

Material Adjustments/Alteration/Modification in Handicraft by the Malay Muslim Community in Saribas, Sarawak

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Abstract

This research aims to look at the material changes that occur among craft makers in Saribas, Sarawak which focuses on the development of the use of materials to produce handicrafts in the modern era that faces the challenge of deficiency natural resources. Handicraft means the production of useful tools (Utility), or decorative tools using hand skills or the help of simple tools traditionally. In the modern era, handicrafts in Saribas are still traditional products produced individually or in groups for commercial purposes on a small scale. The results of the field study, found that the production and sale of handicrafts is one of the sources of income for a handful of villagers. The production of handicrafts usually uses forest products, but recently craft makers have been found to be more creative in utilizing alternative materials to replace the original one. Based on the qualitative methods that have been carried out, the results of observations clearly there are some significant changes in craft materials where more use of plastic-based material sources or other alternative materials that are similar in nature to the original material. The study concludes, modern era handicrafts have undergone a process of innovation due to the development of crafts which have marked changes from traditional crafts, especially on artificial materials which have undergone almost 90 percent change, while functions in modern society have also undergone significant changes and need reinterpretation from semiotic point of view. This field of handicraft production is seen to have great potential to be developed more comprehensively in the future. Especially in small districts such as Saribas, which can indirectly open up more job opportunities to locals.

Keywords: Saribas Malay, Indigenous craft, Material culture, Alternative Material, Innovation

1. Introduction

This research revolves in handicraft products produced by the Malay community in Saribas, Sarawak that has been around for years. Every product has its own motive, uniqueness, and represents a culture of a certain community. This masterpiece is highly valued due to its finesse and quality.

Ordinarily, the products are made from natural resources such as bamboo, rattan, screw pine leaves, bemban tree, woods and others. Weaving, textiles, beads and carvings obtain the products that

increasingly popular in Sarawak. The colors, motives, materials used, and functions of the product are symbolic to the origin of the product itself.

However, the rapid growth of technology nowadays indirectly contributes in terms of processing the materials used in the production of these handicrafts. In fact, the production of these handicrafts is expanding and high commercial value in the local and international markets. Due to heavy demand of these handicrafts in the markets, as a result of this sector grows rapidly and indirectly contributes to the economic sector not only for the craft makers but the economic growth of the local community.

Handmade baskets, mats and other handicrafts are accessible in the local market that are used in the daily life. While souvenirs are known as tourism products. Occasionally, souvenirs in the form of carvings and weaving are very well received among tourists and foreigners. There are varieties of products available in the market, but most of the products are made from mixed materials that are combination of plastics and natural resources. Even there are products made from plastics in total. (Sahari F, et al., 2010)

The use of substitute materials in producing handicraft products is convenient and accessible in a small district such as Saribas. Craft products using plastics materials similarly polyethylene are on demand among the locals and outsiders. This is due to the availability and durability of the materials being used. Furthermore, the placement of the appropriate motive makes the result to be more fascinating and has a class of its own. Furthermore, the use of these substitute materials has the potential to display exclusive and contemporary style effects (Sahari F, et al., 2010).

2. Research Background

The sales of handicraft products such as weaving basket, *tubang* or *sabat*, *cerindak* (handmade hat), a sieve, *takin padi*, rattan mat, *bemban* mat, pine leaves mat and *pandan* mat are among the traditional craft products that are quite common with the Malay Muslim community in the rural area¹ of Saribas. Nonetheless, alternative materials have ousted the main component of producing these sort of craft arts. Therefore, innovation and creativity broadcast the value of tradition into of the handicrafts into contemporary style.

The Saribas sub-district one of the constituencies in Sarawak, Malaysia that has been represented in the Sarawak State Legislative Assembly since 1969. DUN (*Dewan Undangan Negeri*) was formed in 1968 and entrusted to return one member to the Sarawak State Legislature under the first post-voting system. This Saribas district is Manggut, Tuie, Debak, Bungin, Likis, Supa, Engkaras, Buda, Serabang, Belasau, Sabar, Dit, Dit Hulu, Bungei, Jerai, Debak Laut, Serembang, Tanjong Assam, Sebemban, Belingan and Budak.

As for this concerned research, Kampung Serabang and other local villages were arbitrarily selected to remain the prime location for field research mainly for sampling was allegedly conducted. This selection is based on the living culture of most of the villagers in this small district of Saribas, whom they are still

¹ Areas far (on land) from the coast or from the city

practicing the traditional living cultures. This can be perceived from the aspect of the use of daily tools which handicrafts remain until now the leading choice as an amenity to carry out their ordinary activities.

3. Research Methods

Qualitative data analysis was designated in conducting this research to simplify measurability that is essential to ensure accuracy of the data. Interviews, observation and documentation were consummated as ways of collecting data that required in this study. The following are the methods used during the field study:

Table 1 Qualitative Data

Interviews	<ul style="list-style-type: none"> ● Involves conversation between the researcher and respondent to collect raw information.
	<ul style="list-style-type: none"> ● Interview handicrafts agent, the craft maker and selected villagers based on required criteria.
	<ul style="list-style-type: none"> ● A few questions were listed and to be asked to the informants.
	<p>According to (Mohd Majid, 2005), interviews are feasible/pragmatic to be used in getting accurate information in a small population.</p>
Observation	<ul style="list-style-type: none"> ● Direct observation; An evaluation will be conducted by the researcher based on the subject environment during the field study and it does not involved any communication between the researcher and subject.
	<ul style="list-style-type: none"> ● Participant observation involves social interaction between the researcher and the research subject or the respondent during the field study. Observation is conducted based on interviews with selected respondents. ● During an interview with the craft maker, demonstration on to how weave mats, <i>tubang</i>, and sieves were implemented. The craftsman explained a clear and concise process involved in preparing a craft product.
	<p>As a way to ensure the accuracy of the data collected, it is essential to quantify observation of the behaviors represented by constructs associated with the theory (Crocker & Algina, 1986).</p> <p>As for that, observation were conducted to analyse the data. This is to support the data collected through interviews.</p>
Documentation	<ul style="list-style-type: none"> ● Collect information in the form of photos based on the research focus. This includes a photo of the respondent and the craft products being worked on.

