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Like the rest of sentient beings on this planet, man has learned to understand and acknowledge his position about nature. He has survived and his survival is dependent upon his capacity to adapt and adopt and the ability to acclimatize himself in the environment.

Thus, our living environment is continually altered by human activities developing their cultural landscape. They are the reflection of human adaptation and use of natural resources. They are part of our national heritage, and part of each of our lives. They reveal our relationship with the land over time. Cultural landscapes are special places that reveal aspects of our country's origin and development through their forms, features and history of use. More than just a gardens and parks, cultural landscapes may range from thousands of acres of rural land to a small homestead with a small front yard.

These influences permeate every aspect of an individual life influencing both thoughts and behavior, thus determining how one looks at the world (Tuan, 1974). Kaplan et al. (1985) agree that the understanding of the environmental setting elicits emotional growth, which in turn symbiotically influences the behavior of others. As an example, looking into the perspectives of the Malay communities, culture is manifested in landscape through religion and belief, values and norms and custom and behavior. As the Malays practice Islam, we believe that the landscape is the manifestation of the goodness; strengthening man's devotion to the creator.

IDENTITY MAKING IN CULTURAL AND HERITAGE DESIGN

This Chapter discusses on four different projects namely; The Livable Chapter of Military, Johor by Hafsah Abd Manaf, Revitalization of Fort Margherita in Kuching, Sarawak by Jason Ling Jong Fu, Rehabilitation of Chitty Village, Melaka by Amyra Omar and The Chew Jetties, Penang by Irwan Ibno. In these projects, students were dealing with cultural and heritage landscape while looking at the opportunity to come out with a design that promotes significant 'identity of place' - one of the physical

environmental expressions of where humans dwell. Kevin Lynch (1960, p. 6) defines identity of place as "that which provides its individuality or distinction from other places and serves as the basis for its recognition as a separable entity". Relph (1976, p. 45) stresses that the importance of place identity represents a sense of belonging, reflecting whether you are an "insider" or "outsider" in a space. Norberg Schulz (1980, p. 20) expresses his concerns on the importance of place identity in this modern world with this notion:

In primitive societies we find that even the smallest environmental details are known to be meaningful, and that they make up complex spatial structures. In modern society, however, attention has most exclusively been concentrated on the 'practical' function of orientation, whereas identification has been left to chance. As a result true dwelling, in a psychological sense, has been substituted by alienation. It is therefore urgently needed to arrive at a fuller understanding of the concepts of 'identification' and 'character'.

(Norberg-Schulz, 1980, p. 20)

The current landscape changes that "are characterized by the loss of diversity, coherence and identity" are perceived negatively (Antrop, 2005, p. 22). Relph (1976) defined 'identity' as a constant similarity and coherence which enables each constant similarity and coherence which enables each item to be distinguished on its own.

The development of self identity is not restricted to making distinctions between oneself and others, but extends with no less importance to objects and things, and the very spaces and places in which they are found.

(Proshansky et al., 1983, p. 57)

Despite the importance of having genius loci, Rishbeth (2001) suggests that little research has been conducted in regard to culture, heritage and their identities in landscape. She believes that landscape architects and other related professionals should consider cultural significance in the design of, and decision-making around, the built environment. The cultural landscape is able to promote identity of place, place attachment and strengthen the meanings of place. Relph (1976, pp. 122-123) identifies the meaning of place as another important basic element in the living environment. He suggests that "experiential landscape" means more than just "objects, landforms, houses and plants". It is a "particular set of personal and cultural attitudes and intentions that give meaning to that setting".

PLACE ATTACHMENT IN CULTURAL AND HERITAGE LANDSCAPE

Cultural and heritage landscape are strongly associated with intrinsic understanding between humans and environment (Antrop, 1997; Ismail, 2003; Said, 2001a). Humans are continuously changing the surrounding natural landscape to shape the environment that suits their living demands (Ismail, 2003; Said, 2001a). These processes, that are established through a period of time, resulted in an intimate bonding between humans and environment; creating place attachment and identity that reveals the significance of natural, cultural and aesthetical values (Antrop, 2005).

