

The Perspective of Malay Oldies: The Meanings of The Pantai Lido Waterfront's Cultural Landscape

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Abstract: Many researchers state that the sense of “meaning” plays an essential role in shaping the place’s cultural identity and symbolism. The sense of “meaning” is manifested through the formation of identity and symbolism, which is considered universal because it influences human perception. The sense of “meaning” in an area forms valuable memories that make the place unforgettable due to the influence of the elements of identity and symbolism that exist in it. This study’s objective is to analyse the criteria elements of the cultural landscape in Pantai Lido that make up the sense of “meaning” from the perspective of Malays oldies in Pantai Lido. Furthermore, in achieving the objective, a qualitative method was conducted. It involved in-depth interviews and participant observation by collecting the informants’ perception, memories, attitudes, and beliefs as the subjective reality manifested at both of the psychological and social-cultural levels. The findings demonstrate the meaning of place as the factors that make Pantai Lido more noticeable and memorable. The results show that the meaning of place as a factor that makes Pantai Lido more unique and unforgettable. This study will carry on by suggesting a survey on the importance of meanings of place and its association involvement in developing a cultural landscape on the waterfront in Malaysia. This indicates that perhaps the local authorities and the policymakers need to improve and reshuffle the current regulations for waterfront development in Malaysia.

Keywords: Cultural landscape; meanings of place; urban waterfront; Pantai Lido; Malaysia

1. INTRODUCTION

According to Wansborough and Mageean (2000), a cultural landscape is a precious element at an urban waterfront. It can develop a sense of place and reform the urban space through physical development, economic dynamism, and social liveliness. Basri and Shamsuddin (2006) stated that a unique cultural landscape is generated by three essential elements: enhancing the meanings of place, i.e., the physical component, social aspect, and perceptual feature. In Malaysia, the elements of the cultural landscape at urban waterfronts in Melaka, Kuching, and Kota Bharu are significant factors of the physical component, the social aspect, and the perceptual element concentrating on style and town planning. As explained by

Mohamed et al. (2008), the urban waterfront in Kota Bharu, Kelantan, retained a proper meaning of cultural landscape characteristics of being an administrative centre and commercial hub, with multicultural physical activities and vibrant religious districts. The cultural landscape is shown by the environments reviewed and interpreted through the imagination of the people living in certain areas, based on their nature, custom, and culture (Hussain et al. 2020). A study by Liu et al. (2019) noted that landscape and culture are synonymous with the natural environment of social settings and the influences on human perception and behaviour. Therefore, understanding the process of physical, social, and perception setting will help us understand the waterfront as being perceived by the community. The elements of the waterfront become more noticeable, thus showing the meaning of place.

Despite this, the cultural landscape at an urban waterfront is a significant element to uplift the meaning of place, due to its function of sustaining the location's systems. Emphatically, the cultural landscape at an urban waterfront should be conserved. Indeed, conservation can contribute to the livability of the urban waterfront in multiple ways, such as strengthening social cohesion, providing space for everyday renewal and restoration, and offering exciting sceneries and multisensory experiences (Mesimäki et al. 2017). Meanwhile, Adeniran and Akinlabi (2011) expressed that conservation is the only path to protect a cultural landscape from deteriorating its local culture and character. Perhaps the most severe phenomenon in Pantai Lido is that the original cultural landscape elements have been supplanted by modern construction and left the cultural landscape elements behind. As a result, the massive changes in Pantai Lido will cause the meanings of place to disappear and resulted to placelessness. As explained by Rogers et al. (2013), placelessness is defined as the loss of uniqueness of a position in a situation where a cultural landscape environment lacks significant spots and the attitude associated with the lack of attachment to the place effect of modern homogenising. Therefore, in Pantai Lido, the waterfront is the most visited place and symbolises the identity of the Pantai Lido due to the meanings attached to the place and the presence of many cultural landscape elements that reminded people of its colourful of past. Hence, this paper proposes to propose to look into the meaning and its associations' value of cultural landscape according to the local Malay oldies' perspective in Pantai Lido consisting of physical components and human activities, which are exceptionally dynamic and ephemerally systematic in enhancing the sense of place and memories of Pantai Lido. It is based on the understanding of how the Malay oldies perceived cultural landscape will be helped in planning ideas for the future urban waterfront development at Pantai Lido, in which the identity of place and cultural landscape characteristics must be maintained. For instance, a qualitative research strategy by using a case study approach was adopted in this study. The case study approached involves the analyses of documents, observations of participants, in-depth interviews with informants, and discussions on case studies. The authors revisited some of the works done in Pantai Lido, such as at the crossroads of the Malay culture landscape, global cultural landscape, and urban waterfront based on previous literature as a backup source. In this case of achieving the objective, the further concept of the cultural landscape is being analysed on how the Malay oldies interpret the cultural scene in Pantai Lido interestingly. In brief, the Malay oldies' lens helped in understanding the complex and multivalent meaning and its associations' value of the cultural landscape in Pantai Lido. Besides, the community of Malay oldies was familiar with Pantai Lido, and their beneficial views on the cultural landscape elements by offering the substantial knowledge about the scenario of Pantai Lido is needed in improving the area. Thus, the findings showed the way to learn and investigate the meaning of the cultural landscape in Pantai Lido is through the people who have experienced the cultural landscape at Pantai Lido itself from within and outside. Positively, the information gathered was then included in improving the meaning of

the cultural landscape in Pantai Lido as well as waterfront development practice in Malaysia for the sustainable future concept.

