

Various Images of Banda Aceh Interpretation of Its History, Collective Memory and Architectural Archetypes

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Abstract

Banda Aceh in its role as a theatre of memory and history has gone through some period layers of history. Even though difficult, the identity and character of the city could be traced back through interpretation toward history, collective memory, and architecture objects in the form of artifacts and today's entities. To anchor the Acehnese cultural heritage in the winds of globalization, it is not adequate only by protecting and cherishing the glorious legacy of the past, but also should anticipate the cultural transformation along with the need of development and quality increase of civilization.

The local wisdom is maintained and inherited, in running the holistic life. The heritage is in the form of archetype, the archaic images which can be found in the collective unconsciousness of the people. Islam entered the Indonesian Archipelago through Aceh, and it was there that Indonesia's first Islamic state was established. Aceh is also known as 'Mecca's Verandah', due to its function as the hajj harbor. Based on this, Islam has become the identity of this city.

This research aims to interpret and explain the various images kept in the community's history and memory. Interpretation of Banda Aceh's history, collective memory and architectural archetypes, is performed by hermeneutic and semiotic methods. Image variation in the form of architectural archetype variation resulted as the invention of the dissertation research. This archetype variation provides the basic pattern for the development of the meaningful city future, character, and identity. The pattern will help the future city design with a creative architecture which has a clear direction, and not flown in the 'anything goes' situation currently running in this global world which is also very influential in Aceh especially after Tsunami catastrophe on 26th December 2004.





Fig.1: Images of Banda Aceh in a lithography of 18th century.

1. The Fading Image of Banda Aceh City

Banda Aceh City is a stage of memories and history. It is an old city, almost 800 years old. It was established in the Islamic month of Ramadhan in the year of 601, or on April 22, 1205, at the same time as the palace of the Aceh Darussalam kingdom by Sultan Johansyah at Gampong Pande (*1). The city is steeped in history. Banda Aceh functioned as the capital of Aceh during the days of the kingdom, through Dutch colonialism and remained the capital when Aceh became a province within the Republic of Indonesia. It is still the capital, and with this continuous status it means that the height of culture and work of Aceh architecture can be studied as a whole in the city.

The absence of peace in Aceh over dozens of years minimized the opportunity to create artistic architectural work. This had a bad impact on the city's physical growth as well as on its quality, rendering the city an uninteresting place. Construction often lacked planning, and was sometimes repressive, so that Aceh lost its image. Without image, there is no architecture (*2).

The tsunami on December 26, 2004 killed more than 200,000 people and destroyed the city. Does it mean that all the cultural memories of the city will be lost as well? The reconstruction of Banda Aceh needs a particular wisdom so that it does not lose everything. It is enough that Hitler wiped away many nations' historical objects by bombing their cities.

The traditional Acehnese people tend to reject buildings that are worldly, meaning those that are not based on archetype. They cannot be separated from the cosmic rhythm, while newcomers, often referred to as modern people, are only able to relate with concrete things, which finally is the characteristic of profane communities. To the locals, the cosmos has its own history that is

connected with the supreme power of God and is timeless. The history of the cosmos is maintained and inherited. The heritage is the archetype, a time-tested stone and can stand the test of life's realities.

2. Back to roots, recycling the archetype.

Creating values from scratch is very difficult. That is why to seek or to find our real identity we have to go to the roots through archaic ontology in order to find the archetypes that are the basic concepts in living our lives. Every cultural tree has its own roots and these roots may not be lost. Because, once the roots are lost, the cultural tree will wither and eventually die. The Qur'an gives as an illustration a good tree (*sajarah kasajaratin thayyibah*) whose roots are deeply planted in the earth (*ashluha tsabitun*) and whose branches emanate magnificence toward the blue sky... (*wafar 'uhaa fissamaa-i*) *3

These basic Acehnese concepts can be traced through *hadih maja*, which is still deeply rooted in the people. The place of Aceh customs and traditions in *hadih maja* (*4) is mentioned as follows:

Hukom ngon Adat, hanjeut tjre, lagee zat ngon sipheuet ...

This means that Islamic law and customs cannot be separated, like essence and character.

Aceh customs are just like a tree. Today the roots still exist, but not the top. The middle of the tree has been eaten by termites, with our generation being the termites. *Mate aneuk mupat jeurat, mate adat pattamita ...* this mean you can local the burial place of a dead child, but where will you look when customs die? (*5)

It requires memories to create something new and meaningful. What is intrinsic and essential is the idea of regeneration or recycling. Basically, every creation repeats the hire cosmic action (*6), which is the process from chaos to cosmic regularities. As our world is temporary, to inherit an archetype that is permanent (*7), regeneration is required, which is in fact a temporary recycling process:

Chaos – cosmos – chaos – cosmos and so forth

The archetype is an original or basic concept that can be repeated without limit. It serves as a model to set an example for human activities that require responsibility. Based on this model, the cosmos and humans are integrated again periodically.

The relationship between creating through water (aquatic cosmology) and the daily Muslim activities in Aceh is very strong. To live a pure life, every Muslims always *thaharah*, bathes or washes himself or herself (*8). That is why the process of rain falling, the rise and fall of the tides, floods and tsunami



with all the ensuing rehabilitation and reconstruction are regarded as part of the regeneration process. It is a process that bequeaths archaic concepts, but with new forms and creations that are even futuristic.

Today the Indonesian government intends to turn the frightening situation in Aceh from *darulharb* (unsafe land) to *Darussalam* (safe and peaceful land) just like it was in its heyday when it was still called Nanggroe Aceh Darussalam in the golden era of Islam. True the Republic of Indonesia Law no. 18 year 2001, this province was rename its original name, Nanggroe Aceh Darussalam, so that the people of Aceh could get back their respect an honour and realize their dream of living in a land that guarantees the freedom to apply Islam perfectly. The law of Nanggroe Aceh Darussalam is the first strategic step to resurrecting the Aceh cultural heritage that had been destroyed.

This policy is the “recycling process” of the province’s name:

Nanggroe Aceh Darussalam – Aceh Province – Nanggroe Aceh Darussalam

A few years earlier the capital’s name was also “recycled”:

Banda Aceh – Kutaraja – Banda Aceh

The renaming from Kutaraja to Banda Aceh and from the Special Province of Aceh to Nanggroe Aceh Darussalam are efforts at “recycling” cultural heritage. It is hoped that the renaming can speed up the image of Aceh that so time ago glimmered. However, if the meanings of the names are not fully comprehended, then the renaming can be only “sloganistic” and empty actions. In the area of law, sharia Islam law has been implemented. Will architecture also follow? Will the new names and their meanings also affect architecture in Aceh?

