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PROPOSED LANDSCAPE REDEVELOPMENT OF CULTURAL ZONE IN
KOTA BHARU, KELANTAN DARUL NAIM

BY

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This thesis is submitted in partial fulfillment of Bachelor (Hons) of Landscape
Architecture

DEPARTMENT OF LANDSCAPE ARCHITECTURE
KULLIYAH OF ARCHITECTURE AND ENVIRONMENTAL DESIGN
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I declare that this thesis is my original work and any reference from other writer has been acknowledged in this research.

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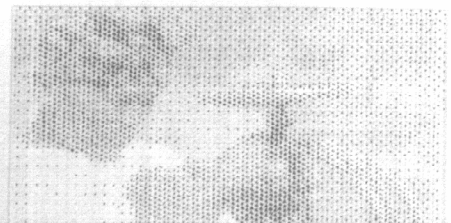
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ABSTRACT

The city's design is a form of urban space which has its own characters, that is unique and differ from other city depending on its environmental potential and constraints. 'A breathing space in the context of a city can be described as an undeveloped piece of land which provides a perceptual and psychological distance and space between developed areas, and between city users and residents' (Lynch 1986). The urban images and townscape elements are factors that build up and mould the city's development; the district that consist of the Cultural Zone of the city, Nodes, focal point, landmark, paths and edges. Furthermore, a city is composed or inhabited by the people with its social, cultural, economical, historical, psychological interactions and its surrounding are closely related with the urban images and identity. According to Halprin L. (1963), 'city has great diversity and thus allows for freedom of choice; one which generates the maximum of interaction between people and their urban surroundings'. As time passes by, some needs might change. The population growth and the basic needs become greater. People are looking upon satisfying their biological needs for having a creative landscape environment that is strongly bind with their culture, custom and their way of life. The basic structure of the cultural landscape is part of the cues to develop the city as means of people's enjoyment and habitation. Finally, the Cultural Zone of Kota Bharu might need to be redeveloped in order to serve for all of the circumstances, with the qualities of having the urban elements and components, whilst preserving and conserving the city's images, identity and cultures.

*“Men came together in
cities in order to live, they
remain together in order to
live the good life”
(Lewis Mumford)*



1.0 INTRODUCTION

Between them and the cities on which We had poured Our blessings, We had placed cities in prominent positions, and between them We had appointed stages of journey in due proportion: travel therein, secure, by night and by day’. (Surah Saba’, Verse 18)

“Somebody who gives life to a dead land can claim it, and no tyrant has rights to it”.

(From Abu Dawood and Al –Darqetni via Ben Zubair (Ref. 3 Vol.III))

An urban city of Kota Bharu is made of its unique characters and cultural identity. It is base on the preservation and conservation of the urban images and townscape elements. But the additional remarks may come from the implementation of the fundamental principles of Islamic principles and guidelines, in conjunction of the city’s aim at having an Islamic city with the concept of the ‘Corridor of Mecca’. However, it should also be included with the cultural identity in reference with the past history; reviving the cultural landscape of a site into practice.

The identification of the issues, problems and prospects may give values to the design solution; based on the site inventory and analysis, studies made. Thus, this ongoing process may determine the design approach, concept and creating the final products of the design process, which will be discussed in the next chapters.

1.1 DESIGN GOAL

Creating cultural landscape identity and images of the urban city's and giving environmental solutions, which need a critical and urgent evaluation of its city's development stress.

1.2 DESIGN OBJECTIVES

1. To identify the city's areas of landscaping and recreation for the development of the social and cultural of the urban population's benefit.
2. To provide public spaces for the community's integration, which consider the potential and constraints of the natural and man-made elements exist.
3. To create the urban landscape elements and spaces that represent the uniqueness of the socio-cultural and images of the city.

