

The Spatial Characteristics of Traditional Terengganu Architecture towards Enhancement of Coastal Resort Tourism Identity in Terengganu

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ABSTRACT

Terengganu's identity can adapt and consolidate to form its own character because of its commercial and cultural ties with neighbouring Siam, Cambodia, and Indonesia. Terengganu's traditional architecture has been shaped by all these influences and is considered the cradle of Malay civilization. The ability to adapt has strengthened the country's uniqueness and identity. However, indigenous cultures are believed to be losing their identity as globalisation continues. The loss of identity of Terengganu's traditional architecture has a strong impact on the community, which views Malay culture in the form of resort architecture as indestructible and immediately rejects it as a cheap imitation that does not reflect the authenticity of Terengganu's regional identity. This study aimed to identify the spatial characteristics of traditional Terengganu architecture. Some of the methods used to investigate the spatial characteristics of traditional Terengganu architecture include document review, personal interviews with the resort owner, and field surveys and observations. To achieve this objective, the aim of this study was to investigate the architectural features of traditional Terengganu architecture, particularly in terms of spatial features as part of the traditional Terengganu architectural identity on the east coast of Peninsular Malaysia. A field mapping for the case study analysis was conducted at Terrapuri Heritage Village in Setiu, Terengganu, and a total of three (3) buildings from the case study site were considered. The results of the study show that some adjustments were made to the layout of the rooms according to the function of the resort. These include the adaptation/reuse of the room layout, such as converting the kitchen area (dapur) into a bathing area, reconstructing the old structure, and adopting the architectural form with modern materials and construction. The results of this study illustrate a valuable traditional Terengganu architecture in terms of spatial features that preserve at least part of the traditional Malay socio-cultural values and regional identity of Terengganu while meeting the pressures of twenty-first century design constraints.

Keywords: Cultural Tourism, Terengganu Identity, Spatial Characteristics of Traditional Terengganu Architecture, Culture Influence, Coastal Resort Identity



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1 INTRODUCTION

Historically, before oil brought wealth in the early 1970s, Terengganu was one of the least developed states on the east coast. Before the construction of the boot road in the early 1930s, Terengganu was cut off from the west coast of Peninsular Malaysia for three months every year during the monsoon season, which lasts from November to February. At that time, the only means of transportation was by boat, using the coastal sea route. This may have helped preserve the unique cultural traditions and architectural style in Terengganu. The development spurred by the newfound wealth contributed in some ways to the neglect of Terengganu's architectural heritage. The old *kampung* or village way of life was displaced, along with the support of traditional Malay wooden houses, by the widening of the road and the construction of commercial buildings and new housing estates. Although the identity of traditional Malay houses in Terengganu has declined significantly in recent years, they still exist as the east coast of Peninsular Malaysia is growing at a slower rate compared to other parts of Malaysia.

This type of traditional architecture has been an important subject of study for the last three decades. Many previous studies by local and international scholars have focused on researching the architectural identity of traditional architectures and their cultural heritage, either through theoretical or technical research. To date, there has been little research looking at the Terengganu identity and characteristics of traditional Terengganu architecture, and the issue of integrating cultural identity into the design of coastal resorts needs to be addressed since "architectural identity" is seen as a crucial component of Malaysia's tourism sector. Obviously, most resort buildings are designed and built for commercial purposes rather than for purely aesthetic or cultural reasons, although they need to be appropriately integrated to enhance the tourist experience and ensure the future success of resort architecture (Nor & Isa, 2015). In fact, cultural identity and environmental adaptation are important factors for the future success of resort architecture (Emalgalfa et al., 2010).

As globalisation increases and the number of tourists rises, the impact on heritage authenticity and cultural identity becomes more apparent. As a country where many cultures and influences intermingle, Malaysia has always struggled with its architectural identity. Thus, the focus of this study is to look at the spatial features of traditional Terengganu architecture. Therefore, the aim of this study is to identify the spatial characteristics of Terengganu's traditional architecture based on a document review, personal interviews with the resort owner, and field surveys and observations. To achieve this objective, this study examined the architectural features of Terengganu's traditional Malay houses, particularly in terms of the spatial elements that comprise the exterior and interior in coastal resorts on the east coast of Peninsular Malaysia. In selecting the traditional Terengganu house, spatial planning, architectural features, and culture are considered in more detail. The unique quality of the traditional Terengganu house is that it stands out as a regal form in all aspects, including scale and proportion, workmanship, technology, and value. Hence, the Terengganu house is the result of assimilation, adaptation, influence, and evolution. In addition, the Terengganu house is considered the earliest example of traditional Malay vernacular architecture. For the case study analysis, field mapping was conducted at the Terrapuri Heritage Village Resort in Setiu, Terengganu, and a total of three (3) buildings from the case study resort were considered.

