



Assimilation of Chinese Ethnicity in Indonesia Cultural and Architectural Studies

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Abstract. Assimilation and acculturation are two terms of mixing or blending different cultures. Acculturation is a term that is often used in the process of mixing different cultures. Assimilation also has the meaning of mixing different cultures. This study discusses the position of the term assimilation (assimilation) in Chinese culture and architecture in Indonesia. The purpose of this study is to describe the process of the existence of ethnic Chinese in Indonesia related to their identity and culture and to find the process of assimilation in Chinese culture and architecture in Indonesia. A study of architecture in the context of Chinese houses and settlements (Chinatown) in Indonesia. This study is a literature review supported by unstructured interviews and field observations related to Chinese houses and settlements (Chinatown) in the cities of Surabaya, Gresik, Tuban and Lasem. The result of this study is that assimilation (assimilation is a process of mixing different cultures that give rise to a new culture. This is because of the development of Chinese culture and ethnic identity which is influenced by the education and experience of the younger generation. These changes in identity and culture affect the gradual changes in Chinese architecture) abandoned by the younger generation of ethnic Chinese.

Keywords: assimilation · acculturation · identity · culture · architecture

1 Introduction

Blending is a mixing process. Assimilation and acculturation are two terms of mixing or blending different cultures. Acculturation is a term that is often used in the process of mixing different cultures. Assimilation also has the meaning of mixing different cultures. This study discusses the position of the term assimilation (assimilation) in Chinese culture and architecture in Indonesia. Chinese culture and architecture in Indonesia has been deeply embedded in the archipelago since ancient times. In addition, the number of ethnic Chinese in Indonesia is the highest compared to other ethnic immigrants. In discussing the position of the term assimilation, it is necessary to first examine the existence and identity of the Chinese ethnicity in Indonesia which is associated with its culture and architecture. The purpose of this study is to describe the process of the

existence of ethnic Chinese in Indonesia related to their identity and culture and to find the process of assimilation in Chinese culture and architecture in Indonesia. A study of architecture in the context of Chinese houses and settlements (Chinatown) in Indonesia.

2 Theoretical Studies

2.1 The Existence of Ethnic Chinese in Indonesia

According to stories from the Han Dynasty during the reign of Emperor Wang Ming (1-6 BC) China has known an archipelago called Huang-Tse. The round trip from China to the archipelago takes one year due to the influence of the seasons. For six months this Chinese resident wandered the archipelago until he settled. In contrast to the natural conditions in his own barren country, natural disasters and wars often occur. This condition made immigrants from China finally like the archipelago and settle down and form colonies. This proves that at that time Chinese immigrants had been accepted by the inhabitants of the archipelago and could coexist peacefully [1]. Levathes (1994:184) in Hartono and Handinoto (2005:138), states that Chinese settlements in Java have existed since the early 8th century. In the early 15th century Zheng He found Chinese settlements in Gresik, Tuban and the northern coast of Java Island [2].

According to NJ. Krom in Pratiwo (2009), Chinese settlements (Chinatown) have existed on the island of Java since the time of the Majapahit Kingdom (1294-1527 AD) [3]. The 15th century during the Ming Dynasty (1368-1643), there was a wave of Chinese arrivals from Yunan. At that time China experienced a golden age. China is not only unified but is a very developed country. Agriculture and handicraft businesses developed rapidly. Their products such as silk, handicrafts, porcelain and iron are marketed and exchanged for goods needed by other countries such as spices, dyes, perfumes, gems and so on. The arrival of southern Chinese immigrants came from the Guangdong and Fujian provinces, Zhangzhou and Quanzhou regions formed colonies and built houses to become settlements that were not only in one area. Chinese immigrants from China on a large scale reached its peak in the 15th century and the beginning of the 20th century throughout the world [1].