The Malay rural cultural landscape in Malaysia is an example of the above phenomenon. Through my own work I discovered that "the evolution of the Malay village is the result of the interrelationship between Man and his surroundings, Man and his inherent cultural attributes and the need to survive" (Ismail, 2003, p. 17, Ismail, 2010).

The structure of a traditional settlement in the village is determined through ritual ceremony that is believed to appease the spirit, assuring the peacefulness and well-being of the occupants.

McNeely and Pitt (1985) emphasize that these rituals, practiced in the cultural landscape, embody a respect for nature symbolised by the inhabitants' cultural belief and "taboos" thus ensuring protection of the green landscape. Indeed, this cultural process includes feelings that create attachment to the place. This is similar to what Tuan (1974, p. 4) coined as Topophilia. The term Topophilia is defined as "the affective bond between people and place or setting" and it represents "human love of place". Tuan (1977) claimed that feeling and objects are always inseparable.

A study of place attachment by Altman and Low (1992) focuses on the external environment that represents a "cultural and emotional" connection. Riley (1992, p. 42) defines attachment as an "affective relationship between people and the landscape that goes beyond cognition, preference, or judgment". In much the same way, he agrees that the concept of landscape attachment is set by the influence of human culture (Ahrentzen, 1992; 1976; Altman & Low, 1992). In addition, "a sense of place" evokes a positive "social impression such as a feeling of belonging to an environment and being part of a neighbourhood" (Hargreaves, 2004, p. 52). Attachment to place is perceived as more than a "physical container"; it resembles a social and cultural process simultaneously (La Gory & Pipkin, 1981). Relph (1976, p. 53) explains attachment as a value of "behavioural insideness", with people "being in place and seeing it as a set of objects, views, activities arranged in certain ways and having certain observable qualities". Riley (1992, p. 45) suggests that "the attachment comes from people and experience; and the landscape is the setting of that

experience". The everyday landscape is the foundation of "shared meaning and emotion, whether liked or disliked, whether tasteful or ugly, because it is shared experience" (Riley, 1992, p. 18). This notion confirms the significance of designing the everyday landscape as proposed by the students. Their projects involving public space design- a place where people visits and spend their leisure time together. Detail design solution representing a landscape design solution that embracing the notion of identity of place and place attachment in everyday landscape will be discussed in the following section.

THE SIGNIFICANCE OF CULTURAL AND HERITAGE LANDSCAPE

It is learned from the above discussion that cultural and heritage landscapes enriched the feelings of belonging in landscape spaces and through this, landscape architects should successfully create a meaningful outdoor living ambience. I describe this occurrence with the Malaysian proverb that translates as "home; is where the heart is" or the place that you love most. Ittelson, Frank and O'Hanlon (1979, pp. 201-205) summarize the significance of outdoor environment as:

i. An external physical place where people present their "sense of autonomous self";

ii. Self reveals that the everyday landscape "not only can be identified with physical objects or with physical properties of the world, but also with one's experience and action in the environment";

iii. Social system

Certain "environments may lead human beings to develop relationships with other people";

iv. Emotional territory

The direct emotional impact of a situation is probably part of all environmental experience, but sometimes becomes the dominant mode of experience so that a certain environment is able to represent emotions and associations that one feels;

v. Setting for action

"The environment affects action and action affects environment". As an analogy, environment is said to be a stage for the actors to perform any respective roles.

