

Architectural Symbolism in Residential Houses: Glodok Chinatown, Indonesia

Margareta Maria Sudarwani^{1*}, Dewi Sulistyowati²

Universitas Kristen Indonesia

Corresponding Author: Margareta Maria Sudarwani

margareta.sudarwani@uki.ac.id

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ABSTRACT

The issuance of a decree by the Governor of Jakarta declaring the Glodok area (an area with Chinese-style buildings) in West Jakarta as an area under restoration by the Jakarta government, protected by the Monument Law, strengthens the Glodok Chinatown area's status as a historical landmark in the progress of civilization and the development of the nation. This area is home to numerous homes of historical significance, boasting high architectural value and beauty. This study aims to examine the architectural elements, both physical, artistic, and symbolic, that persist in residential design in Glodok Chinatown, and to examine the symbolism and meanings contained within them. This research uses a descriptive method based on empirical data. The results of the research on the study of the symbolization of residential architecture in Glodok Chinatown, West Jakarta can be used as a basis and strategy for the development and preservation of architecture in future city government decisions.

INTRODUCTION

The preservation of Jakarta's Old Town area began in 1973, with the issuance of Decree No. D.III-b.11/4/56/'73 by the Governor of DKI Jakarta, declaring the Glodok area (an area with Chinese-style buildings) in West Jakarta as an area under the restoration of the DKI Jakarta government, protected by the Monument Law (STBL. 1931 No. 238) dated August 6, 1973. By the end of the 20th century, approximately half of the buildings in the area had been repurposed as museums, cafes, banks, and offices, while the remainder remained abandoned without any use or physical repairs. This condition caused the area to lose its vitality due to a lack of attention from the government and building owners. Conservation efforts have been undertaken by the government and stakeholders, including maintaining the original form of buildings, revitalizing their functions, or converting them without changing the original structure. The government has begun comprehensive infrastructure improvements and is expected to continue restructuring the functions of the area and buildings, so that the existing space can be optimally utilized and provide higher economic value, especially in the tourism sector. Jakarta's Old Town, stretching from Sunda Kelapa harbor and Kampung Luar Batang in the north to the Glodok Chinatown area in the south, spans an area of approximately 150 hectares and is one of the world's third-largest and best-preserved cultural heritage cities. Overall, the area maintains a functional urban structure and elements, supported by various activity centers, such as the Sunda Kelapa harbor, the cultural center at Fatahillah Park (formerly the seat of government), the business center in the Kali Besar area, and the trade centers in Glodok, Pinangisia, and Petak Sembilan.

There are many historical residences with sophisticated and beautiful architecture in Glodok Chinatown. For example, the Candra Naya Building, the former home of the Khouw van Tamboen family, is noteworthy. Efforts to preserve and rejuvenate Jakarta's old town, which began in 1973, were further strengthened by the issuance of Decrees No. 475 of 1993 concerning the Designation of Historic Buildings in the Special Capital Region of Jakarta as Cultural Heritage Objects, dated March 29, 1993, and No. 1766 of 2015 concerning the Designation of Kota Tua as a Cultural Heritage Area, dated September 1, 2015. Glodok Chinatown deserves to be preserved as a historical landmark in the development of civilization and the progress of a nation. Optimal use of space in the Chinatown area can also generate significant economic value for tourism. Therefore, a study of the architectural symbolism of residential homes in West Jakarta's Glodok Chinatown is necessary.

The arrival of the Dutch to Indonesia brought significant changes to the lifestyle of the Chinese community. According to Ong Eng Die in his writing *The Role of Chinese People in Trade* (Die, 1981), the appointment of the Chinese community as foreign oriental citizens (*vreemde-oosterlingen*) by the Dutch was the event that most influenced their role in the Indonesian social structure. The Chinese community functioned as intermediaries between white importers and the native population. In the Dutch view, they were considered second-class citizens, while for the native population, they were often perceived as Dutch stooges. This position made the Chinese community an elite minority group (Kurniawan, 2010).