2 THE BACKGROUND

2.1 The History and Transformation of Traditional Malay Architecture

Traditional Malay houses in Malaysia were architecturally classified based on roof shape, spatial planning, and geographical context, and these categories were eventually named after the states. Each traditional house in a Malaysian state represents a unique architectural style and state-specific characteristics (Nizam, 2022). In response to actual housing needs and community goals, the traditional complex was formed in which the Malay houses are distributed. They meet their socio-economic,

cultural, and environmental needs (Lim, 1987). Originally, the Malay house was considered a cultural metaphor for the Malay lifestyle (Dobby, 1886). It is the place where Malays feel relaxed, comfortable, and content, as the design of the house reflects their desired way of life. Nasir et al., (1996), in a study of Malay houses, explain the nature of the Malay house as an expression of their important daily needs. The lives of the Malays consist of their culture, beliefs, social relations, and desired way of life, which are artistically integrated into the functional spaces of the Malay house. Research has been shown that the early ancestors of the Malays came from the ancient civilization of Cambodia and Champa in Indochina and settled along the east coast of the Peninsula. Later, when trade flourished in the region, the cultural influences from these countries were further reinforced. From the 2nd and to the 16th century, much of the area such as Kelantan, Terengganu, and Patani in southern Thailand was part of the Malay Kingdom of Langkasuka. Many of the traditional Malay art forms known today originated there including *Wayang Kulit* (shadow puppet theater), *Mak Yong* and *Menora* (dance) and *sobek* (filigree-like woodcarving) (Matusky, 1993).

The east coast of Peninsular Malaysia is culturally and architecturally different from the west coast due to Strong Thai and Cambodian influences that have shaped the culture of the east coast for many centuries and have created what some consider to be the richest cultural heritage of the Peninsular Malay states. For many years, the east coast of Peninsular Malaysia had an active trading relationship with the neighbouring countries of Thailand and Cambodia in the north and Indonesia in the south. This influenced the house styles and construction methods in the area (Chen, 1998). Additionally, the traditional Terengganu house is thought to be the first example of Malay traditional architecture in its vernacular form (Kamal et al.,2005). The traditional house of Terengganu is characterised by its pure traditional character. It is a wooden house built on high terraces about two metres above the ground with walls made of wood or bamboo (Marzuki et al.,2019). The Terengganu traditional house not only meets the social, cultural, and economic needs of its occupants but also reflects the creative and aesthetic skills of Malaysian culture. Interestingly, the activities carried out by users in the spaces of traditional Malay houses are not only culturally functional but also an expression of meanings derived from the outlook on life (Masri et al.,2016).

2.2 General Overview of Traditional Terengganu Architecture

The earliest type of traditional Malay house in Terengganu has a high, steeply sloped and single-ridged roof with a ridge covering the entire length of the house (Shah, 1988; Sheppard, 1949). The distinguishing characteristic of traditional Terengganu architecture is its unique ability to be recognised as a regal form, whether in terms of scale and proportion, craftsmanship, technology, or intrinsic value. Based on the research, *Rumah bujang berselasar* (single terraced house berselasar) and *rumah tiang dua belas* (twelve-pillared house) are the earliest and most common house forms among the old traditional houses in Terengganu (Endut, 1994; Kamarudin, 2015). According to Kamarudin (2015), *Rumah bujang berselasar*, which is recognisably a long roof house with *verandah*, is so named because it has a long, narrow section with a characteristic feature called *serambi*, a *verandah*, in addition to the *rumah ibu* (core house). This house has an additional structure in the form of an extended, roofed platform that matches the length of the house. On the long sides of the house, this structure, called a *serambi* or *selasar*, was added to one or both sides. As seen in Figure 1, these traditional Terengganu houses were built over different periods and have distinctive architectural features. These houses with long roofs have a characteristic shape and the main building elements that contribute to their architectural identity (Kamarudin, 2015).

Furthermore, Raja Bahrin Shah (1988) asserts that the traditional wooden houses of Terengganu are valued for two reasons. First, the building forms are efficiently designed to suit the local climatic conditions and timber as a building material. Secondly, ornamentation in the form of intricate carvings on various panels is an integral part of the architecture of the houses. These house forms were not built after World War II and are considered the heritage of traditional Malay architecture (Nasir & Wan Teh, 1997). In Terengganu, the number of posts supporting the house's roof structure is typically used to estimate a house's size. In addition, the Malay community usually describes the size of the house

