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ACEH ENCLAVED GARDEN DESIGN

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ABSTRACT

This project aims to design a recreational park which is located at the Cultural and Malay Heritage Living Laboratory in International Islamic University Malaysia (IIUM), Gombak, in front of Kulliyah of Architecture and Environmental Design (KAED). The park is to be designed according to Aceh Architecture as Aceh people were one of the first settlers at Gombak area. The park is divided into four plots. Each plot consists of different activities and gazebos. The gazebos were designed based on the spaces in the Aceh traditional house concept. Each gazebo is designed to respond to nature and the activities at the plot. Materials and carvings resembling Aceh architecture are to be part of the gazebo design.

Keywords: Aceh Architecture, Seuromea Keu, Seuromea Teungoh, Seuromea Likot, Rumoh Dapo

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INTRODUCTION

The design concept for this project is “**Respect the Past, Embrace the Future**”. Aceh traditional architectural elements were implemented in the master plan and gazebo design. Aceh houses apply Islamic concepts such as *Hablumminallah* (the relationship between man and Allah- God), *Hablumminannas* (the relationship between man and man) and *Hablumminal’alam* (the relationship between man and environment)(Majid et al., 2017). *Hablumminallah* concept help to design building spaces that consider Islamic principles. Meanwhile, *Hablumminannas* concept helps to plan social and cultural activities. Whereas, *Hablumminal’alam* concept help to design structures that consider the natural environment.

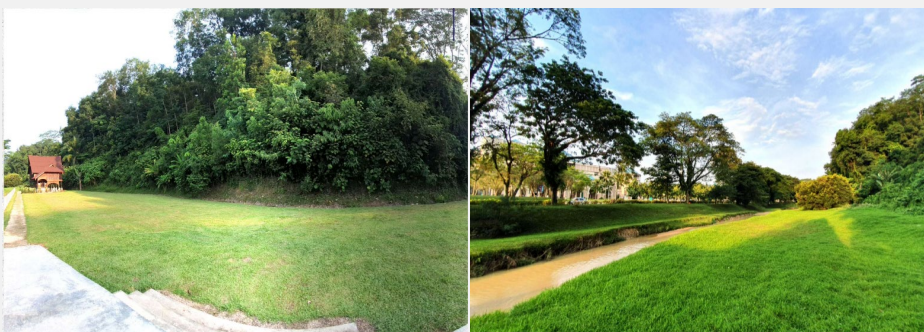


Figure 1 : Site views

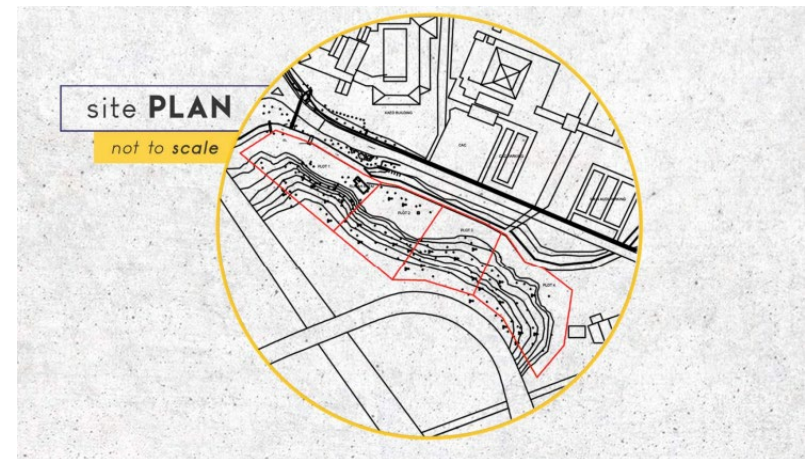


Figure 2 : Site Plan showing Plots

METHODOLOGY

Several case studies of traditional Aceh buildings was conducted to design the masterplan and the gazebos. The building architecture is studied in terms of spaces, history, construction materials, techniques, colours and carvings. The Aceh houses are built very high to avoid the flood. It has a common three spaces and one kitchen in an elongated type of house. Aceh houses are very intricate carvings and use bright colours to highlight the reliefs. Each carving represent nature and the beliefs of the Aceh people (Majid.et. al, 2017)