	<ul style="list-style-type: none"> ● Getting permission from the respondent to record audio, video and field notes with information during interviews.
	<p>Documentation is a recorded events in the form of writing, photographs, or one’s monumental work. Documentation in writing form consists of diaries, biographies, and others. Pictures include photographs, live pictures, sketches and others are also a form of documentation (Sugiyono, 2013).</p>
	<p>(Faisal, 1990) stated that researchers must be vigilant to record every form of relevant and meaningful documentation to ensure the accuracy of the data seized.</p>

Tables are used to facilitate the data collection process to be carried out systematically. The following is an example of a table used as to record basic information of the study for data collection purposes:

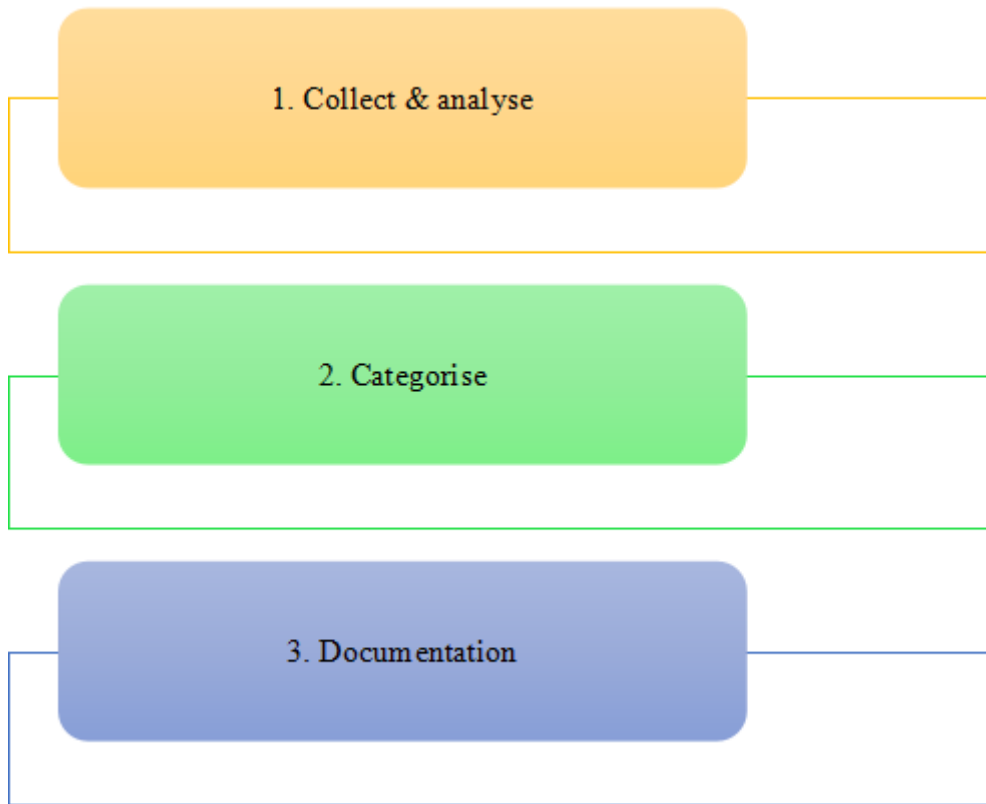
Table 2 Data Collection Table

Object	Basic information	Remark
<div style="border: 1px solid black; width: 100px; height: 100px; margin: 0 auto; display: flex; align-items: center; justify-content: center;"> Photo/ Illustration </div>	Background:	
	Manufacturing materials:	
	Methods:	
	Design/Dimention/ Structure/shape/ Style/Ornament:	
	Function:	
Clarification of the objects /justification		

4. Data Analysis

Data analysis conducted as shown in the Figure 1 below:

Figure 1 Data Analysis Steps

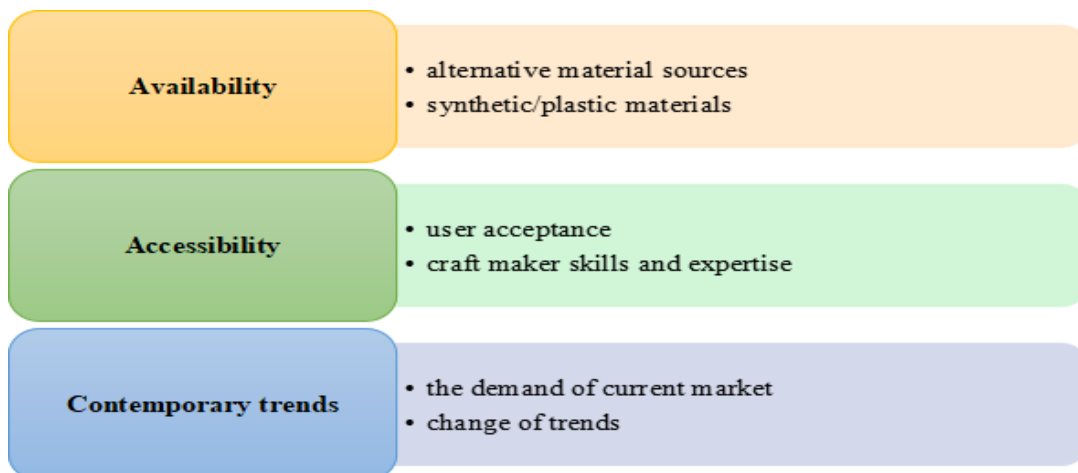


The first step is to collect and analyze the data from field study. This collection of data is situated on the focus of the study. Identification of the data is based on its type and form that is crucial to the study. The second step is to distribute and establish the data according to its categories. The data are filtered, isolated and re-analyzed to ensure the categorization process is fulfilled. Next, the data are documented and presented in detail.

5. Findings

Below are the findings discovered during field study and summarized into a chart form:

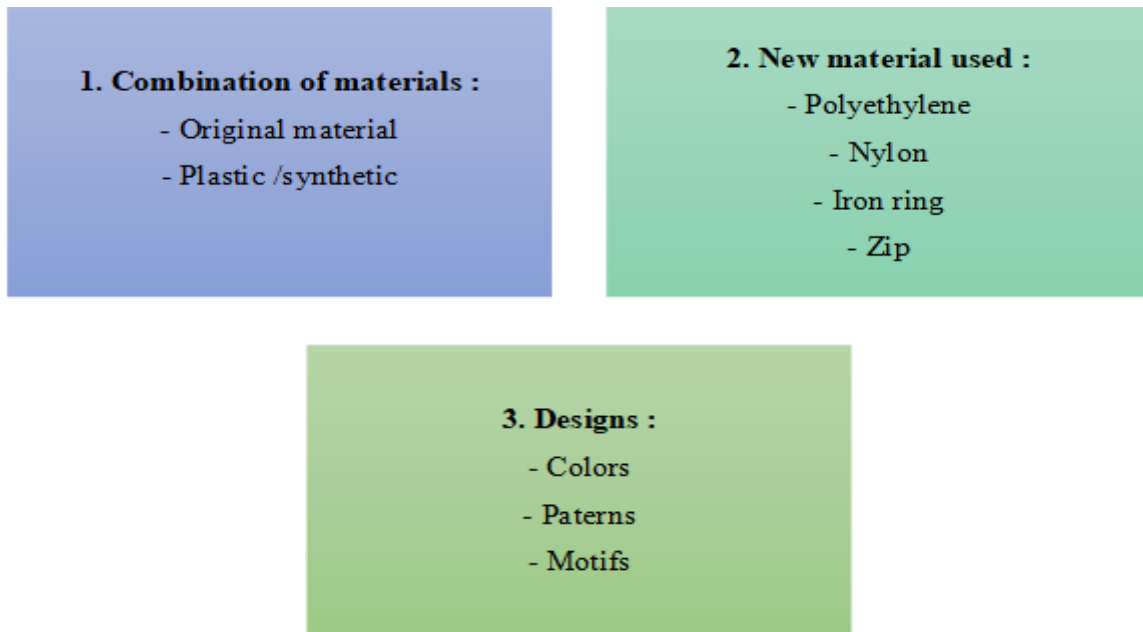
Figure 2 Factors of Using Alternative Materials