For the students, thinking about culture and using them as their design philosophy seems to be very challenging when the majority of current projects surrounding them undergo the modern homogenous approaches such as cubism and simplicity. These students challenged themselves by selecting cultural and heritage design for their Final Year project. As for Hafsa, her project entitled A Soldier's Narrative Park at Bukit Timbalan Johor Bahru provided an opportunity to explore the history of Johor Military Force during pre-independence in 1936. Bukit Timbalan was a battle field between Japan and British. Project in Fort Margherita, Kuching, Sarawak by Jason was an attempt to revitalize, preserve and conserve the abandoned historical monument. Another interesting cultural project was presented by Amira. She brought the significance cultural and traditional way of life belonging to the Chetti community in Melaka. The Chetti communities are the Indian traders from the Southern part of India. Distinguished cultural community design was also presented by Irwan. His design enlightened the uniqueness of the Chinese settlements along Weld Quay in Pulau Pinang. This village existed since 19th century, but it has been abandoned in our way towards modernization. The following section will further discuss on detail design of the students work.

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Jury Review

Khalilah Zakariya

The revitalization of old places to be a part of new places is always an interesting project to explore. This project not only deals with the traditionally significant jetty houses and its relationships with the urban fabric, but also the relationships between land and water. The student has analyzed the issues from different angles, and presented the mapping and diagrams in a very organized manner. There is a good consideration for seasonal events and managing visitors' capacity to avoid overcrowding the site. The student demonstrated an understanding towards the need to balance between community space, jetty space, green space and activities for tourism.

Devendiran S.T. Mani

The student has carried out a well-documented account of historical background and site analysis of this particular area. The design process and concept are well presented. The ideas are defined with great detail and illustration. The Master plan profile is also well represented with historical personals. The Master plan and detail areas are also well presented with good images and graphics. Overall a well-balanced and shown good work.