In 1740, in Batavia the Chinese population reached 80,000 people [4]. According to data from Heuken (1997) in Hariyono (2006), from 1699 to 1739 the composition of Chinese ethnicity was more than that of other ethnic groups. In 1739 there were 19% Chinese, 7.2% *Mardijkers*, 11.7% European and Indo, 2.1% other ethnicities and 50% slaves from India, East Indonesia and Nias [4]. In the book *History of Java* by Raffles, it is noted that many Chinese have spread to the interior of Java. The number in 1815 in Java was 94,441 people. At that time the population of Java amounted to 4,615,270, meaning 2.04% of the total population [2]. They tend to inhabit inner-city trading areas and run shops. These cities include Jakarta (formerly called 'Batavia'), Semarang, Lasem, Rembang, Tuban, Gresik and Surabaya. These cities became the main stopover for immigrants and royal envoys from China. In other islands (Bangka, Sumatra and West Kalimantan) Chinese migration only occurred in the nineteenth century [3].

2.2 Chinese Ethnic Identity

Hall (1990) put forward two thoughts related to cultural identity. First, that cultural identity is a shared culture that is owned by a group of people who have the same history and ancestry. In this context, cultural identity reflects the same historical experience and cultural code which tends to be stable and unchanging. Second, that cultural identity is not completely fixed (unchanged), but can change depending on how it is positioned and becomes the subject of history, culture and power that continues to play. Cultural identity is a production that is never finished, but is always in the process of identification in historical and cultural contexts [5]. Li (2000) states that the cultural identity of a group of people is influenced by history, culture, geography, politics (power) and others. These factors also affect the articulation of the identity of a group of people clearly or not clearly [6].

According to Hirschman (1988), put forward the theory of multi-ethnic Chinese identity in Southeast Asia, including national identity, communal identity, historical identity, cultural identity and class identity [7]. Wang (2006) argues that culture is a set of beliefs, customs that are passed down from generation to generation. Wang also said that modern Chinese identity today is no longer about Chinese culture or Southeast Asia, but Southeast Asian culture tends to easily adapt Western language, culture and religion. This also causes differences in identity and articulation of identity between the older generation and the younger generation of ethnic Chinese today [8].

Ibrahim (2006) stated that there is a tendency for the ethnic Chinese not to be divided again in the dichotomy of identity but to merge into a single identity. Initially, the Totok and peranakan dichotomy became an important identity for the Chinese ethnicity in Indonesia. This orientation of ethnic Chinese identity changed according to political developments in Indonesia [9]. Onghokham (2008) in Ibrahim (2006), explains the term totok peranakan refers to the side of birth. Peranakan refers to a Chinese person born outside of China from a totok. Totok is a newcomer from China and born in China. Onghokham called totok as singkeh or singkek [9]. The terms totok and peranakan refer to their penetration of local culture. Totok is not defined as a person born in China and then living overseas. However, judging from the extent to which they still speak Chinese and are oriented towards the Chinese state. Peranakan refers to ethnic Chinese who use Indonesian as their everyday language at home (Suryadinata, 2004) [10]. According to Tan (2008), language indicators are an important distinguishing factor to identify Chinese ethnic identity because it involves experience, history and education [11]. Christian (2017), states that differences in Chinese cultural identity in Indonesia are influenced by several factors such as dialect, domicile region and clan [12].

2.3 Chinese Cultural Values

According to Lin (2012), the characteristics of culture are divided into external and internal. External is the form or form of the culture itself, while internal is the character, namely the spirit of the culture. Its external form can be divided into four aspects, namely: 1) Unity. Chinese culture in its history for thousands of years, has slowly formed a culture that makes China the center and brings together the cultures of other nations to become part/integrated in Chinese culture. This form of unification serves to strengthen

assimilation. Chinese culture in history, China in any era has never been broken up and dispersed despite threats from outside, political turmoil, division of the country, Chinese culture is still intact and solid. These characteristics are very difficult to find in the cultures of other nations of the world; 2) Continuous/continuous. In *Zhonggou Wenhua Gailun* (Outline of Chinese Culture), Li Zhonghua, said that Chinese culture in its history of development has never been broken but has developed continuously in various dynasties. Not like ancient Egyptian culture, Babylon, or ancient Greek culture; 3) Very receptive and considerate. Chinese culture is very open to other cultures. Everything is well accepted in it being part of Chinese culture itself such as Buddhism originating from India; 4) Diversity aspect. Chinese culture is a unified whole, but with various ethnic groups and sub-ethnic groups in it, making it very diverse.