Figure 3 : Aceh Traditional Houses
(Source: Google Website, 2020)

LITERATURE REVIEW

Traditional Houses of Aceh or better known as rumoh Aceh was developed based on the concept of community life in Islam. The orientation of rumoh Aceh extends in the direction of Qibla. Rumoh Aceh usually has three to five rooms, consisting of Seuramoe keu (front portion), Seuramoe Teungoh (central portion), Seuramoe likot (back portion) and Rumoh Dapo or kitchen as an additional room (Nas & Iwabuchi, 2008).

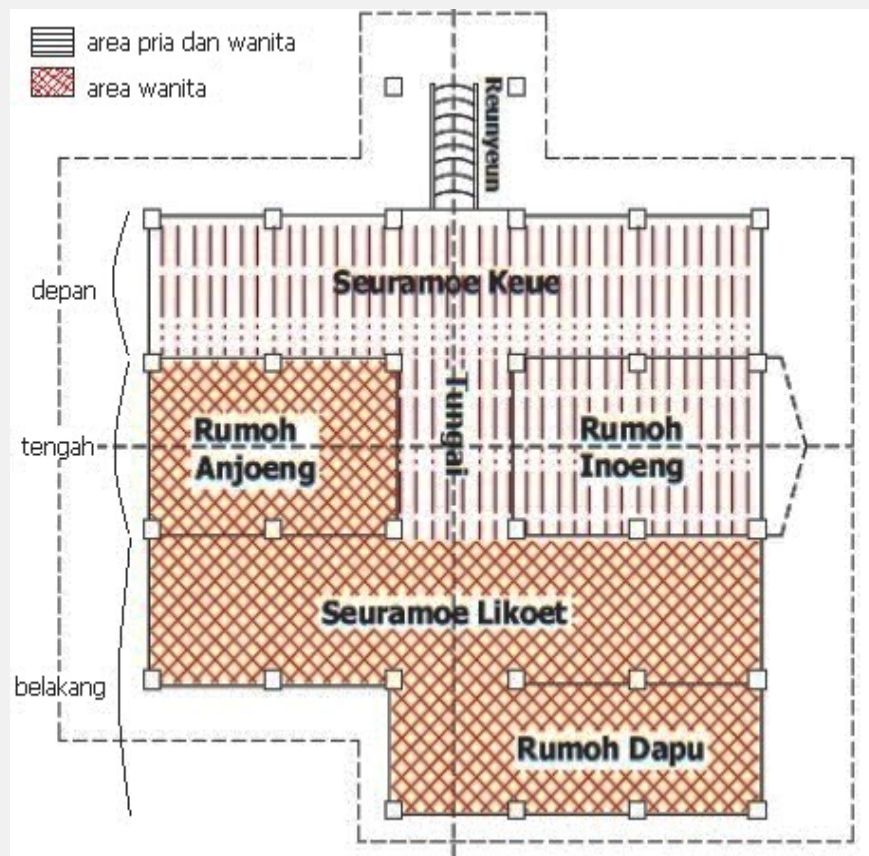


Figure 4 : Aceh Traditional Houses basic spaces
(Source: Zulfikar, 2011)

Traditionally the house for Aceh community was called Inong house as the house is made for women. The room division of Rumoh Aceh are as follows (Meutia, 2017):

1. Seramoe keue is the place for the men to do their activity including accepting guests, discussions, reciting and as a sleeping room.
2. Seramoe Tengoh was made for parents and daughters that had a new family. These rooms are private domain. The unmarried daughter's room is known as Rumoh Anjong, while the married room is called Rumoh Inong.
3. Seramoe Likot was made for women in doing their daily activities such as minding the children and as the family eating area.
4. Rumoh Dapo is the cooking and washing area.

