

Architectural Regionalism during the Neo-Classical Era: Classifying the Architectural “Hybrid” Stylistic Forms

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Abstract. Stylistic architectural changes that occurred during Colonial era in South East Asian nations such as Malaysia and Indonesia, particularly in the 1800s had always been simplistically ‘lumped’ together as the Colonial style. Using case studies of the Malay world, this paper argues, for the contrasting streams of public architecture; the modernized Malay Classical style; vs the Malayalised Colonial style; though they depict similar combinations of hybrid architectural tectonic language in buildings. This paper argues that various present writings and discourses had ‘hijacked’ the essentially evolving Malay style and had grouped these with the changes attributed to Colonial stylisations, rather than attributing them to the modernization of their own vernacular style. Using aristocratic buildings, the paper highlights cases with aim to expand the discourse on to include the evolving language of local Classical (Malay) architecture, which represent an evolvement from tradition to the Neo-Classical era of modernity. The missing discourse is characteristic of nation undergoing postColonialism attributing to the rupture of history. These essentially regionalized forms within the Neo-Classical era are often mistaken as Colonial pastiche-like borrowings or ‘kitsch’, rather than associating it within a broad local early modern vernacular which arises local phenomena desire to modernize.

Keywords: Hybrid language, regionalism stylization, the Colonial localization, tropical architecture, south East Asian architecture.

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Introduction

in South East Asian nations, which had undergone Colonialization, hybridities in architectural language i.e., through forms which combine both timber and masonry stylizations are often 'lumped' together as 'Colonial'. The papers argue that several of these cases essentially arise from the local 'vernacular' and have been altered and mutated to masonry expressions due to modernizing intentions by the locals. Birnas, Mirka muses of the phenomenon of hybridity which seem characteristic of any cosmopolitan or modernizing society (2016).

Hybridity is a word often used with regard to cultural or artistic mixture, and usually associated with post-Colonial cultural theories. Hybridity may be considered an analogue to ambiguity, multivalence, fusion, and interbreeding. Hybridic structures can mediate between elements very different from each other, as in a designed ramp that becomes a bridge that is also an architectural structure, a building. Construction materials can be hybridic in their properties, and especially new, emerging materials mingle domains of technology, and nature. I call these multivalent, ambiguous forms "mediating structures," a term that has deeper resonance in especially in urban spaces, and territorial-geographical systems. It is also thus one of the most synthetic design practices, in that, it often simultaneously brings most of these dimensions together in one work. Such "partnerships" of hybridity, it may take the form of traditional pergolas or trellises in historical gardens or they may be reinterpreted in contemporary forms, mingling industrial relics, pathways, and new planting.

Caroline Herbelin highlighted similar thoughts in her observation of masonry structures in Hanoi, Vietnam (Herbelin). She observes, in her study of 'French colonial style' in Vietnam, which became the basis of her research:

'I noticed, however, a definite aesthetic similarity between this New French Style and the constructions built by certain rich Vietnamese during Colonial times: they shared a certain sense of exuberance, the capacity to mix very different styles, and the use of several common patterns. Furthermore, the current critiques of the New French Style houses are formulated in almost the same way as during the Colonial era. Considering these new buildings, and even more talking with their inhabitants, steered my reflections in unexpected ways that would have been much more unlikely if I had simply considered the archives. This realization led me to undertake postdoctoral study on architectural borrowings. Although my work is at its beginning, and was started out of simple curiosity, I would like to share some of my initial conclusions.....to help me reconsider Colonial heritage in Vietnamese architecture, which has broader theoretical implications as well. The critics of the "New French Style," especially Vietnamese architects, assume that the dissonance of these styles came from a poor understanding of French Colonial architecture. Yet, the idea of bad assimilation of the Colonial style by the nouveau riche bourgeoisie became less tenable in the light of the conversations I had with those houses' inhabitants. Their residences seem to deal less with Colonial architecture and more with a certain wish to be cosmopolitan. The different perceptions of this "New French Style"

reveal diverse social strategies of distinction that cause this architecture to be judged as modern by some and in terrible taste by others. Viewed through this lens, the twenty rather informal interviews carried out alongside my doctoral thesis helped me understand the social processes at stake in architecture of the Colonial period and surrounding hybrid architecture. The parallel between past and present encouraged me to reconsider more broadly the question of western influences in Vietnamese architecture in the 19th and 20th centuries and how the Colonial filter is not always relevant to considering phenomena taking place during Colonial times.

What Herberlin have observed is the perennial rupture between the vernacular age of the nation and its present modern age in many post-Colonial nations. The Colonialists have wrought a cultural change to such an extent that present architectural discourses and debates cannot enter the field of theories of architectural style without referring to the Colonial style. This paper attempts not only to delineates what was essentially the original local style, and its evolving aesthetic and stylisation due to early impact of Modernity; but also, what is essentially ‘the Colonial style’ and its variants. An attempt was initially made (Puteri Shireen Jahn Kassim et al.). But one must further highlight and identify the underlying streams of stylisation by referring to other similar buildings with similar style of the region.