3.The collective memories of Banda Aceh resident about their city’s image.

Its residents as well as other people often call Aceh province and its capital, Banda Aceh, different names (*9). Five names often come up in group discussions with Banda Aceh residents: *Aceh Lhee Sagoe*, *Seuramoe Makkah*, *Nanggroe Aceh Darussalam*, *Banda(r) Aceh* and *Kutaraja*. However, the people can seldom clearly explain the meaning of the names or relate the names to any specific reference so that we can clearly understand (*10) what the names stand for. That is why at the preliminary stage we try to discover image of the city being a port city, water city, Muslim city, heavenly city (*Darussalam*) or other images.

When the topic was changed t9o discuss architectural objects that have a strong Aceh image, were five objects that dominated every discussion: *Masjid*

Raya Baiturrahman (Baiturrahman Mosque), *Rumoh Aceh* (Aceh House), *Cakra Donya*, *Gunongan*, and *Pinto Khop*. Beside these there were other objects that also came up in discussions, including buildings, parks, and traditional items: *keraton* (palace), *gedung BI* (Bank of Indonesia building), *Tugu Darussalam* (Darussalam Monument), *Pinto Aceh*, *rencong* (Aceh dagger), *Gajah Putih* (White Elephant), *Bustanussalatin*, *Blang Padang* and several others. Through the historical reading of cultural objects, we can find the nation's collective memory, which currently is suffering from an identity crisis.

Generally, the residents refer to *Masjid Baiturrahman* (Baiturrahman Mosque) as the most appropriate to represent the city's nickname of *Serambi Mekah* (Veranda of Mecca) for the other objects they could not give convincing explanation. They also did not give much of response to old or modern maps of Banda Aceh that the writer presented.

This research show that Acehnese see this reality as an imitation of the heavenly archetype (*Darussalam*), so much so that every culture movement should possess values that are characterized with *Darussalam* or earthly paradise.

The Acehnese also position themselves as part of the larger world or part of the wholeness and also as humans who have a relationships with the cosmic centre. They face the direction of the Creator, who in this world is manifested in the Ka'abah as the centre, therefore called the Veranda of Mecca.

4. Study on the archetype of Banda Aceh architecture

Through this study (time and space) both using synchronic and diachronic methods, this article is meant to explain the city's image according to its true identity based on the residents' collective memories: *Aceh Lhee Sagoe*, *Seuramoe Makkah*, *Nanggroe Aceh Darussalam*, *Banda(r) Aceh* and *Kutaraja*.

4.1. The pre-Islam heritage: Archetype "Aceh Lhee Sagoe"

In verses that accompany the *seudati* dance or stories, Aceh is often called Aceh Lhee Sagoe. The name is quite popular among the Acehnese, although they could not much explanation during the discussion. Even expert could not give satisfactory explanations (*11).

From a few years of research in Aceh, Snouck Hurgronje wrote in his book *De Atjehers* (initially published in 1893) that the Acehnese identify the Aceh kingdom with the *Jeu'ee* (rice winnowing tool) which represents the shape of Aceh Lhee Sagoe. Its tip is narrow to symbolize the estuary of the river as well



as the spot where the waste from rice is collected after winnowing.

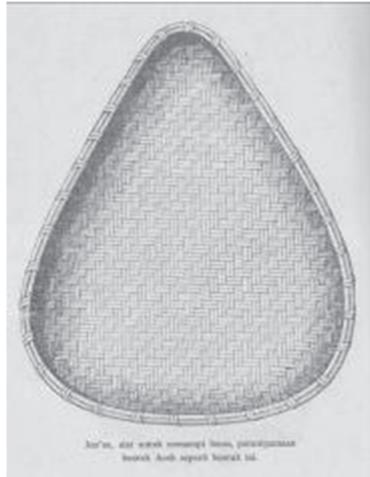


Fig. 2: *Jeu'ee* is a tool to winnow rice. Its shape represents the shape of Aceh.

The shape of *jeu'ee* as the metaphorical shape of Tanoh Aceh Lhee Sagoe remains popular to today, but the meaning of its three corners (*Sagoe*) is interpreted differently by Acehnese. Generally, the associate *jeu'ee* with the shape of Aceh Province as it is in the map (figure 3).

There are some who interpret Aceh Lhee Sagoe is the shape of The Triangle Land which is consist of three kingdoms: Peureulak, Pidie , and Aceh Rayeuk. The three kingdoms are united in sultanate federation called Aceh Darussalam, as referred to in M. Nur Djuli's presentation during a conference on Aceh in Singapore in July, 2004. While "The Triangle Kingdom" mentioned by *Tuan Seunuet* (*12) is not the Aceh expands up to Tamiang and Barus bordering in Minang, but the original Aceh Lhee Sagoe, which fit Acehnese a assumption at the time, that is as far as Aceh Rayeuk (*13). The are of smaller compared to *Atjeh en Onderhoorigheden* (Aceh and its federations).

When we observe the position and the geographical shape of the three interpretations of Aceh Lhee Sagoe above, the closest to the *jeu'ee* is the shape Nanggroe Aceh Darussalam province as we know it today, while Djuli's presentation is far from this shape.

The following historical text as interpreted by Snouck Hurgronje can give a fairly accurate picture, because there are three *indra* remnants in Aceh Rayeuk.

From old maps made by the Portuguese in the 15th and 16th centuries as well as by the Dutch in the 17th and 18th centuries before the Aceh War, it is illustrated that there were three forts that changed function to act as mosques: Indrapurwa, Indrapatra and Indrapuri. These three *indra* from a triangle in the Great Atjeh area, which basically was Banda Aceh, a port state. The others, like Pidie, Pasai, Perlak Deli, Serdang, Pariaman and several other areas in *Semenanjung Malaya*

(Malaya Peninsula) were states within the Aceh Sultanate Federation (*Atjeh en Onderhoorigheden*). In the Dutch maps that were made during colonial times and the Aceh War there were three *sagi* in Greater Aceh, namely: Sagi XXVI Mukim, Sagi XXV Mukim and Sagi XXII Mukim.

