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IN SEARCH OF THE ARCHITECTURAL DESIGN CHARACTERISTICS OF COASTAL RESORT TOURISM IN TERENGGANU

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Abstract

Terengganu can adapt and consolidate to form its own character because of its commercial and cultural ties with its neighbours. It is recognised as the cradle of Malay culture, and the ability to adapt has enhanced the country's uniqueness and identity. However, indigenous cultures are believed to be losing their identity as globalisation continues to advance. As a result of these issues, resort architecture is immediately rejected as a cheap knockoff that fails to reflect authentic regional values. One of the 2030 Sustainable Development Goals (SDGs) is to make human settlements inclusive, safe, resilient, and sustainable. Hence, the lack of research into the holistic tourist experience, particularly in the area of the integration of cultural influence, was the driving force behind the present study, which involved searching for the architectural design characteristics of coastal resorts that had been implemented to create each resort's identity. Therefore, this study aimed to identify characteristics of traditional Malay architectural identity in coastal resort tourism, based on a critical investigation of past studies and academic journals. To achieve this aim, the objectives of this study were 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, in the coastal resorts of the East Coast of Peninsular Malaysian. A systematic literature review (SLR) was conducted, and a total of 12 articles were taken into consideration. Thus, the findings also support the contention of the authors that there has been a lack of proactive research to establish how cultural identity features could be incorporated into resort architecture in the present while conforming to the pressure of twenty-first-century design constraints.

Keywords: *Cultural Tourism, Architectural Design Characteristics, Coastal Resort Physical Design and Identity, Culture Influence in Resort Physical Design, Tourist Experience.*

INTRODUCTION

Both foreign and local travellers are turning to cultural tourism as a potential alternative type of travel. Malaysian cultural tourism has received a lot of attention, as demonstrated by the rise in annual visitor numbers. Malaysia has great cultural tourist resources, such as multicultural old buildings, vibrant people, and a welcoming atmosphere (Mohamed, 2004). In addition, Malaysia is a multicultural country with a population of 28.31 million people, with 62% *Bumiputera* (Malays, including Indigenous people), 24% Chinese, and 8% Indians, as well as various ethnicities and foreigners, the majority of whom are semi-skilled labourers (Department of Statistics Malaysia, 2020). Malay is the country's primary language, but English is widely spoken in the country's major cities and towns. In conclusion, Malaysia's tourist industry has benefited from its multicultural history, as well as its natural attractions and economic and political stability. The promotion tagline, *"Malaysia, Truly Asia"*, for example, promotes its multiculturalism and cultural diversity as a tourism image, reflecting the key civilisations in Asia (Tourism Malaysia, 2009). In recent years, Malaysia has become one of the most important tourist destinations in the world. As a developing country, Malaysia was ranked fourth for tourism in Southeast Asia in terms of tourist arrivals in 2019, with 26.10 million tourists (worlddata.info, 2021). According to the Ministry of Tourism (MoT, 2013), major tourist markets for Malaysia in 2012 were the neighbouring ASEAN nations of Singapore (52%) and Indonesia (9.52%), followed by China with Hong Kong and Macau (6.23%), Thailand and Brunei (5.05% and 5.03%, respectively). Malaysia was also ranked as the fourth most price-competitive country in the world in terms of the travel and tourism industry of 133 countries surveyed (Wong, 2009). The substantial decrease in visitor numbers since 2020, according to Tourism Malaysia, was caused by the country-imposed travel limitations brought on by the COVID-19 pandemic.

The recent COVID-19 pandemic should be a wake-up call. Now is the time to plan and develop pathways that promote both social and cultural identity. The twenty-first-century traveller of today wants a tourist offer that enhances not only the place but the experiences that can be lived in the surrounding area. As globalisation and tourist numbers increase, their impact on the authenticity of heritage and cultural identity is becoming more evident. As a country with a melting pot of cultures and influences, Malaysia has always grappled with its identity. This bleeds into architecture too, where a lot of experts are still struggling to define what Malaysian architecture is (Ismail, 2021). Therefore, the aim of this study is to identify the architectural characteristics of coastal resort tourism in Terengganu, based on a critical investigation of past studies and academic journals. To achieve this aim, the objectives of this study are 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, in the coastal resorts of the East Coast of Peninsular Malaysia. A systematic literature review (SLR) was conducted, and a total of 12 articles were taken into consideration.