according to the pillars because they support the structure of a house. A house with six wooden pillars is called '*Rumah Tiang Enam*' (six pillared house) while the type the largest with twelve pillars is called '*Rumah Tiang Dua Belas*' (twelve pillared house) (refers to a home with twelve supporting pillars or posts. There are two main variations of the typical Terengganu Malay house. '*Rumah Bujang Selasar*', the smallest of the two, is of the '*Rumah Tiang Enam*' type, a house with six supporting posts. The larger of the two is the '*Rumah Tiang Dua Belas*' or '*Rumah Serambi*' kind of house, which is wider and more ornate (the *verandah* house). On one or both long sides, occasionally at the end, or both, both variations frequently have additional structures constructed at a lower level. The name "*Selasar*" is given to this extra construction if it has a roof and extends the entire length of the home. The additional structure is known as the "*Lambor*" if it is an open platform that extends from a side door and connects to the ground through a short set of stairs. *Rumah Bujang Selasar* is the name given to a "*Rumah Bujang*" that has a "*Selasar*" affixed to the side to distinguish it from the straightforward, fundamental variety. The description of the type of house will be made more thorough and precise with the addition of the word "*Selasar*". The following illustrations (Figures 2 and 3) will give a clearer diagrammatic view of the various house types.

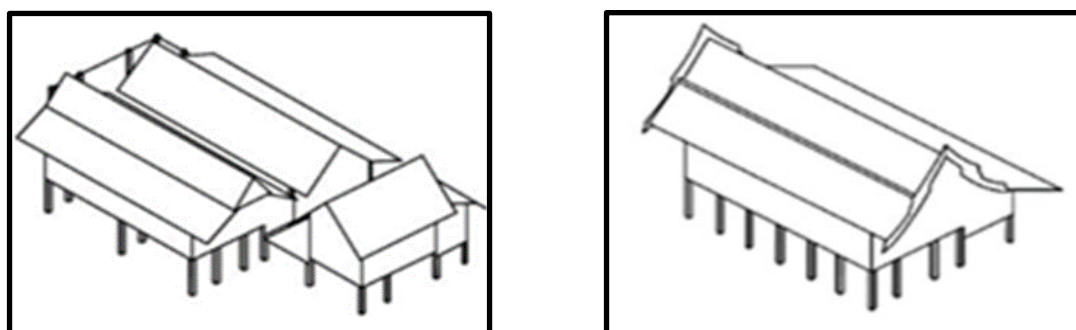


Figure 1 *Rumah Tiang Dua Belas* (twelve-pillared house) on the left side & *Rumah Bujang Berselasar* (single terraced house berselasar) on the right side
(Source: Kamarudin, 2015)

The difference principal between the '*Rumah Bujang Berselasar*' and the bigger '*Rumah Tiang Dua Belas*' is in the number of supporting posts underneath the house. First, it is very important to differentiate between the '*Tiang*' and the '*Tongkat*'. The main supporting posts which hold up the roof structure are called '*Tiang*' while the smaller intermediate floor supports which only supports the flooring members as well as the wall panels, are called '*Tongkat*'. In calculating the number of posts to describe the house types or size, the thinner '*Tongkat*' are not counted. If looked at from one end, the '*Rumah Bujang*' has two rows of three pairs of supporting posts when counted end to end. Hence, *Rumah Berserambi* was the most popular house in Terengganu before the arrival of foreign influences (Kamarudin & Said, 2008). In summary, assimilation, adaptation, influence, and development all contributed to the creation of the traditional Terengganu architecture.

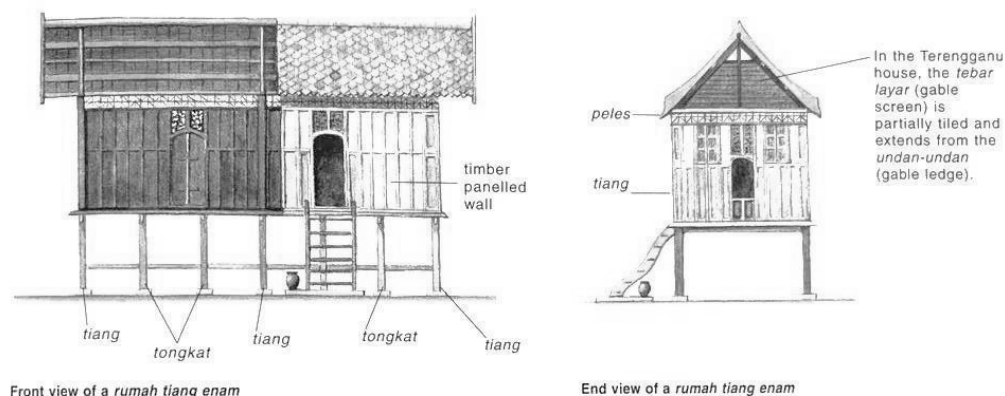


Figure 2 Side view and end view of a *Rumah Tiang Enam*
(Source: Chen, 1998)