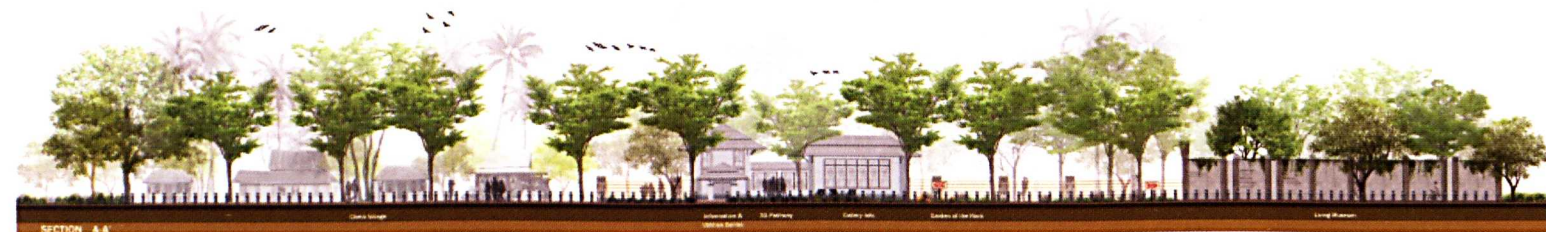


Rehabitalization of Chetti Village

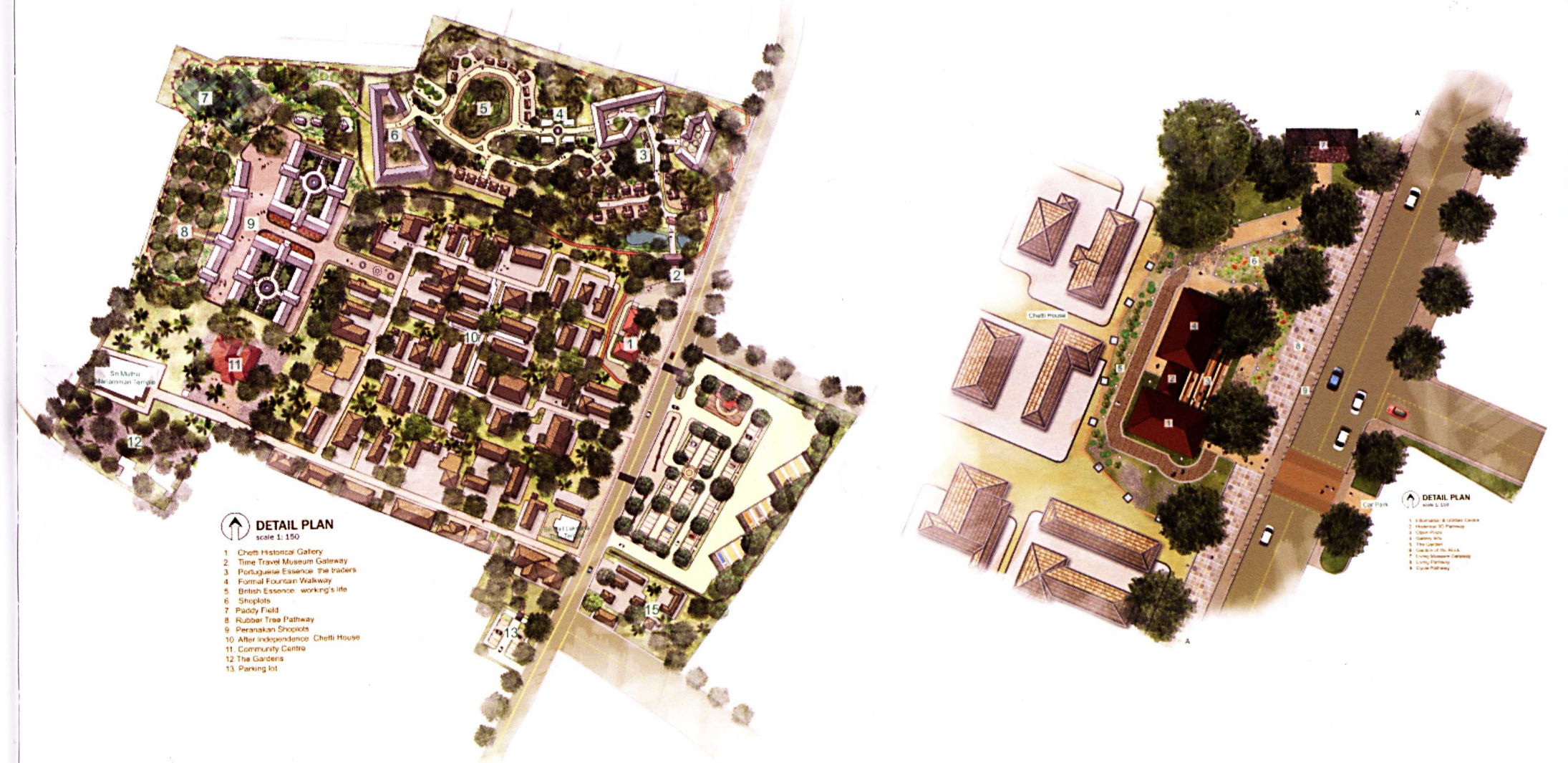
Noorizan Mohamed, Mohd Kher Hussain & Abd Aziz Othman

The Chetti village was established by the Indian Peranakan, a community of Indian origins who has adopted local customs as their own unique culture in Malacca. The creation of a living museum for the village enables to enhance the community through tourism activities in promoting better understanding on the lifestyle and tradition. The "Journey from the Past" concept, traces the memory of the Chetti community's history from early Malacca Sultanate until the independence period. The spatial division is based on the chronology of the colonization eras starting from the Portuguese, Dutch, British and the present.

The rehabitalization of the Chetti village provides new insight and experience to the community and visitors alike. Nevertheless, the circulation aspect of the whole layout needs special attention due to limited access points to assist all kinds of visitors in their movements while enjoying the experience particularly in the Time Travel Museum. The project will be more exciting if the hardscape (including building) and softscape elements match with the different eras portrayed.