Architectural symbolism is an approach in architecture in which architectural elements, such as form, materials, and structural features, are used to convey deeper meanings beyond their practical purpose. Architectural symbolism is a building design technique that uses symbols or emblems to convey a message or building identity. Architectural form (volumetric and spatial) has several levels (Astakhova, 2020): physical form; art form; symbolic (figurative) form; and energy form. Architectural form (volumetric and spatial) as a physical form has properties that characterize it as a dimensional category. Artistic form in architecture is achieved through means of compositional expression such as plasticity, dynamism, scale, and rhythmic structure. Symbolic form is the most complex means of expression, solved by the association of geometric shapes. There are many architectural objects whose symbolic imagery is fundamental. For example, religious buildings and memorial buildings. The creation of symbolic form is the most complex and difficult to understand level of architectural creativity, therefore it is always accompanied by beautiful images and sculptures that explain the meaning of architectural form in simpler language. The aim of this research is to examine the architectural elements, both physical, artistic and symbolic, that still survive in the design of residential houses in Glodok Chinatown, and to examine the symbolism and meaning contained therein.

LITERATUR REVIEW

The architectural landscape of Glodok Chinatown in Jakarta reflects a rich tapestry of cultural symbolism, deeply rooted in the historical and socio-political evolution of the Chinese-Indonesian community. Studies such as those by Basri et al. (2020) and Lestari & Tohjiwa (2022) highlight how traditional Chinese architectural elements – such as courtyard layouts (*courtyard*), ornate roof forms (*ngang shan*), and symbolic ornamentation featuring flora and fauna – were integral to residential structures in Glodok. These elements served not only aesthetic purposes but also embodied cultural values, religious beliefs, and social hierarchies. However, decades of political suppression, including the 1967 ban on Chinese cultural expressions and the 1998 riots, led to the erosion of these symbolic features. Many residences were altered or demolished, resulting in a loss of architectural identity and a shift toward simplified, modern forms devoid of traditional symbolism.

Recent research emphasizes the ongoing efforts to reclaim and reinterpret these symbolic elements within Glodok's urban fabric. Nabilah & Setiawan (2023) and Azizah et al. (2023) discuss revitalization projects aimed at preserving cultural heritage through contextual design and urban acupuncture, integrating traditional symbols into contemporary structures. For instance, newer developments like Petak Enam and Panoran Chinatown Point attempt to reintroduce geometric interpretations of classic motifs, such as floral patterns and mythological figures, though often in a modernized, abstracted form. Despite these efforts, studies note a persistent tension between preservation and modernization, with many original symbols fading into geometric simplifications or being replaced by generic architectural features. This body of literature underscores the importance of symbolic architecture as a means of cultural continuity and identity reaffirmation in Glodok's residential spaces, calling for more nuanced approaches to design that honor historical legacy while adapting to contemporary needs.

METHODOLOGY

The research stages for the study of Architectural Symbolism in Residential Houses in Glodok Chinatown, West Jakarta, are as follows: The first stage involves collecting theoretical data related to the research focus through an initial exploration (grand tour) throughout the study area, namely Glodok Chinatown and its surroundings. The second stage is a more in-depth observation (mini-tour) conducted on two case studies with specific characteristics relevant to the research problem. The third stage, during the mini-tour process, compares one case study with another. The fourth stage is data analysis involves drawing conclusions from the research results. This research uses a descriptive method based on empirical data.

RESEARCH RESULT

Glodok Chinatown

The Glodok Chinatown is one of the historical areas in Jakarta which has the characteristic of being a center of settlement, trade, and culture for the Chinese community since the Dutch colonial era. Glodok is known as Jakarta's oldest Chinatown, having flourished since the 17th century when the Dutch concentrated the Chinese community in the area through segregation policies. It suffered damage during anti-Chinese riots (1948 and 1998), but it remains the economic and cultural center of Jakarta's Chinese population. Today, Glodok is a modern commercial district that retains its traditional feel. Physical Characteristics and Spatial Layout: Narrow, crowded streets with typical Chinese shophouses (ruko), combining residential and business functions, a blend of Chinese, Dutch colonial, and modern architecture, evident in the curved roof ornaments (nok), red-gold colors, and facades adorned with calligraphy. Organic layout with small alleys (nine squares) which are the center of traditional culinary and trade. Historic and Iconic Buildings:

a. Candra Naya Building:

The former residence of a Chinese mayor, a blend of Chinese and colonial architecture.



Figure 1. Candra Naya Building in 1930
(Source: *Indoz Arsitektur Pecinan WAG*, 2023)



Figure 2. Candra Naya Building in 2025

- b. Santa Maria de Fatima Church:
A Catholic church with a touch of Chinese architecture (red ornaments).