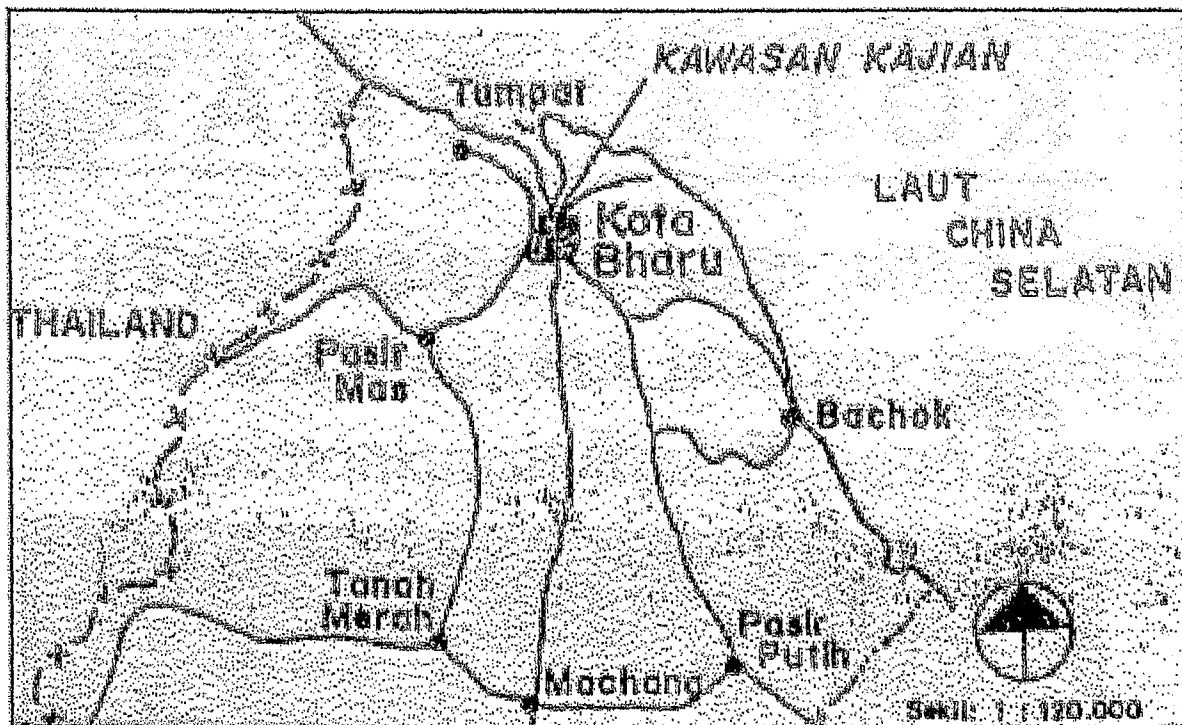
1.3 DESIGN ISSUE

Lack of proper setting for cultural activities and events that represent the socio-culture and identity of Kelantanist Malay Muslims itself.