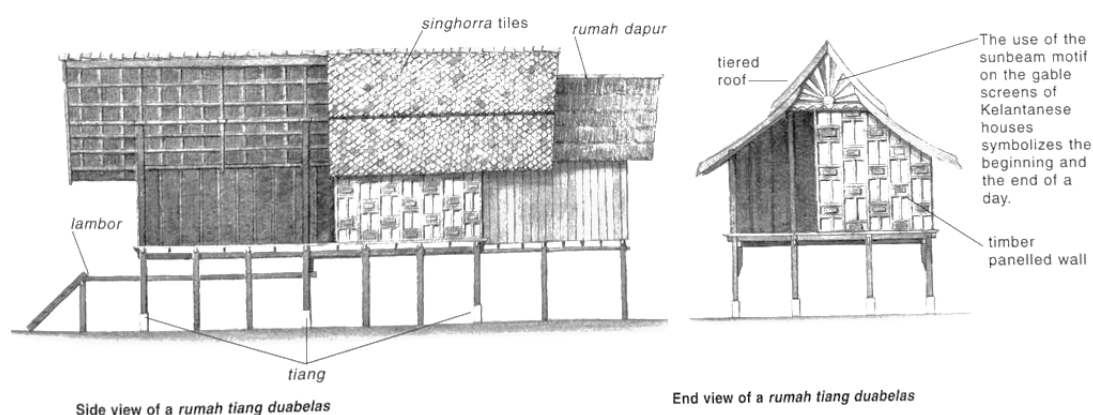


Figure 3 Side view and end view of a *Rumah Tiang Duabelas*
(Source: Chen, 1998)

2.3 The Spatial Characteristics of Traditional Terengganu Architecture

Most literature discusses the typical layout of a traditional Malay house according to zones, the interactions of the occupants through daily activities (functional components), gender, age, and guest-related zones. In general, the space planning of a Malay house is divided into two (2) categories which are external space and internal space. The uses and privacy level of internal and external spaces of traditional Terengganu houses as shown in Table 1. Abidin (1981, cited by GhaffarianHoseini et al., 2014) divided the zones into four, the front zone, the main (middle) zone of the house, the kitchen zone, and the back zone. In contrast, the literature divides interiors into public and private spaces or according to functional elements (Masri & Ahmad, 2016). According to research done by Rashid et al., (2018), the spatial characteristics of traditional Malay architecture can be identified into eight (8) categories which are *Anjung*, *Serambi*, *Kelek Anak*, *Rumah Ibu*, *Pelantar*, *Selang*, *Rumah Dapur*, and *Jemuran*. Hence, in Terengganu, it can be identified that there are five (5) spatial characteristics of traditional Terengganu house consisting of *Anjung*, *Serambi*, *Rumah Ibu*, *Kalong* and *Rumah Dapur* (Nasir, 1985; Idrus, 1996; Masri, 2012, 2013). Here, the term '*Rumah*' refers to a small house built separately, as in the expressions '*Rumah Ibu*', and '*Rumah Dapur*'. The combination of these '*Rumah*' is then connected to another room by an uncovered corridor, or '*Selasar*'. The result is the '*Rumah Tiang Dua Belas*', which combines several small '*Rumah*' into one compound (Abdullah et al., 2021).

Table 1. The uses and privacy level of internal and external spaces of traditional Terengganu houses
(Source: Authors, 2023)

Spatial Elements	Activities	Privacy level
<i>Serambi / Anjung</i> (<i>Verandah / Porch</i>)	Male entrance, relaxing, child monitoring, greet and treat space for guests	Public space
<i>Rumah ibu</i> (The main / core of the house)	Meeting, praying, reading / reciting, sleeping (at night)	Semi private space
<i>Rumah Dapur</i> (The kitchen of the house)	Cooking, preparing foods, dining, washing	Private space
<i>Kolong</i> (Space underneath the house)	Storing, working, repairing, drying clothes	Public space
<i>Kelek Anak</i> (Space for casual activities with their sons and daughters)	Discussion, kite making, fishing net repairing and others	Public space

In the literature, the *serambi* in traditional Terengganu houses is consistently described as the front and public area that forms part of the house frontage and functions as the male domain and guest area. The middle zone, the *rumah ibu*, is the highest compared to the other interior spaces. The kitchen and the rear zone are the female domain and the place for cooking activities (Idrus, 1996; Nasir, 1985). Two of the most important socio-cultural values that inform the design of the *serambi* are the positioning of the main entrance and the order of future extensions to the *serambi* space. Essentially, the *verandah* (*rumah tangga*) serves as an open space in front of the main entrance of the *serambi*, intended for male guests (Idrus, 1996; Masri, 2012).