Reference is made to Curtis (1996), who had struggle to highlight the ‘heritage’ value of Chandigarh city and Complex by architect Le Corbusier. His struggle is an acute one, because these structures, although according to him, are markers and landmarks of time, the Indian community themselves have not theorised these structures and locate them within the broad narrative of Indian history and in particularly, architectural evolution of place. There many structures which are of high heritage value priceless, though they may not have aged well or perform as expected, have not been given adequate recognition, attention, and preservation resources. They are nevertheless the symbols and sentinels of history, encapsulating the struggles and the idealisms held by a nation, on, or before the eve of its independence from the British. Buildings must be seen and celebrated firstly, as local attempts to create an independent race, nation, and community as they essentially represent, the independent mindset, the aesthetic taste and identity consciousness of the local population (Curtis). Case studies, streams of regionalism and local modernization.

Malaysia, throughout the 1800s and 1900s, was undergoing modernization and was absorbing the changes wrought by events elsewhere – i.e., the Industrial Revolution in Europe. There were gradual infusions of modern construction and technology – masonry, cast iron and wrought iron - as opposed to the local timber vernacular elements. This increasing use of masonry and iron-based elements were infused together with its accompanying foreign styles and vocabularies. These styles had firstly permeated not only the public buildings built by the British, but the Malay palaces of Perak, Selangor, Kedah, Kelantan and Johor, in Malaysia, and in Langkat, Riau, Medan, and Palembang in Sumatera.

While it cannot be denied that the Colonial, in building public structures such as trainstation, post –offices and other buildings had resorted to Colonial language, in certain buildings such as palaces, the assertions of the local cultural traditions- through the Sultan and his courtiers was strong and had influenced the degree of modernisation of these local palatial forms. Yet in some cases and at times, these still became entangled with Colonial ‘aesthetics’ structure, which in many cases. were intended to assert Colonial presence and imperial presence in lands under Colonial control. The intelligentsia of the local population were struggling to still hold their dignity and survive culturally amidst the aggressive influence of the Colonialists who were seen as harbinger of modernization. During this time, the power of the traditional systems of construction were evoked and combined, in different forms, with the Colonial vocabulary. This paper thus argues that it is essential to differentiate between localised modernity and globalised tradition. As forwarded by Tajuddin (2005), these could be reinterpreted as a natural consequence of the onset of modernity and modern development and consequence of global developments. Curtis (1996) observes how modernity has many forms, and Kahn (2012) recalls that the essential perception that the local Malays highest form of architecture are those associated with the Malay village or the kampong, is itself a Colonial construct (Kahn; Haji Mohamad Rasdi; Curtis).

Case studies of Malay palatial architecture – different modes of modernity If modernity is a trajectory from one era to another, then the forces in the 1800s in British Malay were also vectors of modernity. Cultural pressures emanated from center of British control had reflected in the architecture of the palace which represents the different degree of how Colonial elements were grafted on to the local structures and reflected the overall desire by the Malay artisans to modernize is felt until today. Currently what is considered “Malay” is limited by the narrative of local tropical materials such as timber, bamboo, and rattan. The vocabulary of modern masonry, and particularly stylistics borrowings during the 1800s and early 1900s are contained in buildings which manifested how the local attempted to modernized but not compromise their traditions. They were a form of architectural regionalism, in which elements of the locals were mixed with the ‘modern’ injected by the Colonials. These represented the push and pull factors, as well as the pressure vectors of modernity during the heyday of Colonial times. The centuries old communities, surviving centuries of local evolution, were then brought suddenly under the ‘gaze’ of the Colonialists. The Malay aristocrats began to see themselves, as the Colonialist saw them, as a community which must quickly progress and not seen as backward.

The following case studies represent how a public architecture in particular, became subject to stylistic pressure, but they did not sacrifice their essential identity at the altar of the desire to “progress”. Though they encountered pressures from multiple directions: from Colonial positions; to appear as modern, these cases represented the Classical ‘modernised’ vernacular, found in aristocratic structures of the South East Asia which had evolved into a hybrid style yet which retained the essence of the vernacular of place. These palaces and their language reflected the absorption of new technology with traditional elements that generally sustained the vernacular identity. The paper

highlights elements of localized language can be derived from these palaces as these are the results of the modernization and evolution phenomena of a society into the modern era and must be differentiated from elements of language which are copied and regurgitated from the Colonial influences. Using cases of the late 1800s and early 1900s, which was seen as a ‘watershed’ era with new forms of vernacular architecture and their stylistic character, these styles were innovated and developed by the local aristocratic groups under pressure to modernize. It is argued that these forms truly represent the persistence of the vernacular elements amidst momentous changes in the region. It is a form of a regional identity which ‘modern’ changes evolved within a retained essential essence of the local vernacular vocabulary without compromising the local grammar and style. The stylistic form is significant as they reflect an emerging hybrid language which can contribute to the elements of expression of the Asian identity and character amidst rapid urbanization in Asian cities.

Kahn highlighted in the case of the Malaysia, even the notion of the vernacular or the Malay house is the locus classicus of the Malays, was in fact a Colonial construct. The Colonials merely used the Malay house to conjure romanticist and provincial images assigned as the colonized Malays i.e. a subsistence-based agrarian history, rather than delving into the Malay’s actual maritime and trade history, which would have highlighted their once-independent civilization and state of mind (Kahn). Its vernacular architecture has, reach a stasis and its evolution from then onwards, as included as the distinct narrative of the local nation, had denied the stylistic changes of local architecture. Unlike writings of Western architecture, local architectural language was not perceived as something that has and can evolve and mutate while being subjected to the forces and pressures of change.

