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Contents

Editorial

Dr. Ranjith Dayaratne, Asian School of Architecture, Melbourne, Australia

1. Blending Architecture with Nature: The Concept of Sundanese Architecture and its Applications in Contemporary Architecture in Kampung Naga, Indonesia

M. Maria Sudarwani, Tisya Putri S. & Petra Renatta

2. Design for All: Employing Local Standards to Empower the Disabled People in the City Spaces of Abu-Nuwas Garden, Baghdad, Iraq

Meryem Haythem Ali & Shaimaa Hameed Hussien

3. Heritage Lodgings and Client Satisfaction: An Examination of Internet Evaluations of the Petra Heritage Site, Jordan

Omar A. A. Jawabreh, Al Fahmawee Emad Al Dein & Basel J. A. Ali

4. Transformations of Residential Neighborhoods of Rajshahi: The Case of Sagarpara and Padma Residential Areas in Bangladesh

Sheikh Hameem, Sabbir Ahmed Siddique, Abir Rahman & Md. Masum Billah Tarafder

5. Influence of Graffiti on People's Perceptions of Urban Spaces in Hashemi Shamali, Amman, Jordan

Majd Albaik

6. Use of Granulated Metallurgy Slag in the Raw Mix for Producing Ceramic Paving Stones: Insights from an Experiment in Kazakhstan

Sarsenbek A. Montayev, Raimberdi A. Ristavletov, Berik A. Omarov, Karzhaubai Zh. Dosov, & Zhenisbek A. Usenkulov

7. Climate and Seismic Responsive Vernacular Architecture of the Old Settlement of Srinagar, India

Annam Ishrat, Naveen Suresh Chomal, Anuska Mahalik & Mohammad Arif Kamal

8. Between Aesthetics and Function: Transformations and Use of Batik Motifs in Urban Interiors in Indonesia

Eko Sugiarto, Abdul Halim bin Husain, Muh Ibban Syarif, Putri Khoirin Nashiroh, & Meina Febriani

9. Handicraft Innovations: A Strategic Approach to Preserving Intangible Cultural Heritage of Malaysia

WN Jazmina W. Ariffin, Syed Shahfiq, Fazil Ahmad, Asmawi Ibrahim, & Farah Syazrah Ghazali

10. Impact of Urban Form on Movement Densities: The Case of Street Networks in AlKarkh, Baghdad, Iraq

Saif Albabely & Dhirgham Alobaydi

11. Application of Mantingan Motifs in the Exploration of New Wood Carving Art Design

Eko Haryanto, Mujiyono, & Nadia Sigi Prameswari

12. Effects of Kinetic Facades on Energy Performance: A Simulation in Patient's Rooms of a Hospital in Iraq

Ali Hasan Hassooni & Ghada M. Ismael Kamoona

13. Diverse Cultural Expressions of Vernacular Architecture of Eclectic Style: The Case of Dharma Rakhita Temple in Jombang, Indonesia

Elizabeth Susanti Gunawan, Krismanto Kusbiantoro, & Erwin Ardianto Halim

14. Psychological Relationships Between Heritage Buildings and their Occupants: A Theoretical Exploration

Zahraa Ahmed & Saba Sami Al Ali

15. Local Heritage Vs State Law: The Case of Customary Law of Pologoro Within the Framework of Pancasila in Indonesia

Debby Ekowati, Retno Saraswati & Nabitatus Sa'adah

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16. Techniques and Modern Interpretations for the Developments of Historical City Centers: Insights from Ukraine

Larisa P. Skoryk & Mariia V. Hniloskurenko

17. Using Information System Simulations and Modeling to Reconstruct Traditional Building Structures: The Case of Joglo Buildings in Indonesia

