The Architectural Character of Chinese Houses in the Chinatown in Semarang, Indonesia

by M. Maria Sudarwani

Submission date: 15-May-2023 08:36AM (UTC+0700)
Submission ID: 2093165962
File name: ralCharacterofChineseHousesintheChinatowninSemarangIndonesia.pdf (1.23M)
Word count: 8318
Character count: 41904

The Architectural Character of Chinese Houses in the Chinatown in Semarang, Indonesia

M. Maria Sudarwani[1], Ramos P. Pasaribu[2], Sri Pare Eni[2], Galuh Widati[1]
[1] Architecture Study Program, Universitas Kristen Indonesia, Jakarta, Indonesia
[2] Master of Architecture Study Program, Universitas Kristen Indonesia, Jakarta, Indonesia.
Email: maria.sudarwani@gmail.com

Abstract

The Chinatown in Semarang is one of the Chinatowns in Indonesia that shows the existence of economic strength and multiculturalism. The character of this Chinatown is the result of a cross-cultural blend of immigrants in the early days of ethnic kampong in Semarang and has developed from time to time. Cultural diversity and multi-culturalism of the immigrants have resulted in a blend of architectural styles that has colored its architecture combination.

This study aims to determine the architectural and cultural potential of the Chinatown area of Semarang. Its intention is to optimize the existing potential so that it can be used as the basis for sustainable urban tourism.

The study uses a rationalistic approach within a qualitative paradigm in accordance with the identification of problems and research objectives. The findings show the comparisons between several shop houses in the Chinatown in Semarang (single and double shop houses) and their transformations to Colonial and Modern architecture. The paper concludes that architecture of the early shop houses of the Chinatown has achieved a higher human comfort by using locally available building and construction materials, and responsive to the geographical conditions.

Keywords: architectural character, Chinese houses, Semarang Chinatown

Introduction

Nowadays, Chinatowns are beginning to be packaged for recreational and tourism purposes based on the economic values of culture, diversity, and multi-culturalism in various cities around the world. It is more so, especially in the cities of New York, San Francisco, Boston, Los Angeles, and Chicago (Kurniati, 2018). Likewise, the Chinatown area in Semarang, Indonesia, as one of the oldest cities, has been named the "City of a Thousand Temples" because it has the highest number of temples compared to the other cities. The design of this settlement as a cultural product, is determined by three factors, namely: the shape of the built environment, the surrounding natural conditions, and community groups with their socio-cultural characteristics (Rapoport, 1969), the culture of the community group, which is also manifested in worship or religious activities. The typology of the temple is relatively fixed compared to other buildings in the area and is difficult to change. The worship activities at the temple are also relatively constant. The typology of the buildings and the existing activities of the area are well-integrated in a series of relatively fixed and almost unchanged built-forms that

have become the identity of the area. Indeed, the Chinatown area of Semarang is one of the Indonesian heritage areas that plays a role in creating the identity of the city of Semarang. Needless to say, as a historical area, it needs to be preserved.

The character of the Chinatown area of Semarang is the result of a combination of Chinese architecture, Dutch East Indies architecture and Javanese architecture. This combination is the result of cross-fertilization from the immigrants in the early days of the formation of ethnic villages in Semarang which have developed over time. The immigrants have come mainly from Gujarat India, found to have entered Indonesia from the 8th century to the 14th century. The Chinese have entered Indonesia from the 13th to the 14th century, while the Arabs have come from the 15th to the 16th century. Finally, the Dutch Colonial community has entered from the 16th to 19th centuries. The resulting cultural diversity and multi-culturalism of the immigrants has produced a blend of architecture that has colored the architectural formations of Semarang.

The Chinatown area of Semarang, apart from having the physical potential of a regional space and residential artifacts, also has socio-cultural potentials that underlie its physical formation. The economic and socio-cultural activities that underlie the spatial formation, especially the exploitation of the area for recreational and tourism purposes, affect the development of the area both physically and non-physically. The result is a decrease in the physical condition of the area, both buildings and the environment. This, of course, is not in line with the local government's policy which has declared the Chinatown area of Semarang as a Historic Area (Mayor Decree No. 645/50/1992). The condition of the buildings in the area which represents a certain style already rare has also experienced a decline in the physical conditions resulting in the loss of regional characteristics and identity.

For this reason, the area is quite important to be studied so that the architectural formations resulting from cross-culturalism that have cultural economic values, diversity, and multiculturalism can be optimized to support the government policies implemented. In this context, this study aims to determine the architectural and cultural potential of the Chinatown area of Semarang and to optimize the existing potential so that it can be used as the basis for planning sustainable urban tourism.

Review of Literature

Numerous studies related to the Chinatown of Semarang have been carried out focused on architecture. For example, Kurniati (2018) has examined the use of space in the Semarang Chinatown based on economic activities and ethnic Chinese culture. He has found changes in the utilization of ethnic Chinese cultural space and directions for preservation. Others have reviewed Chinese architecture and urban development in the island of Java in general and the transformation of Semarang Chinatown in particular (Pratiwo, 2010). Widodo (1988) has examined the Chinese settlement focusing on the building layout patterns and the Chinese community based on the history of their formation.

Furthermore, Widodo (1996) has examined the physical characteristics of the historic area spatial patterns in coastal cities in Southeast Asia including the Chinatown areas in the coastal city locations. Sopandi (2013) describes the architecture of the Chinese house in Lasem by juxtaposing it with the Javanese house. Rosiana (2002), has examined the spatial and morphological patterns formed from physical and non-physical spatial patterns in the Chinatown area of Semarang and has found the spatial and morphological patterns. Widiani (1996) identifies and describes the architecture of 9 temples and has pointed out the existence of various types of temple designs.

From the previous research on the Semarang Chinatown, it can be seen that they tend to focus on space utilization, transformation, Chinese settlements, morphology, and temple designs. Research on the architectural character of the Chinese houses is scarce.

Research Methodology

This study uses a rationalistic approach within the qualitative paradigm. The qualitative-rationalist research approach is in accordance with the identification of the problem and the research objectives. The study uses cultural mapping involving the elements of the community so that a wider coverage can be achieved. This is intended so that there is a sense of ownership of the mapping results which can become the basis for the development of various policies in the future.

Qualitative research methods are used to carry out the research activities on the condition of natural objects, and the researchers are the key instrument. Existing literature is used as descriptive material and ends with new knowledge through field observations in the Chinatown area of Semarang. This rationalistic research design relies on a theoretical framework compiled from a summary of the existing research results, grand theories, common ideas and the ideas of experts, They are built by looking at existing phenomena compiling gaps that need to be investigated later. This research relies on thorough research in the form of known theories which are described into substantive theories, carried out by taking into account the context in a certain focus. The research findings are returned to verify the existing theories.