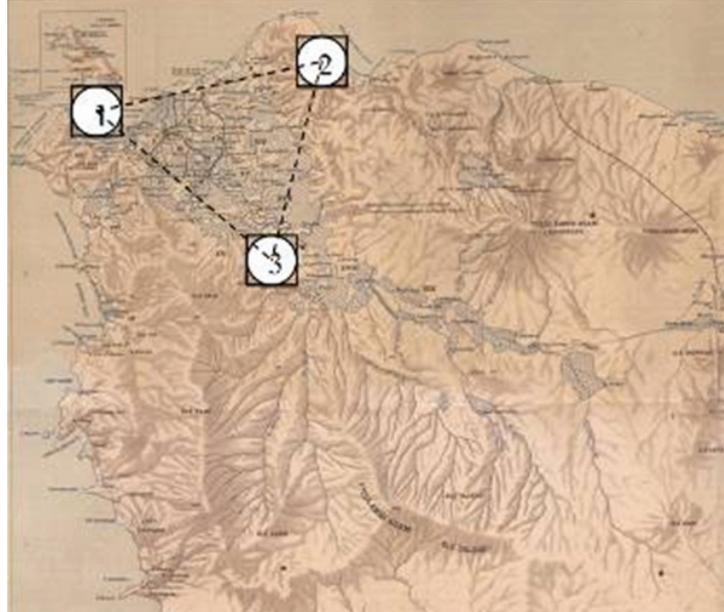


Fig. 3 : Map of Greater Aceh and the location of the three Indra forming The Aceh Triangle :
(1) Indrapurwa, (2) Indrapatra, (3) Indrapuri

Looking at the map of Greater Aceh (*kaart van Groot Atjeh*) we find that the position of Indrapurwa, whose historic remains have been lost to the sea between Lambaro beach in Ujung Pancu and Angkasa island, situated in the Sagi XXV area (Mc Kinnon, 2004). Indrapatra fort in Ladong, Krueng Raya, was in the area of Sagi XXVI. While Indrapuri, which is today administratively a district town, was in Sagi XXII. National hero Panglima Polim was commander in chief of Sagi XXII. The last Aceh King, Mohammad Dawodsyah, was crowned sultan at Indrapuri Mosque after the kingdom was taken by the Dutch.



Fig. 4 : Indrapatra fort in Ladong, in Krueng Raya, Banda Aceh

The word *indra* indicates that the concept of a triangular shape already existed in Greater Aceh before the pre-Islam period. The discovery of the



Lokeshvara head statue in Kutaraja affirms the assumption that a significant Buddhist community lived there. However, Buddhism and Hindu cosmology, a symmetrical triangle is not known. In the *Triloka* (*14) concept, for example, it is more like a hierarchy, the higher it is goes the more important it becomes. So, it is not level or equal in Aceh Lhee Sagoe.

Jacob Sumardjo, in his book *Arkeologi Budaya Indonesia* (The Indonesian Cultural Archeology), mentions that a united three is one of our nation's intrinsic spaces. The others are the united two and the united five. The united three can be found everywhere in Indonesia, which is mostly a rural country. This pattern can be found in the Baduy (*tritangtu*) (*15), the Ranah Minang (*tigo sajarangan*) (*16) or the *dedalian na tolu* in Tapanuli and the *ruang sitige* in Gayo. The principles in the united three pattern is the autonomy of space, equality and lack of centre. The three corners (in Aceh's *sagi*) form balance or harmony (Sumardjo, 2002).

Jacob Sumardjo did not mentioned Aceh as an example of the united three. The explanation on the original space of Nusantara indicates that the Aceh triangle possibly existed much earlier than the Hindu or Buddhism era. Similarly, in other part of the world, there is the Bermuda Triangle and the Formosa Triangle, both of which are full of mystery (*17). This reality shows that a triangle is generic, so that Aceh Lhee Sagoe can be referred to as the manifestation of the triangle archetype in Aceh.

The remains of the three *indra* forming the Aceh area are only mentioned in passing in history books and also on synchronic as well as diachronic interpretations of Banda Aceh City by the writer it seems clear that the three points – Indrapurwa, Indrapatra, and Indrapuri – played an important role in the forming of Banda Aceh. If until the study ends there is no clarity that explains the triangle archetype, then for the time being Sumardjo's explanation should be sufficient, that is the triangle equilibrium (*18) concept or the balance of power (*19). Or it can be left as it is, a mystery. Is the triangle mystery not the archetype that exists in many places?

4.2. The Image of Tamaddun Islam: The Archetypes “Banda Aceh”, “Darussalam” and “Serambi Mekkah” (Veranda of Mecca)

We can discover the image of the past Banda Aceh City through sketches, lithography and travel notes that were written by travelers who came from Europe, China, the Middle East as well as old scripts written by palace writers and local Muslim scholars.





Fig. 5 : Inside the palace during the Aceh sultanate era, which had a strong presence of elephants and boats. This map was drawn by a Dutchman in 1645 (Source: Archiple 57, 1999, page 199).

Generally, the pictures and manuscripts describe the natural situation of Aceh, which was very clean, as well as about the busy fishing boats in the river and ships in the port. It was also described as the Garden of Kings (*Bustanus Salatin*) with rivers flowing through and the magnificent scenes of palace ceremonies that were dominated by elephants. Sultan Iskandar Muda in 613 turned *Dar-ul isyki* (Krueng Daroy) into the palace environment (Pierre Yves Manguin, 1999: 225 – 244).

It was very possible that this was a sultan's effort to interpret the idea of heaven in the verse: "...janatin tajri min tahtihal anhaar (with rivers flowing within) *20 into a tangible place.

Today, the flowing Krueng Daroy within a palace complex is less appreciated. A dining room was built over the small river, giving the impression that it is a small ditch running the length of palace.

In Aceh, dualism is very dominant, because there is dualism in Islam (The Two Hands of God) *21. In the Sultanate era the harmony between land and the water is maintained. From the upper reaches of the river until the port ships kept the city busy, while on the land the marching elephants were the pride of the city. In Krueng Aceh there was Elephant Island, which now no longer exists (22). Similarly ships and boats of those days are now gone. The aquatic culture as faded away, the rivers are now empty, all replaced by activities on the land



that are becoming tougher. Today's port no longer has any ships. Only after the tsunami are ships reappearing, an elephants -- which have not been utilised for centuries -- are back showing are strength and dedications in cleaning up the debris the modern heavy equipment fails.

Physically this kind of dualism can be seen in the city planning. There is a palace in Banda Aceh that use to be the inside territory and had its borders along the outside territory. This concept is also found in the traditional Aceh house, which has a definite dividing area between space for men (*ramoe rinyeuen*) in front and space for women (*ramoe likot*) at the back. The middle section is both the connector as well the divider of the masculine and feminine areas. In the middle sections there is the *rambat* room and bedroom of the owner. The floor of this section is higher to symbolize harmony of glory of marriage.