By the late 1700s into the middle 1800s, two globalizing forces were competing for economic dominance in the Far East hence founded profitable ventures in the ‘East Indies’ region. The lands of South East Asia including Indonesia and Malaysia, locally known as ‘Nusantara’ and called by the Colonials as East Indies, hold vast resources of spices and mineral. The British and Dutch, the two European economic powerhouses, thence forth ventured into the lands on either side of the Straits of Malacca and subsequently established trading posts. The location was considered a highly profitable ‘peripheral’ region which later gravitated into their centers of administration and control of the region. Although initially the Colonialists practiced a policy of self-rule in which the Colonialist preserved and supported the existing social structure as well as political economy of the locals. However, the practiced variations of protectorate treaties, which necessitated the cooperation of the ruling elite, in which both Colonialist and the local ruling class acted as partners, thus extended the Colonials’ foothold on the Far East. The Colonials’ expansionist agenda were matched by the rate of protectorate and concession agreements with the local elite and ruling class. The end of the 1800s saw selected states becoming the protectorates of the Colonials and in time, the Colonialist existed alongside the local ruling class.

Amoroso observed with respect to Malaysia that:

‘... certain traditional symbolisms, iconography and structures were key to them

continue presence and which must be preserved. These Colonialist represented what Amoroso described as 'the intrusion of the industrialized world seeking raw materials, areas of investment and free trade.'(Amoroso)

What is Malay architecture?

Malay architecture is the local vernacular of place, which had essentially arisen from the local materials, climate and lifestyle. Jahn Kassim, Nawawi and Majid (2016) highlights that a Malay regionalist aesthetic differs from 'tropical modernism', in that it is a language celebrates 1) the characteristic steeply pitched roof, (rather than the flat roof); 2) a tectonic approach where joints and connections are celebrated through brackets and decorative devices and; (3) a controlled approach to ornamentation seen in particular at roof edges and window transoms (P.S. Jahn Kassim et al.). Zumahiran (2007) highlights how Malay architecture is not necessarily built by Malays, but represent the characteristic of Malays, such as decoration, carving and extended eaves. Malay architecture is often described as the epitome of timber construction techniques and carpentry, for example the Seri Menanti Palace (Negeri Sembilan), is taken as the quintessential Malay architecture, its timber palace, known for its timber artisanship, does not use even a single nail though externally, it had resonances of Tudor stylistic elements (Kamarudin and Said). Malay architecture is often associated with timber technology expressed to its highest order, with masonry and brick construction playing a lower and more secondary role. Yet as Malays urbanised, these forms began to be hybridized, and infused with a combination of neo-Classical elements.

Regionalising the Colonial vs modernizing the local: different cases of Hybridity in architecture.

These buildings essentially are built with the combination of the lightness and delicate forms of timber-construction with the 'heaviness' of the masonry and cast iron "technology". There are two large streams, one which the vernacular form still persists as a whole (see Figure 1). Some of these include public buildings such as post-offices and court buildings, and many were palaces include Istana Batu Bara of Sumatera and Istana Damnah of Riau region. While viewed these modernising strategies, their architecture were not overly influenced by external factors.

Public buildings of the Malay 'Classical Vernacular' style

A. Post office

During the late 1800s , the British had constructed various public buildings expressed in a modernized version of the Malay vernacular regional style, which can be termed as the Classical Malay vernacular style. This stylization essentially reflected the essential elements from the local style and were derived from the aristocratic style of the locality. Figure 1 below is the Post and Telegraph office in Ipoh Perak, which depict steep roofs, roof finials, decorative fascia board, large windows and a series of tiered

roofs and extensions. Other elements of this language are the clear and distinctive columns that surround or partially surround the structure and the decorative and distinctive brackets



Fig. 1 The Ipoh local post office – built by the Colonials yet recalling the Malay Classical vernacular architecture

It can be argued that this building is part of a series of buildings, all built by the Colonialist, but reflected the essential basis of the local vernacular and were expressed with share elements of the vernacular.

B. Train Station



Fig. 2 The first railroad lines were constructed in 1886 and with this, the first Kuala Lumpur Railway

Station called the Resident Station, named as such due to its proximity to the official residence of British Resident, was located opposite to the Selangor Club towards the west. This early station was constructed almost entirely of wood, the station linked Kuala Lumpur to Klang (Pengkalan Batu; then an important waterway for transport) and also connected Kuala Lumpur with the rest of the Malay Peninsula. Resident Station was demolished after construction of the new Kuala Lumpur station was completed.

Although it recalled Victorian elements in its gables, essentially its overall form and its layering and elements, are Malay classical; yet this train station has now been destroyed.

Methods

A review and analysis of regionally located public palaces or public spaces in palaces is undertaken to find the essential spatial typologies which can be used to describe the regional forms and to classify the stylistic grammar based on historical corpus or group of data.



Fig. 3 Regional Public Palace

The methods explain clearly how the author carried out the research. The method must describe the research design clearly, the replicable research procedures, describe how to summarize and analyze the data.