This research uses field data in the form of: primary data, namely data obtained from physical measurement at the research location; and secondary data, namely observation data from the observations and interviews. The research material used is as follows: literature, published material related to the theories used in the theoretical basis so that it is compiled into new theories, and other appropriate theories; Data from survey, namely research material that describe the Semarang Chinatown Area; and Interviews, namely research material from the interviews.

The research on mapping the architectural culture of the Chinatown in Semarang intends to add value to the Chinatown area in a wider scope. The location is in the Chinatown area of Semarang with the boundaries similar to when Semarang which was a colonial city (around 1816-1864) which became the core of the current Chinatown (Joe, 1933). These are as follows: a) North Boundary: *Gang* Warung-Pekojan; b) East Boundary: Semarang River; c) Southern Boundary: Semarang River; and d) West Boundary: Pedamaran-*Gang* Beteng. The research locus is divided into several observation units, emphasizing the diversity of the temple area as many as 7 observation units as shown in the following maps (Fig. 1):

1. Sioe Hok Bio Temple Area
2. Tek Hay Bio Temple Area
3. Tay Kak Sie Temple Area
4. Tong Pek Bio Temple Area
5. Hoo Hok Bio Temple Area
6. Wie Wie Kiong & See Hoo Kiong Temple Area
7. Liong Hok Bio Temple Area

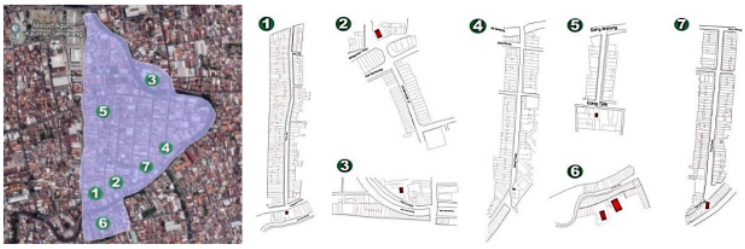

Fig. 1: a) Map of Distribution of Observation Units; b) The Seven Observation Units
Source: Sudarwani et.al, 2023

Findings and the Discussion

Chinatown covers an area surrounded by the Semarang River, and *Gang* Beteng on the west bank. Although the river is a clear boundary, there are two expansion points on the

opposite side, namely the site of the Kebon Dalam Church, and the site of the Wie Wie Kiong and See Hoo Kiong temples. Now, the Chinatown is inseparable from Pekojan and Petudungan. It is an area designated by the "government" of the VOC (Vereenigda Oost-Indische Compagnie) as a settlement for the Chinese and Peranakans after the Chinese war in Batavia which spread to the East. The trade union does not build housing but determines the spatial structure. The streets are narrow and are called *gang* or alley. The alleys are not completely straight, but they are curvy. This results in an interesting landscape. Since the beginning, residents have used calving skewers for temples, so that almost at every intersection of long alleys there is a temple. When walking through the alleys of the Chinatown, people will also find a vista.

Planned as a camp, Chinatown has become a closed area. However, this is not entirely true, because access via the Semarang River remains open. At the end of the 18th century, the axis of China's connection with the lodge (the name for the city in the war at that time) was also built. Pekojan and Petudungan in the course of history can't be ascertained one from the other. Pekojan street is a strong binding axis for parts of the colonial city center. The cultural heritage assets of the city of Semarang are now still visible in the fortress city which later became known as the Old City along with the Malay Village, Chinatown, and Kauman Village (Fig. 2).

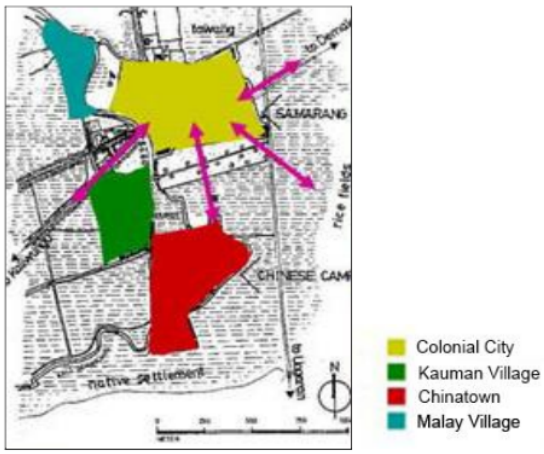

Fig 2.: Map of the Chinatown in Semarang
Source: Wijayanti, 2019

The History of Semarang Chinatown

The history of Semarang City begins with the arrival of a Ming Emperor's envoy, namely Ceng Ho, who visited the Java Island between 1405 and 1433 (Pratiwo, 2010). Cheng ho was later called Sam Po Tay Djien by the Chinese community around Simongan. According to the beliefs of the people around Simongan, Ong King Hong (Sam Poo Tay Djien's right-hand man during his voyage) did not continue his journey but settled on the banks of Kali Garang and established a Chinese settlement there. Many of his followers are married to the indigenous people. The banks of the rivers were ideal places to develop civilizations as the river flow fueled public and commercial transportation activities. The Gedung Batu Temple was built with Sam Poo Tay Djien and Ong King Hong as the gods to be worshiped.

In 1476, according to the previous folklore, in Bergota, a propagator of Islam, Ki Ageng Pandan Arang, and his followers established a settlement with a small harbor. This hill is located at the East of Kali Garang, about 1.5 kilometers from Simongan. After Ki Ageng Pandan Arang died, his successor, Ki Ageng Pandan Arang II, moved the settlement to the North. In 1547, Ki Ageng Pandan Arang was crowned the first Regent of Semarang by the Sultan of Mataram. The new regent built his palace to the West of the Semarang River, to be precise in a small area in the Bubakan, Jurnatan, and Kanjengan areas, which later became the

present city of Semarang. This palace faces North and in front of it, there is a square and a mosque on the West side.

The history of the Semarang Chinatown in its current location began around 1628 when the Simongan Chinese community participated in a rebellion against the Mataram Kingdom. The Mataram Kingdom was ruled by Sunan Mataram who took side with the VOC. The VOC was surrounded by rivers (the Semarang River) to the North, the East and the South. West is open space. There are only a few houses left at the boundaries of the area, namely: Pecinan Lor, Pecinan Kidul and Pecinan Barat, leaving space in the middle of the area. The road pattern has not been arranged. At that time the houses in this area were still made of bamboo and wood. In 1702, the VOC took over the trading monopoly, but the Chinese still controlled the timber and salt monopoly (Joe, 1933; Widodo, 1988; 1996). In the mid-17th century, Semarang had become a small city with three morphological elements, namely: a trading post (covering the Dutch fort city), a commercial center (covering the Chinatown which borders: the Semarang River, Gang Warung, Gang Pinggir, and Gang Benteng as well as a little outside it), an agrarian area, including indigenous settlements that are still scattered and irregular.

