

Characteristics of Chinese Settlements in Tuban City as A Form of Cultural Acculturation

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Abstract— In the 12th century, Tuban, the largest port in eastern Java, became a transit point for traders from southern China. The arrival of ethnic Chinese from China marked the beginning of the Chinese settlement in Tuban. Today, the magnificent remains of the houses and shophouses of Tuban's Chinatown are evident, reflected in their architectural style and diversity. The diverse architectural characteristics of the houses and shophouses of Tuban's Chinatown are interesting and important for research. The purpose of this study is to identify the characteristics of Chinese settlements and examine the forms of cultural acculturation in Chinese settlements in Tuban City. This study used qualitative methods through observation and interviews with several community leaders. Observations were conducted in four locations as case studies: the Kutorejo, Sendangjarjo, Ronggomulyo, and Kingking settlements. The study was limited to observing building facades, consisting of roof shapes, shophouse wall facades, and gates. The diverse characteristics of the houses and shophouses of the Chinese settlements (Chinatown) in Tuban City represent a manifestation of the acculturation of Chinese, Javanese, and European cultures. European architectural facades, adapted to Indonesia's tropical climate, have become the preferred choice for Chinese ethnic groups in their homes. The political, economic, social, and cultural backgrounds of Tuban Chinese ethnic groups determine their self-actualization through their home facades, while maintaining the meaningful values of their original Chinese culture.

Keywords— Counselor Competencies, Online Counseling, School Counseling, Synchronous Telecounseling.

I. INTRODUCTION

The Chinese ethnic group, who have long lived in Indonesia, have strong cultural characteristics, physically manifested in their houses, shophouses, and Chinese temples within their settlements. Chinese settlements in Indonesian cities, also known as Chinatowns, still display characteristics such as house symbols, spatial configurations, and cosmologies that contain Chinese cultural values. However, over time, many have undergone changes, displaying the characteristics of European-style and modern houses. These changes in the characteristics of Chinatowns represent a manifestation of cultural acculturation that occurred between Chinese culture, local indigenous culture, and European culture at the time. Regional characteristics play an important role in shaping the image of the region and making it easier for people to recognize the region [1]. Regional characteristics can be seen from the visual characteristics of its buildings. The visual characteristics of architecture can be seen from the elements of the building facade (roof, walls, arcades, doors, and windows), elements of interior space, and the building mass [2]. The elements of the building facade are the building's form or shape, color, and dimensions [3]. The physical elements that indicate the characteristics of ethnic houses are the facade, roof, ornaments, and colors on the facade [1].

Visual character is determined by the values and physical proportions of an environment formed from the relationship between visual elements in an area [4]. The most easily recognized characteristic is the physical form because the visual impression is something that is easily absorbed and digested by human memory [5]. The form of the facade of the building in the Chinese residential area has a uniqueness and cohesion even though the facade of the building has changed a lot with modern characteristics [6]. Characteristics that have value can be seen from a strong historical background. The diversity of history and culture can provide its own characteristics so that it forms an identity that is different from other cities. The historical buildings owned by the city will add to the values of the strength of the city's identity so that each city has its own identity and uniqueness [7]. Based on the statements above, the characteristics of an area can be recognized, remembered and understood through the visual character of the area through physical and non-physical elements. The characteristics of Chinese settlements that are spread across cities in Indonesia also become a unique characteristic and different from local or regional architecture, traditional and European architecture. Many things can be studied from the characteristics of Chinese architecture through the visual character of its form, facade, ornaments, colors and symbols. This is interesting and important to be researched and studied regarding the characteristics of Chinese architecture, especially in Tuban City, which is known as the first largest port in eastern Java in the 12th-15th centuries. This research will focus on the Chinese settlements in Tuban City because Chinese settlements (Chinatown) are part of history in Indonesia and settlements that have their own characteristics. The objectives of this research are: 1. Identifying the characteristics of Chinese settlements in Tuban City; 2. Examining the form of cultural acculturation in Chinese settlements in Tuban City. Previous studies related to the characteristics of Chinese architecture and cultural acculturation have been carried out a lot, but in this research, a case study of Chinese settlements (Chinatown) in Tuban is a different study.