2. WATERFRONT AND LANDSCAPE

The development of waterfront areas has been recognized internationally. Few waterfront areas have been taken over by property developers by taking advantage of incorporating water amenities as a “selling point” of the development (Yassin & Yahya, 2018). Beneficially, the waterfront is a vital area in the cityscape. After all, over the last few decades, the function of waterfronts that have been described throughout the world have been used to improve the image of the city as well as to provide opportunities for the development close to the city centre (Shamsuddin, Sulaiman, & Che Amat, 2018). Besides, Al-Shams et al. (2013) demonstrated that a waterfront is a foundation of life-based on interconnection between another, neither to another neither people nor nature, so that the community can have a better quality of life. Moreover, Woo et al. (2017) added that a waterfront is also a place that is a growing environment between natural and human-made development, which together can accommodate a new concept of lifestyle for living, relaxing, working, and playing. As stated by Yassin et al. (2017), in line with the growing popularity of seafront development, there is primarily focused on some of the principles to protect the cultural landscape of the waterfront and in preserving the waterfront itself. Besides, Shamsuddin et al. (2013) expressed that one of the most distinctive features of an old town centre is the waterfront due to the vital water’s edge in determining the identity and venue of the place. This supported with the statement by Hussain et al. (2016), where water is the fundamental ingredient of life as people and industry of the cities are utterly dependent upon the water where the waterfront becomes necessary for assembling and a place for social-cultural growth. Therefore, the landscape in the past being used as a means of waterfront structuring, where consideration of the landscape forms influences all development along the waterfront (Hussain et al. 2015). Hence, the landscape element can be used as a factor that unifies the whole waterfront character and becomes the dominant element in the waterfront composition. Lai et al. (2013) expressed the ability of the waterfront is by generating the social-cultural activities depending on the orientation and the function of the spatial arrangement with interdependence between the distraction of the public’s attention. In the past, culture was predominantly an imperative aspect of creating a public realm at the waterfront consisting of spaces, streets, and squares in creating a place identity (Montgomery, 2003). For example, along the waterfront in Malaysia, many cultural elements like “Pasar Malam” (night market) and “Tapak Pesta” (festival park) are built close to the water’s edge. The purpose is to bring human activities to the waterfront and strengthen its meaning through the vibrant ambience of the waterfront (Shamsuddin, 2011). Due to this, the waterfront’s cultural landscape is an essential element to improve the quality of life in the urban waterfront in giving meaning to a place.

2.1 Cultural landscape

According to Taylor and Lennon (2011), the cultural landscape is shaped by people in opposition to the physical and social-cultural terms. They also addressed the cultural facets that are seen as the interface between nature and culture, tangible and intangible heritage, and biological and cultural diversity to represent closed relationships, the essence of religion, and people's coherence. Hence, Tieskens et al. (2019) added that the cultural landscape is an element which is recognised and valued in the beautification of the place between human and environment. In the previous study, the meaning of a cultural landscape is considered an essential prerequisite role appearance in the image of a place where people perform and make the place alive. Nevertheless, the cultural landscapes are the footprint of humanity that will change a few of a natural environment, according to their social-cultural background

(Tieskens et al. 2017). For example, Maliki (2010) explained that a landscape concept could introduce a different culture through cultural assimilation, and it may not be obtained correspondingly by people from a different cultural establishment. Furthermore, Maliki (2010) denoted that every society has its way of recognising their landscapes; some may differ from others, yet some are shared, although the cultures are separated across continents. Thus, the cultural landscape is regarded as expanding the evolutionary impression of growing social skills and abilities by transforming the environment in the waterfront.

2.2 *Cultural landscape and meanings of place*

According to Richards (2001), defined culture with people determination and performance composed of a process related to the people's way of life in the form of an intangible and tangible character. As for cultural space, it is as explained by Ferdous and Nilufar (2008), by indicating the physical component in the city, town, or any place cooperating with human activities, behaviour, and surrounding elements. Several studies have addressed the part of a cultural landscape which has a secure connection with people's way of growth (Hussain et al. 2016). For instance, Md Yassin et al. (2011) agreed that the urban waterfront, onward with the contextual and symbolism of the place, thrives with diverse culture and traditional values, uniqueness of place backgrounds, and memorable social economic and sociological characters in forming the identity of the place. Therefore, Lai et al. (2013) clarified the relationship between the physical component and cultural spot, which can be justified in the cultural landscape terminology. The cultural landscape lexicon is comprehended as a physical existing of place whereby people assemble in engaging the social space experiences, where it is strengthened the place memory, physical characteristics, and human perception toward the regular activities. Besides, Shamsuddin et al. (2018) show two aspects of the meaning and symbolism of place that influence human perception towards the cultural place such as 'designative' and 'appraises.' The 'designative' aspect emphasises the meaning of place through the physical form. Simultaneously, the 'appraise' is a response to the surrounding environment concerned with an emotional reaction to a situation, including attitudes, feelings, and beliefs. For example, when the cultural landscape is interwoven with place memory and the place, it will be more recognisable where the place is remembered based on the minds of the past associated with the location and thus evoke meanings and symbolism (Whelan & Moore, 2016). Shamsuddin (2011) denoted that these memories are essential to the people in that they provide a sense of continuity and that the longer the elements had been around will result in evoking the memories. Interestingly, Hussain et al. (2020) stated that a memory of the place is a significant aspect of placemaking where the activities were potentially building more memories of the area. Thus, affinity to a waterfront through memories associated with it will make a waterfront more memorable as the personal evaluation of place will make the waterfront more distinctive, thus assuming an identity.

