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Conference Paper

Architecture Diversity in The Indonesian Coastal Area Due to Cultural Acculturation

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ABSTRACT

This study aims to identify architecture in coastal areas that are influenced by acculturation. Indonesia is the second country with the longest coastal area in the world. Coastal areas are un-secluded areas that have the potential to open up access to economic, social, and cultural factors. The wide-open cultural access causes the coastal areas to have diversity in architecture, Cultural acculturation is a process of cultural fusion as a result of blending immigrants culture with the local culture. The architecture of the coastal area has specific characteristics with several forms of amalgamation from immigrant culture's influence. Using a qualitative approach with the literature study method. The diversity of architecture in Indonesia's coastal areas includes traditional architecture, modern and contemporary architecture. According to historical records, most of the immigrants who entered Indonesia through various coastal areas were ethnic Chinese, Arabs, and Dutch. The culture of the immigrants is mixed with the culture of the local community. In its development, the mixture of cultures from China, Arabic, and the Netherlands gave a significant influence on the architecture of coastal communities. The mixing of cultures is manifested in various values and forms in the figure and form of the architecture. Chinese architecture, Arabic architecture, and Colonial architecture are forms of cultural acculturation.

Keywords: Architecture diversity, the Indonesia coastal areas, cultural acculturation, blending of cultures

Introduction

Indonesia has the second-longest coastline in the world, due to its geographical condition, namely two-thirds of its territory is water. This makes many parts of Indonesia a coastal area. A coastal area is defined as an area located between the mainland and the coastline. Coastal areas are open areas that have the potential to open up access to economic, social, and cultural factors. The coastal areas in Indonesia are inseparable from the geographical and historical factors of the archipelago. History shows that Indonesia has been part of the international trade route for centuries (Suprijanto, 2003). These international trade routes have consequences for the entry of various influences such as economic, social, and cultural along with the coastal areas.

Acculturation occurs when groups of individuals who have different cultures interact directly and intensively, causing changes in cultural patterns in one or both of these cultures (Syam, 2005). Acculturation is the enrichment of a culture without changing the initial characteristics of that culture. According to Rapoport (1991) changes over time can be identified by tracking these changes based on the past, present, and future. According to Koentjaraningrat (2002), acculturation is a process of changing artifacts, customs, and beliefs resulting from contact with two or more cultures. Acculturation is a phenomenon that occurs when groups with different cultures are involved in direct contact. The changes that occur take place continuously, which are in line with the cultural patterns originating from the interacting groups.

The acculturation of culture in architecture in coastal areas is certain. The form of acculturation of architecture through forms and functions that are influenced by the socio-cultural conditions of the community. Changes in form and function occur through cultural elements, namely: technology, economy, socio-ideology, and streams or understandings that can master the ideas, perspectives, and spirit of society in their era. This study aims to identify architecture in coastal areas that are influenced by cultural acculturation.

Material and Methods

The research approach used is qualitative, which describes systematically, factually, and accurately the architectural diversity of coastal areas due to cultural acculturation (Best & Khan, 1998; Groat & Wang, 2002). The method used is a literature study, which makes studies based on written articles (Embun, 2012). The required data is obtained from library or document sources. Literature search functions to prepare research designs, as well as to utilize library sources to obtain research data (Zed, 2014).

Results and Discussion

Cultural acculturation in Indonesia is found mainly in coastal areas. The coastal area on average has a port which is a gateway to trade with other local communities or other nations. The development of a port city has an impact on socio-cultural problems, both indigenous people and migrants. The more open coastal communities have implications for the formation of new cultures as a result of the process of acculturation. The new culture that was formed as a result of the culture brought by newcomers is known as coastal culture. A coastal culture is a form of behavior patterns and social structures of coastal communities that will eventually form the architecture of the coastal area.

The acculturation process begins when an indigenous culture meets an immigrant culture. Then the elements from each of these different cultures mix, but this mixing does not cause the emergence of a new culture. Different cultures from a new culture without losing the characteristics of each culture. The accommodation phase is the initial process of acculturation. The phases between groups that compromise on something, causing harmony (Koentjaraningrat, 1985 in Ajeng, 2018). The next phase is the assimilation phase, which is a social process that has been going on for a long time, marked by reduced differences between individuals and groups, the closer the unity of actions, attitudes, and mental processes is related to common interests (Widyastuti & Widjaja, 2018).