To contextualise the case study area, Terengganu is a state facing the South China Sea on the East Coast of Peninsular Malaysia. It has some enchanting holiday destinations. The seafront is breath taking, with clean white beaches and clear seawater. Generally, there are two

seasons, namely the northeast monsoon winds from November to February and the dry season, which lasts from March to October. Therefore, the best time to visit the state is the dry season because of the pleasant weather, sunshine, and clear skies. The state of Terengganu consists of eight districts, namely Besut, Setiu, Hulu Terengganu, Kuala Terengganu, Kuala Nerus, Marang, Dungun, and Kemaman (Terengganu State Government, 2022).

Figure 1
Terengganu Beaches and Islands

Source: http://go2travelmalaysia.com

Furthermore, Terengganu villages have unique heritage value due to their historical elements and the quality of the cultural landscape, which can be promoted as tourist attractions. Apart from that, it is also stated that the Terengganu River, which runs through the heritage city, has had a profound impact on local economic, social, cultural, and religious life since its inception. Since "cultural identity" is seen as a crucial component of the Malaysian tourism sector, the topic of integrating cultural identity into coastal resort design must be addressed. Tourists appear to not feel attracted to the surrounding environment, although cultural identity and environmental adaptation are considered the driving forces that can mobilise the tourists' needs and penchant for experiences unique to specific localities. Most resort buildings are seemingly created and designed for commercial purposes, not for strictly aesthetic or cultural reasons, although they must be integrated in an appropriate manner to give more value-added to the tourist experience to ensure the future success of resort architecture.

Hence, there is a need to identify the traditional architectural design characteristics of coastal resort tourism in Terengganu, based on a critical investigation of past studies and academic journals, as well as determine the extent to which cultural influences should be appropriately integrated to generate the tourist experience. In the last section of this study, the

researchers suggest that the relevant policymakers improve the cultural tourism aspects of resort architecture in Terengganu coastal tourism. Thus, the findings also support the contention of the authors that there has been a lack of proactive research to establish how cultural identity features can be incorporated into resort architecture in the present while conforming to the pressure of twenty-first-century design constraints.

LITERATURE REVIEW
Importance of the Search

According to Nawawi et al. (2018), current design efforts have focused on creating designs that are internationally recognised as 'good architecture'. These designs, however, have lacked local identity and attachment. According to Rasdi (2001) in his book, *"What is the Malaysian architectural identity?"*, the book was written to promote the idea that architects should design buildings that reflect the social and cultural values of Malaysia.

Hence, in the context of building design, Malay traditional houses were built using materials that could sustain the vagaries of the local climatic conditions, and they are brimming with natural and pleasant features in terms of ventilation and lighting. Unfortunately, most of these distinctive architectural elements of traditional houses have not been incorporated into modern houses. Thus, this research focuses on the characteristics of traditional Malay architectural identity in coastal resort tourism, based on a critical investigation of past studies and academic journals.

Table 1
Issues pertaining to the architectural images and identity of coastal resort tourism.

Issues of architectural identity of coastal resort tourism	Authors, Year
Loss of architecture image and identity to tourist's experience in coastal resort design	*Asif N. et al. (2020), Nor & Isa (2015), Hadi et al. (2015), Hassan (2014), Mat Raschid et al.(2014), Emalgalfta et al.(2010), Hassan (2000), Tan (1994), Yusoff et al.(2010), Key & Pillai (2006), Mirbabayev & Shagazatova, (1999).*
Lack of local meaning and attachment in coastal resort design	
Less attention has been paid to the conservation of cultural identity with viewpoint to the design of Malay house layout in the rural area or in the Malay village and the functional spaces as a neglected fundamental during the design and development of resorts.	*Asif N. et al.(2020), Nor & Isa (2015), Hadi et al.(2015), Yusoff et al.(2010), Rasdi, (2001). Khojasteh R. et al.(2014).*
No formal architectural resort design identity framework was developed in Malaysia.	*Nor & Isa (2015), Hadi et al.(2015), Yusoff et al.(2010).*

Note. Source: Author (2022).