Rapoport (1977) explained memories of place effectively depending on the significance throughout the attachment and stimulated by the experience and the cultural associations with a place in influencing the standard, and the environmental evaluation. As mentioned by Hussain et al. (2015), a different cultural landscape will develop an unusual sensitivity to certain place elements, and the result will create the effect of the place more dramatic and mystical. For instance, a traditional cultural street in conjunction with an old shophouse in Kota Bharu utilised for "Bazar Karat" (thrift street) and "Pasar Malam" (night market). This scene distinguished it from other counterparts and tended to be more noticeable by pouring mystical colour and exciting it with emotional sound in one place (Hazel Khamis, 2007). According to Shamsuddin (2011), a few parts of human activities are integrated by the place settings, landscapes, and views in the cultural landscape. They evoke nostalgic memories to the people due to familiarity and meanings of place. Indeed, noticeable differences are

perceived are crucial caused by human perception qualities and associations the harmony of the community by reinforcing each other progress. The cultural landscape affects people's feelings in their activity area will impact the meaning of place (Lai, Said, & Kubota, 2013). Furthermore, Perez Hernandez (2017) stated that the people would continue spending more time with a specific cultural landscape, representing the authenticity of the place, meaning, and activity associated with the originality of place identity. Many studies conducted in several major cities in Malaysia reveal that the local community is a companion with the place's identity by the older citizen of the town where the cultural landscape is presented as a place developer of the city. For example, in Georgetown, Penang, the cultural street and the local food valley are the most visited places and express Penang's identity due to the preservation of heritage components that reminded the people of previous history (Shamsuddin, Sulaiman, & Che Amat, 2018). Besides, the cultural landscape consists of the physical elements closely related to the symbolism of the place, especially at the waterfront. Hence, the cultural landscape is a significant element due to its cultural identity as the earliest part of the waterfront that is familiar with the surrounding, including residents and older generations.

2.3 *Summary*

This section highlights the role of cultural landscapes and the meaning of influencing the urban waterfront character. The uniqueness of the cultural landscape at the urban waterfront is due to the distinct behaviour and the spirit of that place throughout the activities of the culture and landscape. Besides, the cultural landscape tends to provide a unique setting for human activities when it blends with the physical entity of place and culture attribute such as a five-foot walkway that provides activities remind the nostalgia of the past. These memories are essential to the locals in providing a sense of continuity and genius loci. This is not only to keep the nostalgic memories remembered, but also in preventing the community from feeling lost about their root culture, especially when the alteration is made on the appearance of a place. Thus, the meaning of place makes a cultural landscape more prominent as it weaves with the people and sends the message about the culture of the place by emphasizing the memories associated with the place.

3. METHODOLOGY

This stage discusses the research methods used by the authors. This paper examined the perception of the Malay oldies in Pantai Lido, especially on landscape lens. It focused on the meaning of the cultural landscape in Pantai Lido according to their point of view. It explored how the cultural landscape has been customised and upgraded into an urban waterfront environment. The recorded the experiences of the Malay oldies daily routine in the urban landscape at Pantai Lido and identified the cultural landscape elements integrated with Malay oldies that robust the place attachment by highlighting the cultural landscape characteristics and enhancing their current living experience. The study participants depend on the local Malay oldie generation from Pantai Lido, Johor, who has stayed most of their lives in Pantai Lido. The case study in Pantai Lido was carried out using qualitative methods, including document analysis, in-depth interviews, and participant observation. As mentioned by Mills et al. (2017), a case study is an evolution of research resulting in a flexible research approach and capable of providing a comprehensive, in-depth understanding of various issues across multiple disciplines. The case study approach also bridges the gap between the authors and the informant in the role by discovering more information and data correspondingly (Tetnowski, 2015). The informants provided narratives of their journey from the previous activities in Pantai Lido up until the present day, together with their experiences and community association in the cultural landscape in Pantai Lido. The informants defined the

meaning of the cultural landscape in Pantai Lido is about the living space, including spatial use, living in privacy, social relationships, safety, and surveillance. Hence, the findings demonstrated that the memory of the place in Pantai Lido plays a significant factor in guiding the life of informants in Pantai Lido. Indeed, the image value of the cultural landscape has influenced the Malay oldies' social routine and community practice in adapting to the current situation. The quest to reach the goal of this research was through a case study process following a cycle involving an iterative route of data collecting, documenting, analysis, a reworking of the theory, reassessing the data, and re-theorising.

