

# CULTURAL ACCULTURATION IN THE LANDLORD FAMILY RESIDENCE IN KAMPONG KULITAN SEMARANG

Sukawi<sup>\*,1,2</sup>, Gagoek Hardiman<sup>2</sup>, R Siti Rukayah<sup>2</sup>

\*) Corresponding author email : [sukawi@live.undip.ac.id](mailto:sukawi@live.undip.ac.id)

1. Vocational School, Diponegoro University, Semarang, Indonesia
2. Department of Architecture, Faculty of Engineering, Diponegoro University, Semarang, Indonesia

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## Abstract

*In the city of Semarang, there is a village that is unique with the name of the village which is adapted to the livelihoods of the villagers with the name Kampung Kulitan. This village is located in Jagalan Village, Central Semarang. This village is the forerunner of the triumph of a landlord named Tasripin who owns land and property along the Mataram road with great historical value. Its historical value is the Tasripin family's house which has never been replaced or renovated since the building was stands. In the past, Tasripin controlled all the land in the Kampung Kulitan area. These houses are a historical fact of the triumph of civilization in the city of Semarang in the past. To protect the historical value of Kampung Kulitan, the Municipal Government of Semarang has designated the village as a tourist village with the theme of the old Tempo village with the Tasripin family's house which is a cultural heritage in Kampung Kulitan*

*This study aims to determine how much influence the indis architecture has on the facade appearance of buildings in Kampung Kulitan. This study used descriptive qualitative method. Data collection is done using observations in the field. Observations on objects are supported by interviews with homeowners or other sources who are aware of the development of Kampung Kulitan residential area. The results of data collection are analyzed with the theories concerned about the indis architecture and the appearance of the building. The results of this study indicate that cultural acculturation has occurred, especially the Indis architecture in the form of building facades in Kampung Kulitan. This*

*makes housing in Kampung Kulitan very unique and requires accuracy in its rehabilitation.*

**Keywords:** *Indis Architecture; Kampung Kulitan; Cultural Acculturation*

## INTRODUCTION

In the early days of its presence in Indonesia, there was the dominance of Dutch civilization over Indonesian culture. However, because the culture of the Javanese people was strong enough, the Javanese culture itself did not disappear but mingled with Dutch culture. The role of the Javanese personality also determines a characteristic in Indies culture. Even so, the results of the combination show that the characteristics of Dutch culture appear to be more prominent and dominant. This happens because the Indonesian people tend to accept their fate as a colonized nation and adapt themselves as colonial or colonial rulers.

The Dutch and Javanese culture mixture is known as Indische or Indische culture. Indis culture, as a blend of Dutch and Javanese culture, is interwoven in several aspects that have been mentioned as universal elements of culture, for example, in behaviour patterns, ways of dressing, social manners, ways of eating, conventions of speaking, lifestyle, even in architectural aspects.

According to Soekiman (2011), the shape of the residential buildings of the Dutch East Indies government officials had an interesting shape which was a combination of architectural forms brought from Europe/the Netherlands mixed with local traditional architectural forms. By HP Berlage, the combination of these two architectures is called "Indo-Europeesche Bouwkunst", and Van de Wall calls it "Indische Huizen" and Parmono Atmadi, who is a figure of Indonesian architecture, calls it "Indies Architecture". The mention of this architecture is the identity of a combination of architectures. which developed in the early 20th century

until Indonesian independence. The Indies lifestyle and style are no longer developing, but many Indis-style houses are still standing strong today. Dutch colonial architecture in Indonesia, in general, is a unique phenomenon, a unique phenomenon, not found elsewhere, nor in other former colonial countries. (Soemalyo, 1993)

Colonial policy stipulates that certain areas are used for settlement of people from the area of origin of certain ethnic groups. Regional arrangements with settlement groups were carried out through the heads of ethnic groups appointed by the Colonial Government. They are given the positions of Commander, Luitnant, Captain or Major. Therefore, it is clear that the pattern of government indirectly came from the VOC in the Dutch East Indies, which in the administration of Binnenlands Bestuur a layering between Europees Bestuur and Inlands Bestuur was adopted.

Ethnic grouping and segregation of settlements based on race in a colonial policy were not fully capable of creating an absolute dichotomy. The arrangement of urban settlements in the 19th century in Java clearly shows the existence of various colonial groups in the colonized cities.