The Relationship between Culture and Tourism

Over the last century, the relationship between culture and tourism has changed significantly. Furthermore, the relationship has long been regarded as complex. Some agencies considered tourism and culture to be different entities of destinations in the twentieth century (OECD, 2008). On the one hand, cultural heritage was primarily regarded as a component of a destination's cultural resources, primarily contributing to the local population's education (OECD, 2008). As a result, cultural resources were seen as the foundation of cultural identities. Tourism, on the other hand, was mainly regarded as a leisure activity; thus, it was supposed to be distinct from one's daily life as well as from local cultures.

In the tourism sector, design as a symbol of cultural heritage is dominated by past culture. Cultural heritage is important in the development of coastal tourism, which attracts both international and domestic visitors. Furthermore, cultural tourism is an important component of tourism for many places, according to Seyfi et al. (2020); however, relatively little is known about the contributing aspects that constitute the overall cultural travel experience. According to the Tourist Gaze Theory, when we travel and become tourists, we "look at the environment...we gaze at what we encounter...and the gaze is socially produced" (Urry, 1990). According to research, the specifically constructed heritage and architecture of coastal resorts, such as nineteenth-century piers and early twentieth-century seaside contemporary structures, express seasideness. The seaside experience, which is linked to seasideness, has also been linked to an emotional nostalgic reaction and the emotions of well-being, both of which have been linked to visitor attractiveness (Gray, 2006).

Development of Coastal Cultural Tourism

Tourists are offered cultural and traditional attractions that present an experience of the past that is not available in other regions of the world (Tan, 1994) and coastal tourism is based on water as a recreational facility and a visual setting (Tan, 1994; Schwanke, 1997). Beach and coastal tourism is regarded to be the world's largest tourism market in general (Ballance et al., 2000; Friedrich & Jannik, 2019). Urry's concept of the 'Tourist Gaze,' which has been integrated into tourism studies, was originally adapted from his own idea of the 'Tourist Gaze', which he proposed in 1990 (Pan & Ryan, 2009). The growth of numerous resorts and hotels, particularly along the coast, demonstrates Malaysia's potential as a popular tourism destination for visitors from all over the world (Hassan & Shuib, 2000). Different races and ethnicities, as well as the presence of various cultures and cultural variety, have rapidly become the driving force behind tourist attractions (Hassan, 2014). Furthermore, resort hotels typically feature a vernacular style of design, which is an acceptable architectural expression for catering to leisure guests, especially during weekends and holiday seasons (Emalgalfta et al., 2006). Yahya (2000) distinguished between the fundamental and secondary characteristics of a tourist site, such as the climate, ecology, culture, and traditional architecture. Attractions, amenities, infrastructure, transportation, and hospitality are examples of secondary elements. The term "destination image" refers to travellers' general impressions of a certain location.

Once introduced to a cultural resort identity, tourists' experiences are extended since they then would have some reason to visit the unfamiliar to discover more, hence the motivation for selecting this location (Dayour & Adongo, 2015). This argument is not meant to diminish the incentives of domestic visitors to visit the place, but perhaps the 'foreigner,' as a noncitizen, has some unique reasons to visit the unknown, which is worth studying, thus explaining the choice. Additionally, the Malaysian government encourages several forms of tourism, but cultural and heritage tourism, medical tourism, and education tourism are some of the types that have attracted considerable interest, particularly in recent years. Cultural and heritage tourism was defined by the World Tourism Organization in 1985 as "movements of people for primarily cultural reasons, such as performing arts, study and cultural tours; festivals and other events". Malaysia offers a variety of cultural experiences, including performing arts, historical sites, and crafts. Malaysia has a distinct multicultural heritage, with Islamic, Chinese, Indian, and Western influences that give it an Asian flavour. This cultural diversity is exemplified by the popular phrase *"Malaysia Truly Asia".* As a result of these circumstances, heritage tourism has been identified as one of the niche goods that is widely established, with some ethnic culture and heritage assets attracting more foreign tourists.