Aceh traditional houses usually built from natural materials; for example, the pegs and wedges are from hardwood and roof from nipah leaves (Kamal, 2015). The houses are built in rectangular form but elongated with six pillars. Front of the house must face north-south direction, and the staircases and rooms must be in odd numbers (Susilawati, 2009). Carvings are placed on the walls, doors, ventilation panels, openings, internal partitions and staircases (Sofyan, 2014). The carvings motifs are mainly symmetrical and repeated pattern in the form of plant shoots, flora and crisscross patterns. The carvings are also a reflection of the owner's social status. The richer the carvings, the higher the status of the owner (Majid et al., 2017).



Figure 5 : The pictures above showing Rumoh Aceh characteristics
(Source: Indonesia Kaya, 2020)

MASTERPLAN DEVELOPMENT

The masterplan (Figure 6 & 7) was design based on the shape of Celosia flower. This flower was chosen because of the vibrant colour that symbolises Aceh traditional houses carvings. This flower bud blooms upward. Many tiny buds surround the main stem. The illustration indicates 'adab' or the act of courtesy as the main stem that connects the four plots, and the gazebo as the datum. The curvilinear line shows the circulation pattern of the site.



Figure 6 : Conceptual diagrams for Masterplan



Figure 7 : Masterplan Design

PROJECT FINDINGS

GAZEBO 1:SEURAMOE KEU

There is one gazebo placed in Plot 1. The first one is located near to the existing bridge, named as Seuramoe Keu (anjung or verandah). This gazebo function as welcoming and gathering space for the proposed site.

The gazebo is design square and elevated 2 metres from the ground to symbolise the Aceh traditional house entrance. The Aceh stairs (Figure 8 & 9) come with odd numbers of steps - seven or nine steps. The roof is made of shingles. The four gable roofs (Figure 10) is decorated with 'Tolak Angin' motif, which is also from the Acehnese architecture.



Figure 8 : Gazebo 1

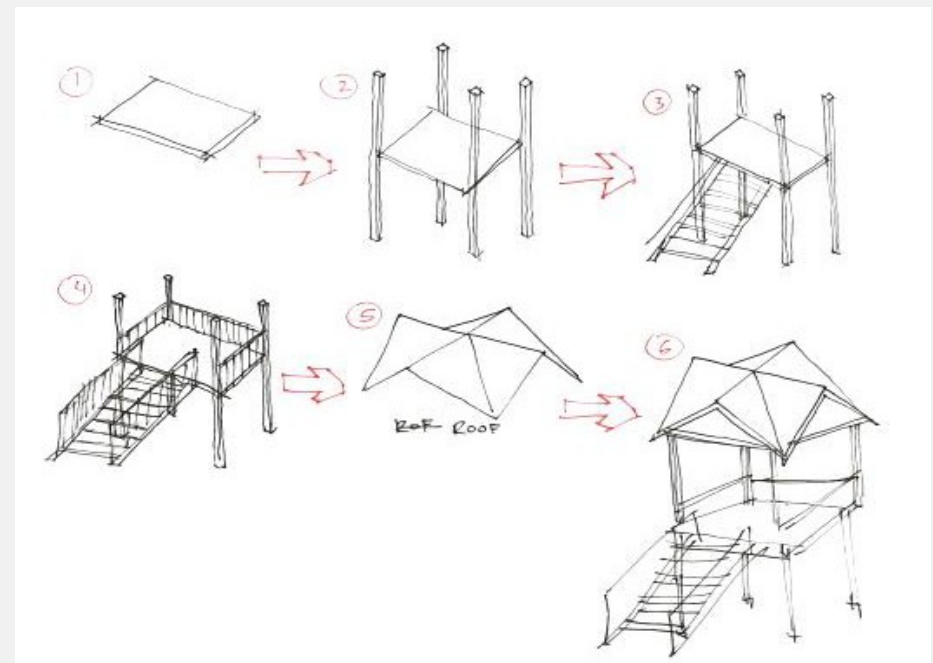


Figure 9 : Design Development of Gazebo 1



Figure 10 : Tolak Angin Carving on Gable end

The railing at the Gazebo railing decorated with another type of Aceh motif known as 'Boengong Koendo'. The motif was repeated to create the whole composition as shown in figure 11 below.