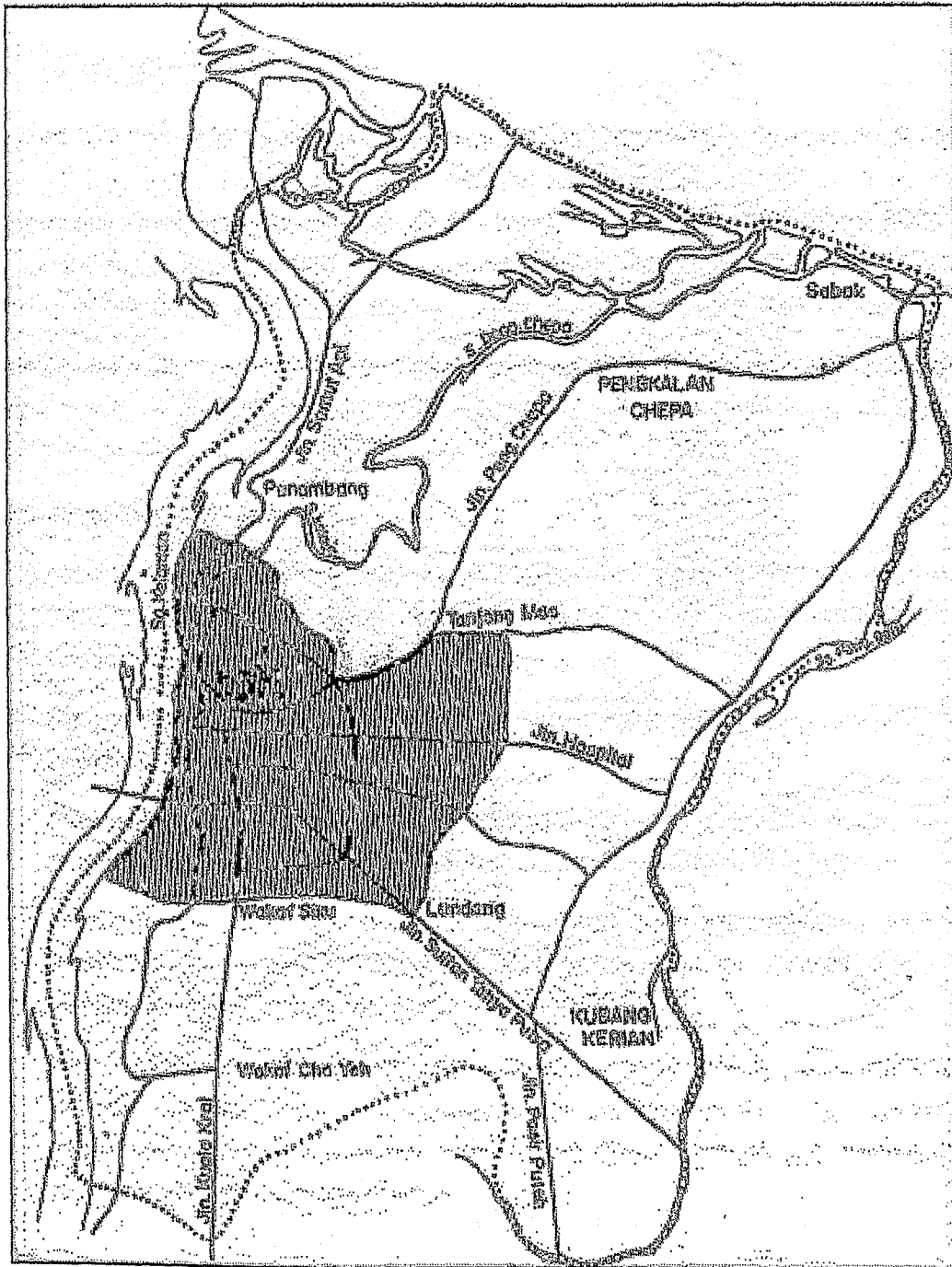
1.4 DESIGN BRIEF

1.4.1 SITE LOCATION

Located along the Kelantan's River at North side of the state. It is 10 km from South China Sea, surrounded strategically by the main cities of Kota Bharu. The main roads that surround the city are Jalan Kuala Krai at South, Jalan Sultan Yahya Petra and district of Pasir Pekan at Southeast, to Pantai Cahaya Bulan at North and to Pengkalan Chepa at east. It is also situated within the Old city area, consist of the section 6 and 7, on a land of about 57 acres (23 hectares), known to be the Cultural Zone by the Majlis Perbandaran Kota Bharu. (Refer to Map 1.0, 1.1)



Map 1.0: Key plan showing the location of Kota Bharu. (Source: Draf Rancangan Tempatan Kota Bharu, Majlis Perbandaran Kota Bharu)



Map 1.1: Location map showing the area of Kota Bharu. (Source: Draft Rancangan Tempatan Kota Bharu, Majlis Perbandaran Kota Bharu)

1.5 BACKGROUND STUDY OF KOTA BHARU

Kota Bharu is the capital city of Kelantan and a center for all economics, trading and cultural activities. It is also known as the 'royal city' or called upon as the 'Kota Budaya' or the 'cultural city'. The area of Buluh Kubu which consists of the heritage and historical buildings which had its own importance in the development of the city was known to be the cultural zone. All of the country's event and activities started here, from the center of the government and administration, to the center of the Islamic knowledge and culture. The city has the most significant and precious heritage of the architecture as well as the socio culture of the city.