As for the internal characteristics, there are 4 aspects, namely: 1) Philosophical characteristics. Chinese culture in terms of its philosophical aspect is the dominant element of Confucianism and plays an important role in building the morality and psychology of the Chinese; 2) Religious characteristics. Chinese culture from the religious aspect is formed from three unified religions namely Confucianism, Taoism, Buddhism; 3) Aesthetic characteristics. Chinese culture in terms of aesthetics, Chinese cultural traditions are formed from a collection of sociopolitical and philosophical aspects; 4) Ethical characteristics. Chinese culture makes ethics, human relations the basis, parents must love their children, children must be devoted to their parents [13].

According to Kluchohn (1990) in Haryono (2010), the orientation of cultural values is related to the five essences of life in the culture of a particular society. The five essences are, among others, the nature of life, the nature of work, the nature of human and natural relations, the nature of time, and the nature of human relations with each other. Haryono (2010) explains that the nature of Chinese life is influenced by the beliefs they hold. The Chinese have three beliefs that have become their ancestral traditions, namely Buddhism, Taoism and Confucianism. The nature of the work of the Chinese is much influenced by the teachings of Confucius. Confucius taught the relationship between Confucianism, family and work. Confucius gave teachings to work well as an effort to be filial to parents, seeking happiness and loyalty to the family. The essence of the relationship between humans and nature from the Taoist teachings is to exalt the universe so that there is harmony in life with the work of the universe. The essence of time in Chinese culture is that the Chinese besides having a past time orientation but also has a future time orientation. The nature of human relations with each other has two meanings. The first meaning is that all human beings in the world are one family. The second meaning is the family institution which is the most important relationship among all social relations because the family institution is the basis for the formation of society [14].

2.4 Characteristics of Chinese Houses and Settlements in Indonesia

According to Jackson (1975) in Pratiwo (2010) explains that there are three characteristics of Chinatowns in Southeast Asia, namely: 1) clear regional boundaries in the city center with different characters from the surrounding environment. Chinatown has the highest population density compared to other areas in the same city; 2) has a very solid Chinese population group and no other ethnicity lives in it. Almost all Chinatowns in

Southeast Asia have a regular grid pattern of streets and a continuous line of shophouses; 3) the part of the city that has a pattern of living and living focused on the traditions of the Chinese community so that it becomes a world of its own in the city [15].

According to Widodo (2009), in general, Chinese architecture in Indonesia can be grouped into four eras, namely early buildings, Chinese treasury, European treasury, and local treasury. In Indonesia, there are only three types of Chinese architecture, namely temples (klenteng), learning halls (schools) and residential houses, which can be row houses or courtyard houses [16].

In the early building era, the early Chinese houses in the archipelago were similar to the Chinese houses on the Peninsula (Straits Settlement). Houses made of bamboo, roofs of dry coconut tree leaves, are almost similar to the houses of indigenous people. This type of house condition is also found in the Chinatowns of Kalimantan and Java. In Semarang, row houses have a wooden structure and wooden planks that are inhabited by one family. This early house was one-story without any Chinese ornaments. Each compartment consists of a living room, a dark alley and several bedrooms. It is only 5 m wide and extends back up to 30 m.

Since the nineteenth century, these houses have been replaced with permanent buildings. This permanent building has a supporting wall structure and is equipped with Chinese ornaments. This kind of house form appeared since the early generations of Chinese settlers and can still be found in today's cities. The architectural form contains symbolic and cosmological meanings that are clearly visible even though they have been adapted to local natural conditions.