The Aceh house strongly symbolizes the Acehnese Muslim faith. All traditional Aceh houses face toward Mecca, so that for those wishing to pray need not ask which direction they should face to do so. In the middle section, near the staircase, there is always a large pot of water to wash the feet or to wash the body before prying. Today, it is rare ti find a house in Aceh that faces toward Mecca.

Aceh is also known as *Serambi Mekah* (Veranda of Mecca), because during the era of the Aceh Darussalam Sultanate people from other areas in Indonesia who wished to travel to Mecca for the hajj pilgrimage went through the ports of Aceh. Also, in Aceh they could deepen their knowledge of Islam in the religious schools that were famous in those days.

In a seminar in April 2002 held by Banda Aceh City administration, it was evident that both the resident and the government agreed to maintain the use of nickname (*23). The question is what *Sermai Mekah* means to them today, and what can be done to visualize this image? Is the nickname still appropriate while nobody today stops over on the way to the hajj pilgrimage?

4.3. The archetype image of colonial heritage: Kutaraja, the fort city

Kutaraja, a military city

In 1873 the Dutch navy attacked Aceh along Ceureumen beach in Ulee Lheue. The Dutch lost this first offensive against Aceh and General Kohler died in front of the Great Banda Aceh Mosque (*24) and was buried in Kerkhof. During the second assault, led by Lieutenant General J. Van Swieten, the Dutch forces succeeded in capturing the palace, where the sultan's family resided. Even with the lost of the palace, the Acehnese did not lose their spirit to fight. On the other

hand, they fought continuously and attacked from every director. By 1880, after seven years the Dutch had only captured an area measuring 10 square kilometers (Basry, 1990, page 34). To lessen the impact of the of the Acehnese struggle on all parts of the province, in 1879 the Dutch tried to appease them by reconstructing the Great Baiturrahman Mosque, which had been damaged during the war.

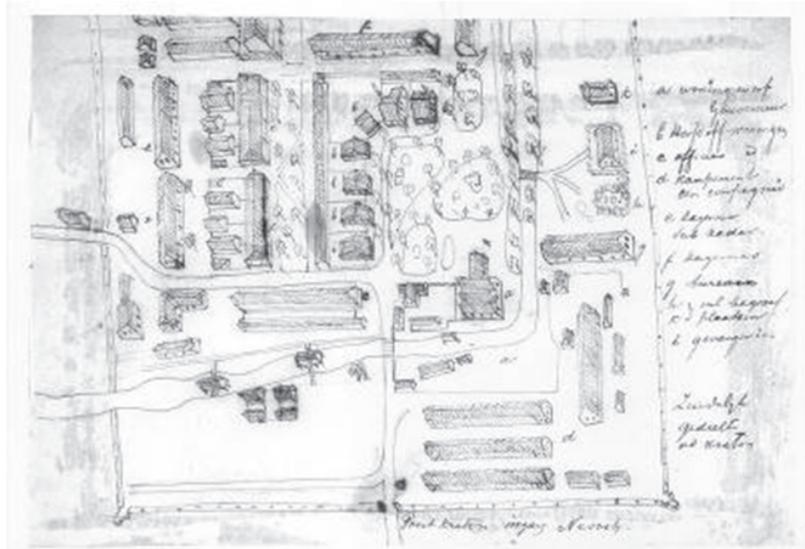


Fig. 6: A sketch of the palace plan (1880) which was dominated by barracks of the Dutch military.

For their military logistics the Dutch built a railway line from Ulee Lheue. This line was often damaged by Acehnese warriors. The Dutch could not control the situation outside Greater Aceh. Other cities along the shores always assisted the warriors. That is why General van Der Heyden imposed strict supervision over these areas. He closed all ports on Aceh's shores, except Ulee Lheue and Idi. These two ports were the only ones open for export and import activities, which required permits. The sea transportation of the Acehnese was finally cut off.

Starting from the colonial power's move to close the ports, maritime culture in Aceh started to fade and the prosperity of the Acehnese also dwindled. When we look at these old ports, one can feel how these formerly rich towns lost their identity as ports that once served multinational trade. The Aceh that was formerly known as a cosmopolitan maritime city state has become a dry land city.

J. Jongejans, a former Dutch official in Aceh (Oud-Resident van her Gewest Atjeh en Onderhoorigheden), wrote a book called *Land En Volk van ATJEH Vroeger En Nu* in 1938. According to him, Kutaraja at that time was a small friendly city, rather unplanned, full of beautiful greenery and had a crowded market. However, Kutaraja also had military image, because everywhere one can find military buildings, and so the city was branded a military city, although not many called it so (*25). Until today, the image of a military city is still strongly felt



in many areas, such as the palace, Neusu and Taman Pahlawan Kampung Ateuk. The military complexes are less crowded so that at night the situation is eerie.

The name Kutaraja in the sultanate era was actually the name of the area surrounding the Great Baiturrahman Mosque and several residential areas in Banda Aceh City. The Dutch then adopted this name for the Aceh capital, replacing the previous name Banda Aceh Darussalam. The Dutch used the name “Koetaradja” to give the impression of power from the centre, although the Dutch military advisor Dr. C. Snouck Hurgronje realized that for centuries Aceh had not recognized power from the centre (Hurgronje, 1906, page xx). Therefore, the idea of conquering the entire Aceh by conquering its centre was in fact a mistake. A centre that was conquered did not have any affect on the states within the Aceh federation. Their commanders kept on fighting even though the palace had been seized.

Based on the intrinsic space concept as presented by Jacob Sumardjo we can understand why the Acehnese are not influenced by power of the centre. According to him, they are Indonesians at the north of the equator that are categorized as food gathering people, that is hunters, farmers and fishermen. There are: free spirits, filled with consumerism (pampered by nature), equal, highly mobile, have a strong sense of collectivity and are fanatic about their own environment. Sumardjo mentioned that the intrinsic space archetype of the hunters and fishermen is the unity of two (antagonistic dualism) and they do not recognize the centre. The idea of conquering the centre can influence the farmers who are food producing people, who occupy Indonesia south of the equator. The farmers, according to Sumardjo, bow down to the centre and even regard the centre as god. (Sumardjo, 2002).

When the writer looked at the war maps of the colonial Dutch in Aceh (*26), he found that the “Koeta” (fort) image was strongly, as illustrated by numerous forts in the maps. During the first and second attack in 1873 the Dutch soldier were held off by Aceh warriors who defended from behind the fort walls.

Fort walls were present in several places: Kota Goenoengan, Kota Koeboeran Radja, Kota Rantang, Blang Padang, Kota Potjoet, Benteng Masjid Baiturrahman, the fort that covered the inside area of the palace. The fort walls were mounds of soil that looked very much like hills, made of mud, stones and lime and strengthened by bamboo.