According to Ariffin (2000), in the east coast states of Malaysia, the connection to a new part of the house is made by introducing an unroofed space, similar to *jemuran* or *selang* (gap, connection, or crossing). In addition, most houses have two entrances. For example, the main entrance is located in the *serambi*, usually on the front facade but occasionally on one of the sides of the house. The number of steps on the main staircase is usually odd. The second entrance is either on the kitchen wall or in the spaces between the *rumah ibu* and the kitchen. In addition, ornaments and decorations are attached to the *serambi*, which are occasionally incorporated into the *rumah ibu*. Thus, the basic goal of house construction in Malay culture is to live in harmony with the environment. This means that the object (the house) and the subject (the occupants) should be compatible. The occupant hopes to live in his house with the greatest possible comfort—physically, mentally, and emotionally. The main elements of house construction in traditional Malay society are *rasi* or *serasi*, i.e., *padan* (fit), *sepadan* (fitness), *sesuai* (suitable), and *selesa* (comfortable). Here, *rasi* is achieved by applying three interdependent components of the traditional ma'ay building tradition, which consist of *adab*, *adat*, and *tertib*. In other words, to achieve *rasi*, the values (*adab*) of each of the customary building practises (*adat*) must be respected and implemented in their prescribed order (*tertib*).

Therefore, traditional architecture is a treasure of civilization in the form of artefacts that reflect the identity of a nation. It is a national treasure that reflects the richness of Malay civilization. This traditional Malay house architecture in Terengganu is also one of the architectural treasures of traditional Malays that are very valuable. It symbolises the identity and life of the Malay community,

which was integrated into their life and environment from the beginning. However, this form of architecture has changed over time. It is in danger of extinction and is being eroded by the passage of time.

3 METHODOLOGY

This study aims to identify the spatial characteristics of traditional Terengganu architecture at Terrapuri Heritage Village in Setiu in Terengganu. This constructivist research was conducted through historical document analysis and archival involved visual analysis on the technical drawings of traditional Terengganu houses at Terrapuri Heritage Village in Setiu in Terengganu which consist of *Rumah Tiang Enam* (six pillared house) and *Rumah Tiang Duabelas* (twelve pillared house) Terengganu. The analysis aims to identify and determine their visual attributes, including layout and orientation of the houses. Qualitative research is being used in this study as it is more all-encompassing and frequently entails a rich collection of data from several sources to better understand individual participants, particularly their opinions, perspectives, and attitudes (Nassaji, 2015: 129).



Figure 4 Master Plan of Terrapuri Heritage Village
(Source: Authors, 2023)

The Terrapuri Heritage Village Resort at Setiu in Terengganu was selected as the case study area. It is classified as one of the traditional coastal resorts in Terengganu and has a number of traditional Malay houses that are between 100 and 250 years old. A conservation and restoration project for a classic Malay house in Terengganu called Terrapuri (Land of Palaces) and the 17th-century Terengganu Palace served as inspiration for the design and setting of the resort. This traditional coastal resort is located on the South China Sea on one side and the mangrove river (Setiu Wetland) on the other. It has twenty-nine (29) buildings of traditional Terengganu houses consisting of twenty luxuriously restored villas, a reception and lobby, a gallery, a reading room, a library, a souvenir shop, and a conference room. Research and observations were conducted on the transformation of traditional houses in Terengganu in terms of spaces and functions. Interviews were conducted with resort owners to ascertain the background of the resorts and the criteria for each resort building. In the context of the case study area, only three (3) houses were studied based on the highest level of originality, architectural type, and current physical condition of the houses to provide a good collection of physical components which are relevant for visual analysis purposes.

All three (3) traditional Terengganu houses were listed accordingly in Table 2. Some traditional houses were also found to have been renovated by the owner, which made access difficult for the study. These are some of the factors that contribute to the limitation of the study. Visual data was documented using a cell phone camera, while oral data was collected through semi-structured interviews with the owner of the resort. Both types of data were used to investigate and identify the presence of spatial elements in traditional Terengganu houses in Terrapuri Heritage Village. The results were discussed based on the visual tables and inventory analysis prepared for the study.

Table 2 The three (3) types of traditional Terengganu houses selected in Terrapuri Heritage Village in Setiu in Terengganu
(Source: Authors, 2023)

No	Name of House	Types of Houses	Original Location of House	Remarks
1	Rumah Nibong (RN),	<i>Rumah Tiang Enam</i> (six pillared house)	Kg Nibong, Kuala Terengganu	Function as villa
2	Rumah Tanjung (RT),	<i>Rumah Tiang Duabelas</i> (twelve pillared house)	Kg Tanjung, Kuala Terengganu	Function as public area (Dining area)
3	Rumah Serengas (RS),	<i>Rumah Tiang Enam</i> (six pillared house)	Kg Serengas, Kuala Terengganu	Function as souvenir shop