5.1. Innovation in the production of handicrafts

Innovation was involved in the production of handicrafts depleted by the Malay Muslim craft maker in Kampung Serabang, Saribas based on the observation conducted during the field study. This was a transition in utilizing authentic material to the use of alternative materials. The following is a summary of the description:

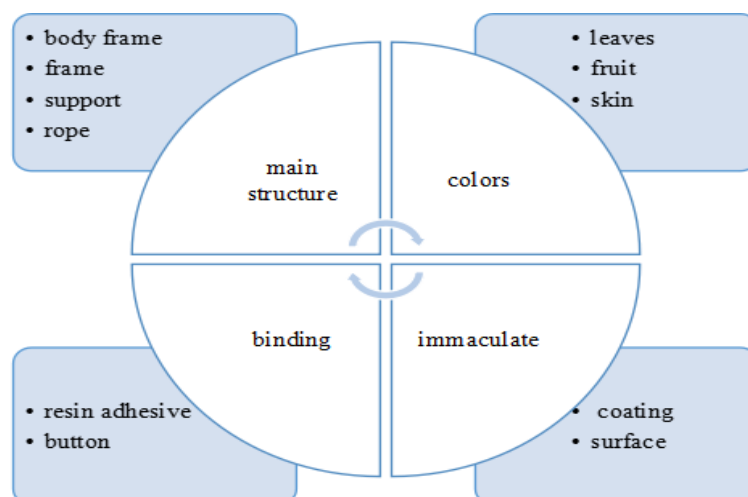
Figure 3 Forms of Innovation in the Production of Handicrafts



5.2. Use of original materials before innovation

Materials such as rattan, screw pine leaves, bemban, pandan, wood, and bamboo were used as a means in producing handicrafts. The use of these materials is meant to be perdurable. However, due to innovation alteration of the materials involved to alternative materials. The following represent the use of authentic materials in handicrafts by Malay Muslim craftsmen in Kampung Serabang, Saribas before the innovation:

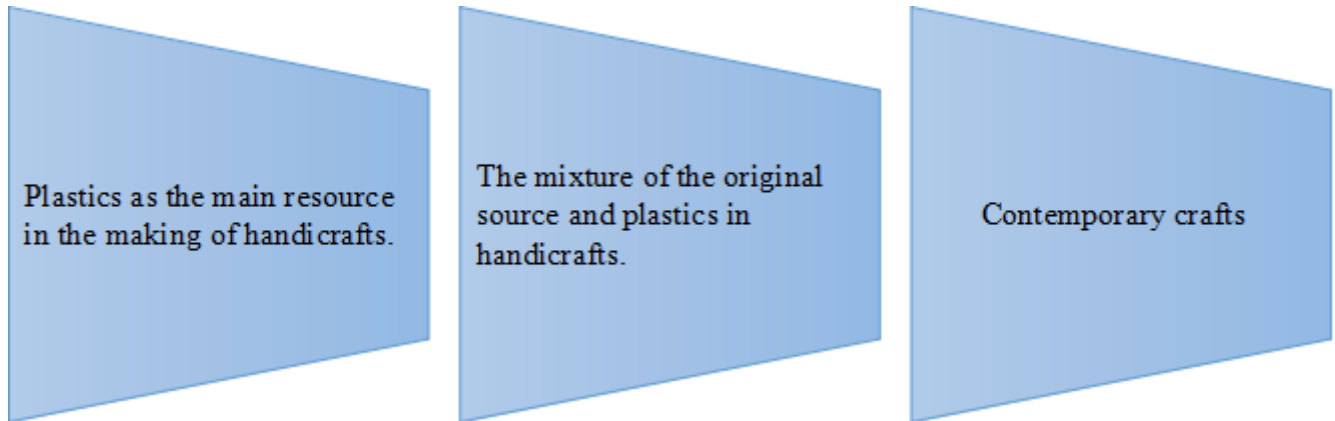
Figure 4 Use of Original Materials



5.3. Innovation in handicrafts

Alternative materials such as plastics/synthetic had replaced the function of the original materials in the production of handicrafts. The craft maker/craftsman in Kampung Serabang, Saribas prefers to utilise alternative materials compared to the original. The following shows the impact of innovation on the development of handicrafts in Kampung Serabang, Saribas:

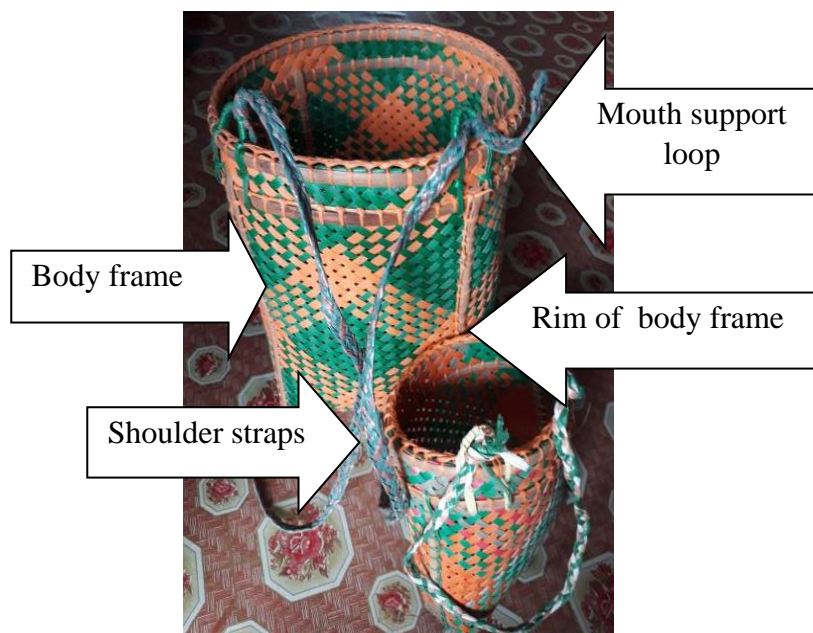
Figure 5 The Use of Plastics/ Synthetic in Handicrafts