The Dutch (VOC) still held the keys to the government and regulated all the elements in the city of Semarang, while the Chinese community acted as mediators with the natives, especially in the industrial and trade sectors. The Semarang River at that time was the lifeblood of transportation and became an important element of trade support because it connected the Old City as the Center of Government and Chinatown as the center of trade.

The period between 1740 and 1742 was a stage in the development of the Chinatown area. At that time, the area was an isolated city, mainly because of the wooden forts that were built around the area (Fig. 3).

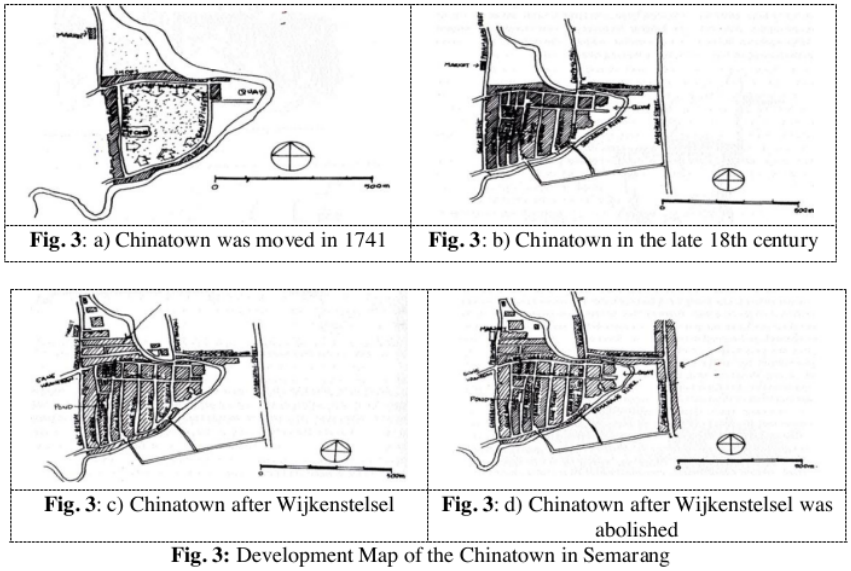

Fig. 3: a) Chinatown was moved in 1741

Fig. 3: b) Chinatown in the late 18th century

Fig. 3: c) Chinatown after Wijkenstelsel

Fig. 3: d) Chinatown after Wijkenstelsel was abolished

Fig. 3: Development Map of the Chinatown in Semarang
Source: Pratiwo, 2010

In November 1740 there was a riot in Batavia because of the killing of +10,000 Chinese people by the Dutch on the grounds of preventing further Chinese arrivals. The Chinese then fled to Semarang with Captain Kwee Ann Say who built a fort made of beams and wooden planks around Pecinan Kulon. It is the most vulnerable area in the Chinatown to attacks from the outside (now this area is called Gang Beteng). In the same year, the fort fell and Captain Kwee was captured by the VOC. Finally in 1742, the VOC succeeded in controlling the situation in Java after the rebellion of the Chinese people was suppressed. After the war ended, the population of the Chinatown grew with the flow of the Chinese immigrants to Semarang.

On September 9, 1811, the Java Island was controlled by the British. In Semarang, there was panic, and many in Semarang including Chinatown fled to the nearby cities such as Demak, Kudus, Welahan and Jepara. As soon as the situation calmed down and it was safe again, they returned to Semarang and held a thanksgiving celebrations in the Chinatown at five existing temples (Sioe Hok Bio, Tek Hay Bio, Tay Kak Sie, Tong Pek Bio, Hoo Hok Bio temples).

During this period, several indigenous settlements grew such as Deresan, Bubutan, Kranggan, Pusporagan, Logenderan, Wotgandul, Jagalan, Kulitan. In addition, large private plots belonging to the British, the Dutch and the Chinese people appeared, such as plots of land in the Chinatown Kidul owned by Tan Tiang Tjhing, which later functioned as a sugar warehouse. Then, this house was known as the Sugar House. At that time, the Chinese settlement grew out little by little without leaving its commercial center in the middle of the city.

In 1816, the Government of the United Kingdom surrendered the Dutch back to power. After the Prince Diponegoro war in 1825 was over, Lieutenant Tan Tiang Tjhing asked the Dutch for permission to install four city gates at mutual cooperation costs. The four city gates were at Pekojan bridge, Gang Beteng-Gang Pedamaran junction with Gang Warung-K.H. Wahid Hasjim Street, at the end of Gang Beteng meeting with Wot Gandul Timur Street, and the meeting of the Gang Pinggir with Sebandaran Street. The City Wall consists of the Pecinan Kulon Gate, the Pecinan Wetan Gate, the Pecinan Lor Gate, and the Pecinan Kidul Gate.

The City Wall is to guard against the robbers. The walls were quite thick, and the Chinese community patrolled them for protection and it was only after dark that the city gates were closed. They were opened only after six in the morning again. Starting in 1825, the area that was still empty, in the central part of the area, was filled with plots of houses and formed the pattern of the road as it is today. On the land of Tan Tiang Thjing in 1835, an Administration Office was established for the Chinese community known as Kongkoan. This institution was not formal before 1885 and was only abolished in 1931. In 1837, Kongkoan was moved to Gang Lombok, and was placed next to the Tay Kak Sie temple. Another large plot located in the Gang Pinggir owned by Captain Be Ing Tjioe is known as the Kebon Dalem complex (1839-1841). Around 1850, due to unstable political conditions in the PRC, a wave of immigrants came to Indonesia, which led to the development and expansion of the Chinatown area.

The revival of Semarang as a modern city began with the opening of a railroad network that connected Semarang with the three corners of Central Java (South, East, West). In 1863, there were 16 Wijkmeeters in Semarang. Seven of them are located in the Chinatown area, namely Gang Pinggir, Gang Warung, Gang Besen. Gang Tengah, Gang Gambiran, Gang Baru and Tjap Kauw King (Wot Gandul Timur Street). In 1866, the eigth Liong Hok Bio temple was built south of Gang Besen. The construction was initiated by Liem Giok Sing, a Wijkmeester. In 1890, the gates at the mouth of Chinatown were finally destroyed and on January 17, 1904, the Tiong How Hwee Koan school was founded in Gang Tengah. At this time, there were only three district heads namely Kranggan, Gang Belakang, and Gang Gambiran. Gang Pinggir, Gang Warung, Pekojan, and Ambengan. The Chinese community in Chinatown was then led by a Chinese district head who was under the assistant resident's authority. The majority of the Chinese people are still concentrated in the Chinatown area. Even so, some of them chose to live outside the Chinatown area.