II. CHARACTERISTICS OF CHINESE SETTLEMENTS

Settlements as a form of cultural phenomenon and their arrangement are greatly influenced by the culture of their environment. The settlement order is a cultural product formed by three factors, namely the form of the built environment, the natural environment and the community that has socio-cultural values [8]. Settlements as a cultural landscape whose physical form is influenced by the relationship between elements of the natural environment and the built environment, have unique characteristics, reflect the culture of the community, have a lifestyle system that determines symbolic values that are maintained to achieve physical and non-physical environmental quality [9]. Changes in the characteristics of Chinese settlements influenced by urban development are not only visible in the building facades but also visible in settlement patterns. The history of the formation of Chinese settlements in Indonesia is reviewed from a social factor that ethnic Chinese feel safe and comfortable living with fellow ethnic groups because with the same background it will be easier in terms of language and culture. When viewed from a political factor, the Dutch East Indies Government era had a Wijkenstelsel regulation that forced certain ethnic groups to live in predetermined areas. The Dutch East Indies government built a separate area for ethnic Chinese to make it easier to monitor and regulate ethnic Chinese. As time goes by, Chinese houses live side by side with the houses of native Indonesian people. Apart from that, when the Chinese ethnic group first arrived in Indonesia, they also lived side by side with the local native people in rural areas [10].

Chinese architecture in Indonesia is grouped into four periods: the early building period, the Chinese building period, the European building period in Chinese buildings, and the local building period in Chinese buildings. The early building period represents the first Chinese houses in the archipelago, single-story houses without Chinese ornaments made of bamboo, with roofs of dried coconut leaves, similar to the houses of native Indonesians. The Chinese building period consists of permanent houses with supporting wall structures, equipped with Chinese ornaments and architectural forms containing symbolic and cosmological meanings. These houses date from the 19th century, the first generation of Chinese settlements and can still be seen today. In the European building period in Chinese buildings, Chinese identity began to disappear and was replaced by Western ornaments. Gable roofs with walls on the front (gable roof) decorated with swallow tails or cats crawling on the ends of the ridge replaced by sloping roofs (pitched roofs) with European ornaments on the parapet (a parapet is a serrated wall at the edge of the roof or fort). Many Chinese people renovated shops in the neoclassical style and later became Art Nouveau and Art Deco. Wide parapets at the front are carved with the name of the shop and the year of construction. Houses with large courtyards decorated with statues. These European-style houses mushroomed in every Chinatown in cities in Java. The local building period in Chinese buildings is a local-style houses especially on the north coast of Java. These houses are called Kampung Serontongan which uses the Chinese Ngang Shan roof construction. The appearance of these houses is the same with a simple gable roof shape. In Indonesia there are three types of Chinese architecture: temples (klenteng), study halls (schools) and houses including shophouses in the form of row houses or houses with courtyards [11].

The characteristics of Chinatown in Southeast Asia include: 1. Located in the city center with clear boundaries with different characters from the surrounding environment and has the highest density compared to other areas in the same city. 2. No other ethnic groups live in it and the ethnic group is very solid. 3. Has a regular grid street pattern and a continuous line of shophouse buildings. 4. Living and settling patterns are based on Chinese cultural traditions so that they have a specific character in a city [10][12]. The characteristics of Chinese architecture in Southeast Asia: 1. Courtyard; 2. Roof shape; 3. Open structural elements; 4. Color [13][14]. The characteristics of Chinese architecture include spatial arrangement patterns, styles and styles, decorative motifs and construction structures [15]. Based on these two statements, it can be concluded that the characteristics of Chinese architecture include: 1. Courtyard; 2. Roof shape; 3. Open structural elements; 4. Color; 5. Building styles and styles; Decorative motifs or ornaments. The characteristics of Chinese architecture are formed from the consistency of religious values which are the main foundation for forming Chinese culture.

The Chinese roof shape is a characteristic of Chinese architecture that is very well known in Indonesia because it has its own uniqueness with its shape and ornaments. The original roof shape with ornaments, colors and symbols can still be seen in Chinese temples. In contrast to the roof shape of Chinese houses which are currently very difficult to find because Chinese houses have changed a lot, both in the shape of the roof, ornaments, symbols and colors that no longer characterize Chinese architecture. Chinese houses changed since the rules of the Dutch East Indies Government that freed the Chinese people to show their original identity from appearance, clothing and houses. Since then, ethnic Chinese who included wealthy traders and businessmen changed the appearance of their houses to European Neoclassical, Art Nouveau and Art Deco architectural appearance with the same or

slightly changed floor plan (spatial pattern) [10]. There are five types of Chinese architectural roof shapes, namely: a. Pitched roof (Wu Tien); b. Combination of a pitched roof with a gable roof (half-pitched roof and half gable roofs/Hsuan Shan); c. Gable roof with solid walls and the ends/Ngang Shan); d. Gable roof with wooden pillars (gable roof supported by wooden truss at the ends/ Hsuan Shan); e. Pyramid roof (Half-pitched roofs/ Tsuan Tsen). The most frequently or widely used roof in Indonesia on Chinese houses and temples is the Ngang Shan roof [15]. The shape of the Chinese architectural roof can be seen in figure 1 below.