1.6 CLIENT'S BRIEF

The client's for the Cultural Zone of Kota Bharu is Majlis Perbandaran Kota Bharu (MPKB), which aimed at having the characters of an Islamic city with the Image of the 'Corridor of Mecca'. The overall concept of the city is to have the garden city concept of 'Taman Serendah Sekebun Bunga' which to adapt the softscape elements and extracting the Malay Palace's garden design; to revive back the past environment of the city. Historic plants which are planted at the Cultural Zone to commemorate the history are:

1. *Mimusops elengi* (Tanjung tree); relate with the Malay garden species.
2. *Tamarindus indicus* (Asam Jawa tree); the leaves are used as the remedy for the poison by the royal families.
3. *Delonix regia* (Semarak Api); well known for its ritual means and purpose of the royal families.

4. Fruit trees; *Mangifera indica* (Mango tree), *Mangifera odorata* (Kuini); favorite edible fruits.
5. *Bambusa* species; planted as the city's fortress surround the Istana Balai Besar.

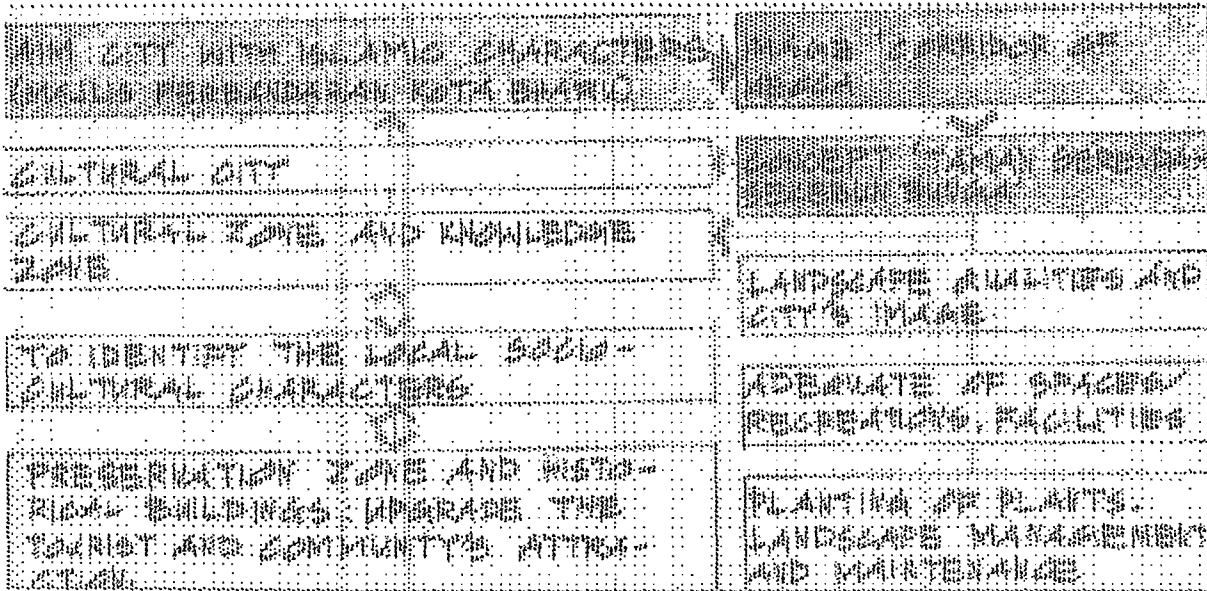


Figure 1.0: The chart that shows the client's brief and requirements. (Source: author's file, 2003)

1.7 CONCLUSION

This chapter would give the early and basic information and brief on the site condition and its overviews. It might be useful for readers to have better understanding by the introductory passages, and would give rough ideas on the current and future development of the site. Several concepts were taken from the client's brief for the historical studies and define the important characters to develop the cultural zone of Kota Bharu.