Based on historical records, the largest migrants from other countries entered through the port, namely China, Arabia, and the Netherlands. The architecture of the coastal city has specific characteristics with various forms of the combination of the mixture of Chinese, Arabic, and Dutch immigrant cultures and the culture of the local community, especially Java. Culture in the context of coastal civilization is an illustration of a variety of cultures that have the principle of dynamic interaction or heterogeneous movement and active creation. Cultural diversity is reflected in the existence of cultural similarities regarding the description of the trade chain, social relations, political relations, and literary and artistic interactions (Vickers 2009).

Chinese architecture

The Chinatown area which functions as a trading area and ethnic Chinese settlements in almost every city in Indonesia can be found. The existence of the Chinese community in Indonesia since the Pre-colonial period. The goal of the Chinese to Indonesia was to trade, to find spices from the natives to exchange for goods they brought from their home countries. Before settling on the Island of Java, the Chinese settled on Sumatra Island and Kalimantan Island (Antariksa, 2020).

Chinese architecture in the Chinatown area of Southeast Asia until before 1900 (Antariksa, 2020), has the following characteristics:

- Courtyard: in Indonesia, it is narrower and doesn't even have a courtyard. The courtyard function in Indonesia is more to include sunlight and ventilation. Usually, the courtyard is replaced by quite wide terraces (Figure 1).

Figure 1. Courtyard in Tjong a Fie's house Medan
Source: www.medcom.id

- Roof shape: a distinctive feature of Chinese architecture is the distinctive shape of the roof. The type of roof that is widely used in Indonesia is the *Ngang Shan* model, which is a gable roof with an upward curved tip.
- Structural elements: the beauty of the construction finish is exposed, even without any particular finishing (Figure 2).

Figure 2. Structure exposure at Tay Kak Sie Temple Semarang
Source: www.travel.kompas.com

- Color: in Chinese architecture, color has meaning. The colors used are primary colors, namely red, blue, and yellow, and neutral black and white colors. The most widely used colors are red and golden yellow. The meaning or meaning of color, namely: a. Red is the color of fire and the color of fire and the color of the south. The red color is a symbol of good luck and prosperity, as well as symbolizing truth and sincerity. The red color is often associated with the Yang nature of the sun. In Chinese architecture, red is often found on columns, walls, and building ornaments; b. Yellow is the color of the soil. In Chinese architecture, the walls and decorative ornaments in the temple buildings are often colored yel-

low. The yellow color is a symbol of prosperity and optimism, as well as a symbol of longevity and wealth; c. Blue is the color of the water element and represents the east direction, as well as symbolizing position and position. Blue is often used on roofs and walls; d. Green color is often applied as an element of decoration, beams, and brackets. The green color is a symbol of wood and symbolizes good luck or abundant fortune (Adhiwignyo & Handoko, 2020).

Arabic architecture

The majority of Arab immigrants came from Hadramaut, Yemen who entered Indonesia in addition to trading as well as spreading Islam. Arabs are more united with the natives than with other foreigners. One of the unifying factors is the equality of Islam. The teachings of Islam from Islamic culture merges with Arabic culture. The same belief also encourages the marriage between Hadhrami immigrants and indigenous women so that there is a mixture of Arab and Indonesian cultures. Another thing is the struggle against Dutch colonialism.

The existence of the Dutch colonialists influenced the lifestyle of the Indonesian people, one of which was in terms of living. The colony applied the wijkenstelsel or passen stelsel politics made to isolate foreign easterners including Hadhrami residents from natives through placement in separate areas (Widyastuti & Widjaja, 2018). The area where the Arabs live is known as the Arab kampung. Socio-cultural dynamics will greatly affect architectural dynamics. So that the acculturation process that occurs can be identified through architectural objects. Home architecture in the Arabian Peninsula as a result of Arabic culture, Islamic home architecture that embodies the concept of Islamic teachings, colonial building architecture with Dutch influences, and tropical architecture with cultural influences and the Indonesian tropical context, each of which has its character (Widyastuti & Widjaja, 2018).

The settlement culture of the Arab ethnic community causes the spread of their settlements, often influenced by the existence of family ties within the community. Houses inhabited by several families from the same family will be close to each other (Widodo, 1996). The placement of houses in family ties can take the form of a row against the road (linear) or cluster in one plot.