Figure 11 : Boengong Koendo motif on the gazebo railing

GAZEBO 2: SERAMOE TEUNGOH

The second gazebo is located in the middle of the second plot. Various type of colourful local plants is planted near the gazebo as the gazebo is not elevated from the ground. The gazebo is positioned facing the Qibla direction to symbolise the orientation of Acehnese houses. The design of this gazebo is unique and signify the importance of the middle space in Acehnese homes. The roof is covered with shingles tiles. The roof rafters are exposed, and the seating on the concrete bench is made of hardwood timber and decorated with floral carvings.



Figure 12 : Gazebo 2

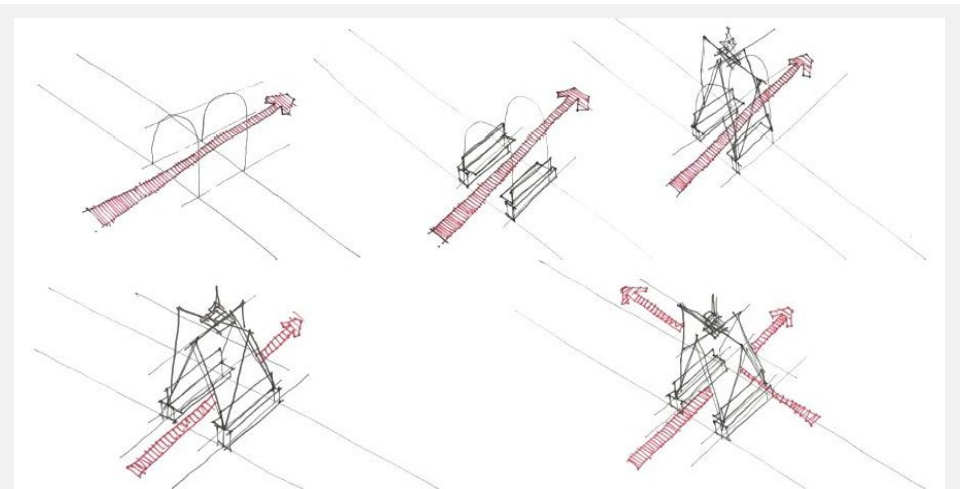


Figure 13 : Design development of Gazebo 2

Similar to its name, Seramoe Teungoh represents the central corridor in Rumoh Aceh. At the entrance and exit of this gazebo, these are ramps that highlight the corridor. The staggered roof was designed to resemble the Acehnese architectural style. The height of the sitting area is 615mm, with 550mm height of the backrest. The roof is connected to the concrete seating giving the gazebo a low headroom to symbolise the private space of Rumoh Teungah. The total height of this gazebo is 4700mm from ground level.

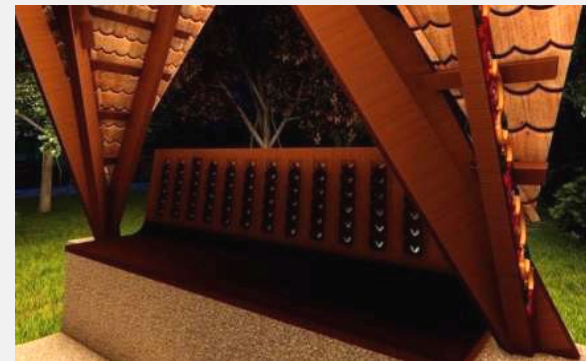


Figure 14 : Sirih motif at backrest

The backrest of the seating is carved with 'Sirih', motif with the shape of two leaves. While below the lower roof, there is a wood carving of motif 'Boengong Awan-awan'. The motif was carved with relief carving technique and painted with bright red and yellow colour.