Table 1 Istana

NO	NAME ISTANA	YEAR
1	ISTANA MELAKA	1456
2	ISTANA BULUNGAN, KALIMANTAN TIMUR	1731
3	ISTANA BALAI BESAR, KEDAH	1735
4	ISTANA KADRIAH, PONTIANAK	1771
5	ISTANA MALIGE	1800
6	ISTANA KUTO LAMO, PALEMBANG, SUMATERA SELATAN	1803
7	ISTANA ACEH TUN SRI LANANG	1613
8	ISTANA PANTAI, PEKAN	1826
9	ISTANA BALAI BESAR, KELANTAN	1845
10	ISTANA TENGGU LONG, TERENGGANU	1850
11	ISTANA TENGGU KUDIN, PENANG	1854
12	ISTANA JAHAR, KOTA BHARU	1855
13	ISTANA DAMNAH, RIAU LINGGA	1857
14	ISTANA RAJA ROKAN	1770

15	ISTANA DARUL SALAM	1923
16	ISTANA CIK SPACENDRA, KEDAH	1882
17	ISTANA BANDAR JUGRA, SELANGOR	1905
18	MUZIUM SULTAN IBRAHIM	1940
19	ISTANA ANJANG, TERENGGANU	1885
20	ISTANA YARING PATTANI	1894
21	ISTANA TENGGU SERI AKAR, KELANTAN	1886
22	ISTANA INDERAGIRI, RIAU	1889
23	ISTANA KOTA WANG, PATTANI	1700
24	ISTANA HIJAU, TERENGGANU	1865
25	ISTANA DARUL AMAN, KOTA LAMA, TG PURA LANGKAT	1896
26	ISTANA NEGARA, KUALA KANGSAR PERAK	1926
27	ISTANA MAHKOTA PURI, KLANG	1899
28	RUMAH DATO KELANA PURA, NEGERI SEMBILAN	1900
29	ISTANA SERI MENANTI, NEGERI SEMBILAN	1902
30	ISTANA HULU, KUALA KANGSAR PERAK	1903
31	ISTANA SERI TERENTANG, PAHANG	1908
32	ISTANA PIPIT PAKDEE	1920
33	BAITUL RAHMAH, KUALA KANGSAR PERAK	1911
34	ISTANA BAITUL ANWAR, KUALA KANGSAR PERAK	1912
35	ISTANA LIMA LARAS, TANJUNG TIRAM BATU BARA, SUMATERA UTARA	1912
36	RUMAH PENGHULU GHANI, MERLIMAU, MELAKA	1914
37	RUMAH DATO BIJI SURIA, TERENGGANU	1919
38	ISTANA TANJUNG PURA, LANGKAT	1923
39	ISTANA KENANGAN/ ISTANA TEPAS, PERAK	1926
40	ISTANA KUNING, PAHANG	1927
41	ISTANA KOTA BERAM, PAHANG	1929
42	ISTANA WOODNEUK, JOHOR	1930
43	ISTANA LEBAN TUNGGAL, PEKAN, PAHANG	1935
44	ISTANA ACEH SERI ISKANDAR'PENDOPO GABENUR	1496
45	ISTANA PELALAWAN, RIAU	1930
46	ISTANA GUNONG SAHILAN	1700
47	ISTANA DELI	1669
48	ISTANA TERNATE, MALUKU	1810
49	ISTANA SULTAN ABDUL SAMAD, SELANGOR	1876
50	ISTANA SULTAN MANSUR 2, TERENGGANU	1833

Result and Discussion

Formal typologies

There are essentially Five typological forms of these public Frontages' which can be divided into axial, peristyle, binuclear, perabung and asymmetric forms. Table 2 below highlights how the different public buildings cases can be divided according to these forms.

Stylistic grammar

Stylistic grammar can be defined as a set of elements which are not considered as the main structural system of a building and which are used as 'stylization' and key language elements yet are not the added-on cosmetic -like embellishments such as ornamental motifs on eaves and roof ridges. These are inherently non -structural

elements which constitute key elements of the stylizations of the forms. These can be simplified as:

1. Externally placed columns with intercolumniation;
2. Architrave panel-, like elements;
3. Pedestal or base elements;
4. Brackets or arch-like column capitals elements;
5. Plinth or patio ground connection elements.

Interesting, these elements also constitute the key language of the Classical Greek style such as the plinth, base, column, architrave, entablature and capital. There is a wide and dispersed variation of these sets of grammar evolving from the basic pure timber of the vernacular houses and palaces from Malaysia to Indonesia to the essentially masonry dominated types. Yet due to this wide variation, it is forwarded that the regional stylistic resource can be divided into three types or sets which can be termed as:

- A. Early Classical grammar;
- B. Classical grammar;
- C. Late Classical grammar.

The division is based on as follows:

A. The Early Classical period

Defined as a period before colonization and whose palaces were the distinctively localized in technology and aesthetic product of the local Sultanate, during this time there were no external 'western-origin' influence the architecture was based on the original outgrowth of place and was designed, built and construction by the locals.

B. The 'middle' or 'mature' Classical period

Defined as the period between pre-Colonial and extensive Colonial control. Form and style still emerge from the aristocrat-architect as controller of design with the help of his artisans and builders, but by now external influences can be seen but they effect the architecture only indirectly.

C. The Late Classical period

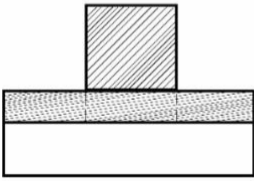
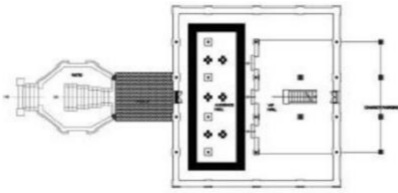
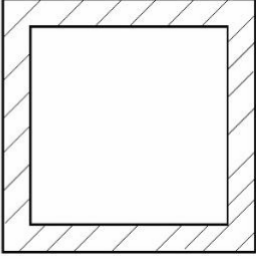
In this period, key aesthetic parameter of the local character still survives but have been impact due to direct influence of Resident Colonial administrators, engineers and decisions occurring after subsequent treaties, the cases under this period exude essentially either a Malaya Anglo or an Anglo Malay form and language.

