Lanjong house such telling a story.
(Source: Nor Aniswati, 2023)

As previously explained in subtitle 2.2, therefore, the carvings of the Lanjong House in Selemak can be analysed based on text (the smallest element), syntax signs, and meaning as the following examples (See Fig. 9 and 10)

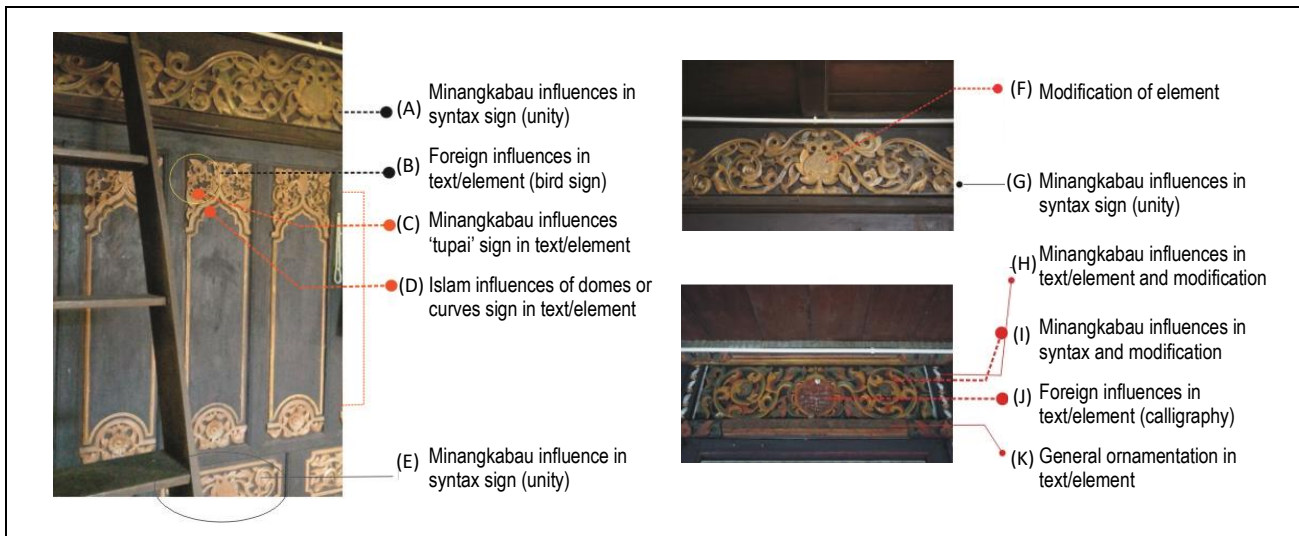


Fig. 9: Text, syntax, and meaning analysis of interior ornaments of Lanjong House in Kg. Selemak, Rembau, Negeri Sembilan
(Source: Nor Aniswati, 2023)

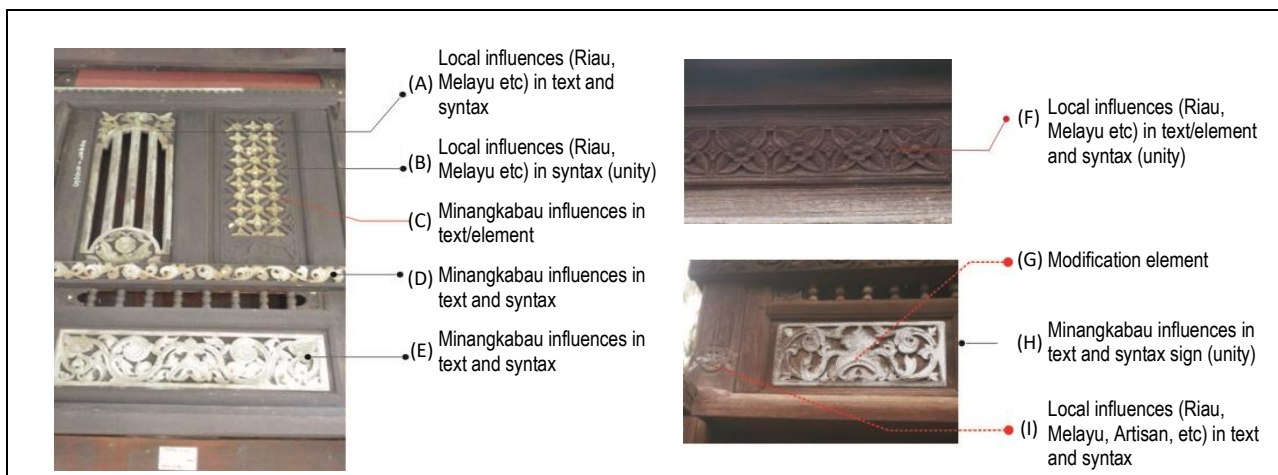


Fig. 10: Text, syntax, and meaning analysis of exterior ornaments of Lanjong House in Kg. Selemak, Rembau, Negeri Sembilan
(Source: Nor Aniswati, 2023)

5.0 Conclusion & Recommendations

Minangkabau and Malay cultures share imitative aesthetics, using natural forms as inspiration while adhering to Islamic restrictions on portraying living things. Abstract forms are employed as metaphors, conveying teachings and experiences in interior architecture. The study connects these metaphors to the '*Alam Takambang Jadi Guru*' philosophy. *Lanjong* house's decorative ornaments are categorized into three types: similar to Minangkabau motifs, modified motifs, and motifs influenced by Islam, Riau, and others. The paper calls for a comprehensive future study on the '*Alam Takambang Jadi Guru*' concept in Malay-Islamic architecture, emphasizing detailed analysis (Ariffin, 2000) and the incorporation of Negeri Sembilan's *Adat Perpatih* practices as suggested by Hashim et al.(2018).

This visual language integrates religious elements, blending traditional Minang syntax, Malay visual expression, and Islamic teachings for profound meaning. The inseparability of Malay-Minang culture from Islam is evident, supporting the '*Alam Takambang Jadi Guru*' philosophy. The deliberate arrangement of diverse carving motifs in panels or frames, akin to animate forms, creates a rhythmic and dynamic impression with *Minang* symbols. The study concludes that Negeri Sembilan's Malay vernacular architecture exhibits a harmonious and dynamic movement, closely tied to the Minangkabau philosophy. The *Lanjong* house is not just an icon of *Suku Selemak* but also represents a broader Malay world, emphasizing its significance as a valuable interior architectural artifact worthy of preservation.

The current study utilizes the Malay philosophy of '*Alam Takambang Jadi Guru*' to explore cultural evolution in vernacular architecture, focusing on understanding specific architectural elements (decorative ornamentation). Future research should analyze case study samples based on the Minangkabau diaspora migration pattern as done by (Mohamad Hanif, 2019), and assess the role of different architectural components and elements. Various observational methods like environmental behavioral study, phenomenology, and space syntax analysis could be employed to uncover relationships and insights within the studied vernacular buildings. Additionally, further research will document other vernacular architectures of the *Selemak* community and other Minangkabau tribes (for comparison purposes) in Negeri Sembilan and West Sumatra using a similar methodology with modifications for data triangulation.

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Paper Contribution to Related Field of Study

The study also aims to document the vernacular architecture of *Suku Selemak* in Negeri Sembilan

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