3.1 The case study technique

The case study technique enabled the authors to hold broader sense and essential features with the actual scenario that affected the experiences and perspective of the Malay oldies and impacted the meaning of cultural landscape. According to Flick (2004), the case study technique is a particularly useful approach for landscape architecture, developer, and town planners. The finding fixes the real-world context, which more controlled and challenging empirical study. Stated by Bender (1993) that the landscape concept described the meaning of a place should be observed in the real context whereby shown the people perceiving in the place and engaging with their worlds will depend on the specific time and place. Furthermore, Maliki (2010) expressed that a landscape concept is hard to be understood from another field whereby the culture is a plural term and always negotiated. Besides, Seddon (1997) denoted that a landscape concept needs to be translated using a different standard of perspectives according to a different layout. Thus, a case study is essential in the qualitative method to investigate the actual life of the contextual and examine the phenomenon experienced in the real site.

The benefit of using the case study technique in the research method is allowing the in employing the different sources of evidence, which would allow for the triangulation of data. As stated by Norman (2012), triangulation in qualitative research assembled various data and more valid interpretations rather than a single data collection approach. For instance, Bryman (2008) noticed that the triangulation of data referred to more technique than an individual exploration approach in answering the research objective to enhance the credibility of the research account, reduce uncertainties in the findings and produce better confidence. As denoted by Mohd Tobi (2016), triangulation is described as an integral method, which expands the assumption of weaknesses inherent in one approach that effect counterbalanced and strengths in other plans. Any occurrence in the interpretation of data importantly, be lessened when a proposition is supported by more than one independent approach (Fusch, Gene E., & Ness, 2018). Not only Fusch et al. (2018), but Norman (2012) also explained the triangulation of data in the qualitative method as an energetic validation blueprint. They also explained the triangulation approach in solving and supporting findings by gaining additional knowledge of the phenomenon in a particular question. In this paper, triangulation was done by comparing and cross-checking the conclusions of the document analysis of the different types of data, including the report as stated below:

- i. Data from in-depth verbal interviews with informants;
- ii. Document analysis;
- iii. Data from participant observation, including photographic and descriptive records of cultural landscape in Pantai Lido (physical and social settings).

The use of projective techniques using photo-elicitation provided indirect means of qualitative questioning and re-questioning (probing), validated with the data gained during the in-depth interviews. These projective techniques supported the authors to draw out the informants' interpretations of the cultural landscape in Pantai Lido, which otherwise could be obscured.

3.2 Case Study location

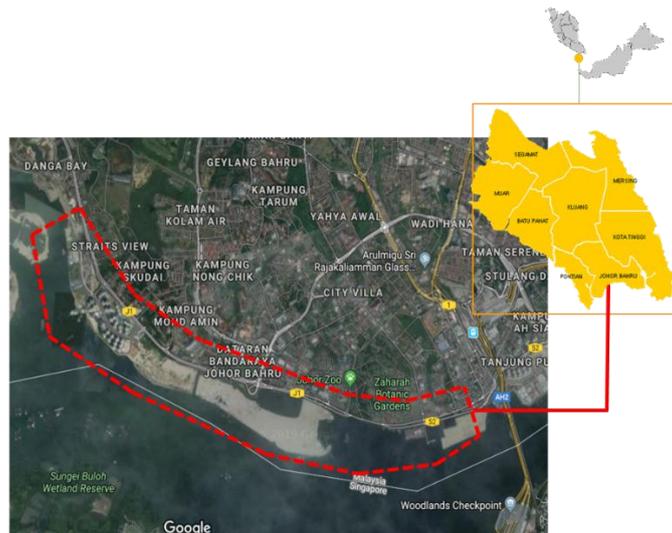


Figure 1. Pantai Lido territory in the red line boundary which is located in Johor Bahru, Johor (source: Google maps of Pantai Lido, 2018).

The case study areas were determined as in the urban waterfront of Pantai Lido. Pantai Lido previously thrived with a variety of cultural backgrounds, the uniqueness of its social-cultural activities, and local economic vitalities. Just then, the importance of cultural landscape, such as physical and social aspects shown in Pantai Lido as the vital criterion of site selection of waterfront development. Interestingly, Pantai Lido is known as a rural area of the waterfront landscape living with their cultural space and identity as functioned on social nodes for the community. In the current study, the most relevant elements have faded and glommed build upon the city expansion and urbanisation. On the other hand, the cultural landscape elements opposed the decline of the identity in the waterfront area due to the competition from the new gigantic development. Due to these reasons, there is initiative conservation and maintenance of the cultural landscape's status in Pantai Lido. There is a need for protection on the existing culture and tradition, especially in the area that brings much meaning to the place towards Pantai Lido.