5.3.1. Plastics as the main material in the craft nowadays

The use of plastic substances in these handicrafts has become the primary artificial material in crafts to replace the authentic materials like rattan, bemban, pandan and others. Tubang, takin, nyiru, handbags and mats are products produced by Malay Muslim handicrafts in Kampung Serabang, Saribas, Sarawak. The dominant elements are based on raw resources like rattan, bemban, pandan, wood and bamboo entirely. Presently, most of them have undergone a process of innovation and modernisation. Most of the products directly are made using a mixture of materials such as plastic/synthetic and original materials. In fact, there are indeed craft products that are made completely from alternative materials.

Picture 1 Tubang: Main Material; Plastic/ Synthetic

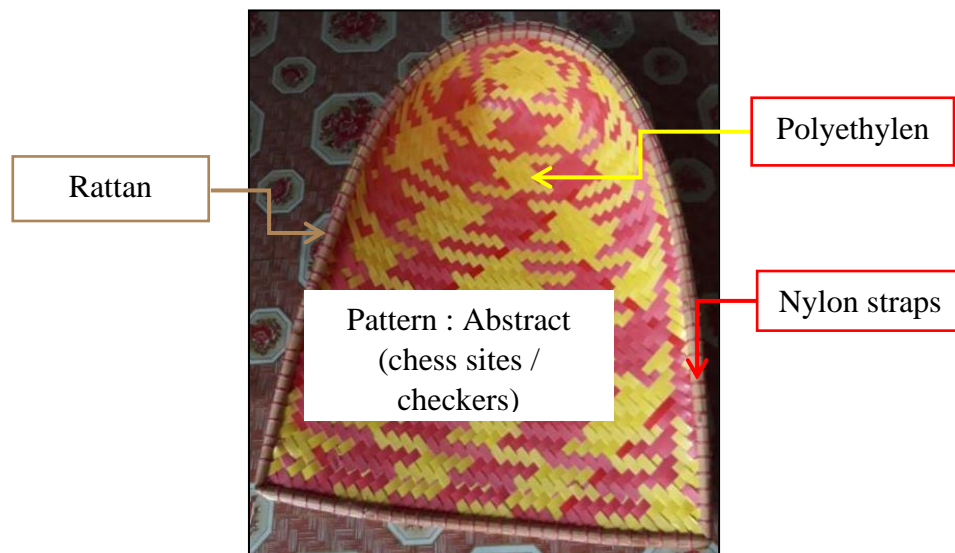


5.3.2. The mixture of original material and plastic in crafts

A survey was conducted by the researcher during field study discovered that the Malay Muslim craftsman in Kampung Serabang, Saribas actively using mixed elements sources such as plastics with original materials in the craft produced. The following is an example of handicrafts (nyiru/tampi) mixed with the use of plastic; polyethylene.

Plastic is consumed as the prime material in making the framework of the craft. In addition, plastic remains, in addition, a medium to produce patterns. Different colour combinations are used to produce motifs. There are two colours namely red and yellow. The motifs produced are known as checkers or chess sites woven from a combination of light and dark colors.

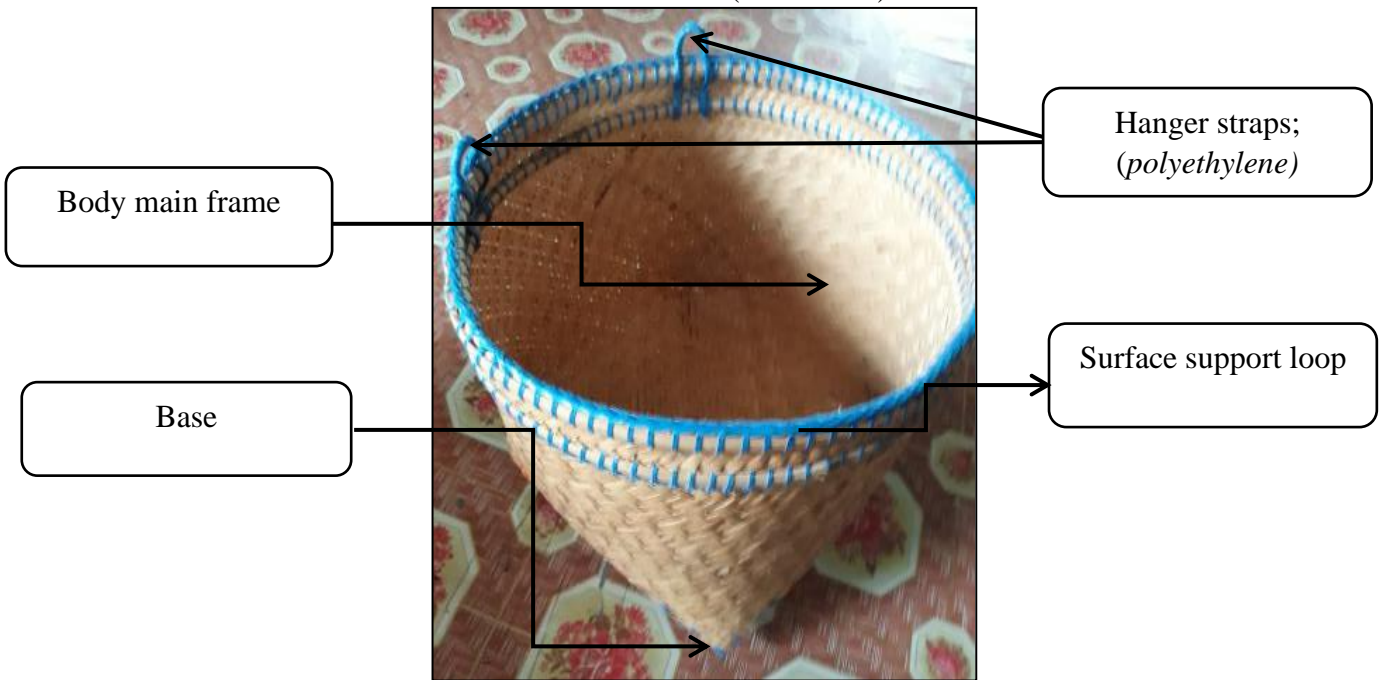
Picture 2 Nyiru/tampi : Nylon Straps/ Plastic and Original Material; rattan



Other than that, plastics are used as an additive or support to the framework of the body. This can be regarded on the structure itself, thinly split polyethylene is used as to support the loop.