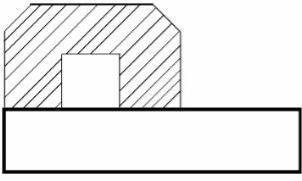

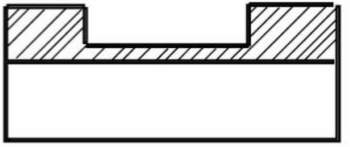
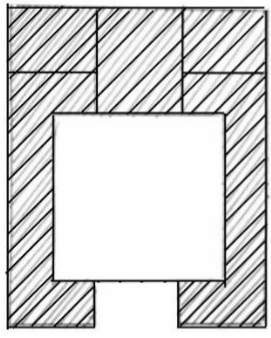
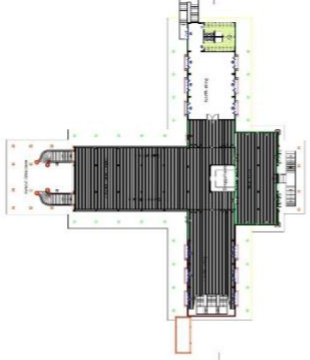
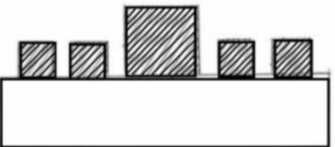
This paper argues that the Classical is an attribute of all societies which evolve up to a certain level, from community to geographic presence to nation. Departing from Benedict Anderson's Imagined communities, one must traverse into history to find cultural and political boundaries beyond the recent national boundaries of certain

region. In South East Asia, for example, the present national boundaries do not represent the cultural and socio-political boundaries of the past and these must be clarified to include the ‘classical-vernacular’ into the histories of architecture. In maritime South East Asia, or once known as the Malay world, or of the Sea of have monuments and public buildings arising from the Classical era, which can be defined as the era which proceeds from the coming of Islam. The era before Islam can be termed as the pre-classical (Andaya and Andaya).

This ‘classical era’ essentially revolves around its public typologies, and arising from a certain period in its history, during which the society has evolved from the dispersion of polities and learn from the dynamism of trade activities. Rather than merely a result of the idiosyncrasies of its leaders, the public buildings of the “Classical era’ is seen as a copy that can embrace universal history and which embody certain rational and universal principles. We argue that it is the lack of study of these recurring principles, stylistic grammar and their theoretical framework, that have stymied the discourse on the vernacular, thus creating a lack of references, on the stylistic disposition and public expression that can be referred and related to the indigenous. Modern themes and theories of architecture, including architectural regionalist movements and theories and design practices, have overlooked such ‘Classical’ eras of each vernacular society. Thus, the documentation of its history of architecture has created a vacuum. As cities grow, the large buildings and monuments needed, these are thus, often built with Western moderns, translations, templates and images. Such monumental forms were essentially present in each society and had previously derived from local skills, genius and artisanship. As key monumental type in the vernacular of south East Asian tropics are the forms and traditions of its palaces.

Table 2 The interfacing bioclimatic feature -Tectonic Language of the Malay Public Realm.

		
<p>KADARIAH, PONTIANAK</p>	<p>BAITUN ANWAR TERNATE/ ISTANA JAHAR</p>	<p>PELALAWAN</p>

		
<p>PATTANI PIPIT PADEE PALACE/ KALIMANTAN TIMUR</p>	<p>BAITUL RAHMAH</p>	<p>DAMNAH RIAU</p>
		
<p>INDRAGIRI RIAU</p>	<p>BALAI BESAR KEDAH</p>	<p>MELAKA</p>

While the early Classical style is, we known as has been discussed and their timber based stylistic language described vividly by Tajuddin (2005) and Zumahiran (2014), the classical and late classical stylistic is less known. The following case studies and the differences between their hybrid and mutated stylistic elements of grammar is described as a comparative discourse (Haji Mohamad Rasdi) (Nazuki and Kamarudin; Rasdi).



Fig. 4 Roof form and finials in Istana Hulu are evident images of the Malay Architecture

The classical stylistic grammar

Compositionally, the vernacular column has evolved from a timber element to masonry and have become identifiable with 'slender' proportions. In the past, 'thin' columns or slenderness have been seen as the defining parameters and although the road due to the timber origins of the architecture, which seem to define their architectural identity, and help differentiate it from other cultural expression and grammar. Hassan and Nawawi (2014) gives a graphic account of its constructional method which account for the tectonic nature of the vernacular compositional form in a timber mosque (Hassan and Nawawi):

"All beams are placed on the columns at 90 deg angle, and the rafters at angle from 30 deg at inner the lowest tier to 50 deg at the top roof tier. The main prayer hall has forty-four columns to support the roofed the building. The construction, is primarily supported by four big in ercollums which functioned as the core structure support the roof and building structures. ". In his thesis, Wong (1995) usefully highlight the apotheosis of timber architecture which is embodied in three renowned palaces of the Malay world.