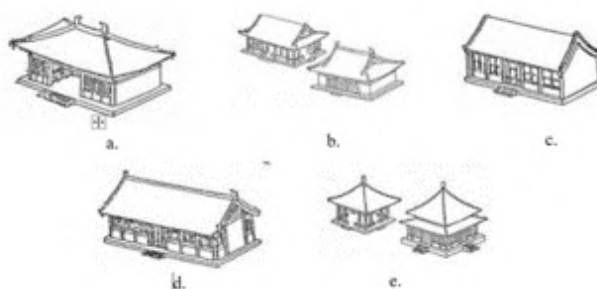


Figure 1. Chinese architectural roof shapes [15]

III. CULTURAL ACCULTURATION

Acculturation is a social process in which a group of people with a particular culture meets another culture until the elements of that other culture are gradually accepted and adapted to the local culture without causing the loss of the authenticity of the culture itself [16]. Acculturation of two cultures is the result of several concepts that are deliberately combined so that each element or part of the building has its own concept that is deliberately held at that time and place. The combination of each element and building is an expression of openness to the influences of cultures that are developing at that time such as Hindu, Buddhist, Islamic, and European cultures [17]. Acculturation is a social process that arises when a group of people with a certain existing culture, is faced with elements of a foreign culture (immigrants), then adapts to the existing conditions and situations so that it gives birth to physical forms in the form of buildings, ornaments, building facades, roof shapes and building shapes. Non-physical forms include traditions, marriages, building/object concepts, resembling the surrounding environment, human public/privacy and spatial organization, attitudes/habits (values, norms, morals) [18]. Acculturation in architecture is a form of cultural blending that is reflected in the form of buildings. The acculturation of culture and architecture is expressed in buildings, ornaments, properties, and also the background of the house [19].

Previous studies related to cultural acculturation, especially the acculturation of Chinese culture in architecture in Indonesia have been widely conducted. The symbolism of traditional ethnic houses in urban areas cannot be separated from the influence of socio-cultural life which is the result of a blend of various cultures [20]. Ethnic Chinese houses in urban areas have experienced changes due to adaptation and acculturation with the more dominant local culture [21][22][23][24][25]. Adaptation of ethnic Chinese settlements in Kampung Kapitan 7 Palembang. The adaptation of the Chinese community to the physical and non-physical environment influences the morphology of settlements and typology of houses on the banks of the Musi River [26]. The concept of traditional Chinese architecture is reflected in the architectural elements of boundary walls, Jin, axes, spatial

orientation and courtyards [27]. Identification of the development of ethnic Chinese buildings in Indonesia consisting of houses, shophouses and temples which were further influenced by European culture, namely the colonial style since the Dutch occupation of Indonesia [14]. The meaning of the Chinatown residential space which has an emotional and cultural connection with the local community is in the form of an imaginary structure formed from the meaning of the physical space and social space in the Chinatown area as a layered fortress [28].

The explanation above clarifies the understanding of the meaning of cultural acculturation in architecture. Cultural acculturation in Indonesian architecture has occurred since the Nusantara era with the arrival of people from China and Europe. These immigrants brought their culture to the archipelago, which was accepted by the archipelago's inhabitants and lived side by side until the foreign culture adapted to the indigenous culture of the archipelago, resulting in a new architecture that did not lose its indigenous cultural values. The culture of the immigrants was accepted and processed by the indigenous people of the archipelago, but still characterized the values of archipelago architecture, whose traditional authenticity was still prioritized.