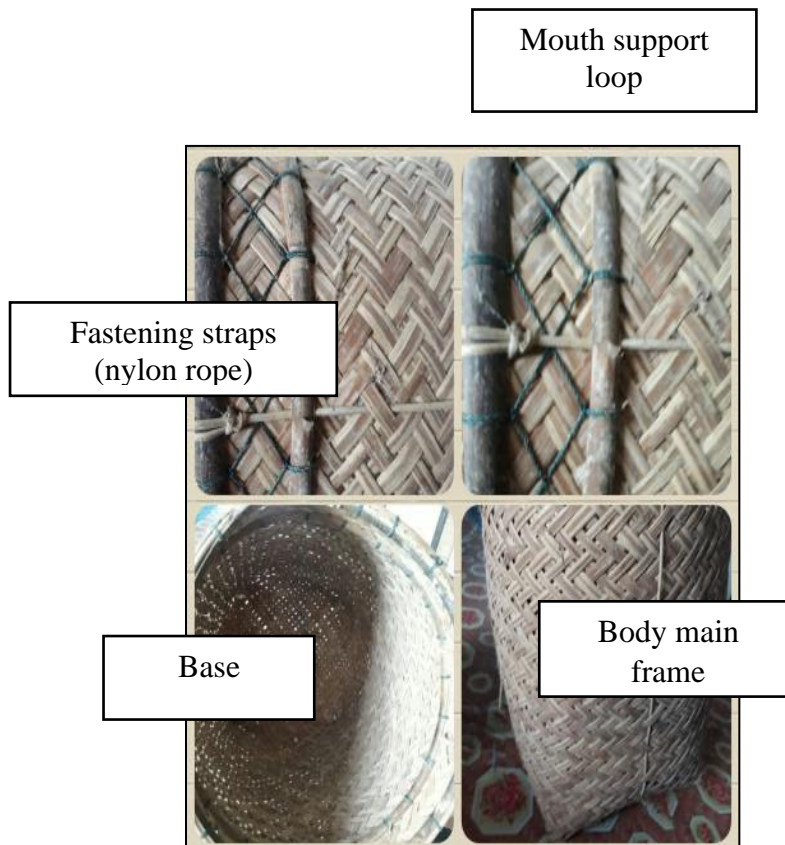
This is to maintain the finish on the expanded area of the takin so that it remains round. In addition, it is to ensure the stability of the takin structure so that it will not easily be broken.

Picture 3 Takin (rice basket)



While the *tubang*, the fastening strap on the mouth is by using a nylon rope.

Picture 4 Tubang (carrier basket)



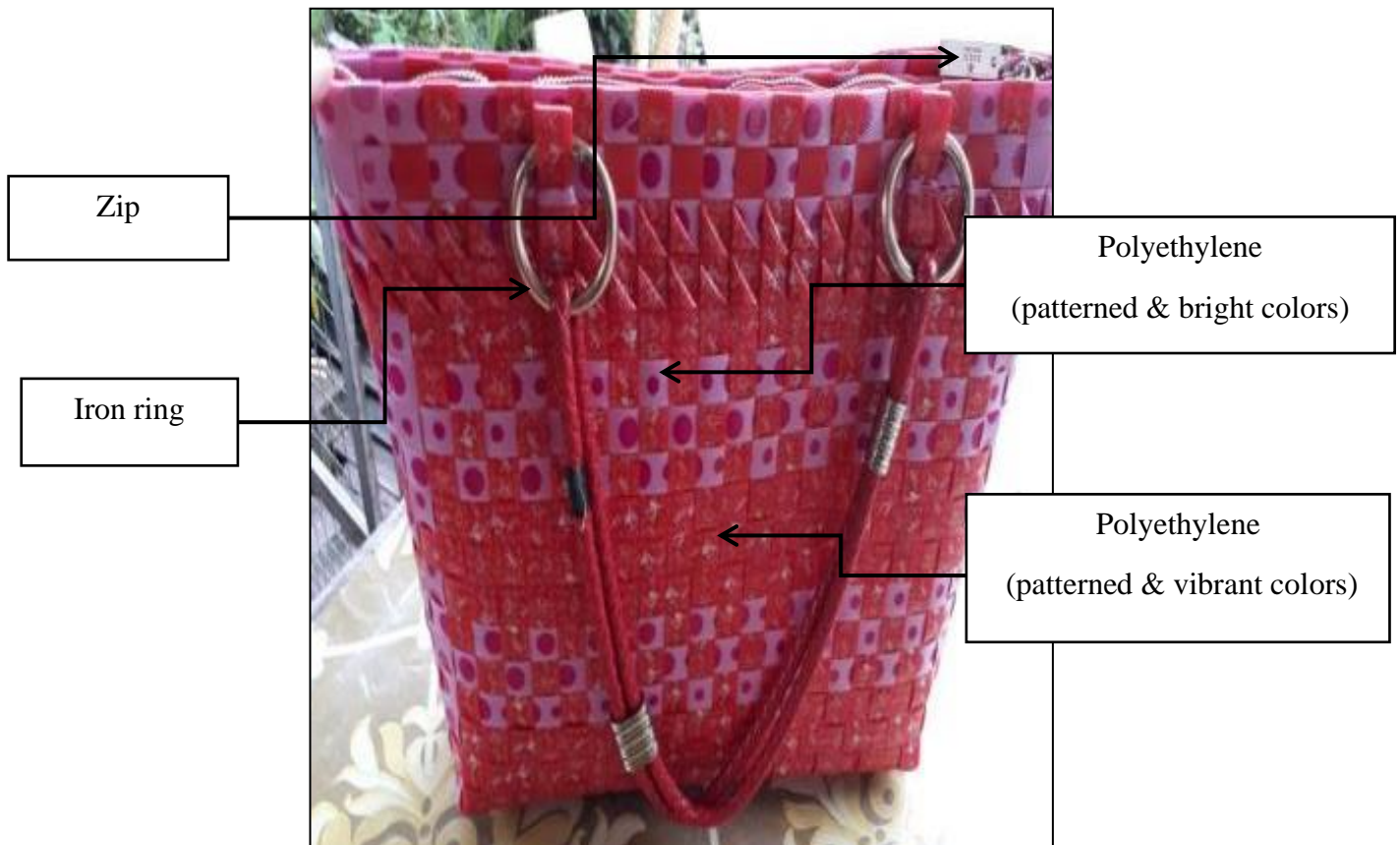
5.3.3. Contemporary Crafts

The production of handicrafts shows there is development in traditional craft art by Malay Muslim craftsmen in Kpg. Serabang, Saribas. Global modernisation is the factor influencing this transformation that leads to the changes of society’s living culture, contemporary trends, and consumers taste. According to Mrs. Norita binti Saimi;