Lilik Setiawan HP, Syarifuddin Madenda, Eri Prasetyo Wibowo & Raziq Hasan

18. Sense of Place of Historic Streets as Sites of Urban Heritage Tourism: Streets in Kayutangan, Malang, Indonesia

Magvira Ardhia Pratiwi, Jenny Ernawati & Yusfan Adeputera Yusran

19. Factors Influencing Intentions of Young Social Entrepreneurs: A Scoping Review

Adi Syahid M.A, Lutfan Jaes, Tuan Muhammad Zukri T.S. & Asmawi Ibrahim

20. Enhancing Pedestrian Safety from Traffic Accidents at the Jadiriya Complex within the University of Baghdad, Iraq

Suhaib M.J. Al-Ahbabi & Hoda A.S.Al-Alwan

21. From Bio-engineering to Architectural Design: Converging Eugenics in to Create Meaningful Architectural Form

Wasan M. Mohammed & Ibrahim Jawad Kadhim Al-Yousif

22. Principles of Vernacular Literary Education: The Sastra Pinggiran Banyumas Community in Indonesia

Meina Febriani, Agus Nuryatin, R.M. Teguh Supriyanto, & Hari Bakti Mardikantoro

23. Vernacular Contribution to Dutch East Indies Heritage Architecture in Indonesia: The Case of Jaarbeurs Building

Sriwinarsih Maria Kirana, Kreangkrai Kirdsiri, & Antonello Alici

24. Architectural Adaptations and Spatial Reconfigurations for the Ngerebeg Dance Performance in Pura Dalem Kangin in Indonesia

Ida Ayu Wimba Ruspawati

25. Tambale as a Determinant of Residential Spatial Planning in The Kaili Ledo Community, Central Sulawesi, Indonesia

Irdinal Arief, T. Yoyok Wahyu Subroto & Syam Rachma Marcilia

26. Occupancy Rate of Residential Units as an Indicator of Urban Sprawl and Land Efficiency: The Case of Vadodara, India.

Neha Sarwate, Nikita. A. Soni & Rasika Acharya

27. Vernacular Architecture of India: An Overview

Arpita Srivastava & Bijay Kumar Das

28. Obstacles in Creating and Governing Pedestrian Inclusive Streets in India: Insights from the Streets in Vadodara

Khyati Gulati Tewari & Neha Sarwate

29. Quantifying Street Properties as a Tool to Measure Urbanity: Insights from Velachery, Chennai, India

N. Mohana Gopiraj & A. Meenatchi Sundaram

30. Transformations of Vernacular Artisan Settlements in India: Insights from Odisha

Bharati Mohapatra

31. The Characteristics and Linkages between Traditional Houses: Mandailing's Bagas Godang and Minangkabau's Luhak Agam in Indonesia

Muhammar Khamdevi

32. The Role of Urban Spaces in Creating Socially Cohesive Neighborhoods: The Case of Walled City of Jaipur, India

Manjari Rai

33. Acoustic Performance and Noise Control of Conference Halls: An Evaluation of the Conference Hall at the Al-Nahrain University, Iraq

Susan Abed Hassan, Shatha Ibrahim & Wurood Adeeb Khamees

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Diverse Cultural Expressions of Vernacular Architecture of Eclectic Style: The Case of Dharma Rakhita Temple in Jamblang, Indonesia

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Abstract

With a long historical background, Indonesia has a diversity of cultures; there are Chinese, Dutch, and local Indonesian cultures. These cultures manifest especially in architecture. For example, in Java, many European buildings from the colonial period exist, known as the Indische buildings. They are a mixture of European, Javanese, and Chinese cultures. As times changed, these ancient buildings have also changed their functions. European heritage buildings are generally used as government offices and places of businesses. Chinese-style buildings are still used by people of Chinese descent. Buildings that still leave complete traces of Chinese culture are temples. This can be seen from the shapes of the roofs, the ornaments, and the use of colors, all of which display the uniqueness of Chinese culture.

Similarly, the Dharma Rakhita Temple, built hundreds of years ago, displays Dutch, Chinese, and Javanese cultures. The purpose of this study is to examine the values and historical and cultural significance of the temple because, until now, there have been very few written references to this temple.