In 1942, the Pacific war erupted, followed by the Japanese occupation of Indonesia. On August 17, 1945, the Republic of Indonesia proclaimed its independence. Between 1949 and 1951 the Indonesian government offered the Chinese born in Indonesia the choice between Chinese or Indonesian citizenship.

Overview of the Chinatown in Semarang

Street names in the Chinatown did not change after Indonesia's independence. Alleys or areas in Semarang Chinatown have long been referred to in the Malay language, the language of instruction in commerce that had been used extensively in history (Fig. 4).

Fig 4.: The Street Name of the Chinatown in Semarang
Source: Sudarwani et.al, 2023

Table 1.: The Street Names of Semarang Chinatown

Gang Baru	***Baru*** (new); The name of the alley indicating the section with development period after the other sections.
Gang Belakang	***Belakang*** (behind); The name of the alley that shows the location behind the main alley, namely *Gang* Baru.
Gang Besen	***Besi*** (iron); The name of the alley where the iron shop is located.
Gang Beteng	***Beteng*** (fort); The name of the West Chinatown alley where the fort was located during the Diponegoro war.
Cap Kauw King	***Cap kauw*** (nineteen), ***king*** (row houses); The name of the street in the Semarang Chinatown where the 19 row houses were. Now the name includes Gang Pinggir to Gang Beteng.
Gang Cilik	***Cilik*** (small); The name of the narrow alley that runs across the North Chinatown, parallel to Gang Warung.
Gang Gambiran	***Gambir*** *(Uncaria gambir Roxb,* chewed with betel and areca nut, or for coloring); The name of the alley where the gambir merchant lives and operates.
Jagalan	***Jagalan*** (slaughterhouse); The name of the alley where cows and buffalo were slaughtered (before being moved to slaughterhouse of Pedurungan in 1928).
Kali Kuping	***Shouw phing*** (local pronunciation be *ko ping*). The name of the part of the Semarang riverbank behind the house of Mr. Khouw Phing, a trader of imported goods from China.
Kapuran	***Kapur*** (building material); The name of the road/area where the lime was collected from outside the city at the time of construction Kebon Dalem park by Kapitan Be Ing Tjioe.
Kebon Karang	***Kebon Karang*** (coral garden); The name of the section of Chinatown where the Chinese lieutenant's big house is located, which has a garden with coral reefs. Now that part of the area is called Wotgandul Timur, although the old name is still known.
Gang Lombok	***Lombo***k (chili). The name of the alley in the area where the chili gardens are located.
Gang Mangkok	***Mangkok*** (bowl, cup); The name of the alley where there are glassware vendors, especially the bowls used by Chinese people to eat.
Menyanan	***Kemenyan*** (gum from the styrax garden); The name of the alley where the incense traders/warehouses are located, just outside the old Chinatown boundaries.
Gang Pasar Baru	***Pasar Baru*** (new market); The name of the alley leading to new market, that is Gang Baru.
Pedamaran	***Damar*** (the material for batik); The name of the alley where there are damar merchants.
Pekojan	***Koja*** (designation for immigrants from Hadramaut); The residence of the Koja people.
Plampitan	***Lampit*** (mat); The residence of the mat-makers
Petolongan	***Tolong*** (the sound changed of ***talang*** /chamfer); The name of the village where the solders are located who often accept guttering work.
Petudungan	***Tudung*** (cap, headgear); Hood sales center in the 18th century imported from Jepara
Gang Pinggir	***Pinggir*** (edge); The change name for the Gang Pecinan Timur which shows the position in the east Chinatown area.
Se Ong	***Seng Ong*** (short of Gay Tjiang Seng Ong, God of Tan clan); The alley leading to the temple of Tan clan. The alley then called Se Ong (local pronunciation).
Sebandaran	***Bandaran*** (the house of ***bandar***/pachter); The house of Tan Tiang Tjhing
Gang Tengah	***Tengah*** (midle); The change name for the Pecinan Tengah which shows the position in the midle of Chinatown.
Warung	***Warung*** (stall); The name of the alley where there are many stalls.
Wotgandul	**Wot** (bridge), ***gandul*** (hanging); The location of the hanging bridge that connects Chinatown with the area outside.

Source: Tunjung, Wijayanti, & Nugroho, 2016

The Architectural Character

Character means qualities/features. All the qualities and features that make a person, groups of people, and places differ from each other (Dictionary, 2015). The visual character of an area is shown by the physical quality formed by the relationships between between visual

elements in a city (Smardon, 1985). The socio-cultural characteristics of the community are the background to the physical formation of an environment, where one of the variables of the socio-cultural characteristics is religion. To see the visual character of the area, it is necessary to examine at a glance, the non-physical characteristics underlying the physical formation and then examine the components of the physical character of architecture (Rapoport, 1969). The characteristics of Chinese architecture can be seen in: the layout pattern, the stage and the front terrace, the building's structural system, *Tou-Kung*, the shape of the roof, the use of color, and the gate. This architectural character can be seen in houses and temples in the Chinatown in Semarang.

The Chinese Houses of the Chinatown in Semarang

The shape of the residential buildings of the Chinese community, especially the temple, is very distinctive and the shape of the building is similar everywhere. Traditional Chinese houses in Indonesia are historical buildings and have social, cultural functions and are based on the values of harmony contained in it. The existence of cultural differences between the indigenous people and the immigrants makes the realization of a blend of cultures. The uniqueness of the Chinese community is that wherever they are, they still carry their original culture. The similarities in the characteristics of traditional Chinese architecture in various places illustrate that the level of existence of Chinese architectural identity is still maintained. This is manifested in the ancestor worship space in their houses. It is proven that in every Chinatown, there is always a temple, even though the temple always stands before the Chinatown is established. In every Chinese house in Semarang, there is always an altar room as the most sacred and religious center of the house.

Architectural identity of the Chinese buildings come into being through the layout, form, color and ornament. In setting the layout of religious buildings, the principles used are axial planning and symmetry. They are also still applied but adapted to the functions of the building spaces. The use of axial planning and symmetrical principles is related to their belief in natural balance, which is also shown by the application of the courtyard concept to the arrangement of building layouts. The courtyard space becomes a neutral space that divides the sides of the courtyard.