4 FINDINGS AND DISCUSSIONS

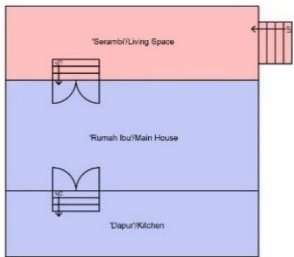

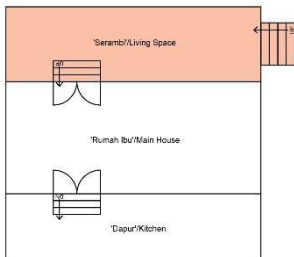
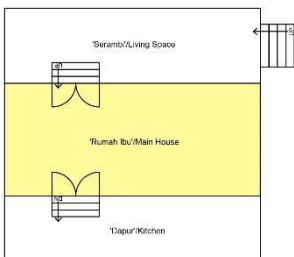
The results of the findings show that their spatial characteristics are an important indicator of the continuity of regional identity. According to Nasir (1985); Idrus (1996); Masri (2012, 2013), Terengganu traditional identity consists of five (5) spatial elements such as *Serambi (selasar)*, *Rumah Tengah (rumah ibu)*, *Kelek Anak (selang)*, *Rumah Dapur*, and *Kolong* (spaces below - exterior). In Terrapuri Heritage Village, it can be identified that all these spatial elements are still maintained. Furthermore, the results of the analysis show that some adjustments have been made to the layout of the space according to the function of the resort. These include the adaptation/reuse of the room layout, such as the transformation of the kitchen area (*dapur*) into a bathing area, the reconstruction of the old structure, and the adoption of the architectural form with modern materials and constructions. The results of this study show that the traditional architecture of Terengganu is valuable in terms of spatial features to preserve at least part of the traditional Malay socio-cultural values and regional identity of Terengganu and, at the same time, meet the pressure of 21st century design requirements.

Therefore, a study was conducted to identify the spatial design of Terengganu traditional houses in Terrapuri Heritage Village in Setiu, Terengganu, in terms of enhancing the identity of tourism in Terengganu coastal resorts and possible ways to create the architectural identity of resorts in Malaysia. An analysis of the research studies listed in **Table 3** shows the spatial planning of traditional Terengganu houses in Terrapuri Heritage Village in Setiu, Terengganu, and that various studies have been conducted to address the need to understand the traditional Malay house in order to revive these layouts in the design of future resorts.

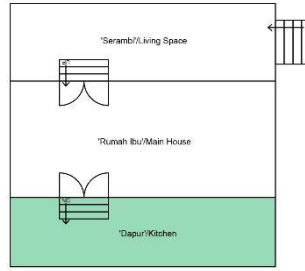
Nevertheless, there are a limited number of studies that address the relationship between a resort's architecture and the integration of cultural identity to create a resort's identity. As Malaysia is a country undergoing an urbanisation process, the research shows that there is a lack of studies on the holistic tourism experience, especially in the area of integrating cultural influences. This was the driving force behind this study, which aimed to identify the characteristics of coastal resort spatial planning used to

create resort identity. Therefore, it is timely to examine the planning and design aspects of coastal resorts, particularly the placement and arrangement of buildings, as well as the integration of cultural identity in coastal resorts on the east coast of Peninsular Malaysia.

Table 3 The spatial planning of traditional Terengganu houses at Terrapuri Heritage Village in Setiu, Terengganu

Rumah Nibong		
Photo	Spatial planning	Remarks
	<p>Space zoning</p> 	<p>External area (Public space)</p> <p>Internal area (Semi-public/Semi-private space)</p> <p>The area was specifically designed for guests, owners and family members.</p> <p>This area is reserved for the owners and their family members, but occasionally visitors are also welcome.</p>
<p><i>'Serambi'</i>/Living space</p> 	<p>Division of spaces</p> 	<p><i>'Serambi'</i> is an open space that is situated on the side of the house that faces the street. This space used to be considered as the reception for guests, especially the male visitors. The serambi is where all of the social and religious activities in the village are held. However, since the house has now been converted into a rental villa, the <i>'Serambi'</i> merely serves as a rest space.</p>
<p><i>'Rumah ibu'</i>/Main house</p> 		<p>The most significant component of a traditional house's architecture is the <i>'Rumah ibu'</i> (main house). It is considered to be the core part of the house and also where the <i>'Tiang seri'</i> is located. In Rumah Nibong core area, which was formerly the <i>'Rumah ibu'</i> has been altered and separated into two halves. The room is rather large, so a portion of it is set off as a bedroom with a queen-sized bed, and the remaining space serves as a dressing area.</p>

'Dapur'/Kitchen



The *'Dapur'* is located at the back of the house and is at a lower level than the *'Rumah ibu'*. The *'Dapur'* serves primarily as a kitchen. Additionally, if female visitors arrived, they were entertained in the *'Dapur'* area. The area has now been changed into a spacious bath area. The bathroom section consists of a bathtub, sink, toilet, and shower area.