“ Macam kinek tuk, muntang ajak nak ncarik bahan pakey molah kraf. Agik-agik dengan konsep ‘do it yourself’ kinek, macam-macam ajak bahan nok dapat ditemu di pasa. Mun kita rajin, kreatif ya boleh dibelaja. Kedak pesen orang kita nektuk, semua nya maok mudah dan fleksibel nak ouh. Dari siya la kita nangga kesesuaian olahan sigek-sigek kraf ya. Nok penting nya, nisik ketinggalan gaya kata orang.”

Based on the research conducted, there are several craft products identified and received explicit demand from customers. This includes bags or hand baskets that are made completely from plastics. The advantage of polyethylene is it comes in diversity of attractive colours and patterns. Indirectly, it is an advantage for craftsmen to produce variations of the modern pattern.

Picture 5 Hand bag



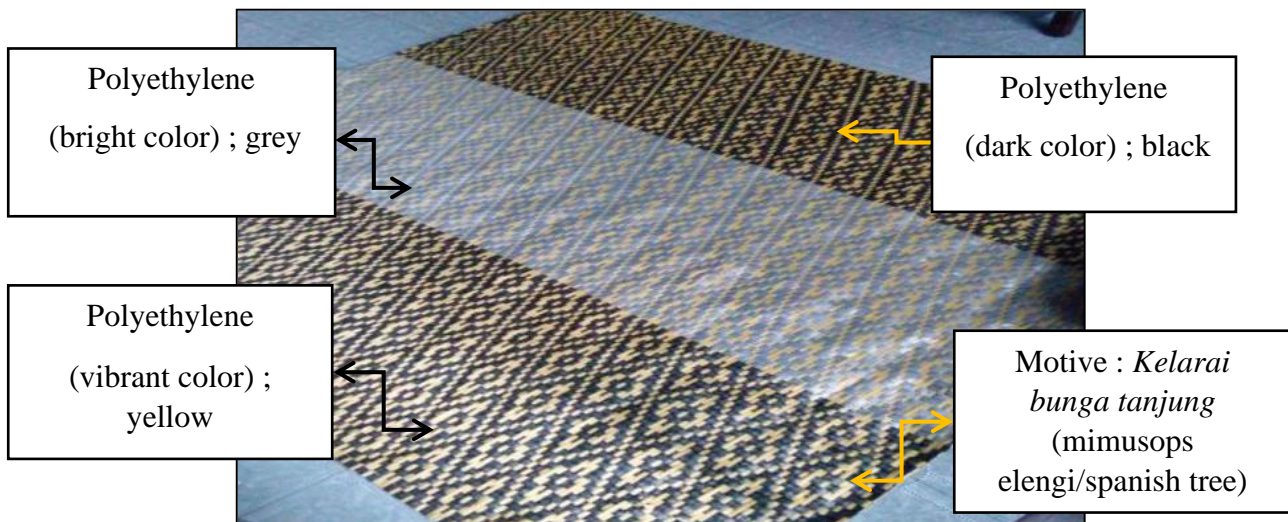
This contemporary craft has its own followers. For example, the handbag, it is made entirely using patterned and coloured polyethylene. A combination of two colours namely light and dark pink is used.

Other accessories such as bag straps and zippers are necessary. The combination between the skill and creativity of the craftsman himself potentially produced a beautiful handbag.

Apart from that, plastic mats are, moreover, a contemporary craft. A wide size of plastic mats represents demand extremely from the consumers as floor mats. As for that, there are several parts that need to be considered, namely the body part, head, corners and the edges of the mat.

The finishing is essential in the process of producing a piece of plastic mat. The connector part must be neat and tidy. The weaving should also be equally taut and neat. As for the pattern, the arrangement should comprise systematically and must deliver fascinating colour combination. The produced motif obtains the effect of three diverse types of polyethylene colours used and combined together with certain weaving techniques.

Picture 6 The Use of Colors in the Pattern Production



The production of motifs on a craft depends on the skills possessed by the craftsman. Typically, the selection and placement of these patterns are directly related to the identity of a society itself. The crafts produced incorporate elements of originality that display the uniqueness of the local culture. The design of the motif produced depends on the craftsman’s imagination and emotion. The depiction of the motifs on the craft is related to the interests of the community.

In Islamic art, the choice of patterns or motif layout is essential. The concept of Islamic art, the doctrine of Islam, similarly Tawhid, must be followed as a limitation. This relies on the meaning of Tawhid itself, that is, believing in the essence of Allah SWT. Every aspect of life must be based on the principles of Tawhid, including our thoughts, behaviours and others to be confident. As well as that, Islam conveys a message through certain symbols. Conversely, Islam does not use symbols or sculptures that resemble humans and other living beings. In consequence, the craftsmen are adapting to the culture of creativity. For example, it can be marked through the patterns or motifs that are applied into the handicrafts produced. For the Malay Muslim community of Saribas, the use of themes such as flora motifs is standard. Motifs of tanjung flowers, durian flowers and bamboo shoots are comprehensible on crafts made by the Malay Muslim community in the Saribas district.

Remarkably, the Malay Muslim community in Saribas is considered to be creative in producing modern patterns. Geometric motifs resulting from a combination of triangular, rectangular, round and oval shapes are commonly implemented in crafts. The abstract motifs used, whereas feature modern look and highlight a contemporary design technique. The uniqueness of the abstract motif is based on innovation and refines from previous motifs. The art of the Saribas Malay Muslim community is positively influenced by the current environment and the Islamic doctrine of Tauhid. The Islamic ban on the use of symbols of humans and other living beings prompted craftsmen to innovate and create new motifs that are moderately interesting and unique.

An important factor in Islamic art is the fact that the core exists across time and distance as well as the existence of a close relationship between aesthetic values and reflection intertwined with spiritual values (Nik Hassan Shuhaimi et. Al. 2000: 293).