The *Kraton met Omstrekken* map made by the Dutch in 1873 (*27) shows the Aceh palace and its surroundings, complete with details of the forts walls around the palace with a height of 3.4 metres and a width of between 12 and 15

metres. Bamboo had been planted at intervals outside the fort walls. There was also a moat with a depth of 1.5 metres and a width of 12 metres.

In the maps of the second Dutch assault through the northern beaches around Kuala in December 1873 there are also Acehnese fort walls along the northern beaches, namely in Kota Babie, Kota Perak, Kota Moesapie and Kota Pohama. In the map can be seen the Boekit Badja Bedil Fort wall that stretch for almost two kilometers. Analyzing the maps we found that the wall encircling Raya Mosque was longer than the mosque area. The Area of the fort is larger than the size of the mosque building today (*28).



Fig. 7: Banda Aceh City as drawn by the Dutch when they attacked Aceh for the second time in December 1873. The Sultan's palace with its fort wall looks very dominant. This second aggression was led by General Van Swieten, who replaced General Kohler who was killed in the first attack in April 1873.

In the picture of Banda Aceh City made by the Dutch for the second attack led by General Van Swieten the fort wall of the inside palace looks very dominant (Fig. 7). It is not surprising therefore that the Dutch adopted the name *kutaraja* (king's fort) probably because they strongly felt the image of the fort city.

Concentration line

The fall of the palace in the second aggression did not diminish the spirit of the Acehnese, but on the contrary the Dutch were attacked from every direction in guerilla-style warfare. Until 1880, after seven years of years of war, the Dutch were only able to dominate an area of 10 square kilometers from the palace and its surroundings (Basry, 1990, page 34). In the beginning the Dutch built a railway line from Ulee Lheue up to the palace for their military logistics. This first railway line can be seen in a map made in 1976. After experiencing bankruptcy and fatigue in the war, added by domestic political pressure within the Netherlands



to stop the cruel but losing war, the Dutch planned defensive efforts by building a concentration line (*Geconcentreerdelinie*) that encircled Kota Kutaraja.

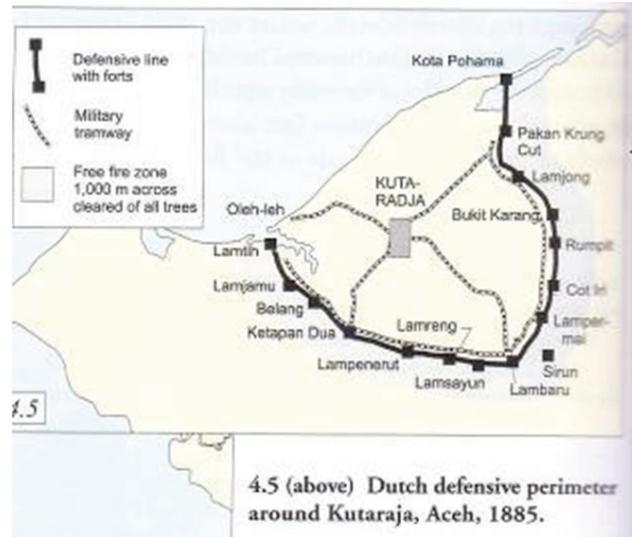


Fig. 8 : Map Of Dutch defensive perimeter around Kutaraja, Aceh, 1885

The concentration line was a railway line that connected the Dutch barracks around Kutaraja, starting from gampong Lamteh near Ulee Lheue circling through Lambaro Kaphe (*29) until Kuta Po Di Amat on the northern beach of Kutaraja (the area was then became a leprosy camp, but later destroyed by the Tsunami). The concentration line strengthened the impression that the city was a fort city. It is not surprising that Jongejans mentioned that besides being a beautiful city (*30), the city also had a strong military image (*31).

When we carefully observe the four railway lines that connected the centre or the palace with the concentration line, it is obvious that the Dutch did not create a new line. The Dutch used an old route that had been built by the Acehnese to go to the three *indra*, that is (1) to Ulee Lheue (in the direction of Indrapurwa), (2) to Peukan Krueng Cut (in the direction in Indrapatra Krueng Raya) and (3) to Lambaro (using the road in the direction of Indrapuri). The fourth route that connected the centre with Ketapang Dua is also the route used by by the Acehnese on the way to Kota Meulaboh in West Aceh. Similarly, the encircling railway line that connected *gampong-gampong* that made the Dutch actually had strengthened or reaffirmed the existence of the three points by constructing their concentration line.

Snouck Hurgronje harshly criticized the concentration line and therefore the Dutch military stopped him from entering Aceh. According to Snouck, the concentration line was a silly idea (*“gelijk de aap aan de ketting”*) *32. The concentration line was an erroneous Dutch strategy because it gave the Acehnese an opportunity to attack at any time in guerrilla style, while the Dutch soldiers

could only go in circles within this line using their patrol vehicles (figure 9).

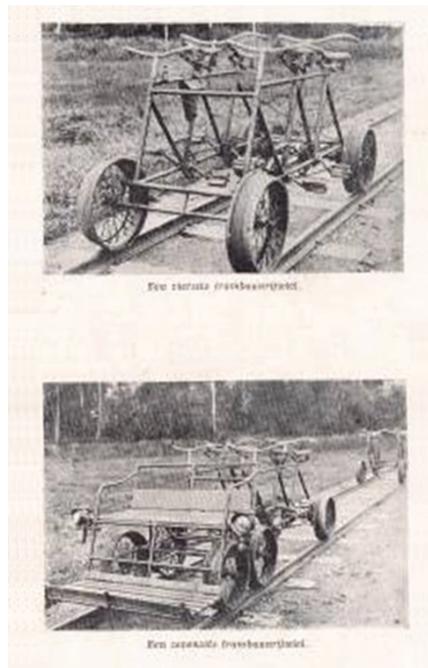


Fig. 9: Dutch patrol vehicles on their concentration line.

After Snouck Hurgronje succeeded in entering Aceh and became the Dutch military advisor to subjugate Aceh, the use of the concentration line was stopped. Snouck suggested attacking again under the leadership of the old General Van Heutsz, who was very experienced in leading war against the Acehnese.

Today the railway line made by the Dutch in Banda Aceh can no longer be seen. The idea of a railway line is regarded unsuitable for Aceh's economy, because it was built based on a logistics concept for the Dutch military. The railway line is now gone as it has been sold as scrap iron by both the government and residents. What is left is an old locomotive at the location of Kutaraja station. The station itself also no longer exists.