The Background
Traditional Malay Houses as Terengganu Architectural Identity

From the second to the sixteenth centuries, Terengganu was a part of the Malay Langkasuka kingdom. The neighbouring nations of Siam, Cambodia, and Indonesia were also active trading partners of Terengganu. The Terengganu house has been shaped by all these factors. The typical traditional Terengganu home is made of *chengal* wood (a Malaysian hardwood) and has *singgora* tiles on the roof (e.g., Figure 2), which are named after the town of Songkla, where they were first used. Gable ends known as *peles* are attached to the ends of the roof. Terengganu has the richest cultural heritage of any state in Peninsular Malaysia because of *Sobek* woodcarving, which features beautiful floral patterns and Islamic symbols. The approximately 2.5-metre elevation of the floors of these homes gives the appearance of animals with many legs. The high posts also serve to avoid flooding during the monsoon rains because the houses are typically situated close to river bends.

Figure 2
Singgora Tiles Are Used in Terengganu Houses, As Terengganu and Kelantan Traditionally Had Close Relationships with The Old Pattani Sultanate in Southern Thailand.

Source: Vincent Tan (2019).

In addition, architecture is a symbol of the greatness of a civilisation and all nations in the world. It is a living spiritual birth of every nation. The state of Terengganu is famous for having remnants of old houses. Among the types of old houses available in Terengganu are *Rumah Gajah Menyusu, Rumah Berserambi, Rumah Bujang Barat, Rumah Perabung Lima or Limas Bungkus*, and *Rumah Potong Belanda* or *Limas Belanda* (Nasir, 1994). Terengganu is no exception to other states in terms of the uniqueness and originality of its traditional houses, which are still magnificent and still preserved by the locals. As seen in Table 2, each traditional Terengganu house has its own unique characteristics that can distinguish it from other types. Terengganu traditional houses are also built without using any nails. *Rumah Gajah Menyusu* was the earliest type of house built by the Malays in Terengganu. This house has a long roof and a screen known as a *dangau* or *teratak*. This house shape is still used today by rural residents of Terengganu. *Rumah Berserambi* was the most popular house in Terengganu before the arrival of foreign influences. The long and horizontal shape of the roof is the focus of the construction of this house. The house also has a large, thick *pemeleh* at each end of the *peleh*. As a result of the large *pemeleh*, this house can be supported from a long distance away. *Rumah Bujang Barat* has the same characteristics as *Rumah Berserambi*. It also has a *pemeleh* but it is smaller compared to a porch house. In ancient times, this house was a home for the underprivileged. The walls of this type of house are built of bamboo and it has a *nipah* roof. *Rumah Perabung Lima*, as its name suggests, has five *perabung*. It is easily identifiable by its roof feature, which uses one horizontal straight rafter and four rafters descending to the eaves, as seen in Figures 3 and 4:

Figure 3
Example Of High Posts Working to Prevent Floodwater During the Monsoon Rain as Houses Are Normally Located Not Far from River Bends.

Note. Source: Rashid et al. (2010).

Figure 4

A Few Types of Traditional Malay Houses in Terengganu Are Built on Stilts, With an Open and Covered Balcony or Platform Beside the Decorative Elements on The Roof, Walls, And Opening.

Source: Rashid et al. (2010).

Table 2

The Characteristics of the Architecture of Traditional Houses in Terengganu.