Figure 15 : Boengong Awan Awan motif

GAZEBO 3: SERAMOE LIKOT

The third gazebo (Figure 16) is located in Plot 3, which is in front of the musolla. It was named Seramoe Likot, which represents the back terrace in Rumoh Aceh. Traditionally, this area is used as a special area for women to do their activity like sewing, weaving and preparing for cooking. It is also known as the dining area. In relation to the masterplan design, this plot is for urban farming that consists of many vegetables such as pumpkins, tomatoes, lime citrus, potatoes, cucumbers, watermelons and pandan. Since the gazebo is surrounded by these plants, it gives users the enjoyment of a direct connection with the plants.



Figure 16 : Gazebo 3

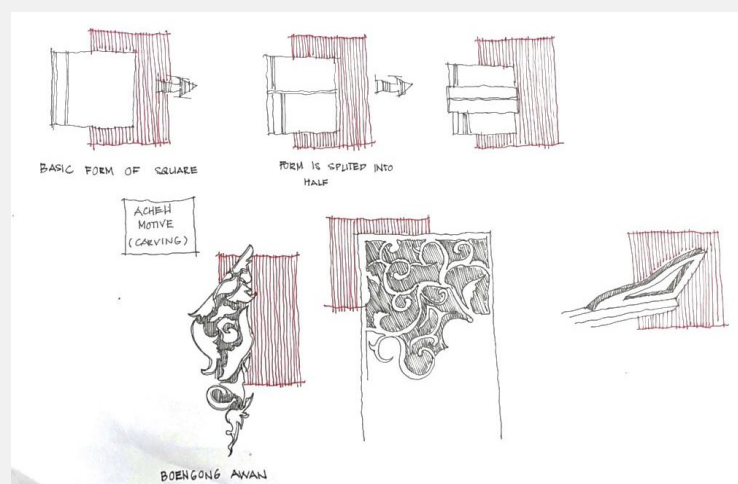


Figure 17 : Design Development of Gazebo 3

While doing these activities, most of the women will lean their back to the wall of their house to rest their back as those activities require a long time to finish. The design for this gazebo, therefore, focused onto the centre part consisting of a leaning wall with the dimension of 700mm X 700mm X 2300mm. The leaning wall helps the user to lean their back and let their feet relax when resting after doing the activities in the urban farming area in Plot 3.



Figure 18 : View of Gazebo 3

At the central main column of this gazebo (Figure 18), all of its four surfaces were carved with the motif of 'Batik Demak'. The technique used for this column is directly pierced with a relief technique. This column has a source of light from the inside. A motif of 'Tolak Angin' is also carved at the four edges (Figure 19) between column and beam of the gazebo. Similar to previous woodwork, this motif is painted in bright colours of yellow, red, white and light blue.

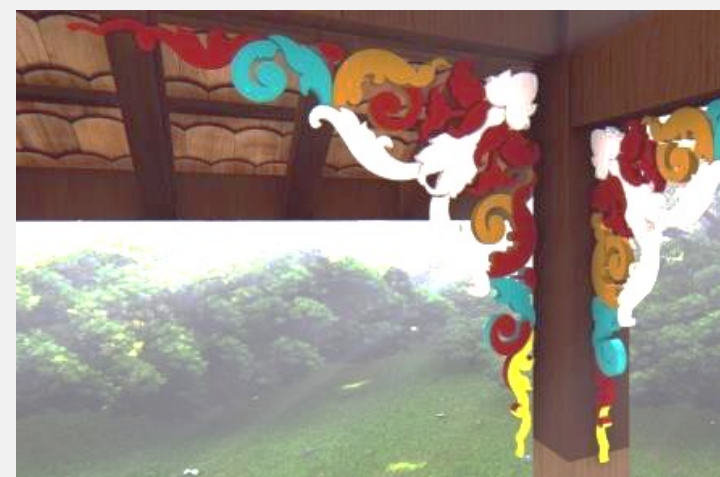


Figure 19 : Motif Tolak Angin

GAZEBO 4: SERAMOE DAPU

The last gazebo (Figure 20) is located in Plot 4, and it is named as Rumoh Dapu. The name is from the additional space in *Rumoh Aceh* which is slightly lower in level than *Seuramoe Likot*. It functions as a wet kitchen. In reference to the masterplan design, the placement of this gazebo is more hidden and surrounded by local fruit trees such as *rambutan*, mango and papaya trees. The gazebo is positioned in such a way to give privacy to the user.