Figure 3. St Maria de Fatima Church in 2010
(Source: *Knapp*, 2010)



Figure 4. St Maria de Fatima Church in 2025
(Source: *Dinar, Rilatupa & Sudarwani*, 2023)

c. Dharma Bhakti Temple:

One of the oldest temples in Indonesia. Built in 1650, this temple bears silent witness to the complexities of life for the ethnic Chinese community in Indonesia. The tragic massacre of ethnic Chinese in 1740 caused the temple to burn down. Furthermore, in 2015, the temple was hit by a fire that destroyed part of the site.



Figure 5. Vihara Dhrama Bhakti

d. Toasebio Temple is a Buddhist temple located in Jakarta, Indonesia. It is a place of worship for Buddhists. Several clans actively maintain and manage the temple, including the Tan, Lim, Tjia, and Thung clans.



Figure 6. Vihara Toasebio

e. Glodok Chinatown Gate:

Decorated with dragon carvings and typical Chinese characters, the red sign informs road users that they have entered Chinatown. This gate is unique because Chinatown gates in other areas are usually dominated by red, while Glodok's Chinatown gate is gray.



Figure 7. Glodok Chinatown Gate

Glodok's Chinatown is a living museum reflecting the intermingling of Chinese, colonial, and Betawi cultures. Elements such as historic buildings, culinary delights, religious activities, and spatial planning create a unique identity that continues to evolve amidst Jakarta's modernization. Preserving this area is crucial to preserving its historical heritage and supporting culture-based tourism.



Figure 8. Pancoran, Batavia in 1864
(Source: Merrilees, 2006)



Figure 9. Pancoran, Batavia in 1930
(Source: IndoZ Arsitektur Pecinan WAG, 2023)

The Concept of a Home in Chinese Culture

In Chinese culture, a home not only serves as a shelter, but also reflects a philosophy of life, beliefs, and social values. The following are the main principles underlying the concept of a traditional Chinese home:

1. Basic Principles

- a. Harmony with Nature (天人合一 - Tiān Rén Hé Yī), the concept of "the unity of man and nature" is embodied in: Placing the house facing south (optimizing sunlight and avoiding cold north winds); Using natural materials (wood, stone, clay); and having a miniature garden or potted plants (盆景 - penjing) as a symbol of a microcosm of nature.
- b. Yin-Yang Balance (阴阳平衡 - Yīnyáng Pínghéng), spaces are divided based on energy: *Yang* (active): Living room, work area; *Yin* (passive): Bedroom, meditation room. Lighting and air circulation are designed to balance the two energies.
- c. Feng Shui (风水 - Fēngshuǐ), "Wind and Water" govern the layout of the house to bring good luck: The main door is not directly opposite the street (to avoid "poison arrows" or sha qi); No stairs facing the door (believed to waste good fortune); and Mirrors not facing the bed (disturbing positive energy).

2. Traditional Layout

- a. Courtyard House (四合院 - Sihéyuàn), structure: The building surrounds a central courtyard (symbolizing heaven and earth); The main door is in the southeast (auspicious direction); and the parents' room is in the north (respect for ancestors), with children in the east/west wings. Meaning: Privacy, family hierarchy, and protection from evil spirits.
- b. Main Room: Family Altar Room (神龕 - Shénkān), a place for worshipping ancestors and gods, usually in the center of the house; Living Room: A symbol of social status, often decorated with calligraphy and paintings; and Kitchen: Located in the south (fire = Yang energy), a symbol of prosperity.

3. Symbolism in Design

- a. Ornaments and Colors: Red and Gold: Used on doors and pillars to attract good fortune; Dragon/Phoenix Carvings: Protection and prosperity; and Double Doors: Filtering negative energy.
- b. Materials, Wood: Prioritized (natural, flexible, earthquake-resistant); and Stone/Brick: For the foundation (symbol of sturdiness).
- c. Important Elements: Boundary Wall (影壁 - Yǐngbì), the wall behind the door to ward off evil spirits; and Pond/Fish: Symbol of the flow of fortune.

4. Adaptation in Glodok Chinatown

Chinese houses in Glodok (e.g., shophouses) combine traditional concepts with limited land. Vertical: Shops below, living spaces above. Narrow but deep facades: Space efficiency. Ornaments are still used: Red, reliefs, lanterns.