Rumah Limas Bungkus Terengganu/ Five-roofed house	*Rumah Gajah Menyusu/ Lactation of elephant*	*Rumah Bujang Berserambi / Long-roofed house with verandah*	*Rumah Bujang Berselasar / Bachelor house with unroofed platform*
Division of the house			
i) The edging immediately beneath the roofing is decorated with wooden carvings. ii) This house can be found in several forms: long and square in shape. iii) It is made up of the front room, verandah, central section, and kitchen.	i)This house has a long roof and a screen known as a dangau or teratak. ii) The main house is a typically traditional twelve-column house. iii)The entrance at the side of the main house leads to the serambi, and a ruang tangga is formed by a transition platform and a staircase with a cover above.	i)The bottom is the selasar/serambi ii)The top is the rumah bujang. iii)The basic areas such as rumah ibu, pelantar, serambi/selasar and kitchen can be found in most Terengganu traditional Malay houses.	i)This house has a pemeleh but the size is smaller compared to a porch house. In ancient times, this house was a home for the underprivileged.

Building style and position			
Built from 'Cengal,' 'Meranti' or 'Kapur' wood. The roofing is made from singgora tiles. The house set apart by their detailing, the construction of the walls and roof and in particular the intricate carvings.	The Gajah Menyusu roof and floor are lower than those of the main house. The second sub-house is usually built behind the first and is often parallel to the ground	i)The uniqueness of Rumah Bujang Berserambi Selasar has singgora tile and it is made of clay. ii) This basic spatial layout with a simple concept of living has been proven in Malay timber houses. iii) The rumah ibu is the largest and main area serving most family activities such as sleeping, praying, or gathering.	i) The uniqueness of this house is it is high on stilt to prevent from the attack of wild animal and splashing sea water since it was built near the beach. It was built only using wood jointing, singgora tiles for roofing and it also has connecting doors served as an opening for future extensions of the house. iii)The walls of this type of house are built of bamboo and have a nipah roof.

Source: Author (2022).

METHODOLOGY

The research method employed a document analysis, an online review, and an analysis of the already-published research in the context of cultural tourism and resort architecture. Conference papers, media articles, and other sources of grey literature were also included. This study reviewed the literature published between 2007 and 2020, using the Scopus database to identify journal articles relating to the topic of cultural tourism in the context of resort architecture. All frequently cited research papers were included in this study to ensure the quality of the study.

The recent attention to cultural identity in the tourist experience of resort architecture, which places more value on cultural tourism, has attracted researchers to explore the architectural design characteristics of coastal resort tourism in Terengganu. The study analysed the past literature through a systematic literature review (SLR). As part of the literature search, the Scopus database was used to find literature, using the keywords "cultural tourism". The total number of articles obtained from the database was 5,246. When the researchers limited the year range to between 2000 and 2020, the new number was 1,765. The process then involved filtering to ensure the quality of the review. The language and subject were selected for assessment, and the number of articles reached was 578. Only literature published in English was selected for the review. Overall, 1,483 articles were included after the subject selection and the records were limited to 323 papers that were available via open access in the Scopus database. The data was imported to Excel sheets for further assessment of the literature. The Excel sheets were extended into more sheets to find the most frequently cited articles and analyse the years in which they were published. Four studies were also excluded after a detailed study of the articles revealed their irrelevancy to the subject. The final 12 articles selected for the review were analysed to find the gaps in the literature and the direction of cultural tourism research as it relates to the architectural design characteristics of coastal resort tourism.

Limitations of Study

In terms of the limitations of the study, a systematic literature review (SLR) can provide only limited explanations of practical issues (Petticrew & Roberts, 2012; Tölkes, 2018), so future research needs to consider other review protocols to create a knowledge base that can benefit researchers and practitioners. The research was restricted to the 20-year period between January 2010 and December 2020 due to resource limits; therefore, this review does have some limitations. Because it is retrospective, observational, and selective in nature, a systematic review has limits of its own (Yang et al., 2017). Moreover, the publication language was limited to English, and all the papers selected were peer-reviewed papers or from journals, so publication bias may be considered a limitation. As a result of the lack of a comprehensive database of citations of grey literature, previous studies of the frequency of these citations in scholarly research have tended to be relatively limited in scope.

Despite these few limitations, this is the very first attempt to carry out a systematic review of the literature on resort architecture as a form of cultural identity to enhance the tourist experience. This review has revealed the entwined relationship between resort architecture and architectural design characteristics as part of cultural identity and has advanced directions for future research.