Figure 20 : Gazebo 4

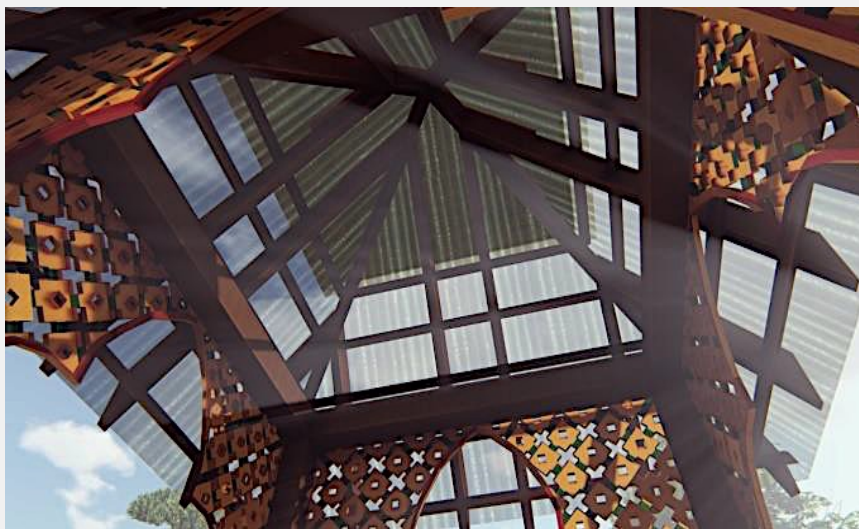


Figure 21 : Roof structure of the gazebo

The design of the gazebo is a simple square shape to portray Rumoh Dapo. The gazebo floor height is 650mm from the ground. The floor area is 2400mm X 2400mm, with the height of 2900m. The overall height of the gazebo is 5500mm from the ground. The roof is designed in two tiers with an opening for roof ventilation. Roof material used is wood shingles. The columns are decorated, and carvings are elaborate near the roof part. The gazebo is designed without any railing to ease users to sit and enjoy eating fruits at the orchard.



Figure 22 : Decorated Timber Column of the Gazebo

This gazebo has several types of motifs with Aceh influences. The arch at the gazebo uses a striking colour combination of bright yellow and red. The motif used is a cross-line motif, and it been carved by using direct pierced with relief carving. Meanwhile, all of its four columns are using the geometric motif in yellow colour, contrast with its green background colour.



Figure 23 : Motif Cross line

CONCLUSION

"Respect the Past, Embrace the Future", is the title of this project for IIUM Gombak Cultural and Malay Heritage Living Laboratory. Acehese traditional elements and beliefs were applied in the design of the masterplan and the design of gazebos. The three main Islamic principles-*Hablumminallah*, *Hablumminannas* and *Hablumminal'alam* - were made as guidelines for this project. Both Horizontal Principle and Vertical Principle that were inspired by the Acehese belief had contributed to the spatial distribution. By following the basic layout of *Rumoh Aceh*, all the gazebos demonstrate the metaphoric expression of Acehese architecture. *Seuramoe Keu* acts as a welcoming and gathering area for the community in Plot 1. *Seuramoe* tengah as middle corridor at plot 2. *Seuramoe Likot* mimics the private space for people to enjoy cultivating the farm. *Rumoh Dapu* highlights user interaction with nature in Plot 4. With the implementation and adaption of the motifs on the selected material such as *Balau* wood, the project portrays a sign of appreciation towards Acehese valuable ornamentations to the built environment.

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