1. In certain parts of the city there is a complex of walled houses (loji) with large courtyards with high-roofed buildings. This is the settlement of the European class or the indigenous elite.
2. Chinatowns are generally a group of densely populated buildings and close to each other, the houses are roofed with a curved saddle, the front of the house is used for selling, shopping, or other services. The uniform building style of the Chinese residents tends to approach the Dutch building style, usually the Chinatown complex is located near the city market on the edge of the highway.
3. Kampongs is a special place of residence for indigenous groups. Usually the house has a gable roof (kampung) made of palm fiber, thatch leaves (dadhuk) a kind of palm or tiles which at that time (19th century) were still few in number. In general, the houses of the indigenous population are in stark contrast to settlements and other ethnic houses, this can be seen from the quality of building materials, architectural forms and sanitation or the surrounding environment.

The shape of the building and the architecture of the houses occupied by Dutch East Indies government officials had an identity in the form of a blend of building architecture that was characteristic of buildings from the Netherlands which were married and adapted to local local conditions, namely traditional architecture whose mixture of architecture was called Indische architecture.

According to the Javanese understanding, there are basically four types of houses, namely the joglo form, the pyramid form, the kampong form, and the mosque form. Then through a gradual process and consideration of function and cultural influences, each form develops so that it becomes many kinds. The form of a residential house building with a large and spacious size with luxurious furniture can be used as a benchmark for the degree and wealth of the owner of the house. In addition, their lifestyle can be a symbol of prestige and high social status, so that various symbols are shown to give a real picture of the prestige of the position, high income and level of education.

### **INDIS ARCHITECTURE**

When talking about architecture, it is associated between architecture and culture (Ronald, 1992). When we talk about culture, we talk about architecture as a product of culture. It is undeniable, architecture is part of culture. Architecture refers to all the contents and forms of culture. Architecture can be in the form of ideas, works or works. Architecture as a concept or architectural concept is clearly a manifestation of an idea or an ideal form of culture. The process of embodiment of architectural works is clearly a manifestation of the form of cultural works. Architectural works are undoubtedly cultural works, it cannot be denied that architecture is a manifestation of culture.

The word Indis comes from the Dutch language "Nederlandsch Indie" or the Dutch East Indies, the name of a colony across the Dutch Ocean which geographically includes a colony island called Nerlandsch Oost Indie. The residence of Dutch government officials who have a combination of Dutch buildings and traditional Berlage houses is called Indo Europeesche Bouwkunst, van de Wall calls it Indian Huizen and Parmono Atmadi calls it Indian Architecture (Soekiman, 2011).

In Soekiman (2011), Indian architecture is a mixture of Dutch (European) culture and Javanese (local) culture, the result of a long process of acculturation. Indian architecture reflects the model and lifestyle adopted by a small portion of the archipelago's population during the colonial period. The Indian way of life developed until the early 20th century, when adherents were not only Dutch, but also indigenous elites who entered the realm of Indian culture. For the Dutch, Indian architecture was the answer to the challenges of the tropical nature of the island of Java.

Dutch-style buildings in Indonesia pay a lot of attention to ventilation and lighting with wide ventilation and very high floor-ceiling distances. This is because the air temperature in the tropics is humid and hot. This type of building model was widely used by

Dutch architects. The mixing of the Dutch lifestyle with the indigenous, especially Javanese lifestyle, is referred to as the Indies lifestyle. The flourishing of Indies culture was initially supported by the celibate habit of Dutch officials. Thus, the prohibition of bringing wives (except high-ranking officials) and bringing Dutch women to the Dutch East Indies resulted in a mixture of blood that gave birth to mixed children and fostered a Dutch-native culture and lifestyle called the Indische style. Only the Dutch in the Indies, but has become a distinctive feature of modern society in Batavia in the early 20th century by being represented by its Indische architectural style.

The hallmark of the Indische building is the existence of a large courtyard with a large building that has large columns and columns in front of it. This is to give the impression of luxury, majesty, and authority from the European class as rulers in their colonies, so that this style of building clearly requires a fairly large area of land. However, as a result of the increasingly narrow urban lands, Indische architecture had to adapt, including the building details. Meanwhile, residential buildings with the landhuis model are no longer possible to build in Semarang.

Changes in the Indische Empire Style architectural style, at the end of the 19th century and the beginning of the 20th century, were driven by the increasingly narrow land available for development in the city center of Semarang so that the architectural style of landhuis buildings could no longer be maintained. In addition, due to the presence of new building materials, namely cast iron material instead of stone columns which are larger in shape and zinc roofs, which are lighter and the angle of inclination of the installation can be more gentle.