Entering the twentieth century, racial discrimination against the Chinese was softened and the Dutch government opened schools for Chinese who used Dutch as the language of instruction. Chinese people who have lost their Chinese identity, cannot speak Chinese anymore. Chinese ornaments are starting to disappear and are replaced with western ornaments. The gable roof is a gable roof with a gable roof decorated with a swallow's tail or a cat crawling at the ends of the ridge, alternated with a pitched roof with European ornaments on the parapet, complete with engravings of the shop's name and year of construction (parapet is a wall). Jagged edges of roofs or ramparts). Many Chinese are renovating shops by becoming Art Nouveau and Art Deco. The large courtyard houses are also decorated with statues. These European-style houses are mushrooming in every Chinatown in cities in Java. The Tailiang structure of the house was replaced with a supporting wall construction.

In the era of local treasury, local style houses, especially in the northern coast of Java. These houses are called Kampung Serontongan. This building uses the Chinese Hsuan Shan roof construction. The appearance of these houses is the same as the form of a simple gable roof. At first only low-income Chinese lived in this kind of house.

Khol (1984) in Handinoto (2008) explains the characteristics of Chinese architecture in Southeast Asia are: 1) courtyard, 2) distinctive roof shape, 3) open structural elements and ornamental ornaments), 4) use distinctive color. Courtyard, is an open space in a Chinese house. This open space is private. Chinese Indonesian houses in the Chinatown area rarely have courtyards. Even if there is more function to include natural light during the day. Courtyards are usually replaced with fairly wide terraces. The function of the main room must be arranged facing the courtyard or as far as possible all bedrooms have

a view towards the courtyard. The Chinese house has a symmetrical arrangement of building masses and has an axis. If you look at it from the front, you can see the structure of the building mass rising to the rear. This shows that the farther back the space is, the more important it is. The symmetrical pattern of spatial planning is the basis for spatial layout which is influenced by climate as well as the basis of Confucian teachings that have been used by the Chinese people for a long time.

- 1) Typical roof shape. Among all the roof forms, there are only a few that are most widely used in Indonesia. Among them are the type of gable roof with an upward curved tip called the Ngang Shan model.
- 2) Exposed structural elements. The Tailiang structure is a traditional Chinese roof structure that rests on pillars and beams.
- 3) Color. The display of Chinese architectural buildings uses bold colors such as red, green and yellow. Each color has its own meaning, for example, red holds a symbol of prosperity.

According to G. Liu in Widayati and Nanik (2004), it is explained that the characteristics of Chinese architecture need to be discussed and recognized, including spatial planning patterns, styles and styles, ornamentation and construction structures. The basic concept includes the use of Jian (a unit of spatial organization) which is the use of a rectangular space or a space that is delimited by walls or columns so that psychologically it also forms a space. Style and style can be found on the roof of the building which is generally curved by protruding rather large at the end of the roof due to the wooden structure and also the formation of a *sopi* roof with carvings or paintings of animals or flowers on the ridge. Variety of decorations such as decorations on walls, doors and windows based on Chinese myths and beliefs [18].

This syncretic belief in religion is manifested in ethnic Chinese homes. The Chinese worship the god of the house whose statue is placed on the prayer table which is covered with a red batik cloth with an image of a dragon and the statue is flanked by two red candles. In front of the statue is a bowl called *Hio Low*, where you can put a stick of *Hio Swa*. Ancestor worship is worship that contributes to the integration and perpetuation of the presence of ancestors in the family. This worship is a ritual aspect of the traditional Chinese family system [19].

3 Methodology

This study is a literature review related to the assimilation of Chinese culture and architecture in Indonesia. In addition to literature review, this study process is also supported by the results of unstructured interviews with ethnic Chinese and field observations of Chinese houses and settlements in the cities of Surabaya, Gresik, Tuban and Lasem. The literature review discussed includes a study of the existence, ethnic Chinese identity in Indonesia, Chinese culture and the characteristics of Chinese houses and settlements in Indonesia. In the discussion and discussion, the literature review of previous research related to the process and existence of Chinese houses and settlements in Indonesia will deepen the discussion about the processes that occur in the mixing of Chinese culture

and architecture as well as to find the position of assimilation (assimilation) in Chinese culture and architecture in Indonesia.