However, if we study the latest maps, all patterns of railway line are still clear. He four routes that connected the city centre with the three *indra* have become mayor streets in the city and one of them is a main street heading in the direction of Darussalam campus (towards the point of Indrapatra). The governor's office and other government buildings are located on this street. What has happened to the circling routes is slightly different. Some of them have become major streets, some have become canals twice the width of Krueng Aceh.

While previously the concentration line was a fortress for the Dutch in facing the Acehnese warriors, today the line protects the city against the danger of flood. There is not a single word in the concepts for developing the city that mentions anything about the concentration line, although it was used to develop the canals.



Evidently there is no memory left from the old patterns that were illustrated in the Dutch maps, although today's pattern is still like a fort but with a different function.

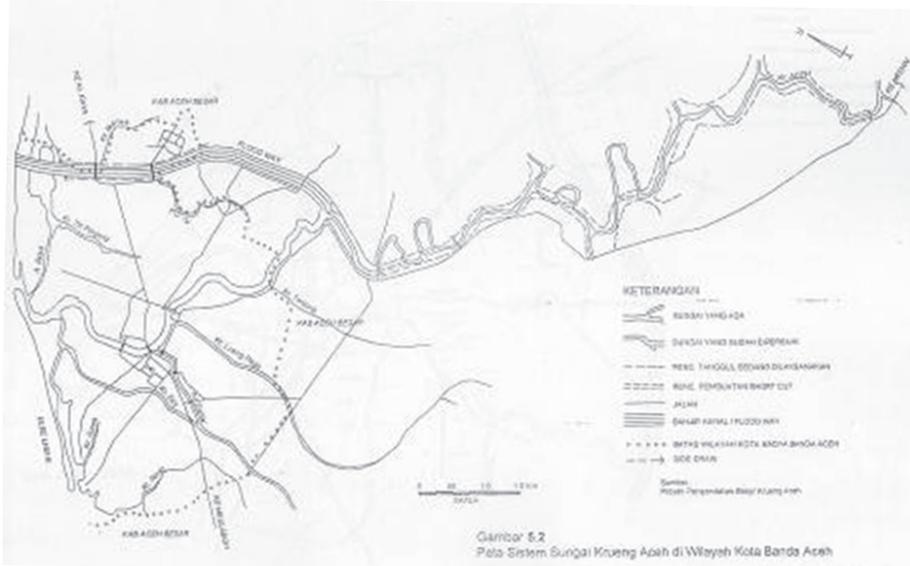


Fig.10: Map of Krueng Aceh river as it exists today. It is very clear here that the pattern of the concentration line is still present and it is even more evident by the dominant canal that has been built.

The name Kutaraja gives the image of strong defense archetype. Kuta is the archetype about efforts to protect oneself from attack, like anywhere in the world. Has the encircling pattern any connotation with a mother's womb that protects the embryo from all sorts of danger?

5. Efforts in Conservation and Revitalization of Banda Aceh City

Since 1992 the Banda Aceh City Spatial Plan has stressed the role of the city as a city of tourism, history and culture and has features a total conservation plan for the old city as an area of tourism and culture. The old city consists of the great mosque, the palace area and Blang Padang. The area around the mosque can be considered the downtown area of Banda Aceh. This area has been the main focus of city conservation as it is part of the old city. Actually the old city should also include several *gampong* along Krueng Aceh, like the Peunayong area and Gampong Pande, where the Aceh kingdom was first established, as well as Ulee Lheue. If the conservation areas covered these areas, then the maritime culture of Aceh could be revived. The maritime port, Genius Loci of Banda Aceh City, is now gone without a trace.

The city has lost its identity because new development often sacrifices historical buildings and area that for ages were important parts in developing the city in the past. New development also tends to disregard the old city making it unlivable and threatening at night.

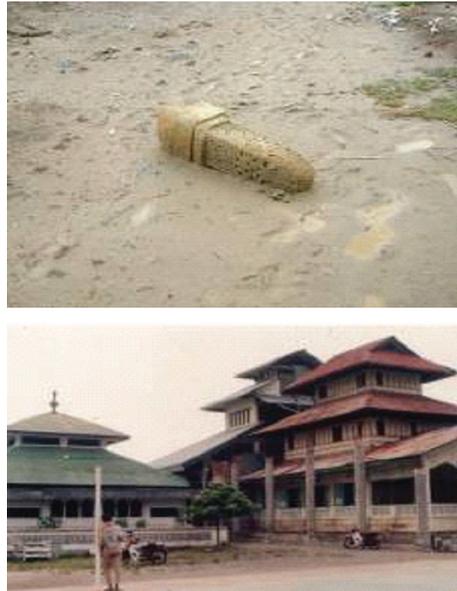


Figure 11: Gravestones from the sultanate era go to ruin in Gampong Pande and a building at Tgk Di Anjong suffers the same fate even though it used to be a unique building.

Today urban development, especially in the old parts of the city, is out of control, unproductive and not well planned. Although the restoration and expansion of the Great Baiturrahman Mosque can be viewed as quite successful, it is not with other historical areas and remnants in Aceh. The Kandang area in Gampong Pande and Masjid Tgk Di Anjong in Gampong Jawa for instance are in a pitiful state (figure 11).

Similarly, the restoration of Ulee Lheue Mosque caused the lost of its primary feature, that is, its splendid dome (figure 12). Also, near Tamansari, a two-story house from the Dutch days has been abandoned and neglected. It seems that “Rudi’s house” – remembered by residents as the house on the corner – will be torn down to allow for the widening of the street in the direction of Pendopo from Tamansari. If this really happens then Banda Aceh will lost one of the characteristic colonial house.

We can see the efforts of the city administration in restoring the heritage areas of Gunongan and Pinto Khop. Pinto Khop was formerly called Taman Ghairah and served as a place for the prince to have fun and play in Bustanussalatin Garden. It is now called Taman Putroe Phangin memory of the king’s wife who came from Pahang.

These efforts of the government receive little notice by resident. No children play on the garden’s swings; the recently built bridges remain deserted. This area, which used to boast more than 50 kinds of flowers and 50 species of fruit trees is today totally devoid of visitors, except once in a while a trishaw driver stops by to wash his vehicle with pond water.



The buildings and remnants in such a pitiful state are more 50 years old. According to chapter 1, article 1, of Law no. 5 of 1992, buildings that represent a certain style and are 50 years old or more should be protected and maintained for historical, scientific and cultural purposes (*33).