The layout of the Indische residential building is symmetrical and has the function of each room arranged in such a way that the privacy of each individual in the house is guaranteed. These characteristics are not found in traditional Javanese houses because there are no differences in age, gender, generation, family,

In the central room of the Indies building, it is behind the vestibule called the *voorhuis*. Another room that is quite important is the structure of the Indies building, namely the *zaal*. *Zaal* means hall or large room or large room for meetings. This room is special because this is where banquets or important meetings are held. In this room are located household equipment such as a dining table and its accessories, namely a cupboard for spices (*de spijkasi*) and a tea table (*thee tafel*).

The Indies house also has another main characteristic, namely the existence of a wide terrace (like a terrace). This terrace has a social function, where social relations occur and as an ideal place between family and neighbors. The veranda of the house as another name for the *telundak* is used to relax and breathe fresh air in the

afternoon. A low fence on the terrace is made to separate the sidewalk so that it can have a wider space.

### KAMPUNG KULITAN

The names of villages in Semarang that are centered around ancient centers of power have *desa* (place names) named according to the occupation or livelihood of the inhabitants. The traditional villages that form around the center of the Municipality of Semarang are named after the professional names of the majority of the population. Occupation of the population itself appears as a logical consequence of market demand and fulfillment of the needs of people who live in the areas of government centers. Some names of places in the old government center of Semarang (near Bubakan) are: Kampung Batik (a place for tie dye craftsmen), Pedamaran (a place for buying and selling resin/tie dyes), Sayangan (a place for metal/copper tool craftsmen), Nahka (a place for leather craftsmen/businessmen).

Jalan MT Haryono is an ancient road which is the main link between trade in Chinatown and trade in local agricultural products such as pepper or peppercorns in and around the Mricani area. The connecting road used to be a small bridge which is now known as Jalan Wot Gandul. According to Suliyat (2012), this area/road has a suspension bridge which serves as a route for traffic coming from the east and west of the Semarang River (see figure 1 and 2).

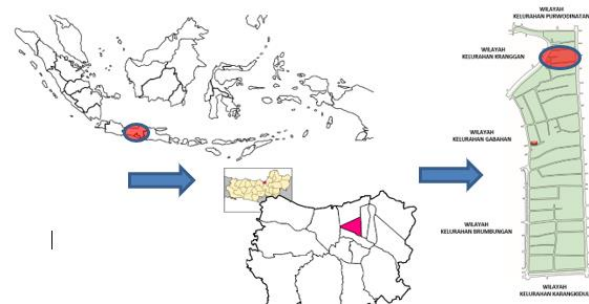


Figure 1. The position of the Kampung Kulitan in Semarang

Several villages on Jalan MT. Haryono is land owned by Trasripin, formerly Trasripin was a wealthy local landlord. The Trasripin family owns a company that employs several people as cowhide (*boron*) processors, the village is known as the Kulitan Village. This study explores the potential of villages closely related to the Trasripin family and their heritage in and around Kampung Kulitan. In some villages there are still some old houses in good condition and dilapidated, maybe they even become cultural heritage. The conservation of the Kulitan village in the city of Semarang as a cultural tourism area, develops the concept of preserving the Kulitan village. From the results of this research, it is suggested that the historical

value of Kampung Kulitan be preserved for the next generation through this conservation work.



Figure 2. Map of Kampung Kulitan, Semarang

## RESEARCH METHODS

This study uses a qualitative approach. This approach uses Indian architectural theories that developed in Indonesia and combines these characteristics with residences in the Village of Kulitan, a legacy of the Taripin family, past landowners. According to Bungin (2010), theory is used as a starting point for answering research questions, a deductive view guides research first by using theory as a tool, gauge and even an instrument for forming hypotheses, so that it is used indirectly by researchers. Theory as "horse glasses" when considering research problems.

In this approach a qualitative approach is used so that data collection in the field is in accordance with current real life conditions and interviews with residents related to changes that occur in the house while living. The entire study is therefore quite descriptive in nature. This qualitative research method uses descriptive qualitative analysis, which is then used as a method in the analysis process. Primary information was obtained from the results of measurements, descriptions and condition of the houses as well as interviews with local informants from field observations in the Kulitan village. Interviews were conducted with expert informants who were selected through a purposive sampling process, so that in-depth information was expected about Kampung Kulitan and changes related to the appearance of the building. At the same time, secondary information was obtained from reviewing research-related documents and articles, such as B. spatial documents, old photographs, maps and articles on the Internet.