Most of the layout arrangements of the Chinatown community buildings are rectangular in shape. In the character of the roof shape, the temple uses a curved roof. The shape of the roof in the Semarang Chinatown uses Chinese architecture. The most widely used in Indonesia is a gable roof with an upward curved tip which is called the *Ngang Shan* model and a curved ridge. The outstanding feature of the structure of the Semarang Chinatown house lies in the *Tou Kung* element which is the same as the traditional Chinese house structure which functions to support the cantilevered roof. Color character and religious buildings are dominated by red and yellow colors and also new colors that are different from the color character of Chinese architecture in general, This is related to the local cultural influences.

The Division of Observation Units

1. Observation Unit 1

The Temple Area of Sioe Hok Bio is the oldest and smallest Chinese temple in the Chinatown. It is in a strategic location and trusted to support the economy. Even though it is the smallest, it has a unique and large ornament on the roof in the form of a dragon. This temple was built to protect the area from bad influences. Built by soldiers and candle traders in 1753, this temple is also called the Cap Kauw King temple. The main God worshiped is Hok Tek Tjeng Sien. Close to this temple, there is a house where a coffee mill or a coffee house is located. This house has a lot that is directly adjacent to the Semarang River, and it is suspected that in the area of the house, there was a spot for the house of an official who was in charge of supervising shipping lanes at that time.

This house is built in the Neo-Classical Landhuis style, built by a Chinese lieutenant in the mid-19th century. Sold to a cousin who is also a lieutenant, the house has been inherited by Tan Tiong le who in 1928, opened the Margoredjo coffee milling business which has been continued

by his grandson until now. A rock associated with the garden with rock hills exists in the front yard. On the left column of the fence entering the house is the name Tan Liang Tjay or WR Dharmoeiyono, S.H. and on the column to the right of the fence is the name Tan Tiong Ie. In *Gang* Beteng there are several neo-classical houses with high quality craftsmanship.

2. Observation Unit 2

The Tek Hay Bio Temple Area is a temple area of the Kwee clan built in 1756 and is the only temple that worships the local God, namely Kwee Lak Kwe who was awarded the title of Tek Hay Tjin Djien. This temple has ornaments with a marine atmosphere in the main and additional prayer rooms. Although the area is larger, it has smaller and simpler ornaments than the Sioe Hok Bio Temple. This temple is the second oldest temple in the Chinatown in Semarang. Besides the Tek Hay Bio temple, there is *Kiost* (Fig. 5).

Kiost is a place to post flyers and announcements for residents and usually functions for social interactions. Located at the confluence of *Gang* Gambiran with Wot Gandul Timur Street. In *Gang* Gambiran there are houses that differ from the surroundings in size and style. This house is a combination of three residential housing modules. Having a fairly wide porch with rows of slender pillars, it is decorated with rows of boards arranged vertically on the roof of the porch. It is in a well-maintained condition and fenced.

Fig. 5: *Kiost*
Source: Sudarwani et.al, 2022

3. Observation Unit 3

In this observation unit, there is a temple also called the Great Semarang temple. The roof ridge has the most ornaments compared to the others. It has a high historical value where the temple played a role in the events of the community rebellion. The Tay kak sie temple was built in 1771 as a substitute for the oldest temple in Gang Rear. The Dewi Kwan Im Temple is the main temple of Semarang and has undergone several changes to its present form. In this observation unit, there is also Kong Tik Soe which was built in 1853 for three functions, namely the Kong Koan (Chinese Raad) office, the council of Chinese settlers and immigrants, a place for ancestral worship from various groups, and a place for learning activities and shelter for poor children now managed by Tjia Lam Tjay (Fig. 6).

Fig. 6: Kong Tik Soe after burning
Source: Sudarwani et.al, 2019

Across the Tay Kak Sie temple, there is a house that combines several modules, precisely in Gang Buntu. In this house, there is still a legendary door which has two leaves. When the bottom door is closed, the door turns into a window. Doors like this come from Dutch architecture. In English they are called the Dutch doors.

4. Observation Unit 4

In this area, there is the Tong Pek Bio Temple: the small temple that has Kiem Puk's decoration on the painting Dewa Pintu and the phoenix-shaped ridge ornament. Its frontal position to the road (*Gang* Pinggir) is trusted by the Chinese community to protect the area from danger. Tong Pek Bio is the third oldest temple still in the Chinatown. It was built jointly by settlers from Hok Kian led by Lieutenant Khouw Ping. The old name of the temple, Tang Kee, is related to its role at the time of its establishment as a guard place on the Eastern border of the Chinatown. In *Gang* Pinggir, there is a house owned by a herbal medicine entrepreneur in Semarang. This house has a roof typical of Chinese architecture with a curved roof. The interior uses a lot of wood coated with light yellow and brown list. The pillars in the house are influenced by the Dutch East Indies style. There is also Rasa Dharma Building or Boen Hoang Tong which is a social-cultural gathering house founded by a group of Pacinan thoko Semarang in 1876. Its initial purpose was to strengthen the relationship between players and fans of Lam Kwa's Ancient Chinese classical music.

5. Observation Unit 5

In this area, there is the Hoo Hok Bio Temple. This temple has ornaments in the form of carvings of flower tendrils which are rarely found in other temples. The location of the girding in the main worship room is not right in the middle and parallel. It has been built on a grassy field. Hoo Hok Bio, which was built by cloth merchants who mostly live in North Chinatown, is called an island. The temple at the end of the new market alley was completed in 1792 and then underwent repairs as written on the inscription stuck on the wall. In the Kranggan Dalam Street, there is a house inhabited by a small number of people who produce wingko tripe. In the past, Jalan Kranggan Dalam was called Kebon Lancung. The building is very nice and belongs to the rich. It has typical European columns but the roof construction and tou kung are characterized by the Chinese architecture. The roof also has a curved roof resembling a temple roof. Closed to the Hoo Hok Bio Temple, there exists the Chinatown Gate which was built by the government in 2005 to mark the Chinatown area.

6. Observation Unit 6

In this observation unit, there is Wie Wie Kiong Temple, the biggest temple with a variety of ornaments. His role was big in the history of the Chinese community in the Chinatown area

because he was related to Tan Tiang Tjin, a major and respected person in this area. Wie-Wie Kiong or Tang Seng Ong was founded in 1814 to honor Tan Toan Kong who made great services to the community, and was later appointed as a patron of the Tan clan with the title Gay Tjiang Seng Ong. The layout of the building is like a traditional South Chinese house, and the garden to the East was used to enjoy gamelan music every full moon.