IV. MATERIAL AND METHODS

This research uses a qualitative method that interprets the current or ongoing situation. This research is a case study research. Case study research has five characteristics, including: 1. Focus on single or multiple cases and research in a real-life context. 2. Causal relationships. 3. Theory development. 4. Collecting data through triangulation. 5. Generalization of the theory [29]. This research uses a single case, namely Tuban City's Chinatown in the past 3 years until now. This research has also never been done before regarding the characteristics of Chinese settlements as a form of architectural cultural acculturation. In addition, by taking this one case to obtain specific and in-depth research results. Five reasons for using one case in case study research, namely: 1. The case can be evidence of a well-constructed theory. 2. An extreme or unique case. 3. A typical case or representative of other similar cases. 4. The case is a special opportunity for researchers. 5. The case is longitudinal in nature, occurring in two or more cases at different times [30]. The reason for selecting one case in this study is that it is typical or representative of other similar cases. The case of Chinatown in Tuban City is one example of cultural acculturation in architecture in Indonesia, examining the characteristics of Chinatown architecture. However, this study will certainly yield results that differ from cases in other locations, as each location has its own distinct characteristics, history, and socio-cultural context.

Data collection in qualitative research can be done in four ways, namely: interviews, field observations, artifacts and sites, documentation [29]. Six ways used in case study research to obtain data sources are: documentation, data archives, interviews, direct observation, participant observation, and physical artifacts [30]. Data collection in this study was done by observing the buildings of houses and shophouses in Chinese settlements, interviews with several community leaders and documentation. This research was conducted in Tuban City by selecting four research locations based on the characteristics of Chinese settlements. Observations were conducted in four (4) research locations, namely: 1. Kingking Village. 2. Ronggomulyo Village. 3. Kutorejo Village. 4. Sendangharjo Village. These four research locations have the characteristics of Chinese settlements (Chinatown) and the number of residents with a Chinese background is also more majority than other villages. This study focuses on observing the facades of houses and shophouses, including the roofs, windows, and doors, and the gates of the houses. It does

not examine the facades of the walls and interior spaces of houses because the data collected in the field is not comprehensive.

V. RESULTS AND DISCUSSION

Chinese settlements in Tuban City are found in the villages of Kutorejo, Sendangharjo, Kingking, and Ronggomulyo. The characteristics of Chinese settlements (Chinatown) in Tuban City can be seen in the settlement patterns, the shape and facades, and the ornaments of houses, shophouses, and Chinese temples. The existence of two Chinese temples in Tuban City around the 17th and 18th centuries indicates that the Chinese ethnic group was already present at that time and that economic conditions were good, allowing them to build temples. These two temples are the Kwan Sing Bio Temple and the Tjoe Ling Kiong Temple. These temples also demonstrate that the Tridharma religion, especially Confucianism and Taoism, was believed in by the ancestors of the Chinese ethnic group when they first settled in Tuban. This is reinforced by the existence of an old Chinese tomb in Semanding. The Kwan Sing Bio Temple is to worship the god Kwan Kong, whose birthday is celebrated every June 24th according to the Chinese calendar. The gate of this temple features a giant crab statue, which is very different from other temples, which are dragon statues (Figure 2). The roof of this temple is also different from other temples in Indonesia. This temple has a triangular pyramid shape, namely the Tsuan Tsen roof (Figure 3). This roof shape is not found in temples or Chinese houses in Indonesia. The building of the Kwan Sing Bio Temple is dominated by red, blue, yellow, and green, as well as ornaments of two dragons on the roof ridge, and other decorations are found on the walls of the temple.



Figure 02: The gate of the Kwan Sing Bio Temple with crab statue ornaments



Figure 03: The shape of the roof of the Kwan Sing Bio Temple



Figure 04: The roof shape of the Tjoe Ling Kiong Temple

The Tjoe Ling Kiong Temple is located on Jalan Panglima Sudirman, specifically in the Sendangharjo sub-district. This temple enshrines the goddess Tianhou, or Thian Siang Sing Bo (Tian Hou, Ma Zu, or Mak Co), who is the patron goddess of Fujian (Hokkien) sailors. This temple is primarily dedicated to Taoists. The roof features ornaments depicting a pair of dragons and phoenixes. The right and left sides of the temple have side rooms, as well as Yin-Yang symbols on the right and left gates. The roof of this temple is Ngang Shan, with gables on either side of the main building (Figure 4). The temple's length has been reduced due to the widening of Jalan Panglima Sudirman.