5. Inherent Life Philosophy

Family Above All (The altar space and layout reflect respect for ancestors); Luck and Protection: Symbols are chosen to invite blessings; and Simplicity and Functionality: Although symbolic, traditional Chinese houses are space-efficient. Chinese homes are a unique blend of philosophy, beliefs, and practical needs. In Glodok, these values remain alive, even in the form of urban adaptations. Understanding these concepts helps us appreciate the rich heritage of Chinese architecture.

Case Study of the Residential House Concept in Glodok Chinatown Building

a. *Candra Naya Building*

The Candra Naya Building is a historic building in Jakarta that combines Chinese, Dutch colonial, and local architecture. Originally the residence of Khwee Tjoe Keng (an 18th-century Chinese lieutenant), the building is now a cultural heritage site reflecting the cultural acculturation of Batavia. The building remains a silent witness to the history of Glodok Chinatown and deserves to be preserved as part of Jakarta's multicultural heritage. This status is reinforced by the building's cultural heritage status based on Jakarta Governor's Decree No. 475/1993, further strengthened by Ministerial Decree No. 0128/M/1988. Figure 9 is the Layout Plan of Candra Naya Building. As is typical of Chinese aristocratic houses, the

central part of the building is equipped with a courtyard that serves to separate public and private areas, improving air circulation and natural light within the house and enhancing aesthetics. The size of the central courtyard and the size of the house complex indicate the status and wealth of the homeowner.



Figure 10. Layout Plan of Candra Naya Building
(Source: Priyomarsono, 2023)

b. Santa Maria de Fatima Church

The Santa Maria de Fatima Catholic Church (Toasebio Church) is located at Jl. Kemenangan III No. 47, West Jakarta. It is the only church in Jakarta with Chinese architecture. Constructed in the early 19th century (estimated to be around 1850), the building faces west, unlike most houses of worship, which face east. Around 1953, the Society of Jesus missionaries purchased a plot of land from Captain Tjioe to build a school, dormitory, and house of worship (Heuken, 2007).

The Santa Maria de Fatima Church in Glodok (1953) is a unique Catholic church in Jakarta, blending European style with Chinese cultural elements, reflecting the history of the Chinese Catholic community in Chinatown and therefore worthy of preservation. This is reinforced by the building's status as a cultural heritage building based on the Decree of the Governor of Jakarta, which was further strengthened by Ministerial Decree No. PM.13/PW.007/MKP/05, issued on April 25, 2005. The Santa Maria de Fatima Church is a rare example of Catholic and Chinese acculturation in Jakarta. Its architecture not only fulfills its liturgical function but also serves as a symbol of tolerance and identity for the Chinese Catholic community. This church demonstrates that faith and culture can unite in architectural beauty. The building's existence confirms the existence of a special residential building for ethnic Chinese, who were partners with the Dutch during the colonial period or during the Dutch East Indies administration in Batavia (Martasudjita, 2021). In 1976, the church underwent extensive renovations, including the installation of a roof over the central courtyard to create a larger mass hall, the replacement of floors, and modifications to the floor plan of several rooms in the side buildings (PGDP Toasebio, 2016).



Figure 11. Layout Plan of Santa Maria de Fatima Church
(Source: Dinar, Rilatupa & Sudarwani, 2023)