In these cases, these crafted columns are essentially fully timber square column rooted in masonry square bases or footings. Some bases such as in Istana Seri Menanti are chamfered towards the top producing a trapezoidal shape for better stability. Such timber with chamfered base is also still used in the internal spaces of Colonial styled palaces. Figure 4 and 5 below depict a modernized form of vernacular column with chamfered stone base with a chamfered form. Posts are erected on stone base and secured with Tenon and mortise joints.

The timber beams are then laid horizontally on top of the column or load bearing wall. At times for the brick piers on the ground floor, the bricks are layered in English

Bond until it reached the height of 1221mm. The surfaces of the brick column then covered with plaster before the cornices were added. Some of the brick piers are still without cornices, and constitute the typically square plain piers. The columns off the mansion Baitul Anwar, Kuala Kangsar is a more refined example, of a mix between a concrete column, brick column, and timber posts. These Classically formed columns can be found in other cases such as the Istana Johor and Parts of Istana Kuning Kedah. The construction of pad footing or plinth is started with laid of mortar that compromised of stone or brick. Shaped and arranged to form like a stepped. In Figure 7, in Baitul Anwar, the pedestal is laid to half of the wall height. It is finished with decorated plaster cornice detail with each timber post integrated into the brick footing and secured with wedge on brick footing at the center.



Fig. 5 Baitul Anwar's hybrid column

It has more reticent skyline which lack of finials and exudes a language of restraint, characteristic of Modern traits in architecture. Internally Columns are a hallmark of the 'modern' vernacular combining the timber column and the brick footing with mortise and Tenon joint Decorative motifs include the carved leaf motif, fanlight, balustrade, and finials.

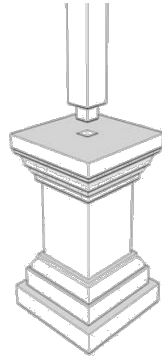


Fig. 6 Elevation of the timber column sitting on brick (left), the hybrid column footing when timber encounters masonry (right).

The columns (Figure 6a and b) are thus anesthetized version of the typical timber column of the Malay house, elevated to a stepped form, its foundation was laid to half of the wall height. Its surface is finished with decorated plaster cornice detail.

Decorative brackets

The term “bracket” refers to the traditional '*sesiku*' in vernacular architectural lexicon, and constitutes a form of constructional and compositional element at its most fundamental, it typically takes the form of a strut that braces a timber connection, and in general, it represents an inherent part of the column-beam system. As hybridities set in, the brackets become more stylised, and ornamentally simple.



Fig. 7 Palatial architecture evidence with vernacular brackets expressed in cast iron.

Decorative staircase and balustrades

Another essential character of the palatial vernacular is the essential Malay decorative elements unite the roof finials and decorative panels. At the corner part of the

roof fascia of the building are elements decorated with woodcarving inspired by the character of honey bees. The house also has 'papan pator' (tumpu kasau) at the end of the roof eaves. The head of the columns was decorated by a kind of 'kerrawang' woodcarving the roof that are enhance by carved panels and balustrades. . Figure 7a and b shows the column of the portico from the column base to.

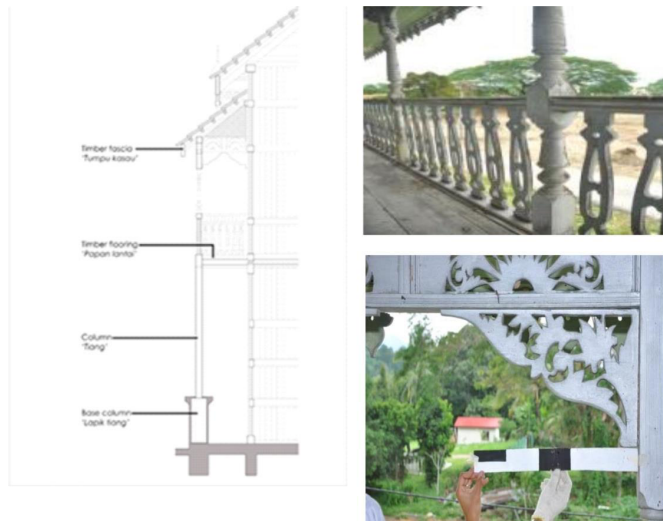


Fig. 8 Elevation of a column at the portico (left), Carved bracket and balustrades at the portico (right)

The ventilative panel or Asian architrave

This element is akin to the 'architrave' refers to either the main beam resting across the tops of columns, or the molded frame around a doorway or window. In tropical forms, these can be seen in the upper panel of an external wall are not formal elements but function, on elevation as 'climatic' elements, allowing airflow and heat loss through ventilative means through the building envelope/ Historically, in its timber origins, the windows and doors are closed, these elements, locally known as 'sisip angin' allow free ventilation of air across the walls. In the hybrid style, this generic element refers to the portion of the enclosing wall directly below the roof-line. Such wall panels are the horizontal panels that span along the top of the walls (located just below the roof) and the carvings above the windows are categorized as Openings. The roof end is the first stage of filtration before the daylight reaches the walls where the wall panels and openings are positioned. What differentiates it from the masonry Classical tradition is its decorative quality and in traditional timber-based architecture, its perforated nature. Earlier commonly known as ventilation panels, they admit a controlled amount of daylight, i.e., allowing a muted light to enter without the intensity associated with the tropical skies.