## DISCUSSION

In the city of Semarang, Indische Architecture can be found in several areas considering that Semarang was one of the areas that developed as a trading center during the Dutch colonial period. Kampung Kulitan, Semarang is an area where you can find several houses from the descendants of the landowners of his time named Tasripin. The ancient kampongs scattered in the city of Semarang are the embryo of the town's development. This kampong has a distinctive name toponym according to specific occupations, groups and

ethnicities. As one of the most important cities on the north coast of Java, Semarang is a meeting place for many cultures so that the villages are influenced by many cultures such as Islam (Arabic), Chinese and Malay. Entering an old village like the village of Kulitan, you will find many leather houses influenced by different cultures. Indische architecture as an architecture produced by the combination of local culture and Colonial architecture promoted by the Dutch colonial rulers could be easily absorbed by the houses in Semarang at that time.

The suitability of Indis architectural characteristics in a typical Semarang house in Kampung Kulitan can be described as follows:

### 1. Construction

The construction system used uses a single brick system so that the walls have a thickness of about 30 cm. The use of this brick along the load-bearing wall as well as the insulating/space forming wall, which is installed with a thickness of one brick. The construction of this structure is an application of Indische architecture in Indonesia in general. This adopted the Colonial buildings located around the Kulitan of Semarang such as in the Kota Lama area and buildings along Mataram street Semarang. The construction of the building is also adapted to the tropical climate, with many openings in windows and doors. The ceiling for the house that we surveyed used a wooden frame with a ceiling made of wooden boards as well. The roof construction on this house uses a wooden structure, starting from the horses to the wooden battens.

### 2. Facade

The facade as a whole is very likely to resemble Indische architecture, in the form of a gable roof with a longer eaves that is equipped with a consul. The symmetrical shape with three doors on the facade is also an influence of Indische architecture. There is also a decoration on the lid of the conch in the form of a lattice made of wooden planks. The results of this observation the data obtained is processed, then analyzed descriptively.

The use of a gable roof in a dwelling in Kampung Kulitan is found in Residential Number 198 and the use of a pyramid roof is found in Residential Number 313. The roof of a house is generally a determinant of the name of a building style in Indonesia. However, despite having a different roof shape, gable and pyramid roofs are also commonly found in residential buildings with the Indische architectural style because buildings in Java have many roof forms. This is in accordance with Budiono (2001) who in Javanese buildings have many forms of roofs. The roofs of the two residences tend to be wide and high, which is one of the characteristics of Indic dwellings. The decoration of the tritisan ornaments has the original material in the form of metal

decorations, although currently, in Residential No. 198, the material has been replaced with wood. Ornaments using metal materials are one of the characteristics of Indische Architecture (Soekiman, 2011).

The shape of the door in the dwelling as the object of observation has the same type of door. Both are double doors that open outwards and inwards. The door that opens inwards uses wood material with additional glass material, and the door that opens out uses teak wood material. This type of door is in accordance with the characteristics of Colonial Architects in the 1800-1900s, at which time the development of Indische Architecture occurred. (Hersanti, 2008).



figure 3. Front Facade of a House in Kampong Kulitan

### 3. Interior Layout

At first, the spatial arrangement of this house extends backwards so that the circulation of space and the relationship between areas use a straight path. This path divides the house into a symmetrical shape. Symmetrical building layout. The layout of the building in this original residence before the development looks symmetrical from front to back. This is a feature of the Indische Architectural culture. This is in accordance with residential housing in Colonial residences. Adjustment to the climate can be seen from the arrangement of air circulation and lighting, ventilation and air circulation in this house is very optimal because in every room there are vents for air circulation and lighting.

The layout of the residential object of observation in Kampong Kulitan Semarang has a symmetrical shape, such as the layout of a residential house with an Indische architectural style in general. The difference between the two dwellings which are the object of security lies in the service room. In occupancy number 313, the service room is located parallel to the length of the residence, but in occupancy number 198, the service room is more inclined to the left of the residence. The difference in the location of the service room in the two residences does not affect the shape of the building's facade.