Rumah Tanjung (Sesayap Courtyard)

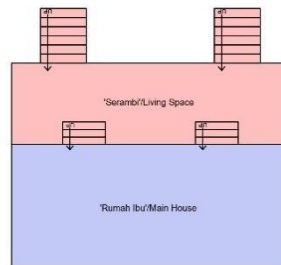
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Spatial planning

Remarks



Space zoning



External area (Public space)

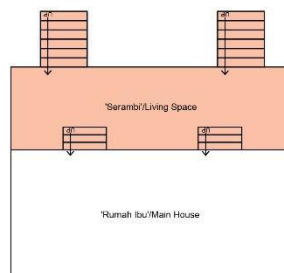
The area was specifically designed for guests, owners and staffs.

Internal area (Semi-public/Semi-private space)

This area is reserved for the owners and staffs, but the visitors are also welcome to enter the area during visiting hours or per reservation.

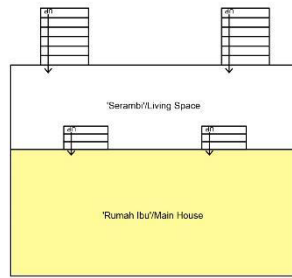
'Serambi'/Living space

Division of spaces



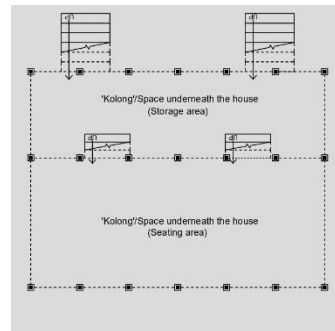
'Serambi' an open space on the side of a house that was once a reception for guests and a hub for village social and religious activities, now serves as a dining area.

'Rumah ibu' /Main house




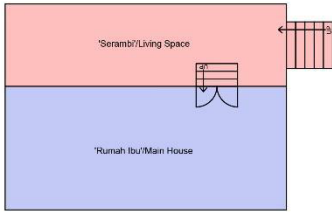
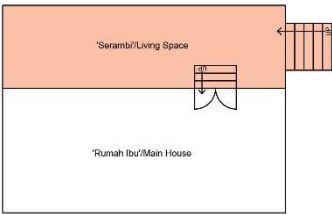

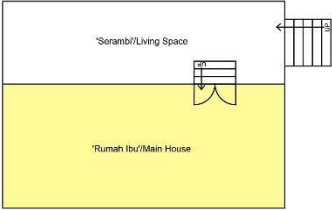

The most significant component of a traditional house's architecture is the *'Rumah ibu'* (main house). It is considered to be the core part of the house and also where the *'Tiang seri'* is located. Regardless of how *'Rumah ibu'* used to function, the core part of Rumah Tanjung now serves as a dining area. Whenever the cultural festival is celebrated in Terrapuri Heritage Village, Rumah Tanjung will be the place where the guests are being entertained for lunch, where *'Santapan Langkasuka'* will be served.

'Kolong' /Space underneath the house

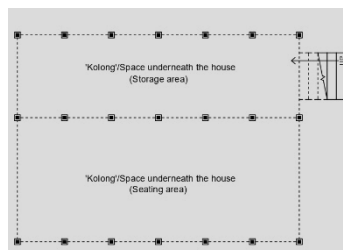


Under the house's floor is a space called a *'Kolong'*, which is supported by pillars to help with the damp ground. It is regarded as a semi-private area that is frequently used for working, relaxing, and occasionally serving as a storage space. By having *'Kolong'*, it helps to lessen the burdensome situation during floods and also guarantees the safety and protection of the house owners from animal attacks such as snakes and insects from the surroundings. The purpose of *'Kolong'* under Rumah Tanjung has been modified as a seating area for the public, which can fit up to 10 pax.

Rumah Serengas

Photo	Spatial planning	Remarks
	<p>Space zoning</p> 	<p>External area (Public space)</p> <p>The area was specifically designed for guests, owners and staffs.</p>
<i>'Serambi'</i> /Living space	<p>Division of spaces</p> 	<p>Internal area (Semi-public/Semi-private space)</p> <p>This area is reserved for the owners and staffs, but the visitors are also welcome to enter the area during visiting hours or per reservation.</p>
	<p><i>'Serambi'</i> is an open space that is situated on the side of the house that faces the street. This space used to be considered as the reception for guests, especially the male visitors. The <i>'Serambi'</i> is where all of the social and religious activities in the village are held. However, since the house has now been converted into a souvenir shop, the <i>'Serambi'</i> now serves as a sitting area for the visitors.</p>	
<i>'Rumah ibu'</i> /Main house		<p>The most significant component of a traditional house's architecture is the <i>'Rumah ibu'</i> (main house). It is considered to be the core part of the house and also where the <i>'Tiang seri'</i> is located. In <i>Rumah Serengas'</i> core area, which was formerly the <i>'Rumah ibu'</i> has been altered into a souvenir shop. The shop sells the best antiques, artifacts, books, and crafts that can be found in Terengganu and other parts of Malaysia.</p>
		

'Kolong'/Space underneath the house



Under the house's floor is a space called a 'Kolong', which is supported by pillars to help with the damp ground. It is regarded as a semi-private area that is frequently used for working, relaxing, and occasionally serving as a storage space. By having 'Kolong', it helps to lessen the burdensome situation during floods and also guarantees the safety and protection of the house owners from animal attacks such as snakes and insects from the surroundings.