As modernity encroaches, the pattern tends to be more homogenous and geometric. In contrast, fanlights and transoms have a more distinctive element which more convolutions and patterns. There typically one, or two or three layers of horizontally arranged rows of panels are often joined at their edges in a continuous panel

shape or row similar to the 'architrave'. These surmount walls enveloping an internal space or enhance columns of an outdoor space such as the verandah or the portico. An example is the three tier ventilative panels adorning the multiple columns at the frontage of Balai Besar Alor Setar.

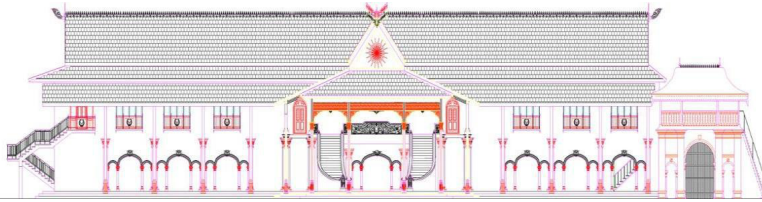


Fig. 9 Hybridity's in the Balai Besar or Royal Audience Hall, Kedah – Elevation showing syncretism of Colonial and Malay elements with Georgian elements within a Malay vernacular form dominating the overall expression. (Source: Fadzidah Abudllah and IIUM KAED Heritage Center 2005)

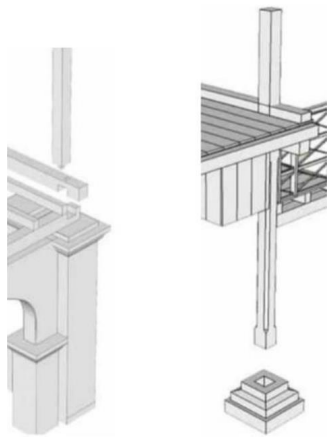


Fig. 9 Hybrid base-column-upper flow compositions of architecture (Rumah Tok. Menteri, Kedah) (Source: Heritage Lab, II)

The late classical grammar

A. *Istana Woodneuk, Singapore, 1935.*

This was sometimes labelled 'The last Malay palace'. It is perhaps the last 'hybrid' branch before the era gave way to total modernization. Based on sublime intentions to combine Modern, Chinese and Malay elements of architecture, its balconies, brackets, and ventilative panels are modernist inflections of Malay identity. Originally known as Istana Wooden York or more popularly referred as Istana Woodneuk, is currently an abandoned two-storey palace at the former Tyersall Park bound by Holland Road and Tyersall Road near the Singapore Botanic Gardens. Although currently in its dilapidated state, it is a symbol of the high aesthetic taste of the Malay monarchy, but the disappearing role of the palace in public life, currently it is standing on a private land

still belong to the State of Johor. It recalls a language that arise from two opposing formative intentions, firstly to inflect a global language towards tradition while secondly, to create totally new forms of palatial expression. It is Malay-classical yet modern in its language. It recalls both the forms of Chinese temple, yet reflects the Malay elevated forms and roof profiles. It expresses the tectonic (construction poetry) nature of local architecture which was rooted in timber building. Its exposed corbelling seems to recall the Malay brackets of traditional palaces. Its balconies recall the ornamental balconies of the traditional palaces. Pevsner (1971) observes how certain key buildings were ‘the last branch of the Neo Classicism style... before these gave way to the rupture of Modernist form’’ (Pevsner).

Woodneuk, built for the Sultan’s fourth wife Sultana Khadijah, was also perhaps the last form before cultural change assailed the nation. Before the Sultana Khadijah died in this palace in 1904, she sold the property to Sultan Abu Bakar’s son Sultan Ibrahim Iskandar (1873-1959), who rebuilt the house in 1930 for his third wife Scotland-born Sultana Helen Ibrahim (1889-1978). All four key characteristics of the Malay vernacular style i.e. The generous shading devices, brackets, ornamental railings and ventilative panels are all expressed in this palace, including:

1. Ornamented railings recalling vestiges of the palatial portico or verandah yet decorated with the signature floral and vegetal Malay motif;
2. Tectonic expression of structure seen in the Malay brackets which appear to be expressed rather than hidden;
3. ‘lean-to’ shading devices for windows, and a controlled yet refined ornamentation for balconies;
4. Even main columns are expressed at the corners of the building.



Fig. 10 The Woodneuk Palace: with extended ornamental balconies, lean to shading projections and corbelling forms and the elevated style with sinuous columns depict the Malay style, interpreted in a modern sense.

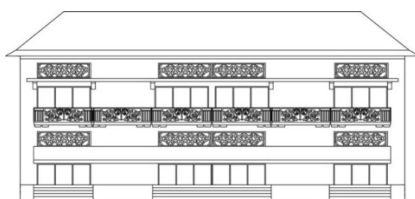


Fig. 11 The Woodneuk Palace: Front elevation of the palace showing controlled style yet reminiscent of Malay character and Asian traditions.

To derive a series of shared elements of the modern vernacular, a series of case studies of palatial structures are selected from an era between late 1800s to early 1900 which represent the times in which these hybrids and modernized nature of timber palaces are constructed, common elements are analyzed and drawn. Elements are taken apart and highlighted as a set of stylistic rules and vocabulary.