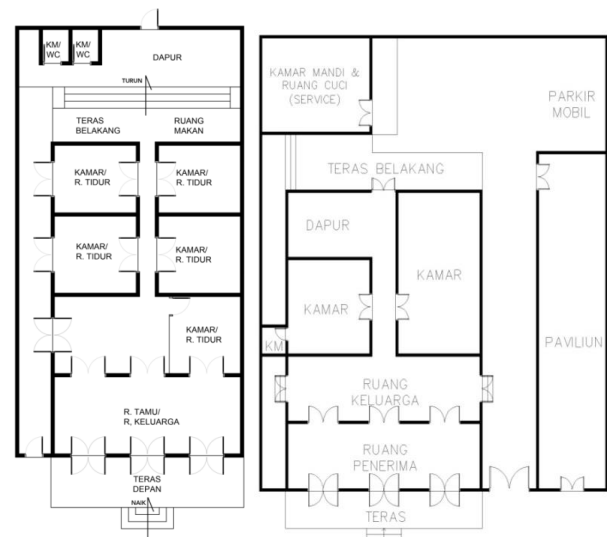


Figure 4. House plans in Kampong Kulitan

### 4. Ornament

The use of ornaments in the buildings in this Kampong Kulitan serves as an aesthetic-forming element and there are also ornaments that function according to their needs. This ornament signifies the social status of the occupants who were once wealthy landlords.

#### a. Floor pattern,

this can be found on the tiles in the living room. Indische motif tiles can be found in the living room. The same pattern is also found in the kampong Kulitan houses.

The floor in the object of the observation house uses tile floor material so that the floor forms a pattern that is commonly found in Indische architectural style buildings. In this residence no floor material has been replaced. Floors with geometric motifs made of clay (called Encaustic Floors) are commonly found in Indische Architecture-style buildings (Sarjiyanto, 2017).

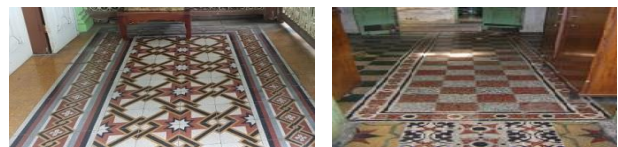


Figure 5: Floor pattern motifs in the Kampong Kulitan house

#### b. Ornaments in the form of carvings on the lisplank.

The decorative forms on the lisplank and the cornice at the ends of the profile columns were adapted from Indische architecture.

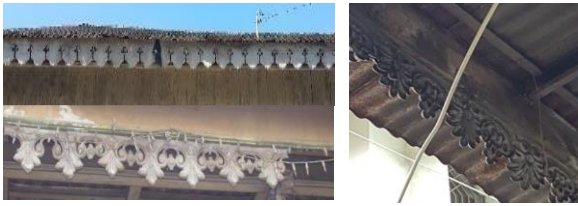


Figure 6: Decoration of metal and wood on lisplank

c. The ornaments on the vents are above the doors and windows

the vents above the doors use glass panels, on the front there is a trellis made of iron shaped with a typical Dutch style motif, while the vents above the windows also use panels. -panel of glass and on the outside is also given a trellis of iron but not shaped motif.



Figure 7 : Decoration on the vent

The shape of the ornament on the vent is described by Soekiman (2011), where in a traditional Javanese house there is an element called *tebeng* which in Kawi is called *warayang*. *Wayang* in the form of several arrows which are distilled to one point doubles as ventilation and as an addition to lighting in the room. This form of *warayang* can be found on the vent ornament in Residential Number 198. Meanwhile, in Residential Number 313, the ornament on the vent is a patterned metal ornament which is also one of the characteristics of Indische Architecture (Soekiman, 2011).

d. Ornament on console.

On the facade of the house in Kampong Kulitan Semarang usually has a front porch. To support the roof, it is equipped with a console which is usually made of wood or iron with a curved or floral shape. This model console can also be found in colonial buildings such as office consoles in several buildings on Pemuda street Semarang. The original console used was made of wrought iron with a motif/ornamentative shape, while the new console after renovation was added to strengthen the construction using a wooden console without a motif.



Figure 8 : Decoration on the terrace console

## CONCLUSION

The biggest influence of the Kampong Kulitan Semarang, is from Indische architecture and culture, starting from the construction system, the formation of the facade to the ornaments used. Although small, some influences from other cultures such as China, Islam and Malay can still be found, especially in the use of ornaments that are more aesthetically pleasing. So far, by modifying the removal of the walls of the family room and living rooms, it can add to the impression of a wider and more flexible space. Thus, even an old building like this still has space that is still in accordance with the needs of modern society as it is today. The integration of the results of cultural acculturation, especially those related to architecture, such as ornaments, tends to be used only for aesthetic considerations and factors of material availability at that time.

In line with the development of time, technology, economy, and shifts in cultural values, the existence of the house left by the Tasripin landlord in Kampong Kulitan, Semarang, is slowly but surely getting extinct. For this reason, it is necessary to take a wise step and attitude to maintain and develop the heritage of traditional architectural cultural values, in this case the ancient house resulting from cultural acculturation known as Indische architecture, by growing awareness from the community to jointly preserve cultural heritage in this form ancient dwellings or houses.

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