Closed to this temple, there is See Hoo Kiong Temple. This temple has the most painting ornaments. The color of the building and its height make this temple look different. The curved roof ridge is very sharp and exposed. This temple is the only temple that worships Toapekong, women and Mazu temple. Hoo Kiong or Ma Tjouw Kiong is a clan of the Liem clan and is the youngest in the Chinatown. The temple with the main deity Thian Siang Seng Bo, the protector of sailors, has been founded in 1881.

7. Observation Unit 7

In this area, there is Liong Hok Bio Temple. This temple appears very simple with a few carvings. However, there are bamboo boards bearing Chinese characters which are somewhat different compared to the other temples. Founded in 1866, Ling Hok Bio, which is located on the skewer site of Gang Besen, is the youngest temple in the Chinatown in Semarang. The initiator was Liem Giok Siek, Wijkmeester of *Gang* Besen supported by a number of residents. In 17 *Gang* Besen, there is a house that has been combined from several modules, maybe two or three modules. The carvings are extraordinarily fine. Houses are built with high quality craftsmanship and are the property of the rich.

In 52 *Gang* Besen, there is a large house, combination of two modules from the early 20th century in the style of a blend of Chinese architecture and local architecture and the architecture of the Dutch East Indies. Having wide sliding windows, with the addition of glass paneled shutters, this house also has a very beautiful *tjim tjhee* (sky well, open space inside).

In 3 *Gang* Tengah, there is a combination of two modules (double occupancy) as well as the 85 *Gang* Tengah. In 2 *Gang* Tengah, the consul's house in the front that supports the terrace is still characterized by the Chinese architecture and very beautiful carvings. While 23, 39, 48 and 53 *Gang* Tengah houses are one module (single occupancy). On the upstairs porch of 48 *Gang* Tengah house, we can see the construction of the purlin which is supported by the roof consul which is embedded in the wall.

The Typology of Chinese Houses in the Chinatown of Semarang

1. Kelenteng (Temple)

In general, temples (*kelenteng*) in the Chinatown of Semarang area have a distinctive shape, especially on the roof. There are a lot of ornaments and the dominant use of red and gold colors make the building stand out. From the description of the observation units, the temples in the Chinatown of Semarang core are divided into two types: the small type and the big type as shown in Fig. 7 and Fig. 8.

a. Small Type of Temple

These temples have only two main rooms, namely the foyer and the worship room. The size and shape of the roof as well as the dimensions of the ornaments adjust to the size of the temple. This type is seen in temples: Sioe Hok Bio, Tek Hay Bio, Tong Pek Bio, Hoo Hok Bio, and Liong Hok Bio.

Fig. 7: Five Small Temple Types of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

b. Big Type of Temple

These temples have a more complex layout. The size and shape of the roof as well as the dimensions of the ornaments are larger and vary depending on the God being worshiped and the style of the temple. This type is seen in temples: Tay Kak Sie, See Hoo Kiong, and Wie Wie Kiong.

Fig. 8: Three Big Temple Types of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

2. Shop Houses

a. Single Shop House Type

The houses of the Chinatown people are mostly in the form of shop houses because this community has activities related to trading. The shop house is in the form of 2-3 stories where the first floor is used as a shop while the 2-3 floors are used as residence. There are two types of single shophouses, namely the single shophouse type with a short footprint and the single shophouse type with a long footprint (as shown in Fig. 9). This type of shop house can be seen in the houses along Jl. Wotgandul-Gang Pinggir, Gang Warung, Gang Baru, and Gang Beteng.

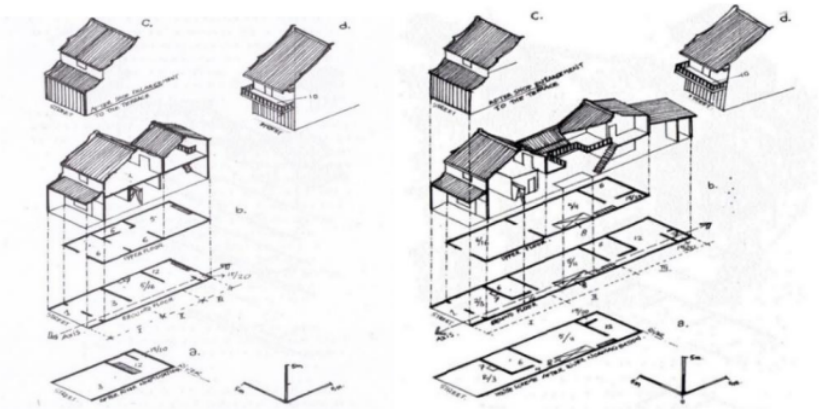

Fig. 9: a) The type of Shop house with short footprint (2 floors)
b) The type of Shop house with long tread (2 floors)
Source: Pratiwo, 2010

b. Double or multi-unit shop house type

The type of double or multi-unit shophouses is similar to the shophouses on a long site open to two roads, for example shophouses in Gang Tengah and Gang Gambiran or shophouses in Gang Warung and Gang Buntu (Fig. 10).

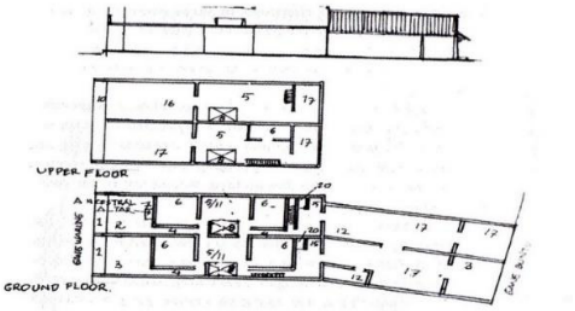

Fig. 10: Double Shop House Type
Source: Pratiwo, 2010

3. Residences

The type of residence for the Chinatown community was originally in the form of a single-story row house which was then divided into several units. Residential types can be seen now in Gang Tengah and Gang Besen. This type is divided into two types as follows:

a. Single Residential Type: these houses are two-three-stories row houses that have a small elongated shape;
b. Double Residential Type: from the beginning these houses were built as large blocks of houses, although in development they were divided based on the number of descendants evenly or as a result of changes in ownership (Fig. 11).