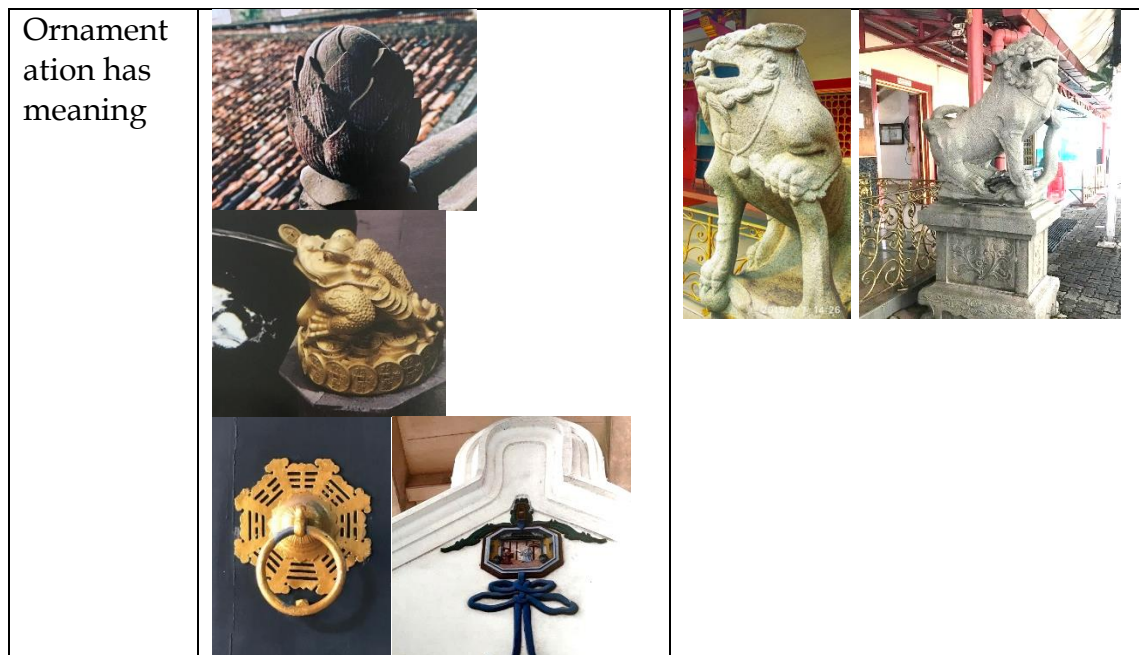
In Figure 11 above, the central garden (area 1) has been converted into a congregational space; the front living room (area 1A) has been converted into a congregational space; the ancestral worship table area (area 1B) has been converted into a priest's residence; the private area (area 4) has been converted into a residence for the priests; area 2 has become meeting rooms; and area 3 has become a hall and meeting room (PGDP Toasebio, 2016). The priest's residence originally served as an area for placing tables for ancestor worship. This worship is a ritual aspect of the traditional Chinese family system (Pratiwo, 2010). The two buildings flanking the main building have been maintained in their original form. The space has been converted into a space for supporting worship and congregational activities while maintaining the building's original form.

Table 1. The juxtaposition of the Candra Naya Building and the St. Maria De Fatima Church

Description	Candra Naya Building	Santa Maria de Fatima Church
The curved roof shape with both ends split in two, is called Yanwei ('Swallow's Tail')燕尾		

<p>The building complex consists of a rear building, main building, side building (Siheyuan Concept)</p>		
<p>The ancestral spirit worship table area is the center of the residence.</p>		
<p>Doors with Chinese characters and plain doors (gold + black)</p>		

<p>Windows and the ventilation</p>		
<p>The Tou Kung (斗拱), or dougong, roof structure is a wooden bracket structure system typical of traditional Chinese architecture.</p>		



Symbolism in Chinese Culture

Chinese culture is rich in symbols that have philosophical, religious, and cultural meanings. These symbols often appear in art, architecture, literature, celebrations, and everyday life. Here are some of the main symbols and their meanings (Suryadinata, 2015; Kusuma, 1994):

1. Animal Symbols

- a. Dragon (龙 - Lóng), Meaning: Strength, power, good fortune, and protection (Eberhard, 1986:145). Use: Used in Chinese New Year celebrations, carvings, and architecture (temple roofs, palace pillars). Note: Unlike the malevolent Western dragon, the Chinese dragon is considered sacred and brings rain (a symbol of fertility).
- b. Phoenix (凤凰 - Fènghuáng), Meaning: Immortality, resurrection, and harmony (often paired with the dragon as a symbol of the emperor and empress). Use: Wedding motifs, traditional clothing, and palace decorations.
- c. Qilin (麒麟 - Qílín), Meaning: Peace, prosperity, and a sign of the birth of a saint. Use: Guardian statues of temples or homes, ancient ceramic motifs.
- d. Tiger (虎 - Hǔ), Meaning: Courage, protection from evil spirits. Uses: Paintings on doors during Chinese New Year, motifs on children's clothing.
- e. Koi Fish (鲤鱼 - Lǐyú), Meaning: Perseverance, success (the legend of "Koi leaping into a dragon"). Uses: Paintings, tattoos, and pond decoration.