RESULTS
Research on the Architectural Design Characteristics of Coastal Resort Tourism

Research has been conducted to identify the architectural design characteristics of coastal resort tourism and potential ways forward to create the identity of resorts in Malaysia. Research studies have been conducted on the architectural heritage elements in hotels and resorts, the spatial planning challenges influencing traditional Malay house design, and the development of successful resort design in the vernacular style. These are the areas in which most research has been conducted, not only in Malaysia but also in other parts of the world. Even so, there is still a gap in these studies due to the lack of research into the holistic tourist experience, particularly in the integration of cultural influence. This was the driving force behind the present study, which involved searching for architectural design characteristics of coastal resorts that had been implemented to create each resort's identity.

Figure 5
The Traditional Houses in Terrapuri in Setiu, Terengganu, Are Used as Resort Villas.

Source: Vincent Tan (2019)

Numerous investigations of the architecture of coastal resorts have been carried out in Malaysia, according to the published literature. However, for the purposes of this paper, only research articles related to cultural tourism and focusing on the architectural design characteristics of resort tourism were reviewed.

An analysis of the research studies listed in Table 3 shows that various studies have been conducted on the significant need to understand the traditional Malay house in order to revitalise these layouts when designing other resorts in the future. Even so, a limited number of research studies have been conducted on the relationship between resort architecture and the integration of cultural identity to create a resort's identity. As Malaysia is a country undergoing urbanisation, the review indicates a lack of research into the holistic tourist experience, particularly in the area of the integration of cultural influence. This was the driving force behind the current study, which involved identifying characteristics of the physical design of coastal resorts that have been implemented to create the identity of resorts. Hence, it is timely for research to be conducted to investigate the planning and design aspects of coastal resorts, specifically the building placement, layout, and materials, as well as the integration of cultural identity, in the coastal resorts of the East Coast of Peninsular Malaysia.

Table 3

Table 3 presents the list of published research articles on the architectural design characteristics of coastal resort tourism.

No.	Year of Publication	Title of Publication	Authors	Findings
1	2010	Architectural Heritage Elements in The Hotel and Resort: Comparison Between Cambodia, Lao PDR, Vietnam, and Malaysia (CLVM)	Abdul Rashid M.S et al.,	The study demonstrates the similarities between traditional Malay homes, particularly those in Terengganu and Kelantan. The home admirably satisfies the following criteria: 1) protection from the hot environment and tropical rain; 2) construction using inexpensive materials that were widely accessible at the time; 3) adaptation to societal conventions of hospitality while maintaining the woman's solitude; 4) protection from animals and floods; and 5) attractive appearance. Cleanliness, ventilation, expandability, portability, and usable space *kolong* below are among the other requirements.
2	2015	Preliminary Study of Malay Traditional Design Authenticity in Malaysian Tourist Accommodation Facilities.	Hadi, I & Isa, S.	The findings indicated that a number of characteristics that are fundamental physical components of the design can be used to identify the traditional design form. These components can be divided into five different categories which are the structural members, the non-structural members of the design, the aesthetic and decorative elements, the spatial composition and organisation, the material and construction technology.
3	2014	Spatial planning challenge in influence of traditional Malay house design into future resort design.	Hasshim, S.A., Rahman, A.A., Khalid, M.M., & Samad, A.	This research investigated that there is still a significant need to take into account a clear understanding of the essence of traditional Malay house design in order to revitalise these layouts while designing for the other future resort. Thus, this spatial planning approach aims to highlight the distinctiveness of traditional Malay house design around the world. It is done in order to highlight the true Malay identity and to preserve the "Malayness" of the environment in the world's centre.
4	2012	Cultural Tourism and Malay Vernacular	Khojasteh, R., Mansourirad, Z., &	In order to effectively promote the idea of cultural tourism attractions from around the world, this study calls attention to the

