

From the Editor

This issue of *Wacana Seni* focuses on elements of style and aesthetics of particular tangible and intangible heritage of Asia. The essays illustrate that the styles are linked to the social functions of the forms; they are shaped by the local cultures and change as the specific societies develop.

Quintero and Mohd Anis look at the "curvilinear ethnoaesthetic" embodied in the movements and *kulintang* motifs of the *Pangalay* among the Suluk in Sabah, Malaysia.

Likewise, Noor Hayati et al. show that the conceptual design of the Minangkabau traditional houses is associated with the matrilineal kinship system of the Minangkabau society in West Sumatra, Indonesia and Negeri Sembilan, Malaysia. Nevertheless, variations in designs occur especially in Malaysia as the Minangkabau people adapt to local cultures.

Similarly, Azadeh Nikouei discusses the functions, colours, patterns and symbols of Iranian dolls and relates them to the religious beliefs, rituals, identities, values of the different ethnic groups in Iran. Dolls are important tools for communication and for preserving traditions.

In the same way, Hanisa Hassan studies how the designs of the *baju kurung* have been transformed to suit the lifestyles of the modern Malay women of Malaysia while Sarisa Prateepchuang et al. investigate the changes in the instruments, music and other elements in the water puppet theatre performances resulting from modernisation in Hanoi, Socialist Republic of Vietnam.

Additionally, we have four reviews where the respective authors critique how artists have negotiated and crossed different types of borders. Johan, Hardy and Pravina explore the navigation of boundaries between the academia, industry and community in terms of the musical arts at a roundtable discussion held at the School of the Arts, Universiti Sains Malaysia (USM). Pravina and Yumi appraise how the musicians of the Sirius Quartet have

challenged the boundaries of convention in their musical concert held at USM. Muralitharan investigates the adaptation of Usman Awang's script of *Uda dan Dara* by Faridah Merican and Joe Hasham to make the performance relevant and current. Finally, Safrizal's "*Views from the Six*" illustrates the blurring of conventions in the techniques and representations of the paintings of six artists of Malaysia.

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