6. DISCUSSION

The extraordinary demand for handicraft products from plastic encouraged the development of handicraft sales activities in Saribas District. Constraints on artificial material resources (raw resources) have prompted craftsmen to be ingenious in utilizing new material sources. The implications of current technological changes stimulate opportunities for entrepreneurs to adapt to new material sources. This is because plastic material is durable that is moreover or less the same as the initial material and easier, efficient to process. In fact, it is accessible in the market and has diversity of interesting patterns and colours. It can be purchased at an affordable price at most stores that sell home appliances and hardware.

Based on its efficient costs and time-saving, this polyethylene plastic remain the valid option for craftsmen. According to Sambok binti Taip (85 years old);

“ Nisik muntang mun nak molah tubang make bahan lamak. Betah gilak proses nyey. Mun nak ngambik rotan di utan, gago beraut, bejemua, bebasoh agik. Banyak gik proses kakyo. Mun bebeli tali plastik di pasa, nisik betah gilak nak menan nyey. Seari duak, udah juak dianyam toku.”

It attends that the concept of ‘modern’ is economical than ‘traditional’ that undergone complicated processes. From the point of view of sales of craft products (plastic and traditional) , the price offered depends on the neatness of the handicrafts. Although traditional craft products have their own value, the aspects of fineness and packaging remain the priority of followers of craft products. Craft products made of plastic are depicted to be able to stand on par with traditional craft products. Everyone possesses distinctive tastes.

In line with the changes in modern lifestyle, the function of craft products has changed. Nowadays, most of the craft products made of plastic are available to fit the modern lifestyle. This situation has contributed to the demand for craft products made from synthetic, plastic materials such as polyethylene.

7. CONCLUSION

Based on this research, it shows that the art of handicraft production among Malay Muslim community in Kampung Serabang, Saribas has undergone a process of modernization. The existence of synthetic materials like polyethylene has been nearby for a long time in the Saribas district. The need for artificial material resources and changes in the function sparked innovations in the art of craft making in the district. Materials such as polyethylene have been adapted into the art of the handicraft making replace the original materials. The findings of the study demonstrate that there are several forms of transformation identified in the production of crafts by Malay Muslim craftsmen in Kpg. Serabang, Saribas.

Consequently, the study concludes modern era handicrafts have undergone a process of innovation due to the development of crafts that receive significant changes from traditional crafts, especially on artificial materials changed almost 90 percent. Its function in modern society has undergone significant changes and requires reinterpretation in the aspect of semiotics.

This change depicts as a practical development that does not only benefit craft makers alone. It indirectly carries out a massive change to the craft products produced as well as give opportunities for the handicraft industry in the state to come up with innovative products. However, the use of this synthetic, plastic material will not affect the image or identity of the craft in Sarawak. The retention and use of certain motifs able to maintain the identity and characteristics products of "Bumi Kenyalang." The aspects of acceptance and broad-mindedness need to be emphasized need to be taken in account in producing products. The current demand of craft products made from plastic materials in the market shows that consumers begin to accept these innovative products.

From this study, the handicraft production sector proves to demonstrate enormous potential to be developed more comprehensively in the future. Strikingly in minor districts such as Saribas, it provides more job opportunities to locals. Therefore, the authorities need to be actively organizing short-term skills training programs with local communities in rural areas. This effort able to ensure the continuity of the heritage of handicrafts in this area so that it does not disappear with time.

Suggestions for subsequent research, efforts and initiatives to promote and highlight craft products should be considered. Appropriate means of product promotion and marketing able to experience a maximum impact in advancing the handicraft industry in the region.

8. Appendix

Appendix A : Data Collection Template

Table 3 Template for Data Collection

Object	Basic information	Remark
Category:	Background:	
	Manufacturing materials:	

<div style="border: 1px solid black; width: 100px; height: 100px; margin: auto;"> <p>Photo/ Illustration</p> </div>	Methods:	
	Design/Dimension/ Structure/shape/ Style/Ornament:	
	Function:	
Clarification of the objects /justification		

Appendix B : Handicraft Products Picture

Picture 7 Tubang (carrier basket)



Picture 8 Tampi /nyiru



Picture 9 Takin (rice basket)




Picture 10 Hand bag




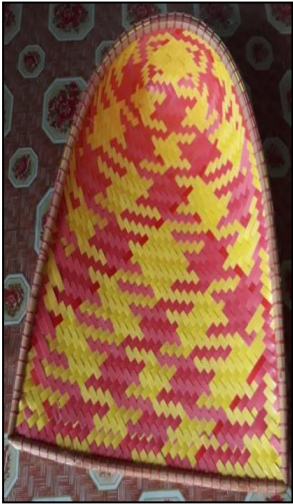
Picture 11 Plastic mat






Appendix C : Handicraft Products Description



Object	Basic information	Remark
<p>Category: Bag /carrier basket</p> 	<p><u>Background:</u></p> <p>a) Made from 90% of alternative materials while the remaining 10% is a mixture of natural materials.</p> <p>b) It is used to carry food supplies or work equipment /tools when you want to go to the gardens, rice fields and forests.</p> <hr/> <p><u>Manufacturing materials:</u></p> <p>Tali idas /plastic rope (polyethylene), nylon rope and rattan.</p> <hr/> <p><u>Methods:</u></p> <p>Hand Woven</p> <hr/> <p><u>Design/Dimention/Structure/shape/Style/Ornament:</u></p> <p>a) Formed from a combination of round, oval and square shapes.</p> <p>b) Tali idas / plastic rope (polyethylene) is used to make the frame.</p> <p>c) The nylon rope is a rope that will be hung on the shoulder when carrying it.</p> <p>d) Rattan is used as a wrap on the surface of the</p>	<p>Produced from a mixture of alternative and original materials.</p>

	tubang /basket to strengthen the frame structure.	
	<p><u>Function:</u></p> <p>Bring food supplies or work equipment.</p>	
Clarification of the objects /justification	Tubang /sabat (carrier basket) (Applied Arts)	
Object	Basic information	Remark
<p>Category:</p> <p>Bag /carrier basket</p> 	<p><u>Background:</u></p> <p>a) Made from 95% of natural materials while the remaining 5% is a mixture of alternative materials.</p> <p>b) It is used to carry fruits and forest/plantation produce.</p>	<p>Has a larger size than a normal size of tubang /carrier basket.</p>
	<p><u>Manufacturing materials:</u></p> <p>Nylon rope and rattan.</p>	
	<p><u>Methods:</u></p> <p>Hand Woven</p>	
	<p><u>Design/Dimension/Structure/shape/Style/Ornament:</u></p> <p>a) Formed from a combination of round, oval and square shapes.</p> <p>b) Rattan is used to make the frame.</p> <p>c) The nylon rope is a woven rope that will be hung on the shoulder when carrying it.</p> <p>d) Rattan and nylon rope are used as a wrap on the surface of the tubang /basket to strengthen the frame structure.</p>	
	<p><u>Function:</u></p> <p>Bring fruits and forest/plantation produce.</p>	
Clarification of the objects /justification	Tubang (carrier basket) (Applied Arts)	