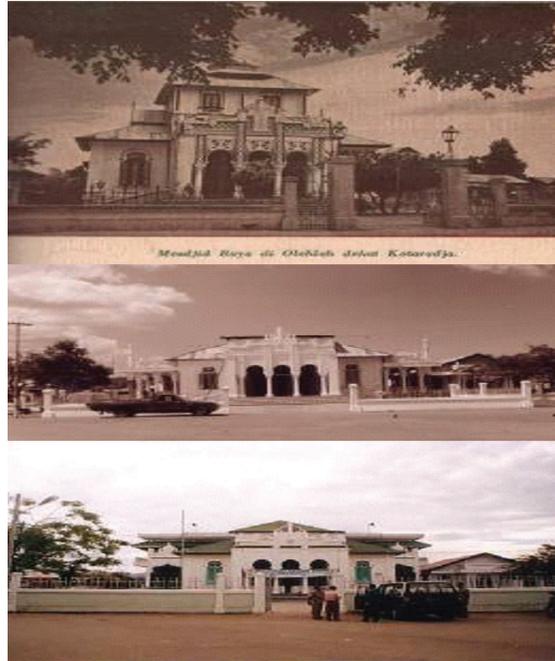


Fig. 12: Ulee Lheue Mosque in its original form (top), during restoration (centre) and after restoration before the tsunami (bottom).

Restoring such buildings would be disadvantageous for areas that have great potential to be developed. More so after the tsunami since almost all relics in the areas of Gampong Pande, Ulee Lheue and Syiah Kuala near the beach have been totally destroyed. Luckily, several archeological sites, like the Kandang graveyard from the Aceh sultanate era in Gampong Pande, are still intact, although most gravestones are no longer in their original place. Similarly, the Ulee Lheue Mosque is surprisingly fully intact. We require serious conservation efforts for this historic area. The method should be develop the heritage trail concept that will connect all historic sites in the city in a lively network, so that the relics can be restored and become part of daily life.

The restoration of historic buildings and sites required great care and meticulousness that involve numerous experts from various fields and cannot be conducted haphazardly. Initially, remapping should be done of the historic sites with a green mapping method.

Remapping would make kind, location and meaning of the historical sites and topography absolutely clear. Green mapping that is widely communicated to the city's residents would give them a sense of belonging. The heritage trails

could be blended with a tsunami park in areas that suffered the most from the tsunami. Also, building a tsunami museum is a must as well as important sites connected with the tsunami, such as the large ship that was swept inland, the house that remained intact under the assault of the tsunami, and a phenomenal example of one resident who recorded the tsunami tragedy in Banda Aceh and many others. This effort would be useful in always reminding the Acehnese and the people of other countries of the dangers that nature poses from time to time.

Footnotes

1. Determined at the Seminar of Banda Aceh City Anniversary on March 28, 1988, in Banda Aceh (The Administration of Banda Aceh City 1988, *Banda Aceh City almost 1,000 years old. Page 238*)
2. Mangunwijaya, 1992, page 1
3. Qur'an Sura 14:24
4. *Hadih maja* is very popular advice and is the archetype that is followed by the Acehnese. Generally it is derived from words of wisdom by Acehnese Muslim scholars.
5. From an interview with Prof. Ibrahim Hasan
6. Cosmic action is where creation of the universe originated
7. A trait of God that wants to be recognized through phenomenon in the universe (Sign of the unseen)
8. *Thaharah* means to purify oneself with water, like bathing after using the toilet or washing parts of one's body after urinating. Normally this is done before praying.
9. About a name, Priyotomo wrote: "A name is not simply a word, but is part of one's identity and character that guards one's destiny. A name in fact can clearly indicate one's true identity. A name is also like a historical frame and it can also bury and erase history. A name can also place history clearly in one's mind." (Priyotomo, 2004, page 136).
10. Fields studies on the form of group discussion among residents were held in Aceh and Bandung from May 2003 until early 2004.
11. To conduct an analysis on the input and group discussions of residents, this study is completed with interviews with experts on Aceh, with among others: Prof. Ibrahim Alfian (Gajah mada University, Yogyakarta), Prof. M. Isa Sulaiman (Unsiyah), Prof. Anthony Reid, Prof. E. Mc Kinnon (ARI-NUS), Prof. Ibrahim Hasan, Prof. A. D. Pirous (from LAKA), Prof. T. Iskandar and Prof. PJM. Nas (Leiden University).
12. Snouck Hurgronje as called by the Acehnese: *seunuet* which means a whip.



13. Aceh Rayeuk (Greater Aceh) is today the Aceh Besar regency
14. Triloka refers to three hierarchies – kamadhatu, rupadhatu and arupadhatu – like the ones found at Borobudur temple.
15. Tritangtu is the unified three residential areas of the original Baduy Dalam tribe: Cikeusik, Cibeo, and Cikertawarna.
16. In MInangkabau the division of residential areas is still recognized as: Tanah Datar, Agam, and Limapuluh Kota.
17. Muhammad Isa Dawud illustrated the magical world of the Bermuda Triangle and the Formosa Triangle in his book titled *Dialogue with a Muslim Genie* (Dawud, 1995).
18. Also in structural science, a perfect balance is attained through triangular forms.
19. The Tiga Sagi Government started in 1675 in the era of the Nurul Alam Sultan, who divided the daily governing activities between three Sagi commanders (Said, 1961, pages 209-211).
20. The Qur'an: 2:25, 2:266, 3:15, 3:136
21. In *The Tao of Islam* (Murata, 1999) dualism is explained in detail and is also called "The Two Hands of God".
22. Based on field observation and the reading of Dutch maps made in 1645, the position of Elephant Island is estimated to be at the location of Hotel Medan up to Iskandar Muda Military Headquarters.
23. Seminar and Workshop on Neighbourhood and Residents unity of Banda Aceh City at the multifunctional building within the governor's office compound, Banda Aceh, 3 April, 2002.
24. There is a plague called "Kohlerboom" at the place where Kohler died.
25. *Koeta Radje is een vriendelijk plaatsje, onregelmatig gebouwd, met mooi geboomte, aardige, plantsoentjes en een drukke pasar. Door het heele stadje liggen voorts de militaire gebouwen verspreid en stempelen het uitgesproken tot de hoofdplaats van een militair gewest. (J.Jongejans, 1938, pages 27-29).*
26. The Aceh war maps are kept in KITLV Leiden and Bronbeek Museum in Arnhem.
27. Schets het gevechtsterrein van 14 en 18 December 1873
28. The great mosque which originally had a pagoda-style roof was burnt down during the Dutch aggression in 1873. In 1879, the Dutch replaced it with a new mosque with one dome, while today it is a great mosque with seven domes.
29. It is called Lambaro Kaphe because the Dutch, who are referred to as kaphe or

kafir (infidels), built Bivak Benteng, a large fort.