The research employs field research involving observation, interview, and descriptive analysis methods to analyse the field data. The cultural elements in the temple are arranged based on literature to provide a narrative interpretation. No previous writing has discussed the fusion of cultures in the vernacular temple architecture. This article thus provides a reference source to understand the Dharma Rakhita Temple. Currently, people's understanding is based only on myths and varied stories.

Keywords: Dutch culture, Chinese culture, Eclectic style, Vernacular architecture, Dharma Rakhita Temple, Indonesia.

Introduction

Indonesian architecture has a diverse cultural background, influenced by the Dutch, the Chinese, and the local cultures. Several buildings are striking because of their changing designations, such as Rumah Tjioe Family Residence Jl Victory III No.47 Taman Sari, West Jakarta, which had a Chinese style. Recently, it changed its function from a typical Chinese house to a Catholic church. Tjioe's house was the house of a Chinese captain with the surname

Tjioe for three generations, and then it was bought by Jesuit priests and became the Fatima church in 1955 (Heuken, 2003). Thus, there are many Chinese elements in this church building.



Fig. 1: Tjioe Family Residence became St. Maria De Fatima Catholic Church Jakarta, Indonesia
Source: Knapp, 2013

With a Dutch style, the Goenoeng Sari House Jl Lautze No.38A Sawah Besar District, Central Jakarta City, has also changed its function from a house to a temple. The Goenoeng Sari house was built by Coyett, a Dutchman, in 1736, and in 1761 it was bought by Chinese officers and community leaders to be placed as a grave and temple (Ong, 2013). Thus, there are Dutch elements in the temple building.



Fig. 2: Goenoeng Sari House to become Sentiong Wan Kiap Sie 完却寺 Temple
Source: *Sentiong, Klenteng*, 2018; Tsun, 2019

In these 2 cases, it was normal for the ornaments to appear out of place due to the change in the function of the building. In the case of Dharma Rakhita Temple Jamblang, the building was built in Java, Indonesia, by Chinese immigrants. It was originally designated as a temple. However, cultural diversity can be found in European, Javanese, and Chinese cultures building ornaments (eclectic style). For this reason, the Dharma Rakhita Temple is the case study in this research.

This paper examines the Dharma Rakhita Temple Jamblang and its architectural forms and meanings in the context of cultural fusions. It explores every part of the temple building and seeks and describes the cultural diversity contained in the temple.

It aims to give historical and cultural meaning to the temple so that it can fill in the reference gaps. Cultural understanding and methods of documenting the beauty of the architectural style of the Dharma Rakhita Temple are urgently needed to improve the economy and tourism of the Jamblang Chinatown area (Susanti *et al.*, 2022) so that the continued existence of this cultural heritage, especially for tourism, can be maintained (sustainable).

Literature Review

Studies have discussed the vernacular architecture of temples in Indonesia, but they have never been carried out in-depth regarding the eclectic style of religious buildings. In previous research, there were not many articles discussing Dharma Rakhita Temple. The book entitled *Chinese Epigraphic Materials in Indonesia*, compiled by a France Researcher, Claudine Salmon and Xiao (1997), contains quite complete information about the history and evidence of Chinese epigraphy in many Indonesian temples, but nothing about the Dharma Rakhita Temple.

Some researchers who discuss the Dharma Rakhita Temple, namely Rusyanti (2012), discuss the community and social conditions of the ancient Chinese and try to reconstruct the history of Jamblang Chinatown due to the lack of written literary sources. Susanti et al. (2022) discuss the need to raise Chinese culture to revive the cultural heritage of the Dharma Rakhita Temple because residents have abandoned the Jamblang Chinatown, and it has become like a ghost town (Gunawan, Leonardo and Kusbiantoro, 2023). Gunawan and Tjandra (2023) utilize digital technology so that Chinese painting in Dharma Rakhita Temple is maintained and is noticed by the public. Gunawan and Lesmana (2023) emphasize the importance of cultural narratives to make the Dharma Rakhita Vihara a tourist spot with cultural learning value.