4. RESULTS AND FINDINGS

The findings from this research based on information from in-depth semi-structured interviews with Malay oldies. The results were gathered from document analysis, including documents from the Johor Bahru National Archive, local authorities (JBCC), online newspapers, and field notes in strengthening the theme's development. Despite this, the characteristics of the landscape and the Malay cultural values of Pantai Lido observed the Malay oldies' perspective and discussed in three themes as follows: social-cultural activity, profile, and setting of the place, visual quality in Pantai Lido that is reminiscing the memory at Pantai Lido. The showed a collection of photos from the previous Malay cultural landscape at Pantai Lido to the informants at the beginning of each interview to break the ice. They observed their reaction and interest once they saw the photos. For the photo-elicitation session, almost 80 photos collected in an album, and the informants had their time go through the photos at their own pace. The authors only gave one instruction, "tell me what you think about or feel when you look at those photos." This spontaneous photo selection process gave freedom to the informants observed at the photos, and their response appeared a good start consequently for having a more in-depth discussion on the roles of the cultural landscape of Pantai Lido. The informant had been categorised as MO 1, MO 2, and MO 4 showed the

images of their children’s activities and reactions in the past at Pantai Lido. However, the responses from the informants’ children were not included in these interviews.

Thus, the authors’ observation and self-administering were used as verification of the issue or events discussed in the interview to help triangulate the data. The details of participating observations are essential elements in the audit trail, described as a protocol that guides the as presented in the next annex. During photo-elicitation on activities, most informants displayed an interest in the photos. They respond to the pictures described by their feeling, recalled life events and provided experimental descriptions, such as the description of activities and feast, description of emotions, description of their cheerful childhood time, description of “seronok” (joyful feeling) at Pantai Lido, and the last but not least the description of seasons and changes of weather. Most informants described the cultural landscape at Pantai Lido related to beautification (cantik, indah, menarik) and cozy. The Malays usually described “cantik”, “indah”, or “menarik” that implies the meaning of beauty used by the informants. Resulting from this, they respond to the cultural landscape, based on their daily activities at Pantai Lido.

Moreover, through the interview with the Malays oldie (MO) and document analysis, the cultural landscape elements in Pantai Lido comprised that waterfront in Pantai Lido with few categorised as a public park (Bukit Tanjung Puteri), open space (Padang Seri Gelam), traditional commercial street (Persiaran Tun Sri Lanang), cultural market (Pasar Besar Tepian Tebrau) and five-foot walkways (Jalan Dhobby). Further, at present, the utmost land-used at Pantai Lido configured by the settlements and new development until demolishing the existing cultural landscape elements at Pantai Lido that was still breathing and progress. Furthermore, the local cultural activities in Pantai Lido are depending and impact the structure of economic revenues and outdoor recreational. Altogether, the summary of cultural landscapes and activities is illustrated in the table below. On the other hand, the physical development of Pantai Lido was gradually facing declining and had the competitive development of the other improvement. Due to this reason, the initiative in conserving and maintaining the existing cultural landscape at Pantai Lido should be protected by its local cultural heritage and identity.

Table 1. Types of cultural landscapes components in Pantai Lido.

Elements	The features of Malay cultural landscape	Types of human activities
1). Waterfront (Pantai Lido)	The waterfront is located at Pantai Lido, a social and outdoor recreational spot. Whilst, the fisherman jetty was the busiest cultural space at Sungai Melayu for trading, loading and unloading works.	Fishing, waiting jetty depart to open sea, leisure activities, photography, people watching, pedestrian walking, cycling, children play and resting.
2). Public Park (Bukit Tanjung Puteri)	A town park with a peaceful landscape environment to encourage outdoor recreation and social-cultural activities among the local community.	Recreation, scrolling, biking, sightseeing, sports events, health activity, children’s playground, special carnival, relaxation, picnic and bridal photographing.
3). Open Space (Padang Seri Gelam)	A green open space located at the centre of Pantai Lido, utilised for certain events only.	Special event use such as carnival, fishing competition, special performance show.

4). Traditional Commercial street (Persiaran Tun Sri Lanang)	The street in Pantai Lido located in between the mainland and seashore, a lined with the shade of rain tree. These street connected to the centrally marked frontage attached with esplanade, Pasar Besar Tepian Tebrau, Padang Sri Gelam and Persiaran Tun Sri Lanang	Trading and passive activities such as buying goods, passage, chatting and neighbourhood interaction.
5). Five-foot walkways (Jalan Dhobby)	There are several mercantile activities operated at old shop-houses due to the dilapidation and incompatible building used for storages, warehouses and workshops.	Passage, loading and unloading work at a commercial building, trades, street vendor, sitting, stationary and cycling.
6). Cultural market (Pasar Besar Tepian Tebrau)	The interior and exterior of the marketplace utilised for mercantile activities, a significant place for the local people meeting, eating and socialising.	Merchandise sold (groceries and handicraft), food vendors, hawker and eating.