The principle of the Arab ethnic residence according to (Widyastuti & Widjaja, 2018), is that the principles of Arab houses include the division of public and private spaces, the existence of side doors, and the existence of a courtyard. According to Widyastuti & Widjaja (2018) explains that the division of space is carried out because of the culture that develops in Arab society about public and private perceptions, not because of religion. Public spaces are usually reserved for men's spaces (birun) to receive guests and work. Meanwhile, private spaces are reserved for women (anderun/ harem) such as bedrooms, family rooms, dining rooms, and kitchens. The separation of space is supported by providing access for women to the private space in the form of a side door. Behind the house, there is a courtyard or courtyard as a response to the hot dry Arabian climate during the day. The concept of a house in Islamic civilization, among others, has a tabhane, which is the main room as a place to receive guests, and a courtyard, which is a garden in the house (Bazher, 2018).

In architecture, the Arab culture that limits the interaction of men and women who are not of the Muslim family is manifested in the use of the hijab. Hijab is a cover or something that separates it in the form of walls, rooms, curtains, cloth, and others (Bazher, 2018). Hijab in architectural applications is in principle a strict separation between the public zone which is identical to the male zone and the private zone for women (Astuti 1986). Examples of using hijab are between the living room and the space inside (Figure 3).

Figure 3. Hijab in the Arab ethnic house
Source: Putri & Dharoko, 2017

Colonial architecture

Colonial architecture developed in Indonesia along with the Dutch colonialism and colonialization for approximately 3.5 centuries. Colonial architecture is a Dutch architecture developed in Indonesia. According to Antariksa (2020), Colonial architecture implied acculturation which was accompanied by an adaptation process between the two Dutch nations and the Indonesian nation. The adaptation process experienced by the two then formed Colonial architecture. Colonial architecture is the result of various solutions to problems of climate differences, differences in the availability of building materials, differences in how to build, availability of labor, and differences in arts and culture related to aesthetics. In terms of the acculturation process, two factors influence the formation of Colonial architecture, namely local cultural factors and foreign cultural factors (Dutch).

Colonial architecture is a design style popularized by the Dutch, has characteristics such as symmetrical appearance, brick or wood material without coating, the entrance has two doors, the entrance is located next to the building, symmetrical plan, large wood-framed windows, and there is a dormer. or openings in the roof. Other architectural elements that are often used in Colonial architecture are gavels (gables), thick walls, decorative ornaments, and tall windows (Figure 4).
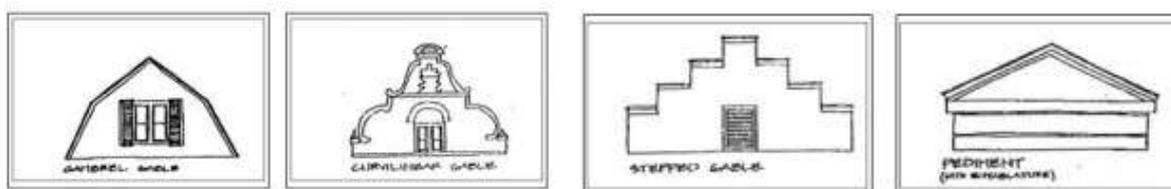

Figure 4. Various variations of level forms in Colonial architecture
Source: American Vernacular Design 1870-1940 in Handinoto, 1996

The characteristics of the Colonial architectural style are the symmetrical plan, the roof of the shield, the impression of being open, there are pillars on the front and back porches, inside the house, a central porch or hallway is leading to the bedroom. The back porch is often used as a dining area connected to a separate service area from the main mass. Around 1920, Dutch Colonial architects made adjustments to the tropical climate of Indonesia. The flow of European art styles such as Art and Craft, Art Nouveau, and Art Deco which became a trend in certain periods influenced the colonial architectural styles that were built in Indonesia (Bazher, 2018).

According to Antariksa (2020) which refers to the opinion, there are 6 Dutch Colonial building styles in Indonesia. Building styles, namely; Indisch Empire Style, Voor 1990, NA 1990, Romantiek, 1915s, 1930-1940s consisting of the Amsterdam School, and De Stijl. The existing building styles

have of course been adapted to local cultural conditions and climatic conditions in Indonesia. Each region has a specific Colonial building.

Conclusion

The openness of the coastal area causes cultural acculturation to occur. The mixing of immigrant cultures and cultures of origin brings changes to aspects of the economy, society, culture, art, and architecture. Cultural acculturation that occurs in coastal areas affects the process of building architecture. In the coastal areas of Indonesia, there were several immigrants, namely Chinese, Arabs, and Dutch who had a considerable influence on their architecture. Cultural acculturation in architecture in Indonesia is related to these newcomers, namely Chinese architecture, Arabic architecture, and Colonial architecture. Each of them has special characteristics brought from their country of origin and adapts to climatic, environmental, artistic, and cultural conditions in Indonesian territory.

Acknowledgment

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