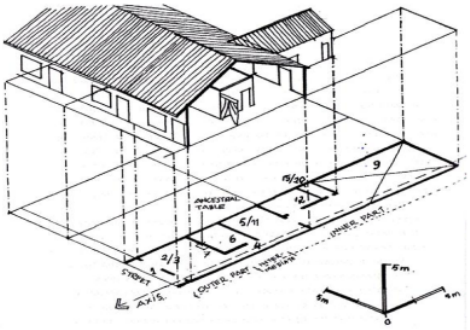

Fig. 11: Row HouseType
Source: Pratiwo 2010

The Architectural Character of Chinese Houses in the Chinatown of Semarang

From the study of observation units, it is noted that there are elements of the Semarang Chinatown Chinese houses (residential/shop houses): terraces or porches of various sizes, residential rooms (the main room or front room where the ancestral and God altars are located, various bedrooms, dining room with kitchen, well, bathroom/WC), inner courtyard or *tjim tjhee* or *tian jing* (under sky well), façades, structures (truss bearing walls and wooden loft construction). The architectural character of several important buildings in the Chinatown area of Semarang can be explained as follows:

1. Residential/Shop House which is a single module as seen in the building in 23, 53, 39, 48 Gang Tengah (Fig. 12). The design of these houses is still dominated by the Chinese architectural characteristics where the roof is gable, and coiled, the consul tou kung is visible on the support of the 2nd floor porch and on the porch roof there is a purlin curtain supported by the roof consul embedded in the boundary wall of the site.

2. Residential/Shop House which is a combined module (2-3 modules). Prominent Chinese architectural characteristics are also seen in the large combined residence of several modules seen in 1-3 *Gang* Tengah house, 32 *Gang* Gambiran, 17 & 52 *Gang* Besen (Fig. 13).
3. Dutch East Indies house. At the end of the 19th century the Chinese community began to build with the influence of Dutch East Indies architecture. The initial transformation was the use of neoclassical columns and facades with neo-classical style walls as shown in Fig. 14. For single unit and multi-units shown in Fig. 12 and Fig. 13. It can be seen that the characteristics of Chinese architecture are still prominent in the early houses of the Chinese community.

Fig. 12: Single Unit Houses in early architecture of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

Fig. 13: Multiunit Houses in early architecture of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

Fig. 14: Architecture Transformation in Colonial style of of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

The Elements of Chinese Houses in the Chinatown of Semarang

In the Chinatown area of Semarang, there are still many two-leaf windows that can be opened in a vertical direction (up-down) as in 80 *Gang* Tengah house and 52 Gang Besen house. In front of these two houses on the first floor there is a door and next to the door there is a large window measuring about 2.5 x 2 meters which has two doors that open up and down. The upper door leaf is used as a sun shading protector from the hot sun and the lower door leaf is used to organize their wares (Fig. 15). In Gang Buntu there is also a Dutch door, a legendary door which has two leaves. When the lower door leaf is closed, the door turns into a window. Doors like this come from Dutch architecture. In English they are called Dutch doors.

Several other architectural elements in early Chinatown house of Semarang are the console or tou kung, roof console and different variations of wooden balustrades on the 2nd floor, as shown in the Fig. 16, 17, and 18. There are several characteristics, such as symbols, numbers, and colors employed to create Chinese Architecture (Rukayah et.al, 2021). As was said, the Chinatown area of Semarang

shows the strength of the cultural economy, diversity, and multi-culturalism. Its character is the result of a cross-cultural blend of immigrants in the early days of the formation of ethnic villages in Semarang and developed over time. The existence of cultural diversity and multiculturalism of the immigrants resulted in a blend of architecture that colored the architectural formation.

Fig. 15: Two-leaf windows of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

Fig. 16: *Tou Kung* (console) of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

Fig. 17: *Purlin* supporting by roof console of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

Fig. 18: Balustrades of the Chinatown in Semarang
Source: Sudarwani et.al, 2022

The Socio Culture of Semarang Chinatown

Most Chinese people meet their needs by trading. This can be seen in most of the people's houses in this area in the form of shop houses. The largest spatial function in land use is the function of trade and settlement. The presence of a traditional market located along Alley Baru is the center of economic activity. In the kinship structure of the Chinatown community, family plays an important role compared to individual interests. Residence is not seen as the main place for individual family members to live in, but rather as a symbol of unity and social status for extended family members of the same clan. The row houses in the Chinatown area are located facing each other and are only 3-4 meters apart, forming narrow alleys that function

as communal spaces for socializing. For example, in Gang Baru trading activities and socializing on the street make this market look crowded. People in the Chinatown in Semarang area is mostly Tri Dharma (Taoism, Confucianism, Buddhism). The prayer ceremony held in the Chinatown Temple in Semarang is generally divided into:

1. Individual prayer: is a daily activity in the temple with simple procedures.
2. Grand Ceremony: the big ceremony performed in the temple, usually a prayer ceremony. The bigger the temple, the more complete and the merrier the ceremony will be.
3. Annual ritual ceremony: the ceremony involves several temples in the Chinatown. For example, the celebration of the anniversary of the arrival of His Holiness Kongco Sam Po Tay Djien, on 27-28 the celebration of Tiong Jiu and the carnival of His Holiness Kongco Hok Tek Tjeng Sien (God of the Earth). The King Hoo Ping prayer always crosses religions, not only the 6 official religions but also Kejawen and Tao (Fig. 19). Thus, various religious leaders come and prayed and afterwards they eat together. In Boen Hian Tong, during the King Hoo Ping prayer, they also pray for parents who have died. There is one thing that is done at the King Hoo Ping prayer, namely praying for the spirits who are still curious so that Indonesia can be more peaceful. The important thing in the King Hoo Ping prayer is that even though it is a ritual prayer for the spirits, it is always emphasized that what is really important is how this spirit prayer is useful for the living. During the prayer, the most important thing is to tell how the values of life were taught by the ancestors. The main factor of the survival of Chinese culture in some Chinese settlements has the religious belief, which is implemented in a worship room in their house (Sudarwani, Purwanto & Rukhayah, 2020).

Fig. 19: King Hoo Ping Ceremony at Tay Kak Sie Temple of the Chinatown in Semarang
Source: WAG, 2021

Fig. 20: Moon Cake Festival held by Sioe Hok Bio Temple in 2022
Source: Sudarwani et.al, 2022

Conclusion

From the architectural mapping of the Chinatown area of Semarang, physical characteristics that can be delineated in the area are as follows: the typology of single residential type, double residential type, single shop houses and double shop houses, small temples and big temples have been found. In comparison to several buildings in the Chinatown of Semarang, there are several buildings which represent the early architecture characterized by quite prominent Chinese architecture. There, the roof is in the form of a saddle, and coiled. The *Tou kung* console is visible on the support of the 2nd floor foyer and on the roof of the porch, there is a purlin curtain. This is supported by a roof consul embedded in the boundary wall of the

site. Two-leaf doors and windows are also often found as well as balustrades or railings on the 2nd floor foyer. At the end of the 19th century the Chinese community began to build with the influence of Dutch East Indies architecture. The initial transformation is the use of neoclassical columns and facades with Neoclassical style walls.