		Houses: Towards Integrating the Influential Attributes into the Design of Future Resorts in Langkawi, Malaysia.	Ghaffarianhoseini, A.	incorporation of the significant characteristics of Malay vernacular dwellings as the embodiment of Malay cultural values into the design of future resorts in Malaysia. The consideration of their embodied cultural values plays a significant role in enhancing the cultural tourism industry in this regard because vernacular houses are effectively entwined with the local characteristics of regions and are seen as symbols of socio-cultural values, life style, and belief of locals. Future resort designs could successfully incorporate these cultural values to give visitors new ways to learn about the significance of culture.
5	2010	Tourism, community, and environment: siting strategies to enhance the tourists' experience in coastal resorts of the West Malaysian Peninsula.	Mat Raschid, M.Y.	The research investigated that the integration of local cultural features can be observed in the resorts in terms of the followings: 1)The utilisation of vernacular design features such as multi-layered roof and longer and larger overhangs for natural cross ventilations and sunlight controls which also function as passive design features; 2)The integration of community landscapes in the social spaces in open spaces; and, 3)The use of local architecture features expressed in terms of material procurement and landscape to enhance the social experience through the sense of hearing, feel and touch. These include the use of local timber, natural stones for pavers and feature walls and incorporating water features as part of the landscape.
6	2009	The Architectural Language of Resort Design: A Critical Overview of the Tourism Industry in Malaysia.	Yusoff, S.R.; Mohd Abd Rashid.S, Che Amat, S.	The study investigated using decorative elements including interior furnishings, screens, railings, partitions, flooring systems, carvings on the bargeboards, and fretwork at the roof eaves. The development of these resorts' decoration displays striking resemblances to middle-class Malay society's elegant way of life or to historic revival Malay palaces.

7	2020	The Significance of Coastal Landscape Characters Among Locals and Tourists: A Case Study of Gebeng – Kuala Terengganu Tourism Route.	Zulkifli,N.H., Ibrahim, P.H & Zakariya, K.	The coastal route between Gebeng and Kuala Terengganu is examined at in this study as a case study to determine the major coastal landscape characteristics that might be improved for tourism. The results of the questionnaire surveys completed by 200 people—locals, domestic visitors, and foreign tourists—showed that the most important factors for a rural coastal route are recreation activities, infrastructure, accessibility, rural culture, and traditional architecture. The growth of the coastal route for tourism is depends on the fulfilment of these requirements.
8	2010	Development of Successful Resort Design with Vernacular Style in Langkawi, Malaysia.	Hassan, A., Emalgalfta, A., & Hassan, K.	According to this study, there are six key aspects that play an important role in resort design which are Site Planning, Exterior Design, Interior Design, Passive and Active Design, appropriate Design of Facilities, and Prices of accommodation. The research demonstrates that cultural identity and environmental adaptation are key elements for the resort architecture's future success.
9	2014	Zoning practices: enhancing tourists' experience in coastal resorts.	Mat Raschid, M.Y., Sharif, R. & Nangkula, U.	The basic features such as sizes and building heights are formally controlled by the authority through detailed guidelines are inadequate to facilitate the experience without taking visitors and local views into consideration.
10	2007	"Natural" Traditions: Constructing Tropical Architecture in Transnational Malaysia and Singapore	Jiat-Hwee Chang	The finding from this study shows that one of the first neo-traditional resorts/hotels in Terengganu is Tanjong Jara Resort. Design was derived from the traditional timber architecture of the Istana, royal palace of Malay Sultans. The architectural features of the Istana, such as the porous walls, "open-sided rooms, lattice soffits, steep pitched roof with gable grilles" are rationalised as environmental features that facilitate natural ventilation and help in achieving thermal comfort in the hot and humid tropics. It was claimed that these environmental features would eliminate the need for air-conditioning and achieve substantial savings in construction cost and energy consumption. Additionally, using local resources, such as the tropical