In addition, the summary of spatial elements of traditional Terengganu houses at Terrapuri Heritage Village in Setiu in Terengganu is shown in **Table 4**. The findings indicate that the function of the 'Kolong' beneath Rumah Serengas has evolved, given the preservation and maintenance of Terrapuri. The area has been transformed into a public seating space for six individuals and is utilised for showcasing antiques from Terrapuri, including urns and the 'Kukuran'. In Terrapuri Heritage Village, it is evident that all spatial aspects, including *Serambi (selasar)*, *Rumah Tengah (rumah ibu)*, *Kelek Anak (selang)*, *Rumah Dapur*, and *Kolong* (external spaces below), are preserved.

Table 4 The summary of spatial elements of traditional Terengganu houses at Terrapuri Heritage Village in Setiu, Terengganu

Spatial Elements of Traditional Terengganu houses	Rumah Nibong	Rumah Tanjung	Rumah Serengas
<i>Anjung (Porch)</i>			
<i>Serambi(Verandah)</i>	√	√	√
<i>Kelek anak / selang</i>			
<i>Rumah Tengah / Rumah ibu (Main House)</i>	√	√	√
<i>Pelantar (Platform)</i>			
<i>Selang(Intermediary spaces)</i>			
<i>Rumah dapur (Kitchen)</i>	√		
<i>Selasar (Uncovered passage)</i>			
<i>Jemuran/ Yard (Flat unroofed structure)</i>			
<i>Kolong(Space beneath the floor)</i>	√	√	√

5 CONCLUSION AND RECOMMENDATIONS

As globalisation and tourist numbers increase, their impact on the authenticity of heritage and cultural identity is becoming more apparent. The assessment of spatial arrangement indicates suitable interaction between spaces and inhabitants, demonstrating the design's efficacy. The thorough examinations revealed that the architectural design of traditional Terengganu Malay dwellings carefully investigates East Coast impact viewpoints (clear integration of culture and religion) while also successfully responding to the local context. Additionally, the spatial features represent culturally sensitive design principles that have a substantial impact on the quality of life of the residents and, by

extension, the community's well-being. Thus, governed by the Islamic idea of *mahram* (unmarriageable relatives), the Terengganu Malays exhibit cultural diplomacy and delicacy in their practices of entertaining guests, respecting their standing or rank within the social system, and adhering to socio-cultural limits. The architectural concept for the room layout made these socio-cultural viewpoints clear. Every Malay traditional dwelling, regardless of kind or state, has an important spatial arrangement, as the literature shows. The general design of a Malay traditional home is consistent, despite some specific differences across the various types. This includes the linkages between various spaces, their assigned functions, adjacencies, hierarchy, and arrangement (Masri & Ahmad, 2016; Md Rashid & Hanafi, 2018; Awawdeh, et al., 2019).

In conclusion, the studies of Traditional Terengganu Architecture on spatial characteristics in Terrapuri Heritage Village could be used as a guide to investigate the research gaps involving the planning and design aspects of coastal resorts, specifically in terms of the building placement, layout, and materials, as well as the integration of cultural identity of the existing coastal resort designs in Terengganu. Resort designs in Malaysia, which are firmly rooted in traditional Malay architectural values, need to be refined and highlighted and their ideas evolved to suit current designs and resort typology. Designers must emphasise presenting the true, authentic image in a practical, efficient, and intellectual manner to maintain the integrity of excellence in traditional architecture. The results should show the maturity and completeness of Malay vernacular architecture, which is appreciated by tourists and known worldwide. This recognition has had a great impact on the development and admirable transformation of the Malay architecture within commercial establishments. For the architect, the knowledge and information derived from this study could provide future research insights and bring about collaborative efforts with the localities or communities involved, specifically with respect to an awareness of and sensitivity to the culture of the community and environment. Therefore, cultural tourism in the context of resort architecture identity could be achieved by collaboration between policymakers, designers, and tourists to enhance the tourist experience. That could also help develop the integration of culture into coastal resort design in Malaysia. In addition, designers and policymakers should fully exploit local cultural features when designing resort architecture, and coastal resort design should reflect the cultural regional identity in order to maintain at least part of the Malay traditional socio-cultural values and Terengganu regional identity while conforming to the pressure of twenty-first-century design constraints.

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