From the interviews with the informants, there is a noticeable and significant attribution of landscape elements and public open space such as fields and social platforms at Pantai Lido. MO 6 expressed about the free space during the interview session, referring to the field of Padang Seri Gelam for community gathered and the kids played previously. Again, the physical activities that occurred around Padang Seri Gelam shown the formation of the Malay cultural landscape character. Below is an example of a traditional event that the community usually played engaging with each other at Pantai Lido (Figure 2).



Figure 2. An example of Malay traditional game of “tarik upih”. According to the informants, they used to play “tarik upih” during their childhood in the field near to Pantai Lido waterfront. The game’s apparatus came from the natural environment; such as blisters of palm (source: Authors).

The cultural landscape, as referred by the informants, shown that the Pantai Lido waterfront is an essential place in conducting human activities. Besides, the informants stated that they

are very close to each other because they had few social activities at Pantai Lido. In essence, they agreed that they had a specified “cultural space” for community gathering. Hence, the availability of Pantai Lido’s cultural landscape brought social and religious functions and feasts. Nevertheless, the current circumstances happened along the seashore that has been blocked from sharing of the public compounds between one family with another is raised. During the participant observation at Pantai Lido, some Malays area has been encroached by the construction development along Pantai Lido’s waterfront from having leisure activities (Figure 3).



Figure 3. Visitors park their vehicle on the shoulder of the road at Pantai Lido waterfront and passed by the construction fence for fishing, doing leisure activities, resting, and watching the views (source: Authors)

During the interview, all informants respond with their body gestures and verbally with the questioned related to the implication and significance of the Pantai Lido waterfront. This indicated that the phrase “tanah tumpah darahku” literally means “the land where my blood spilled” referred to the place where they were born corresponding to the sense of patriotism. Based on the interviews, participants’ observations, and document analysis found that the cultural landscape element at Pantai Lido played an essential role in the Malays community. The interviews with the informants are disclosed with the most memorable and familiar cultural landscape at the Pantai Lido waterfront itself. According to one respondent:

“In the past, Pantai Lido was a place for young people enjoyed their weekends and used it as a bathing place. Somehow, we could watch “wayang pacak” (local outdoor cinema) at the waterfront. I still remember many visitors from different ages and races coming to watch the “wayang pacak.”

(MO 1)

For instance, Pantai Lido conveys a meaningful belief that reflects the cultural landscape and place character of the community. The cultural landscape of Pantai Lido was composed of unforgettable memories that constituted a genuine place identity. The role of the cultural landscape at Pantai Lido imbed the image of the city with the presence of movement patterns, quality of view, and symbolism of place. Moreover, the cultural street in Pantai Lido was also the most significant and recognisable cultural landscape with the positive vibes of social-cultural experiences, as explained by another respondent:

“Before shopping malls developed, there are not so many like nowadays...we used to go to the central market at Jalan Dhoby to shop...It is still fresh in my mind when my mom brought us to Jalan Dhoby to buy new clothes for “Hari Raya” (Eid Mubarak) ... this nostalgia is very precious to me”.

(MO 4)

According to Shamsuddin (2011), the perspective of an excellent urban waterfront is conceivable in sustaining the demands of activities and inspiring the people by having a proper social place. In summary, the Malay cultural landscape of Pantai Lido played a vital role in the urban waterfront configuration. The city's image is associated with a quality of view, sense of place, and place attachment and community.

4.1 Sociocultural Activity

The past sociocultural activity of Pantai Lido was generated by the Malays community routine activities, such as business, workplace, and neighbourhood activities (Figure 4). Through the participants' observations and interviews, the results stated that the favourite sociocultural activity in Pantai Lido was dominated by local hawkers, the marketplace, and recreational activities. A respondent noted:

“We had a lot of social space back then, fruit trees along the estuary...they're free for everyone to pick, first come, first served...hahaha (small laugh) ...now we don't see much of that. I did fishing right in front of Pantai Lido, no need to trespass the fence... I look at this picture you had shown; I feel so excited. Even now, when I go to Pantai Lido, some of the places are changed, the memories are still fresh. Every time I go to Pantai Lido, I will go for fishing and food hunting...the street food is delicious, it is fun, and very nostalgic for me...this is my favourite place back then... but when I see my kids nowadays...their activity and lifestyle are so boring, always with gadget...they don't spend their time outside for social activities”.

(MO 6)



Figure 4. One of traditional Malays community activity, such as having some street food vendors along the Pantai Lido, its glues people together in one place (source: Info-MBJB, 2019).

According to Firdiansyah, Rohidi, and Utomo (2016), the local community did social trading and leisure activities are the main factors that generate a more significant urban place by emphasising on the town, social, and cultural perspective. Thus, the elements of social-cultural, socioeconomic, and recreational activities occurred when locals engaged with the cultural landscape activities involving the wholesale market, sports facilities, and social gatherings either on the streets, in the marketplace, or the waterfront. The finding expressed that social-cultural and socioeconomic activities at Pantai Lido are related to leisure and recreational activities. The variety of cultural practices at Pantai Lido gathers with the community, their routine of life, and the movement pattern. It has created such a balance among the phenomenal experiences, landscapes, and physical elements. Thus, the finding

figured out that the socio-cultural activity at Pantai Lido has affected human activities and physical components, becomes a dynamic cultural landscape compared to another urban waterfront in Malaysia. Thus, the socio-cultural activities enrich the cultural significance of the Pantai Lido. However, one needs to consider how these activities influence the perception of the identity of the place. The socio-cultural activities bring a sense of life into the Pantai Lido, which is why people notice them. These activities are said to be more prominent when the physical form and elements enhance the manifestations of social-cultural activities.