4 Results and Discussion

4.1 Chinese Culture and Ethnic Identity

Bawden (1993:43) states that group personality is defined as social structure and ethnicity. Ethnicity describes the various ways in which a community recognizes its identity and manifests itself to other groups through devices such as racial categorization, family relationships, community relations and visual symbolization. This symbolization expresses their integrative role. Physical manifestations of ethnicity are most easily detected through culturally separate ethnic symbolism, a category of visual communication that appears in a variety of archaeological settings including domestic dwellings. Aldenderfer and Stanish (1993:8) assert that domestic architecture has stylistic features that can be used to determine the ethnicity or cultural affiliation of its builders. There are other factors that are more valid and influential in domestic architecture, namely form [20].

Weaver (2010) stated that ethnicity refers to an ethnic quality that is usually characterized in terms of culture [21]. Subanindyo (2006) states that each ethnic group has a tendency to maintain its identity and consider its culture to be better and be used to measure and act on other cultures [22]. Yohana (2008), states that differences between two or more cultural orientations often lead to cultural conflicts [22]. The form of the process of social interaction can produce two alternatives that are positive or negative. Negative things create an atmosphere of social relations that are not harmonious and then lead to conflict. Prejudice based on stereotypes and ethnocentric attitudes is also due to differences in interests [22].

The explanation above can be concluded that each ethnic group has cultural values and has a tendency to maintain and consider its culture better than other ethnic cultures. These conditions can be conflicting or non-conflicting. Cultural values have identity symbols that distinguish between cultures. Embodiment of this identity through community relations, family relationships, visual symbolization. Architecture is a form of embodiment of visual symbolization that characterizes ethnic identity. Settlements as part of the architectural scope can characterize certain ethnic identities.

The existence of ethnic Chinese since ancient times in the archipelago shows a process of mixing Chinese culture and local culture. The ethnic Chinese were well received by the local ethnic groups until inter-ethnic marriages occurred. This proves that between ethnic Chinese as ethnic immigrants and ethnic archipelago at that time there was no conflict. Both ethnic groups maintain their respective cultures but accept each other's different cultures. This means that inter-ethnic conflicts do not always occur unless one ethnic group does not want to mix with other ethnic groups or does not respect other ethnic cultures. This conflict can also be triggered by political and economic problems.

This conflict occurred in Indonesia which was triggered by political and economic problems. Three times the tragedy that happened to the ethnic Chinese in Indonesia that cannot be erased from history. The first tragedy was in 1740 when there was a

massacre in the City of Batavia. Thousands of Chinese people were killed. The second tragedy occurred in 1965, after the G 30 S PKI incident which resulted in the severance of diplomatic relations with China. The anti-Chinese movement emerged supported by government programs and anti-Chinese riots occurred everywhere. The third tragedy, the anti-Soeharto riots occurred in 1998. Chinese descendants were killed and sexually abused, Chinese shops were looted and burned [19].

The ethnic Chinese identity, which at first was still concerned with *totok* and *peranakan*, changed to a single identity, namely ethnic Chinese in accordance with the development of political, social and cultural conditions in Indonesia. As explained by Hirschman (1988), that ethnic Chinese identity can be viewed from various aspects of identity. So it depends on the point of view and the context. This change in the problem of Chinese identity is also not a problem between ethnic Chinese groups or clans, but the identity that has changed into Chinese identity in different generations. The identity of the generation differences, especially between the older generation and the younger generation. This was emphasized by Wang that Southeast Asian culture tends to adapt to western culture. This condition has occurred in ethnic Chinese between the older generation and the younger generation. Some opinions state that several factors that influence the change in Chinese identity include education, experience, language, domicile and clan.