				hardwoods chengal, kapor, and nyatoh, hand-made red Terengganu tiles kilned in nearby villages, and hiring local timber craftsmen to create "authentic" traditional wood carvings were required for Tanjong Jara Hotel in order to draw inspiration from Istana and incorporate "traditional" architectural elements.
11	2014	What can we learn from Malay vernacular houses?	Amir Hosein Ghaffarian Hoseini, Umberto Berardi, Nur Dalilah Dahlan, Ali Ghaffarian Hoseini.	The concept of privacy and making the best use of space are thought to be the most important socio-cultural values, while natural ventilation and daylighting highlight the most important environmental values in Malay houses, according to the analysis of the study. As a result of this research, it is advised that the identified vernacular architectural features as the representative of the essence of spaces within Malay houses should be taken into account when designing contemporary homes in order to improve the quality of life while attending to householders' daily needs.
12	2015	LONG-ROOFED HOUSES OF NORTHEASTERN PENINSULAR MALAYSIA: SUSTAINABILITY OF ITS IDENTITY IN THE BUILT ENVIRONMENT	Kamarudin, Zumahiran.	The results of the study clarify many trends in the persistence of house building from the 19th century to the present. This includes: (1) modifying or extending old structures, (2) adapting/reusing an old building, (3) rebuilding an old structure, and (4) utilising the architectural form in new materials and construction.

Source: Author (2022).

CONCLUSION

The novel coronavirus (COVID-19) pandemic has had a significant impact on the tourism industry, especially cultural tourism, due to the widespread introduction of travel restrictions by many countries, as well as the massive and unprecedented slump in demand among travellers (Gössling et al., 2020). Tourism has been considered one of the sectors hardest hit by the COVID-19 outbreak (UNWTO, 2020). The current COVID-19 outbreak and the high risk of future pandemics have given rise to new challenges for sustainable cultural tourism development (Streimikiene et al., 2021). Therefore, future SLRs should comprehend the factors of cultural tourism and natural crises (pandemics).

Future researchers could follow the directions suggested in this study. 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 identity. According to Ismail (2021) Malaysia is a country with a melting pot of cultures and influences, so many experts are still struggling to define what Malaysian architecture is. Moreover, as globalisation and tourist numbers increase, their impact on the authenticity of heritage and cultural identity is becoming more apparent This could be realised, for example, through the utilisation of vernacular design features, such as multi-layered roofs, longer and bigger overhangs for natural cross-ventilation, and passive design elements that serve to control sunlight. Designs should also feature the integration of community landscapes into social and open spaces, as well as the incorporation of community landscapes into social places. To improve the social experience through the senses of hearing, feeling, and touch, aspects of local architecture should be used and articulated in terms of material selection and landscape. These include utilising locally sourced wood, using natural stones for feature walls and pavers, and integrating water elements into the landscape (Mat Raschid, 2011).

In brief, this study examined several design characteristics of coastal resort tourism in Terengganu. The complexity and dynamics of the coastal tourism industry and the demand for cultural integration into resort design mean that comprehensive strategies are required to enhance the tourist experience in coastal resorts on the East Coast of Peninsular Malaysia. This research has demonstrated that cultural identity and environmental adaptation are crucial elements for the long-term success of resort architecture (Hassan et al., 2010). For the future success of the coastal resort design in the vernacular style, a number of significant factors that are related to the literature study should be enhanced. These are as follows:

i. Improvements should be made to the vernacular adaptation of interior finishes, ceilings, restrooms, and bathing facilities (Lawson, 1995). Lawson argued that decoration and furnishing must be integrated with the local identity and appearance, as well as meeting the need for durability and simple maintenance.

ii. The accessibility of the resort design should be improved. According to Schwanke (1997) the chalet accommodation in resort hotels is typically carefully positioned in beautiful settings, frequently offering exceptional views and access to the natural surroundings.

iii. The vernacular design of ventilation, natural lighting, and artificial lighting means that traditional Malay house have few interior walls or partitions, allowing for flexible space use, excellent ventilation, natural lighting, and energy-efficient artificial lighting of the interior. These aspects should be taken into proper consideration when upgrading in order to deliver the complete experience of living in a traditional Malay house (Lim, 1987; Tan, 1994).

In conclusion, the identified characteristics of the architectural identity of coastal resort tourism 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. 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. Thus, there is a need to develop appropriate design strategies to encourage tourists and designers to participate in research on coastal resort design in Terengganu to create the identities of resorts in the future.

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