4.2 Profile and Place Setting

Initially, the cultural landscape profile and place setting of Pantai Lido was formed within the spaces in the waterfront and commercial areas, as well as human-made and natural landscapes. The interviewed with the informants showed unveiled stories of waterfront where become the most prominent cultural landscape in Pantai Lido. Pantai Lido's waterfront and streets also consisted of activities at the night market, day market, and thrift street, and They are an active trading centre and marketplace (Figure 5). Besides, the activities are supported by the day and night bazaars from the community, hawker stalls, and public events. Besides, one of the most famous wet and dry market known as Pasar Besar Tepian Tebrau is highly effective for trading, selling, buying, shopping, meeting, and eating. According to one respondent:

“The best thing to do when I was small was played and bathed at Pantai Lido. Then, we went to catch horseshoe crab, brought it to the day or night market, sold, and got money. Oh, it was so fun, did it all. Moreover, there was so various kind of seafood there that could be found and ate, one of it that I still remembered is huge squid fresh, sea bass and big mussels at Pantai Lido”.

(MO 9)



Figure 5. Previously, shown the image of Pantai Lido waterfront and streets shoulder that become the venue of social activities such as the night market, day market, and thrift street that support the community and local economic sector (source: Info-MBJB, 2019).

Pantai Lido is rich with a diversity of culture and activities, providing valuable space in conducting and enjoying recreational activities, leisure events, and family gathering at their become a pattern of community behaviour. Indeed, Pantai Lido was an exciting place for the community to reminisce about their traditions and cultural heritage. Hence, the cultural landscape profile and settings area are vital components in shaping the culture and identity of the urban waterfront at Pantai Lido. Besides, the human activities there were the most

outstanding cultural elements in characterising the image of Pantai Lido. As explained by Hussain et al. (2016), the role of the cultural landscape is being corresponded to the most frequently used for cultural aspects attributes through conducting social-cultural, socioeconomic, and recreational activities that create an image of the city in the urban waterfront. Thus, the profile and place setting of Pantai Lido results in a unique waterfront to be produced with the elements of mystery and surprise is introduced compared to the more predictable and uniform waterfront of the other counterpart in Malaysia.

4.3 Quality of View

Despite this, the participant observation has identified the quality of view in the Pantai Lido waterfront, which is strongly supported by the profile and surrounding area for cultural landscape purposes, especially at the waterfront edges. The traditional setting where the old market and old hawker stalls are operated in the Strait of Tebrau also considered the image of Pantai Lido. Nonetheless, the quality of view at Pantai Lido was exceedingly reliant on the vibrant water edges and human activities. Indeed, the glittering panoramic view towards the sea was the most discernible scenic landscape that blended with cultural space orientation appeared harmonious environment. However, nowadays, after land reclamation at the waterfront, the scenic open view is obstructed, and the restrain of visual cues at Pantai Lido conceived the community felt disappointed. The finding also identified few potential profiles and setting of Pantai Lido that become the cultural space for the community, such as the valuable waterfront (Pantai Lido), a public park (Bukit Tanjung Puteri), padang (Padang Seri Gelam), traditional commercial street (Persiaran Tun Sri Lanang), five-foot walkway (Jalan Dhobby), and cultural market (Pasar Besar Tepian Tebrau), had increased the visual quality of Pantai Lido previously. Based on Montgomery's (2003) perspective, people could distinguish their favourite place by their sensory view and movement pattern primarily through the cultural landscape elements. People need a place that can comfort, attractive, accessible, and give good vibes in conducting the various social-cultural activities. Based on situations provided by the informants, it can be proven that the role of the Malay cultural landscape at Pantai Lido is significant for Malay Oldies as it held a lot of meaning and symbolism of place for them; it created lots of nostalgic memories among informants.

4.4 Place Memory and the Pantai Lido

Positively, the nostalgic memories played an essential role in making a place recognisable and remembered based on the previous moment associated with the location setting that evoked specific meanings. These memories are essential for the community in providing a sense of continuity when the existing elements remain; the more memories are evoked. These memories conserved the community from feeling lost, especially when few changes had developed and made the appearance of the place modified. Liu et al. (2019) expressed that the concept of homes drives fond memories and splendid achievements that inspire the present without discarding the existing culture elements. Milan (2017) stated that the endearment of home or hometown could intensify through absence as one moves from one's hometown to another. Wonderfully, home gave a sense of belonging where is remembered the memories of past association with the place and people surrounding the environment (Norsidah, 2010). Also, few informants agreed that the cultural landscape at Pantai Lido remained their home previously. Their attachments on various elements, especially the culture and setting area that had existed, create good nostalgic memories. Indeed, all the informants have a strong bond with the cultural landscape at Pantai Lido.