Education is the first factor that greatly influences the change in Chinese identity, especially those related to differences in Chinese identity between the older and younger generations. The second factor is experience. The experience of living outside the neighborhood (be it outside the city/region or abroad) influences views and behavior. Most of the younger generation of ethnic Chinese received education abroad or outside the city/region or in their own area of residence but based on religion (Christian and Catholic). The original Chinese culture is based on the teachings of syncretism (Confucius, Taoism and Buddhism). The philosophy of this teaching is very attached to the older generations of ethnic Chinese. But not for the younger generation who have received education and experience in zones with different cultural backgrounds. This is a change in Chinese ethnic identity today.

4.2 Assimilation and Acculturation of Chinese Culture and Architecture

The Chinese house is one of the most enduring in the world of all cultural artefacts even though many building materials have been destroyed and damaged. Each Chinese or Chinese house is a family home in time and space, a dynamic entity that manifests not only the family in various evolving forms but is also a constituent part of the place they are in. Chinese houses are generally different from one place to another depending on the house it was found [23].

Ethnic houses can be interpreted as houses that have characteristics or symbols of a certain ethnic culture. These symbols are realized through elements and ornaments that have certain meanings [24, 25]. The symbolization of ethnic traditional houses in urban areas cannot be separated from the influence of socio-cultural life which is the result of a combination of various cultures. Ethnic houses in urban areas have undergone changes due to adaptation and acculturation to the more dominant local culture [25–28]. Ethnic

houses also manifest in activities related to traditions or values that are still believed by ethnic residents, including the behavior of using space and time [29].

Chinese settlements in cities in Java until 1900 were in Chinatown areas. The settlements with typical Chinese characteristics in this Chinatown area show that the Chinese have very strong cultural characteristics. In settlements characterized by Chinese characteristics, there is also a pagoda. The pagoda is part of the Chinese settlements in Indonesia [2]. This proves that the existence of ethnic Chinese who have lived in Indonesia for a long time and has strong cultural characteristics and this is manifested in houses and pagodas. Although with many changes along with the times, ethnic Chinese settlements and houses still maintain their belief in spatial configuration and cosmology.

Chinese ethnic settlements in Chinatown are still displaying their characteristics with house symbols containing strong Chinese cultural values. Settlements show the phenomenon of symbolic representation of form, space and meaning. The embodiment of settlements is influenced by the values that apply and are understood by humans or a group of people in a certain area [30]. Purbadi (2002:20), explains that the spatial layout of traditional settlements is supported by four specific concepts, namely: 1) the concept of ethnic brotherhood; 2) the concept of oneness with ancestors and religion; 3) the concept of cultural diversity in unity; 4) the concept of blending with nature. The existence of Chinese settlements in Indonesia can be categorized as the concept of cultural diversity because the arrival of the Chinese in the archipelago already has local ethnicities with different cultures. Hidayat (2011) examined the influence of ethnic Chinese domination on ethnic Chinese, Arab and Malay houses in Makassar City on changes in house space, building form, house appearance and house ornaments [26].

Sudarwani (2012), examined the influence of Chinese culture and the socio-cultural conditions of the people of Semarang City on the pattern of arrangement and shape of the building as well as the relationship between the meanings of symbols in residential building elements [30]. Widiastuti and Oktaviana (2015), examined the form and meaning of ethnic Chinese houses that have the shape of a Banjar house in the Chinatown area of Banjarmasin [25]. Nasution (2014), examines the acculturation of Chinese community settlements in Pekalongan by identifying elements that are maintained and changed [27]. Nailufar (2015), examined the acculturation of residential houses in settlements around the Sumenep Palace by identifying the characteristics of the space in the residential houses [28].

Nurhaiza (2015) researched the study of spatial organization in Tjong A Fie's house building in Medan City based on Chinese architectural principles. Tjong A Fie's house applies the concept of traditional Chinese architecture to its spatial organization based on the traditional Chinese philosophies of Dao, Confucianism, and Fengshui. The concept of traditional Chinese architecture is reflected in the architectural elements of the boundary wall, Jina, axis, space orientation and courtyard [31]. Handinoto (2009) examined the identification of the development of ethnic Chinese buildings in Indonesia, which consisted of houses, shop houses and pagodas. Subsequent developments were influenced by European culture, namely the colonial style since the Dutch occupation in Indonesia [2].