2. Symbols of Nature & Objects

- a. Yin-Yang (阴阳 - Yīnyáng), Meaning: Balance in nature (male-female, light-dark, active-passive). Uses: Symbol of Taoism, calligraphy, and traditional medicine.
- b. Mountain (山 - Shān), Meaning: Stability, longevity, and spirituality. Uses: Traditional paintings (山水画 - shānshuǐhuà), room decoration.
- c. Water (水 - Shuǐ), Meaning: Smooth fortune, adaptation (the philosophy of "water flows with form"). Uses: Ponds in the yard, batik motifs.
- d. Full Moon (满月 - Mǎnyuè), Meaning: Whole family, happiness (Mid-Autumn Festival celebrations). Uses: Mooncakes (月饼 - yuèbǐng), classical poetry.

3. Color Symbols

- a. Red (红 - Hóng), Meaning: Happiness, good fortune, protection from evil spirits (Williams, 2018:89). Uses: Wedding dresses, red envelopes, Chinese New Year lanterns.
- b. Yellow/Gold (黄 - Huáng), Meaning: Imperial, prosperity, majesty. Uses: Ancient Chinese imperial color, temple decoration.
- c. Green (绿 - Lǜ), Meaning: Health, growth, harmony. Uses: Ceramics, porcelain, clothing motifs.
- d. Black (黑 - Hēi), Meaning: Water (in Wu Xing), depth, mystery. Uses: Calligraphy ink, painting.

4. Number Symbols

- a. Number 8 (八 - Bā), Meaning: Good luck (pronounced similar to "发 - fā" which means wealth) (China Highlights, 2023). Uses: Telephone numbers, car license plates, property prices.
- b. Number 6 (六 - Liù), Meaning: Smoothness (similar to the word "流 - liú" which means flowing). Usage: Wedding gifts (money in multiples of 6).
- c. Number 4 (四 - Sì), Meaning: Bad luck (pronounced similar to "死 - sǐ" = death). Usage: Avoided in floor numbers of buildings and hospitals.

5. Plant Symbols

- a. Peony (牡丹 - Mǔdān), Meaning: Prosperity, beauty, noble status. Usage: Porcelain motifs, paintings, embroidered clothing.
- b. Bamboo (竹 - Zhú), Meaning: Endurance, humility (wind-resistant but flexible). Uses: Poetry, ink painting, handicrafts.
- c. Lotus Flower (莲花 - Liánhuā), Meaning: Purity, purity (growing in mud but unsullied). Uses: Buddhist symbol, carving motif.
- d. Orange & Peach, Orange (橙 - Chéng): Good fortune (pronunciation similar to "成 - chéng" = success). Peach (桃 - Táo): Longevity (a divine fruit in mythology).

6. Symbols in Art & Calligraphy

- a. Fu Character (福 - Fú), Meaning: Happiness, often pasted upside down ("福倒了 - Fú dào le") because it sounds similar to "happiness comes." Uses: Chinese New Year decorations.
- b. Shou Symbol (寿 - Shòu), Meaning: Longevity, often carved on furniture or jade.
- c. Unbroken Bond (盘长结 - Pánchángjié), Meaning: Eternity, strong family ties. Use: Symbol in Chinese knot art.

Symbols in Chinese culture are not only aesthetic but also contain profound philosophical meanings. Understanding their meanings helps appreciate Chinese art, architecture, and traditions, including those in the Glodok Chinatown area.

Application Symbols in Glodok:

- a. Red (红 - Hóng) means: Happiness, good fortune, protection from evil spirits, and yellow/gold (黄 - Huáng) means: Empire, prosperity, and the majesty of gold at the Dharma Bhakti Temple.



Figure 11. The Red and Golden Colors at the Dharma Bhakti Temple

- b. The dragon carving on the roof of the main building of the Dharma Bhakti Temple has a Dragon/Long/龍/Dragon ornament on the right and left, symbolizing good luck, courage, strength and honor.



Figure 12. Dragon Carvings on the Roof Ridge at Dharma Bhakti Temple

- c. In the Candra Naya Building, there is a console structure carved with phoenix ornaments, and in the Dharma Bhakti Temple there are walls with phoenix/feng huang/鳳皇/Phoenix ornaments which are believed to be the queen of all birds bringing peace, happiness and good fortune.



Figure 13. a) Carved Console Structure with Phoenix Ornaments in Candra Naya b) Phoenix ornamented wall at Dharma Bhakti Temple

- d. The Lingzhi mushroom motif ornament on the door of the Candra Naya Building is a symbol rich in meaning. Lingzhi mushrooms, in Chinese culture, symbolize wisdom, prosperity, and longevity.