*“What is the city but the
people”
(William Shakespeare)*



2.0 LITERATURE REVIEW

2.1 INTRODUCTION

The second chapter of this thesis covers the important key elements used in the redevelopment of the Cultural Zone of Kota Bharu such as the city's images, townscape vocabularies, urban conservation and preservation as part of the important fundamental of urban design, the terms and definitions of the culture, landscape and how does it integrate towards each other, and how does the cultural landscape influence the landscape design itself. The understandings of the city's images are vital to define the urban and city's elements, components and to adapt it into the design realm. 'The city, as one finds it in history, is the point of a maximum concentration for the power and culture of a community'. (Lewis Mumford, N.D)

2.2 THE IMAGE OF THE CITY

The image of a city is actually made up of the form and spaces that is integrated in design, which formed a livable functional space. According to Lynch (1986), the imageability of a city is being read according to its physical and perceptible looks of the city's objects. He would also elaborated on the imageability's influences as, 'the social meaning of an area, its function, its history, or even its name'.

The meaning of image in reference to the city can be described as a 'sense of a place'. It relies on the landscape and architectural design legibility. Every individual has its own perception towards his or her own city where he lives. The perceptions through each experiences, perceptions and interpretations may vary, but it was associated much with the mental image.

The image of the city can be described through the historical factors, buildings design, landscape characters, the community behaviors and the customary activities. 'Mental images of objects in the city are formed based on the 'regularity' factor' (A. Ghafar Ahmad, 1998). According to Lynch (1986), the image of the city can be divided into 5 physical elements, which are the paths, edges, districts, nodes and landmarks.

a) Paths are the channels which observer customarily, occasionally, or potentially moves. They may be the streets, walkways, transit lines, railroads and the like-and many people may include it as the most important features in their images of the city.

b) Nodes are focal places, points, the strategic spots in the city which the observer can enter. It may be the junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another. This concept is taken from the concept of paths; since junctions are typically the intensive foci of districts.

c) Edges are the linear elements not used or considered as paths by the observer. They are the boundaries between two phases, linear breaks in continuity; edges of development, walls etc.

d) Landmarks are another type of point-reference, but the observer does not enter within them (people can experience from outside). They are usually a rather simply defined physical objects: building, sign, store, or mountain. It could be an isolated towers, golden domes or great hills.

e) Districts are the medium-to-large sections of the city, conceived of having two-dimensional extent, which the observer mentally enter 'inside of' and which are recognizable as having some common, identifying characters.

In relation with the images found at the Cultural Zone of Kota Bharu, it will be further discussed in the chapter of the site study to make it more reliable with the whole concept of the site.

2.3 URBAN DESIGN AND ITS ELEMENTS

The main elements that make up the cities or towns are the squares, streets and the buildings. Urban design itself is rooted from the combination of several design disciplines such as the architecture, environmental planning and landscape architecture itself, but with certain alteration and different kind of design discipline called upon as the urban design. As described by Moughtin C. (1992), 'Urban design is at the interface between architecture and planning but is quite distinct from both disciplines'; still it requires the skills and knowledge from all disciplines. 'Urban design or the art of buildings cities is the method by which man creates a built environment that fulfils his aspirations and represent his values'. (Rapoport A., 1969)

The main elements of urban design consist of the people from certain culture that inhabited the area. The city or urban area is actually being populated with its citizens; which live and made up their own culture. They also create their own way of life and somehow creating a creative environment for their own benefit whilst offering a great diversity. Thus, it allows 'freedom of choice; one which generates the maximum of interaction