Therefore, according to MO 3, he still remembered the layout of the physical elements at Pantai Lido. Where the aromatic smell comes from “satay kandar,” types of street food traditionally made from small pieces of meat on skewers roasted over charcoal in front of Padang Seri Gelam, it blew his mind and riddled with the peaceful environment of old Pantai Lido. The memories are essential to the community because they provide a sense of continuity and a sense of belonging that evokes an invaluable memory. Historic relics evoke the meanings of the cultural environment of the community. According to the informants, they were born and raised in Pantai Lido and watched the transition process of Pantai Lido since then till now. They also relate this process of development to another meaning of the cultural landscape elements, including the qualities of culture and its traditional value of community.

Moreover, they stated that the whole significant meaning of the cultural landscape is where people provide meaning to others' lives. Also, the informants noted that Pantai Lido should have a peaceful place for people to live, where culture and traditional elements need to be preserved for the next generation. Therefore, they also said that Pantai Lido should provide a place when kept the memories to the community, which could contribute to the perception of the urban waterfront identity. Another respondent noted:

“In the past, Pantai Lido was the centre for people for relaxing and spending the time with family in the waterfront area...now the Pantai Lido waterfront is devoted only for the rich people, not for the common people like us. In the past, it was a fun and enjoyable time when we went to the beach to catch the crabs and fish with the family. Pantai Lido is changing so fast that we miss past memories”.

(MO 6)

In a considerable interview at the end with the informants added that they still hope in one day, if God permits, they want to see Pantai Lido's perspective looked like the previous environment that represented the Malay culture and traditional values of the place. They also said “Orang cakap: tempat jatuh lagi dikenang, inikan pula tempat bermanja,” literally meant “we even recall where we fell; surely we remember where we were happy.” Interestingly, there is idealism in the Malay culture that one person ought to go back to where they came from. Boldly, there is many Malay proverbs deal with the concept of remembering “akar budaya” (root culture) and the place where people grew up. For example, informants' descriptions of their nostalgic memories played an essential role in making Pantai Lido more recognizable. The saying “tempat jatuh lagi dikenang, ini pula tempat bermanja,” bringing the memories and symbolism of place. According to Maliki (2010), the place that you remembered where you once fell and grew up, there you will remember the place where you were nurtured. Maliki (2010) also added, the word of “dikenang” from the root word “kenang” means reminisce or remember things that keep reappearing in thoughts, especially with regards of absence or loss, or something that took place long ago, or already out of sight. Meanwhile, “kenangan,” also from the word “kenang” is the Malay translation of memories, or extended from word of nostalgia. Hence, the proverb presents the idea of a place among the Malays involves both the bitter and sweet memories. Nevertheless, the bad or hurtful also described in the proverb – “tempat jatuh”, the place where someone falls and gets hurt, while the good one – “tempat bermanja,” the place where someone was pampered, usually referring in growing up with the warmth of parental and family love. Thus, the proverb implies that the one would remember the real place not just for the good memories, but also the bad, bitter, and hurtful ones as the memories affect their beauty experience of life.

4.5 Results

This section found that the cultural landscape at Pantai Lido created a meaningful urban landscape by integrating the components and elements of the cultural landscape. Providentially, the cultural landscape in an urban waterfront is essential for the community (Shamsuddin, 2011). It creates a particular appraisal for community livelihood, social event, heritage element, and physical activities. As part of the city's image, the cultural landscape imbues people's way of life and devotes the cultural phenomena that fulfil people's needs (Hussain et al. 2016). Therefore, the cultural landscape at Pantai Lido should be preserved and conserved in sustaining a living urban waterfront supported by socioeconomic, social-cultural, and unique identities. Hence, the modern development had expanded along Pantai Lido must be highlighted as the importance value of cultural landscape event though it is a part of the development. Indeed, the modern development at Pantai Lido follows the market trend of an urban designer, which contrasts with the existing cultural landscape perception of Pantai Lido. Besides, the scenic waterfront itself with human activities formed the most distinctive cultural landscape at Pantai Lido. Therefore, the vivid cultural landscape revealed how Malay Oldies understood landscape space as an identity of place with different perceptions, memories, familiarisation, sense of belonging, and significant place.

5. CONCLUSION

This research emphasised the importance of the cultural landscape as part of cultural heritage conservation in the case study of the current cultural landscape at Pantai Lido. A further investigation is suggested in giving awareness and education to the public, which can increase their sensitivity towards conserving the inheritance of the cultural landscape. This study also definitely contributes to the cultural landscape elements conservation in avoiding the issues of placelessness and the diminishing image of the city. In summary, the smart partnership between the local authority, private sectors, and community should be emphasised further in achieving a world-class urban waterfront development, yet still preserving and conserving the local character and identity for the next generation.

Acknowledgement: This work was supported by the Geran Putra - Inisiatif Putra Siswazah (GP-IPS) (grant number-9666500) and the APC was funded by Universiti Putra Malaysia. Moreover, the authors also would like to thank Universiti Putra Malaysia for the financial support given.

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