B. Istana Hulu, Kuala Kangsar

The Istana Hulu, was completed in 1903, and was built for the reigning Sultan Idris Mursyidul Azam Syah the last branch of Malay style in which all architectural elements including pilasters and cornices (figure 15) were masonry. Yet on closer look, the vernacular is preserved in its overall form roof, and decorative elements such as the fascia board and finial (Figure 16). The local form itself was inserted with two towers adorned with a mansard roof, and these had dominated the symmetrically organized structure. Yet certain Columnar proportions and elements, yet internal walls and elevation contain hybridized Colonial Georgian elements – still reflect Malay essences. In Istana Hulu, the columnar elements have become fused with the masonry whitewash structure into look-alike Regency elements. Yet the Malay Acehnese roof is preserved while its elevation expression was a play of pilasters and cornice elements. Yet on closer look, even the columns, recall the stepped forms of Baitul Anwar and reflects elevated local tectonics rather than any copying of external Colonial style. Its molding reflects a refinement on the part of the architect-aristocrat.

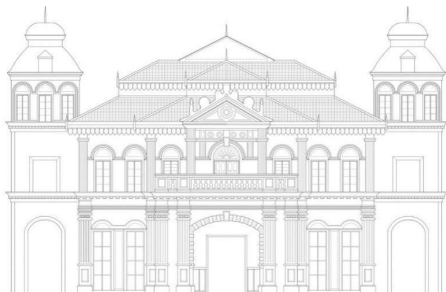


Fig. 12 The front elevation of Istana Hulu, Kuala Kangsar, Perak with a play of pilasters and cornice elements.



Fig. 13 Roof form and finials in Istana Hulu are evident images of the Malay Architecture.

Conclusion

The conclusions are intended to help the reader understand why your research should matter to them after they have finished reading the paper. A conclusion is not merely a summary of the main topics covered or a re-statement of your research problem, but a synthesis of key points. It is important that the conclusion does not leave the questions unanswered. This means setting your paper in the context of previous work. The implications of your findings should be discussed within a realistic framework. Modernity can be best described by Colquhoun's statement: "A time when a society or community becomes aware and undergo the threshold of massive change." These changes can occur in any century and conventionally brought about of large-scale developments in technology. Watkin (2000) in his useful compilation a 'History of Modern architecture that the Greeks were successful in creating the pervasive adoption of their traditional forms as " The transformation of these early experiments into what we recognize as the fully Greek temple came only after the Greeks began to carve stone both for architecture and for sculpture from the mid-seventh century' (Watkin). In the first stone temples, the Greeks tended to echo the construction and decoration of those they had earlier built in timber and sundried mud brick; the result has sometimes been called petrified carpentry. As centers of power, culture, and commerce, palaces are in fact, visual 'barometers' of cultural collision, dynamics, and its crisscrossing forces. Gullick (1987) insightfully observes the momentous changes of a South East Asian society, throughout the onset and trajectory of Colonization in Malaya 's urban centers:

"The 19th century appears to have been the last age of unchanging stability and the 20th century marks the beginning of accelerating processes of social change which continue down to modern times. So, 1900–1920 may be regarded as a watershed. This is perhaps the period when the modern Malaya (and later Malaysia) began to take shape." (Gullick).

Modernity was a a time of rapid change as Crinson (1996) suggests 'how Colonizers...saw themselves as modernizing forces 'and the British saw themselves as a civilizing force and the harbinger of modernization in Malaya; with a dominant mission and role, that of modernizing of what was perceived as a traditional nation and a backward country. As Crinson (1996) highlights, the Colonial language was also intended to '...conjure an image of newness...' The British had harnessed the physical symbols and customs to ensure the familiarity of a power structure with the locals and in order to make changes palatable to the masses experiencing it. British control had emanated from the 'centers' of the crown colonies, including Penang, Melaka and Singapore, and brought with them the imprint of European "Industrial revolution' and its technology and its aesthetic styles, which became a form of cultural diffusion that cause disruptive changes and adoption of techniques, advancement ideas, which appear to the Malay civilization and nations as marks of progressiveness (Crinson 99–100). Aristocratic houses became the first to veer towards these technologies. Along with local forms are Colonial stylizations, which were seen as 'culturally modern stylizations based on new construction techniques, methods and technologies were adopted. To identify

local architecture, the vernacular cases reflect how the local people retained traditions but was aware of a palpable change or a threshold of change.

The case studies are representative the classical world, during which structures had demonstrated the local culture’s attempts to absorb the influences of yet retained the elements and essence of Malay culture and traditions. Although Western presence that the stylistic trends began to show in the form of Regency arches, classical Regency or Victorian style are introduced as design elements, the overall Malay character and vernacular form was preserved. In each time, alternations were done, but principled alterations. This style and structure must be differentiated from ‘imitative’ Colonial stylistic dispositions that were exerted externally. The claim, discourse and debate of this research is that such classically-designed structures constitute a style of its own, and must be differentiated from ‘Colonial’ design. Rather these the local culture’s attempts to absorb the influences of early modernity yet retained the elements and essence of the Malay vernacular. They are symbolic of a struggle, of not compromising the essential traditional form, in others, the gradual infusions of modern elements. Though in some cases, the foreign styles and vocabularies began to dominate such as in Istana Hulu, the innovation of the Malay aristocracy are often overlooked and the language. Such hybridities were specifically sentinels that reflected in a region undergoing momentous changes with the aggressive influence of external forces and represented how identity was preserved in different intensities in different regions and states in the Asian built landscape.

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