Figure 14. Lingzhi Mushroom Motif Ornament

- e. On the gunungan of the Candra Naya Building, there are carvings of lotus flowers which symbolize purity and endurance, honesty/sincerity, purity, peace, tranquility and increased spiritual awareness. In addition, there are other carvings such as: a picture of a curve from the Chou Dynasty (1122-256 BC) which for farmers in South China means rain which is very important for agriculture, a picture of a beetle (shou) which symbolizes longevity (Pratiwo, 2010). This symbol is believed to protect the house from bad luck brought by the neighbor's roof ridge which is straight towards another house.



Figure 15. a) Carvings of Image on the Candra Naya Building Wall; b) Carvings of Image on Santa Maria De Fatima Church

- f. The lion statues placed on the right and left sides of the Church of St. Mary of Fatima have strong symbolic meaning. These statues, often called Shishi (石獅子, shī zi, or stone lions), represent strength, protection, and courage. In the context of the building, they serve as guardians and wards of evil, and can also symbolize position or rank.



Figure 16. The Lion Statues on Santa Maria de Fatima Church

- g. On the door of the Candra Naya Building there is a Ba Gua/Pa Kua/ 八卦 symbol of the hope for long life.



Figure 17. Pa Kua at the Door of the Candra Naya Building

- h. The frog that bites the coin in the ornament of the Candra Naya Building is called Jin Chan (金蟾) or Money Frog, and is a symbol of luck, wealth and prosperity in feng shui philosophy.



Figure 18. Money Frog

- i. On the main door of the Candra Naya Building, a Chinese inscription is found, meaning "health as vast as the ocean, fortune as high as Mount Dae Sang." Mount Dae Sang is the highest mountain in China. This decorative element of the inscription is intended to invite health and good fortune.



Figure 19. Writing on the Door of the House

By studying these symbols, we can see how Chinese culture lives on through everyday objects and architecture in Jakarta. The houses in Glodok's Chinatown area are characterized by architecture rich in symbolic meaning, reflecting Chinese culture, local adaptations, and colonial influences. The architecture of Glodok's houses is not just a physical design, but an embodiment of the cultural, spiritual, and historical values of Jakarta's Chinese community. The symbols in their colors, ornaments, and spatial layout reflect: 1) Religious beliefs (protection, respect for ancestors); 2) Socio-economic hopes (prosperity, harmony); and 3) Environmental adaptation (climate, limited land). The preservation of these houses is crucial for maintaining Jakarta's multicultural narrative and serves as a unique reference for acculturative architecture.

CONCLUSION AND RECOMENDATIONS

This study compares the architecture of the Candra Naya Building and St. Maria de Fatima Church in the Glodok Chinatown area of Jakarta as two historic buildings that represent the acculturation of Chinese culture with local and colonial values. These two buildings are not only religious and social symbols, but also reflect unique architectural adaptations within the urban context of Jakarta. First, the Candra Naya Building exhibits distinctive Chinese architectural features, featuring ornaments such as a gabled roof (*ying shan*), red and gold colors, and carvings inspired by Chinese mythology. However, the building also incorporates Dutch colonial elements, such as a symmetrical structure and the use of brick, which indicate the acculturation process of the past. Second, the St. Maria de Fatima Church combines European elements (Neo-Gothic and Romanesque) with local touches, such as the use of red and oriental ornamentation in the interior. This church exemplifies how Catholic architecture adapts to the Chinatown environment, creating harmony between its religious function and the cultural identity of the surrounding community.

From this research, it can be concluded that both buildings are historical evidence of the cultural dynamics in Glodok, where architecture serves not only as a place of worship or residence, but also as a medium for dialogue between identities. The juxtaposition of the two demonstrates that despite their different functional and historical backgrounds, both are silent witnesses to tolerance and cultural intermingling in Jakarta. Recommended for further research include a more in-depth exploration of the role of the Chinese community in the development of Glodok architecture, as well as comparative studies with other Chinatowns in Indonesia to understand broader patterns of acculturation, detailed documentation of endangered ornaments, or comparative studies with major Chinese houses in Semarang or Surabaya. Thus, this research contributes to understanding Jakarta's architectural heritage as a reflection of its evolving multicultural society.

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