Research on the influence of Chinese culture on the shape and meaning of the elements and ornaments of the Palembang Limas house was conducted by Rakhman (2015)

[24]. Alfred et al., (2017), examined the adaptation of ethnic Chinese settlements in Kampung Kapitan 7 Palembang. The adaptation of the Chinese community to the physical and non-physical environment affects the morphology of settlements and the typology of houses on the banks of the Musi River. This study uses a qualitative method with a case study approach [32].

Khaliesh (2014) examined the existence of the values and characteristics of traditional Chinese architecture against the influence of other cultures. The identity of traditional Chinese architecture is formed with the consistency of its belief values which are the main foundation that shapes Chinese culture. The settlement pattern as a space for activities and social conditions is inseparable from stereotyped and ethnocentric attitudes as well as differences in interests between ethnic groups. The elements in the settlement pattern are associated with social relations between residents. This study used a qualitative method [33].

Kautsary, et al., (2008) who examined the meaning of the Chinatown settlement space which has emotional and cultural links with the local community. There is an imaginary structure formed from the meaning of physical space and social space in the Chinatown area as a layered fortress. The first fort was protected by a real fort. This fort is supported by the placement of a pagoda. The second bastion is in the form of protection against economic activities in the form of agglomeration of activities. The third fort can be seen in the residential form of the Chinatown community. This study uses a qualitative method with a phenomenological approach [34].

The studies above are research on acculturation, adaptation and the existence of different cultures, especially Chinese ethnic culture. This phenomenon has occurred in various parts of Indonesia. This acculturation, adaptation and existence is based on the acceptance of one culture by another while still maintaining the original culture. The embodiment of acculturation, existence and adaptation is manifested in the form, space and meaning of architecture both in houses and settlements.

According to Koentjaraningrat (1980), the notion of assimilation is a social process characterized by efforts to reduce the differences that exist between individuals or groups of people and also efforts to strengthen the unity of actions, attitudes and mental processes by taking into account common interests and goals. In a different sense, especially with regard to interactions between cultures, assimilation is defined as a social process that arises when there are: 1) Human groups with different cultures; 2) Individuals as members of the group interact directly and intensively in a relatively long time; 3) The cultures of these human groups each change and adapt to each other [35].

The definition of acculturation is a social process that arises when a human group with a certain culture is confronted with elements from a foreign culture in such a way that the elements of the foreign culture are gradually accepted and processed into their own culture without causing the loss of the personality of the culture itself. . In this case, there is a difference between the part of culture that is difficult to change and is influenced by elements of foreign culture (covert culture) and the part of culture that is easy to change and is influenced by elements of foreign culture (covert culture), for example: a) the value system culture; 2) religious beliefs that are considered sacred; 3) some customs that have been learned very early in the process of socializing individual communities; 4) several customs that have functions that are widely netted in the Covert

culture community, for example physical culture such as useful tools or objects but also knowledge of procedures, lifestyles and recreation that are useful for providing comfort.

Acculturation is an interactive and continuous process that develops through the communication of immigrants (immigrants) with a new socio-cultural environment (Mulyana, 2006) [36]. Acculturation or cultural contact usually occurs in two different cultures and merges into one, resulting in a new culture and does not eliminate the original culture (Ayuningrum, 2017) [37]. Culture is a way of life that develops and is shared by groups of people and is passed down from generation to generation. Culture is formed from many complex elements, including religious and political systems, customs, languages, tools, clothing, buildings and works of art (Mulyana, 2006).