Kutorejo Chinese houses are located along Jalan Panglima Sudirman, Jalan Sumur Srumbung, and Jalan Yos Sudarso. The Chinese houses along Jalan Panglima Sudirman are one- and two-story shophouses with plots approximately 70-90 m long and 30-40 m wide. These houses extend to Jalan Sumur Srumbung in the north. The facades of the shophouses along Jalan Panglima Sudirman still retain the characteristics of Chinese shophouses,

but many have also undergone changes, either partially altered only on the walls or completely changed, including the roof of the building. The appearance or facade of the walls with wooden plank doors or folding iron doors (folding doors). The second floor of the building has two windows and one door with a low second floor height. Some houses still have Ngang Shan roofs, but many have lost the characteristic Chinese roof. This is because the condition of the buildings is very old, so many construction materials are rotting, and also the buildings along Jalan Panglima Sudirman are cut off by urban development projects for roads. The appearance or facade of the Chinese shophouses along Jalan Panglima Sudirman can be seen in pictures 5, 6 and 7 below.



Figure 05. Facades of Chinese shophouses along Jalan Kutorejo



Figure 06. Facade of the 2-story Kutorejo shophouse



Figure 07. Facade of a 1-story Chinese shophouse in Kutorejo, still retaining the Ngang Shan roof

The facades of the Chinese houses along Jalan Sumur Srumbung are 3-5 m high wall fences, large and small gates consisting of two wooden or iron doors with canopies above them. The Chinese houses on Jalan Sumur Srumbung are the rear of the shophouses along Jalan Panglima Sudirman. From the facades of the Chinese houses on Jalan Sumur Srumbung, tall gable buildings with a Neoclassical style are visible. The facade of the fence of the Chinese houses on Jalan Sumur Srumbung, which is the rear of the shops on Jalan Panglima Sudirman, can be seen in Figure 8 below.



Figure 08. Facade of Chinese houses behind the shops on Jalan Panglima

Yos Sudarso Street, besides being the boundary between the Kutorejo and Sendangharjo settlements, has the characteristics of Chinese-style shophouses along Yos Sudarso Street. The facade of the house has two windows on the second floor with trellises. High, plain walls without ornaments cover the Art Deco-style roof. Other buildings are Art Nouveau style with triangular facades with ornate decorations on the roof. These houses are covered with food and beverage stalls for visitors to the Boom Beach tourist area. The facade of the Chinese shophouse on Yos Sudarso Street can be seen in Figure 9 below.



Figure 09. Facade of a Chinese shophouse on Jalan Yos Sudarso

The Chinese houses in the Sendangharjo settlement are similar to those in Kutorejo, consisting of shophouses along Jalan Panglima Sudirman, while the rear, along Jalan Pasar Sore, are used as homes. The shophouses along Jalan Panglima Sudirman have been transformed with modern facades, but one building retains its Neoclassical facade and serves as a hotel. The Tjoe Ling Kiong Temple is located on Jalan Panglima Sudirman, further enhancing Sendangharjo's Chinatown character.

The Chinese houses on Jalan Pasar Sore have high walled facades with wooden or iron gates and canopies. Some houses on Jalan Sendangharjo Gang IX have Chinese facades with Ngang Shan roofs, high walled fences with two wooden or iron gates and canopies. However, many of these houses are no longer occupied, so their aesthetic value has decreased or even fallen into disrepair. The facades of houses on Jalan WR. Supratman still characterize Chinese houses with high gable walls. The facades of Chinese houses in the Sendangharjo settlement can be seen in figures 10, 11, and 12 below.



Figure 10. Facades of Chinese shophouses along Jalan Panglima Sudirman



Figure 11. Facade of Chinese House in Jalan Sendangharjo



Figure 12. Side view of a Chinese house facade with high gable walls and a Ngang Shan

The Chinese houses in the Ronggomulyo settlement are somewhat different from those in the Kutorejo and Sendangharjo settlements. There are more Chinese houses in the Ronggomulyo settlement and their function is not only as shophouses but also as homes and factories or warehouses. Shophouses with typical Chinese characteristics that have been slightly modified modern elements or wall colors and do not have Chinese roofs are found along Jalan Ronggolawe. Chinese houses on Jalan Piere Tendean and Jalan Slamet Riyadi still have some Chinese and Neoclassical facades. The diversity of building facades in Ronggomulyo is because Chinese houses were built after the Dutch colonial era in Tuban, which at that time gave freedom to ethnic Chinese who did not have to show their authentic Chinese identity. Furthermore, the economic development of ethnic Chinese, which

allowed them to build magnificent houses in Ronggomulyo were wealthy entrepreneurs and traders, so European architectural influences dominated the building facades. The facades of Ronggomulyo Chinese houses can be seen in figures 13, 14 and 15 below.