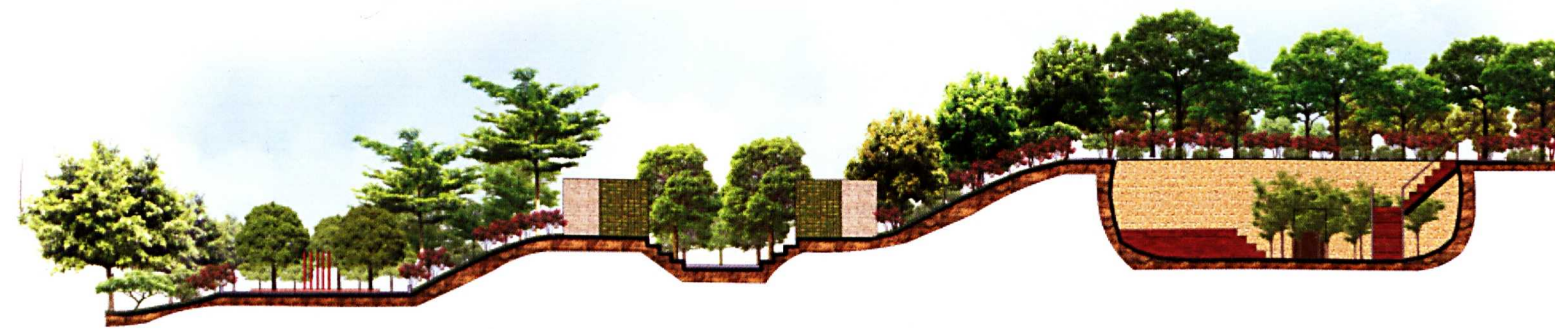


Amyra Omar

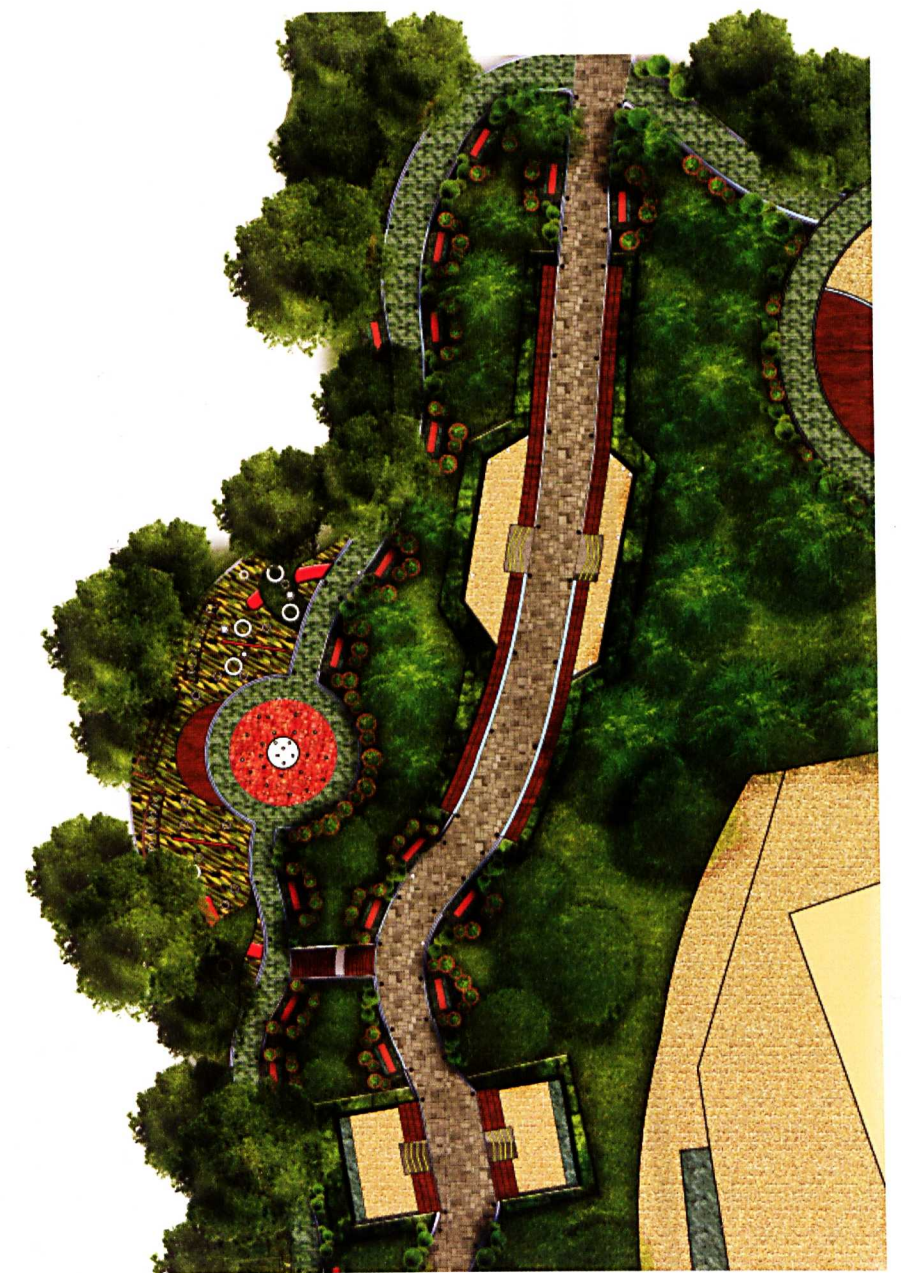


Soldier's Narrative Park

Nor Atiah Ismail, Mohd Nazri Saidon & Mustafa Kamal Mohd. Shariff



This project highlights a transformation at Bukit Timbalan located in Johor from unused space to a remembrance place of the past moment and history. The artifact is recognised as "Soldier's Narrative Park" would become a new hot-spot for urban-tourism around Johor Bharu city. The site is positioned on the highest elevation of JB town, yet surrounded by trees and commercial area. The design is motivated from over 100 year past history of Askar Timbalan Setia Johor (ATSJ) and the need to portray for public benefit. Thus, Habshah's work to develop a soldier's narrative park offers the richness of ASTJ history and the military routine. On the other hand, this work is to solve existing traffic circulation and pedestrian path as a package to attract visitors. The design is envisioned through livable chapter of military concept. It means the spaces are arranged in a hierarchy based on past-special history that capable to create feeling and emotion. Therefore, this work comes with dynamic spaces portraying expressive history such as the scene of World War 1, the war between ATSJ and Japanese soldier and others. The interpretive signboard is introduced to provide more understanding on the specific matter. This project was executed through manipulation at past history for young generation to know-how the past's significant military history.



Hafsah Bt Abd Manaf

A Place of Memory

Norsidah Ujang, Mohd Fabian Hasna & Mohd Fairuz Shahidan

Despite surviving the threat of rapid urbanisation in their physical sense the socio-cultural institutions and practices of Clan jetties in Weld Quay have long been transformed and disappeared. Constructed in the 19th century by the Chinese community, the remarkable historical site displays unique wooden link houses on stilts spreading over the water. The revitalization of Clan jetty traditional village as traditional cultural park will serve as the main tourism attraction spot in Geogre Town, Penang. Reviving the community culture and tradition through tangible and intangible heritage values and socio-cultural activities will generate a new 'Place of Memory' to residents, locals and visitors.



Surviving communal site needs to be reinvented for sustainability and relevance to changing time. Enhancement of the existing conditions of the Clan jetties and the development of the new entry nodes, the main green gateway is created as a symbol of identity and cultural dynamics. Celebration of the living heritage with local community engagement will allow younger generation to appreciate and enjoy the village with greater sense of pride.



Irwan Ibnu