According to Gordon (1968), the assimilation model has seven levels, namely: 1) Cultural or behavioral assimilation, relating to changes in cultural patterns to adapt to the majority group; 2) Structural assimilation, related to the large-scale entry of minority groups into associations or institutions at the primary group level from the majority group; 3) marital assimilation (Marital assimilation), relating to inter-group marriages on a large scale; 4) Identification assimilation, relating to the advancement of a sense of nationality exclusively based on the majority group; 5) Attitude receptional assimilation, related to the absence of prejudice from the majority group; 6) Behavioral receptional assimilation, characterized by the absence of discrimination from the majority group; 7) Assimilation of citizenship (civic assimilation), related to the absence of clashes or conflicts of values and power with the majority group [38].

The explanation above shows that there are elements of culture that are easily changed and influenced by foreign cultures. As this is in accordance with the conditions that occur in the Chinese ethnic identity which changes with the presence of the younger generation which is different from the identity of the older generation. Cultural elements such as old religious beliefs, customs that have been learned from an early age can change because they have entered a new (foreign) culture which is felt by the younger generation to give more confidence in belief and is more practical. The teachings of Confucius are no longer believed by the younger generation of ethnic Chinese, nor are the rituals of his teachings. This is because the younger generation has found new teachings that are more believe to be true and easier and more practical in carrying out their daily worship.

The effect of acculturation is the mixing of two different cultures but does not eliminate the original culture. In architectural review, there is an adjustment or adaptation of architectural forms from two different architectural styles. The Chinese architecture brought by the Chinese to Indonesia was adapted to the climatic conditions and the local environment. This cannot be the same as the original conditions in China. One example is the Chinese cosmology which cannot be applied in Indonesia because of the different climatic and natural elements. Chinese architecture is still present as an architecture that has Chinese characteristics, but some things have been adapted to local climatic and natural conditions.

The effect of assimilation is the mixing of two different cultures but creates a new culture. In the review of Chinese house architecture, there are changes that occur both in the embodiment of the style of the house and the embodiment of space in the house (home interior). Changes in the cultural identity of the young generation of Chinese ethnicity, which is equipped with education and experience from outside, have influenced

the insights, views and behavior of a lifestyle based on Confucian teachings (syncretic) which is full of philosophical meanings of life into a modern and practical lifestyle. Changing views of life affect behavior in daily life, especially in religious beliefs and the implementation of religious worship rituals and beliefs. These changing activities affect the shape of the space in the Chinese house, which has altars for ancestor worship and home decorative ornaments, into a house that is modern in shape and does not have ornaments or symbols of belief mounted on walls and doors. This change in form is also related to the style of the house, which initially had Chinese characteristics to become modern-style houses. This phenomenon has happened a lot in cities that have Chinatowns. These typical Chinese houses have started to be replaced with modern-style houses. Chinese-style houses have begun to be abandoned by the younger generation and are only inhabited by the elderly (older generation). The younger generation occupies new (modern) houses. Even these Chinese-style houses have been abandoned and uninhabited (empty). The Chinatown which was once filled with Chinese houses turned into a dead settlement as if it was uninhabited.

5 Conclusion

Cultural identity is not completely fixed (unchanged), but can change depending on political, economic, social and cultural developments. Education is the first factor that greatly influences the change in Chinese identity, especially those related to differences in Chinese identity between the older and younger generations. The second factor is experience. The experience of living outside the neighborhood (be it outside the city/region or abroad) influences views and behavior. The original Chinese culture is based on the teachings of syncretism (Confucius, Taoism and Buddhism). The philosophy of this teaching is very attached to the older generations of ethnic Chinese. But not for the younger generation who have received education and experience in zones with different cultural backgrounds. This is a change in Chinese ethnic identity today.

Assimilation gave rise to a new culture within the Chinese ethnicity. Chinese culture which is based on the teachings of syncretic beliefs has changed into a new culture. This cultural change affected the change in belief in monotheistic religion instead of syncreticism. These cultural changes affect changes in the activities and behavior of the Chinese in their daily lives. This cultural change is influenced by the emergence of western cultural values, education, and experience. Accuracy combines different cultures but still characterizes the form of Chinese architecture with a blend of vernacular architecture or traditional architecture. Assimilation mixed different cultures but gave rise to a new culture that affected the disappearance of Chinese architecture in Indonesia.

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