Object	Basic information	Remark
<p>Category: Paddy or rice sifter</p> 	<p><u>Background:</u></p> <p>a) The equipment used to sift or separate dregs and impurities from paddy or rice by the Malay community in Saribas.</p> <p>b) Made of tali idas /plastic rope (polyethylene), nylon rope and rattan.</p> <hr/> <p><u>Manufacturing materials:</u></p> <p>Tali idas /plastic rope (polyethylene), nylon rope and rattan.</p> <hr/> <p><u>Methods:</u></p> <p>Hand Woven</p> <hr/> <p><u>Design/Dimention/Structure/shape/Style/Ornament:</u></p> <p>a) Round or oval shaped.</p> <p>b) The support structure can be seen on the cane wraps on the sides of the nyiru frame surface.</p> <p>c) Nylon rope is used to tie the circumference to make it stronger.</p> <p>d) Tali idas /plastic rope (polyethylene) is used entirely to produce the main frame.</p> <hr/> <p><u>Function:</u></p> <p>Sieve paddy or rice</p>	<p>There is a mixture of alternative materials and original materials.</p> <hr/> <p><u>Functional changes:</u></p> <p>a) souvenir products</p> <p>b) wall decorations</p>
<p>Clarification of the objects /justification</p>	<p>Nyiru /tampi (paddy or rice sifter) (Applied Arts)</p>	
Object	Basic information	Remark
<p>Category: Paddy or rice sifter</p>	<p><u>Background:</u></p> <p>a) The equipment used to sift or separate dregs and impurities from paddy or rice by the Malay community in Saribas.</p> <p>b) Made from rattan or schizostachyum zollingeri bamboo.</p>	<p>Schizostachyum zollingeri bamboo is considered very important in the field of traditional</p>

	<p><u>Manufacturing materials:</u></p> <p>c) Rattan or schizostachyum zollingeri bamboo.</p> <p><u>Methods:</u></p> <p>Hand Woven</p> <p><u>Design/Dimention/Structure/shape/Style/Ornament:</u></p> <p>e) Round or oval shaped.</p> <p>f) The support structure can be seen on the cane wraps on the sides of the nyiru frame surface.</p> <p>g) Nylon rope is used to tie the circumference to make it stronger.</p> <p>h) Rattan is used entirely to produce the main frame.</p> <p><u>Function:</u></p> <p>Sieve paddy or rice</p>	<p>livestock and handicraft art in Malaysia.</p>
<p>Clarification of the objects /justification</p>	<p>Nyiru /tampi (paddy or rice sifter) (Applied Arts)</p>	
<p>Object</p>	<p>Basic information</p>	<p>Remark</p>
<p>Category: Paddy /rice basket</p> 	<p><u>Background:</u></p> <p>a) Produced by the Malay community in Saribas.</p> <p>b) Used as a tool /basket to carry rice during the rice harvest season.</p> <p><u>Manufacturing materials:</u></p> <p>Made of rattan or bamboo.</p> <p><u>Methods:</u></p> <p>Hand Woven</p> <p><u>Design/Dimention/Structure/shape/Style/Ornament:</u></p> <p>a) Combination of round shapes and rectangles.</p> <p>b) The surface parts and circular support of the structure are round/spherical.</p>	<p>There is a use of mixed / alternative materials such as polyethylene.</p>

	<p>c) The site, however, is rectangular to make the structure more stable.</p> <p>d) Rattan or bamboo is used to produce the main frame of takin /paddy basket.</p> <p>e) Polyethylene is used to tie the circumference structure.</p>	
	<p><u>Function:</u></p> <p>Bring paddy /rice during the harvest season.</p>	
Clarification of the objects /justification	<p>Takin /paddy/rice basket</p> <p>(Applied Arts)</p>	
Object	Basic information	Remark
<p>Category:</p> <p>Paddy /rice basket</p>	<p><u>Background:</u></p> <p>a) Used as a tool to carry /transport paddy or rice during the harvest season.</p>	Fully utilize alternative materials.
	<p><u>Manufacturing materials:</u></p> <p>Tali idas /plastic strap (polyethylene)</p>	
	<p><u>Methods:</u></p> <p>Hand Woven</p>	
	<p><u>Design/Dimention/Structure/shape/Style/Ornament:</u></p> <p>a) It is fully produced using a tali idas /plastic strap (polyethylene).</p> <p>b) The structure of the frame is rectangular.</p>	
	<p><u>Function:</u></p> <p>To transport /carry paddy /rice</p>	
Clarification of the objects /justification	<p>Takin /paddy /rice basket</p> <p>(Applied Arts)</p>	
Object	Basic information	Remark
<p>Category:</p> <p>Hand bag</p>	<p><u>Background:</u></p> <p>a) Produced by the Malay community in Saribas.</p>	Fully utilize alternative

	<p>b) Used as a woman's handbag.</p> <p><u>Manufacturing materials:</u> Tali idas /plastic straps (polyethylene), zip, iron rings and used handbag rope.</p> <p><u>Methods:</u> Hand Woven</p> <p><u>Design/Dimension/Structure/shape/Style/Ornament:</u> a) Shaped as a pyramid. b) Tali idas /plastic straps (polyethylene) used to create the mainframe. c) A mixture of zipper, iron ring and used handbag straps as a bag straps.</p> <p><u>Function:</u> A woman's handbag</p>	<p>materials.</p>
<p>Clarification of the objects /justification</p>	<p>Hand bag (Applied Arts)</p>	
<p>Object</p>	<p>Basic information</p>	<p>Remark</p>
<p>Category: Plastic mat</p> 	<p><u>Background:</u> a) Produced by the Malay community in Saribas. b) Used as a mat to relax in the living room.</p> <p><u>Manufacturing materials:</u> Tali idas /plastic straps (polyethylene) of various colors.</p> <p><u>Methods:</u> The weaving technique</p> <p><u>Design/Dimension/Structure/shape/Style/Ornament:</u> a) A square -shaped. b) It is produced using a polyethylene straps that</p>	<p>Fully utilize alternative material.</p> <p><u>Functional Changes:</u> a) Used as a base /decoration in the living room. b) souvenir</p>

	is woven according to the choosen motif.	products
	<u>Function:</u> Mats for relaxing or decorating tools in the living room.	
Clarification of the objects /justification	Idas mats / plastic mats (Applied Arts)	

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