The shape of the Chinese houses, especially the temples on the island of Java, are typical of the buildings that look alike everywhere. The community maintains the forms of the houses and the temples because they are cultural components of the community. The existence of cultural differences between the natives and the immigrants makes for a blend of cultures. The privileges of the Chinese community wherever they are still carried the original culture. Religion or belief is an important aspect of the Chinese society. Chinese houses are historical buildings and have socio-cultural functions and are based on the values of harmony contained therein. The architectural character of the Chinatown area in Semarang is the result of a cross-cultural blend of immigrants in the early days of the formation of ethnic villages in Semarang and developed over time. Cultural diversity and multi-culturalism of the immigrants have resulted in a blend of architecture that has colored the architecture of the Chinatown in Semarang.

References

Joe, L. T. (1933) *Riwajat Semarang Dari Djamannja Sam Poo Sampe Terhapoesnja Kongkoan* (History of Semarang from the Age of Sam Poo Until Kongkoan was erased), Semarang: Boekhandel Ho Kiem Yoo.

Kurniati, Rina. (2018) *Pemanfaatan Ruang Di Kawasan Pecinan Semarang Berbasis Pada Aktivitas Ekonomi dan Budaya Etnik Tionghoa* (Utilization of Space in Semarang Chinatown Area Based on Economic and Cultural Activities of the Chinese Ethnic). Disertasi Program Doktor Ilmu Arsitektur dan Perkotaan Universitas Diponegoro.

Pratiwo, T. (2010) *Arsitektur Tradisional Tionghoa dan Perkembangan Kota* (Chinese Traditional Architecture and City Development), Yogyakarta: Ombak.

Rapoport, A. (1969) House Form and Culture, New Jersey: Prentice Hall Publisher.

Rosiana. (2002) *Kajian Pola Morfologi Ruang Kawasan Pecinan, Studi Kasus: Kawasan Pecinan Semarang* (Study of Spatial Morphological Patterns in Chinatown Area, Case Study: Semarang Chinatown Area). Thesis Magister Teknik Arsitektur, UNDIP

Rukayah, R.S., Syafei, W.A., Abdullah, M., & Eteina, A. (2021) The Diversity of Multi-ethnic Dutch Area Corridors Leading to the City Square of Semarang, Indonesia. ISVS e-journal, Vol. 8, no. 1, pp. 1-22.

Smardon, Richard. (1986) Foundation for Visual Project Analysis, New York: John Wiley & Sons.

Sopandi, S. (2013) *Sejarah Arsitektur, Sebuah Pengantar* (Architectural History, An Introduction). PT Gramedia Pustaka Utama.

Sudarwani, M.M., Purwanto, E., Rukhayah, R.S. (2022) The Survival of Chinatown Architecture: Lasem Chinatown, Indonesia. ISVS e-journal, Vol. 9, no. 2, April, 2, pp. 1-17.

Tunjung, Wijayanti, & Nugroho. (2016) *Panduan Jelajah Pusat Kota Semarang Lama-Kota Pusaka Semarang* (Guide to Exploring the Old Semarang City Center-Semarang Heritage City). Semarang: Bakti Budaya Djarum Foundation.

Widiani. (1996) *Arsitektur Sembilan Kelenteng di Kawasan Pecinan* (Architecture of Nine Temples in the Chinatown Area), Semarang: Diponegoro University.

Wijayanti, Widya. (2019) Arsitek Indonesia dan Pelestarian Cagar Budaya (Indonesian Architect and Preservation of Cultural Heritage). Paper presented in the Workshop on basic preservation of cultural heritage buildings conducted by IAI Central Java Province, August 7-8 th, 2019, at Jiwasraya Building, The Old City of Semarang.

Widodo, J. (1988) Chinese Settlement in A Changing City; An Architectural Study of The Urban Chinese Settlement in Semarang, Indonesia, Lueven: Katolieke Universiteit Lueven Belgia.

Widodo, J. (1996) The Urban History of The Southeast Asia Coastal City. Tokyo: University of Tokyo Graduate School of Engineering.

The Architectural Character of Chinese Houses in the Chinatown in Semarang, Indonesia

ORIGINALITY REPORT

10%	8%	3%	0%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	kc.umn.ac.id Internet Source	2%
2	vdocuments.net Internet Source	2%
3	www.isvshome.com Internet Source	1%
4	doc-pak.undip.ac.id Internet Source	1%
5	M M Sudarwani, E Purwanto, R S Rukhayah. "The cultural acculturation in architecture of Karawang Chinatown, West Java", IOP Conference Series: Earth and Environmental Science, 2021 Publication	1%
6	jurnal.unpand.ac.id Internet Source	1%
7	docplayer.info Internet Source	<1%

8	iopscience.iop.org Internet Source	<1 %
9	Margareta M. Sudarwani, Edi Purwanto, R. Siti Rukayah. "Sociocultural concepts for the Chinese settlement resilience in Lasem", IOP Conference Series: Earth and Environmental Science, 2020 Publication	<1 %
10	Submitted to University of Stirling Student Paper	<1 %
11	Widiastuti, Ratih, Amat Rahmat, and Wingky Aseani. "Conservation and Revitalitation in Semarang Chinatown (Klenteng “Chinese Shrine” as Physical Characteristic in Semarang Chinatown)", Procedia Environmental Sciences, 2015. Publication	<1 %
12	Alexander Claver. "Dutch Commerce and Chinese Merchants in Java", Brill, 2014 Publication	<1 %
13	isvshome.com Internet Source	<1 %
14	R Kurniati, N Nurini. "Preservation “Kauman Kampong Qur’an” as Religious Educational Tourism", IOP Conference Series: Earth and Environmental Science, 2018 Publication	<1 %

15	dspace.mit.edu Internet Source	<1 %
16	text-id.123dok.com Internet Source	<1 %
17	Rina Kurniati, Nurini Nurini, Kusumo Dewi Diah Intan, Retno Susanti. "Historical Buildings Study in Purwodinatan Semarang as Urban Conservation Guidelines", IOP Conference Series: Earth and Environmental Science, 2018 Publication	<1 %
18	journal.unwira.ac.id Internet Source	<1 %
19	repository.ub.ac.id Internet Source	<1 %
20	www.thecolourofindonesia.com Internet Source	<1 %

Exclude quotes	On	Exclude matches	Off
Exclude bibliography	On		