Figure 13. The facades of Chinese shophouses along Jalan Ronggolawe Ronggomulyo, many of which have been modernized and some of which still retain their old characteristics.



Figure 14. The facades of Chinese houses on Jalan Slamet Riyadi have Chinese and modern characteristics and some houses function as factories



Figure 15. The facades of Chinese houses on Jalan Piere Tendean which have Chinese and Neoclassical characteristics.

The characteristics of Chinese houses in the Kingking settlement are almost the same as those in the Ronggomulyo settlement. Several Art Nouveau and Neoclassical houses are found in the Kingking settlement, while many of the original Chinese houses have fallen into disrepair and are uninhabited.

Chinese houses in Kingking occupy very large plots of land and function as factories and warehouses. The houses are characterized by grandiose triangular tower roofs, high gable walls, and pediments with classical ornaments. The facades of these houses can be seen in Figures 16 and 17 below.



Figure 16. The facades of Chinese houses with Neoclassical and Art Nouveau characteristics are more commonly found in Kingking.



Figure 17. The facades of Chinese houses with Neoclassical and Art Nouveau characteristics are more commonly found in Kingking.

DISCUSSION

The architectural characteristics of Chinese houses in four neighborhoods indicate that Tuban City has a strong Chinatown character. This is because Tuban's Chinatown has a long history, dating back to the Majapahit era and served as the largest port in East Java. This situation served as a transit point for traders from various nations, including those from southern China, who were the largest influx of immigrants at the time. This history is evidenced by the spread of Chinese settlements in Tuban City, encompassing four sub-districts and located in the center of Tuban City. This is further reinforced by the presence of two Chinese temples and a Chinese cemetery in Semanding.

Characteristics of Chinese buildings with Ngang Shan roof facades on houses and shops and Tsuan Tsen roofs on the Kwan Sing Bio Temple as the only Chinese building that uses these roofs in Indonesia. In addition to the Chinese roof which is the identity of Chinese buildings, the facades of one and two-story shop houses also have their own characteristics with two-window facades on the first and second floors, the height of the second floor is lower than the first floor. Elements of two windows on the right and left and two doors at the bottom. These two doors have their own characteristics and come from Dutch architecture called Dutch Doors [10]. The gate is also a characteristic of Chinese houses in Tuban City. The gate for ethnic Chinese is to protect land ownership. Usually there are two gates, namely the gate house and a small gate located in the middle of a high fence wall. This gate house is usually only found in large houses inhabited by wealthy families while the small gate is only used for passing through. [10].

The existence of a high shophouse wall that covers the roof and is placed with a shop nameplate is one of the facades that originates from Art Deco architecture. Art Deco architecture has a symmetrical appearance dominated by tiered roof walls [10]. The first floor shophouse that has a wooden door and is folded depicts an ancient Chinese shophouse. Adapting to the tropical climate in Indonesia, the Dutch designed buildings using Art Nouveau architecture enriched with small towers, triangular shapes on the facade and corridors with classical pillars [10]. The adaptation of the Chinese ethnic group to Art Nouveau architectural forms is also manifested in house buildings which is the result of cultural acculturation.

The facades of Chinese buildings in Tuban City have also undergone many changes over time. Changes occurred in shophouses to adapt to modern building facades with decorative elements and materials that changed so that the Chinese facade has disappeared. Wealthy Chinese entrepreneurs and merchants began to build houses with European architectural styles or purchased houses from Dutch or Europeans. Chinese houses were built with facades with European characteristics, namely Neoclassical, Art Nouveau and Art Deco. The European architecture applied to these Chinese houses is a manifestation of the acculturation of European and Chinese culture in Indonesia. The Chinese ethnic group easily accepted and adapted European culture, including in architecture. The Chinese ethnic group in Tuban City applied European architectural facades to their houses but not to the interior spaces. The Chinese ethnic group still maintained Chinese cultural values in the spatial arrangement patterns of the houses. The architectural characteristics and manifestations of European cultural acculturation in Tuban Chinatown through Chinese houses and shophouses can be seen in table 1 below.