30. *Koeta Radja is een vriendelijk plaatsje, onregelmatig gebouwd, met mooi geboomte, aardige plantsoentjes en een drukke pasar* (Koetaradja is a small friendly town and rather unplanned with beautiful greenery and plants in beautiful parks and has a crowded market) (J. Jongejans, 1938, pages 27 – 29)

31. Jongejans: *Door het heele stadje liggen voorts de militaire gebouwen verspreid en stempelen het uitgesproken tot de hoofdplaats van een militair gewest.* (In the entirety of this small town there are military buildings every where so that, even unmentioned, the city is considered a military city). (J. Jongejans, 1938, pages 27-29)

32. The Acehnese remember this as: *Blanda lagee si ben di ikat ngon rante*, which means “The Dutch are like monkeys tied up with chain.”

33. The essential thing in restoration is that a historical building must be function in a maximum way, and the solution should be according to principles and restoration techniques. Chapter 13 points no. 2 of Indonesia Law no. 5 year 1992 on the preservation of cultural and historic object mentions that such protection and preservation must be conducted while observing the historical value, the original form and maintenance of the object.



صور مختلفة لمدينة باندا اتشيه

تفسير لتاريخها، الذاكرة الجماعية والأمثلة المعمارية

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الملخص :

مدينة باندا اتشيه في دورها وبوصفها مسرح الذاكرة والتاريخ مرت لفترة ببعض طبقات من التاريخ. على الرغم من صعوبة هوية وطابع المدينة يمكن أن تعود من خلال التفسير تجاه التاريخ، والذاكرة الجماعية، وهندسة الأشياء في شكل التحف وكيانات اليوم. من خلال الذاكرة الجماعية، يساهم المجتمع المحلي بتفسيرات قيمة على أهمية وجود مواقع التراث وذلك لإثراء فهم معانيه. لارساء التراث الثقافي في رايح العولة، فأنة ليس فقط كافيا لحماية والاعتزاز المجيد الذي تركه الماضي، ولكن أيضا يجب أن نتوقع التحول الثقافي مع الحاجة الماسة الى التطوير والزيادة النوعية للحضارة. المجتمع التقليدي في أتشيه يرفضون جهود البناء التي يعتبرونها تدنيس للقديم. مازالت تحكهم الحكمة والحفاظ على الموروث وإدارة الحياة الروحانية. التراث في شكلة الاصولي، والصور القديمة والتي يمكن الاطلاع عليها في الوعي الجماعي للشعب. دخل الإسلام أرخبيل الاندونيسية من خلال اتشيه، وكان هناك ان اندونيسيا اول دولة اسلامية تأسست. نجد ان التعاليم الاسلامية قد امتزجت مع التقاليد المحلية كما لو انها العلاقة بين المواد وخواصها. الفلسفة الإسلامية والثقافة في اتشيه كانت مؤثرة لدرجة ان وصل هذا التأثير الى أروع التعبير المحلي الذي تراوح بين الأدب واللاهوت والقانون، والهندسة المعمارية. أصبحت التأثيرات العربية والصينية والأوروبية والهندية هي العوامل المسيطرة على تشكيل صورة اتشيه. تعرف اتشيه ايضا باسم "شرفة مكة"، وذلك بسبب وظيفتها باعتبارها مرفأ الحج، وكذلك مكان المعرفة والثقافة الإسلامية الذي كان ملحوظا في الأرخييل. وبناء على هذا، أصبح الإسلام هوية هذه المدينة. على الرغم من أن بعض الجهود التي بذلت من أجل المحافظة على التراث في مدينة باندا اتشيه، فإن هذه المواقع التاريخية ببساطة بدت وكأنها متاحف ميتة ونرى فيها أقل معنى للحياة اليومية في المدينة. وخطة تطوير المدينة منذ الحقبة الاستعمارية الى ما بعد الاستعمار أهملت أهمية الثقافة البحرية والنهرية بالرغم من انها تعتبر التراث السائد لآتشيه. تسبب هذا الاهمال في فقدان تميز المدينة إلى حد كبير. والاستثناء الوحيد هو مسجد بيت الرحمن. فالاحياء والحفاظ على المباني الذي تقع في وسط المدينة له أثر إيجابي للغاية لتنمية المدن. في عام ٢٠٠١، قامت المقاطعة بتحويل الاسم الى نانجروي اتشيه دار السلام Nanggroe Aceh Darussalam .. وقد سبقها في السنوات السابقة عملية تغيير الاسم: من (باندا اتشيه) الى (كوتاراجا) ثم (باندا اتشيه) Banda Aceh → Banda Aceh → Kutaraja. إعادة تغيير الاسم كان من المفترض أن يؤدي الى اعادة ظهور اتشيه بصورتها البراقة. ومع ذلك، إذا كانت هذه الخطوة ليست متبوعة بمعالجة لفهم معنى الأسماء، فإن التغيير هو فقط استنساخ للشعارات الراكدة. فشل باندا اتشيه لإنشاء صورتها الفريدة والبهيجة، عكس أيضا عدم قدرة المهندسين المعماريين والمخططين على تقدير التقاليد في هذا التحول. أيضا فشلت الخطة في اعتبار الأنهار عنصر حيوي يساهم في بناء صورة المبنى. وعلى الرغم من ذلك، المدينة هي عمل فني مبدع يجب أن تصمم وتخطط مع المسؤولية الكاملة لله والبشرية والبيئة. فكر الاهتمام من القاعدة إلى القمة يعتبر وجهة ادمعة للغاية لمشاركة المواطنين الفعالة في الامد ادمدخلات عن احتياجاتهم وأفكار جديدة خلاقة ومبتكرة. بدعم من شعورهم بالمواطنة والانتماء. ويهدف هذا البحث الى تفسير وشرح الصور المختلفة الموجودة في المجتمع وتاريخه وذاكرته. تفسير التاريخ لباندا اتشيه، والذاكرة الجماعية والأمثلة المعمارية. تبين الصورة في الشكل المعماري أدى إلى تبين اختراع الأطروحة البحثية. ويوفر هذا التباين للتراز الأساسي لتطوير نمط معنى المدينة في المستقبل، ذات طابع وهوية. وهذا النمط سيساعد مستقبلا في المدينة مع تصميم مبدع للعمارة التي لها اتجاه واضح، وليس كما هو الوضع حاليا على الصعيد العالمي "كل شيء يصلح" والذي هو أيضا اصبح له تأثيره الكبير في اتشيه وخصوصا بعد كارثة تسونامي كانون الأول ٢٦ / ديسمبر ٢٠٠٤ .