Table 1. Characteristics of Chinese settlements and manifestations of cultural acculturation in architecture in Tuban City

No.	Building Elements	Architectural	Roof Shape	Building Examples
1	Atap rumah	Chinese		
				 
				
		Art Nouveau		
		Neoklasik		
		Art Deco		
2	Shophouse Facade	Chinese- Dutch		 
		Art Deco		
3	Gate	Chinese		 

Source: Author, 2025

The political developments of the Dutch East Indies government, after abolishing regulations that required ethnic Chinese to display their original identity through clothing, personal appearance, and residence, gave ethnic

Chinese the freedom to express their residences through architectural styles adopted from European architecture. However, the spatial arrangement of Chinese homes still upheld Chinese cultural values. The economic development of ethnic Chinese, who were very skilled in trading, required cooperation with the Dutch government and Europeans who intended to trade in Indonesia. Trade relations between the Chinese and the Dutch began to expand, including cultural relations in religion, education, and personal appearance. Many ethnic Chinese converted to Christianity from syncretic religious beliefs (Confucianism, Taoism, and Buddhism). In education, ethnic Chinese were given the freedom to attend Dutch schools and schools in the Netherlands, resulting in more ethnic Chinese being able to speak Dutch or English. In terms of personal appearance, ethnic Chinese were not required to wear Chinese clothing and hair ornaments, so European clothing became commonly worn by ethnic Chinese. In architecture, the characteristics of ethnic Chinese houses and shophouses are more diverse by absorbing European architectural styles, Chinese architectural characteristics are becoming less and less popular and decreasing so that buildings with Chinese characteristics are not found very often apart from the age factor of the buildings which are old, uninhabited and damaged.

VI. CONCLUSION

The Chinese settlement in Tuban City is one of the Chinese settlements in Indonesia that has left many historical traces of the presence of the Chinese ethnic group in Tuban City since ancient times. This can be seen from the remains of houses, shophouses, Chinese temples, and Chinese cemeteries. The roof shape, building facades, and gates are the focus of research in identifying the characteristics of Chinatown buildings in Tuban so that the research can produce in-depth analysis. The characteristics of the Chinese settlement in Tuban City are characterized by a variety of European architectural styles in addition to Chinese architecture. Neoclassical, Art Nouveau, and Art Deco architectural styles were the choices of ethnic Chinese in Tuban in the past when building houses or owning houses by purchasing houses from Dutch or European residents who lived in Tuban at that time.

Perubahan rumah dari ciri arsitektur Tionghoa ke arsitektur Eropa merupakan suatu bentuk akulturasi budaya dalam arsitektur. Penyerapan fasad bangunan arsitektur Eropa menjadi salah satu pilihan etnis Tionghoa dalam membangun atau mengaktualisasikan rumahnya dengan berbagai latar belakang politik, ekonomi, pendidikan, sosial dan budaya. Penyerapan fasad bangunan Eropa oleh etnis Tionghoa tidak merubah pola tatanan ruang dalam bangunan sesuai nilai-nilai budaya Tionghoa sehingga budaya asli Tionghoa tetap dijaga namun menyerap budaya lain melalui fasad tampilan bangunan rumah dan rumah toko. Klenteng tidak ada perubahan karena klenteng sebagai bangunan ibadah yang memiliki makna nilai-nilai budaya Tionghoa yang asli dan tidak boleh diubah. Selain itu etnis Tionghoa di Kota Tuban sangat menjunjung tinggi budaya asli Tionghoa dan nilai-nilai sejarah berdirinya klenteng sebagai tempat pemujaan terhadap dewa-dewa dan leluhur. Keragaman karakteristik arsitektur di Kota Tuban menunjukkan bahwa akulturasi budaya sudah terjadi.

The transformation of houses from Chinese architectural characteristics to European architecture is a form of cultural acculturation in architecture. The absorption of European architectural building facades is one of the choices of ethnic Chinese in building or actualizing their houses with various political, economic, educational, social and cultural backgrounds. The absorption of European building facades by ethnic Chinese does not change the spatial arrangement of the buildings according to Chinese cultural values so that the original Chinese culture

is maintained but absorbs other cultures through the facades of houses and shophouses. There is no change in the Klenteng because the Klenteng is a place of worship that has the meaning of original Chinese cultural values and should not be changed. In addition, ethnic Chinese in Tuban City highly upholds original Chinese culture and the historical values of the establishment of the Klenteng as a place of worship for gods and ancestors. The diversity of architectural characteristics in Tuban City shows that cultural acculturation has occurred.

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