Chinese temples in Indonesia have become interesting research objects for many researchers. Most research concentrates on decorations and roof shapes, which are acculturation of Chinese culture, as explained by Adhiwignyo and Handoko (2015), that the architecture of religious buildings in South China influences temple buildings in Indonesia. Marcella (2014) emphasizes the shape and meaning of the roof of the Sam Poo Kong temple in Semarang, which states that the upper type of the temple is an influence of the building type roof from China, which has a meaning related to belief so that it can be seen that temple buildings in Indonesia are very thick with Chinese culture. Salim (2016), in his article, reveals that Chinese cultural values can be applied to building exterior elements, especially in a temple, which is visible on the distinctive roof with the bend of the arch so that it has the same cultural value in every temple. This statement is complemented by Pedana (2018), who concludes that temples in Indonesia, both interior and exterior, in outline, follow the characteristics and characteristics of Chinese cultural architecture as evidenced in the roof, ornaments and building layout.

Pitaya (2014) also used a semiotic review in the research of the Gie Yong Bio Temple in Lasem. It was found that the Chinese community in Lasem could be recognized from the architectural heritage in the form of Chinese temples and villages. The Chinese people believe the temple is a sacred place where their ancestors lived. Ancestral Heroes (*Kong Co*) are human statues that are "purified," placed on the altar as a god and are believed to be helpers and givers of salvation, and their presence is always worshiped. The temple in the Chinatown area is important. It is usually located in the middle of the crowd, replacing the river (traffic) symbol, which is a symbol of positive energy (*chi*) which brings good luck to the people who live around it (Widiastuti, Rahmat. and Aseani, 2015). Temples in Indonesia are currently cultural tourism objects, stated by Ratnasari, Yuliantoro and Fikri (2021) in their article that temples have the potential to become cultural tourism objects because they still maintain the original materials, colors and original construction according to the influence of Chinese culture.

Several studies on vernacular and Eclectic styles, such as the research of Zwain and Bahauddin, stated that eclectic style was found in shophouses in George Town, Penang but changes in community and ownership of the shophouse influenced the typical elements of the shophouse (Zwain and Bahauddin, 2019). Halim and Royandi (2022), examining the Regent's Residence acculturation, found that the eclectic style ornament was dominated by Chinese culture, which still applied its original Chinese cultural values. This confirms that buildings in Indonesia have an eclectic style that is spread across government buildings and also temple buildings. Sudarwani et al. (2023) say that the character of China Houses in Chinatowns in Semarang still has a strong Chinese culture. Still, the architectural character of Semarang's Chinatown area results from a cross-cultural mix of immigrants during the early days of forming ethnic villages. Eclectic style and multiculturalism in immigrants produce a blend of architecture in the Chinatown area in Semarang. Even though there have been some studies

with temple objects in Indonesia, there is still no research on the eclectic style in Vernacular Vihara buildings such as the Dharma Rakhita Temple. Hence, this research gap is a novelty in this study. This research is important to learn about the Eclectic style and its depiction in religious buildings.

Research Method

This paper discusses the cultural value of the cultural heritage building of the Dharma Rakhita Temple in Jamblang, which is known to have functioned as a temple from the beginning, but has other cultural elements. Based on written records, the Dharma Rakhita Temple was renovated in 1785. Thus the original building is older than 1785. As a cultural heritage, this temple has the uniqueness of a mixture of various cultures.

The research method used was observing ornaments that display cultural elements and documenting every part of the Dharma Rakhita Vihara building with a camera. Interviews were also conducted with people from the temple foundation and temple keepers regarding the unique parts and history of the temple. Still, given the political conditions in Indonesia during the Soeharto era (1955-1998), which did not support the existence of Chinese culture (Gunawan, 2018), the surrounding community could no longer speak Chinese and had changed religions, the information obtained was limited. However, the cultural traces of this Chinese building can still be documented with a camera, and a literature review supports the interpretation of this research.

Findings

Historical Background of Jamblang - Cirebon, Indonesia



Fig. 3: Location of Dharma Rakhita Temple on Java Island, Indonesia
Source: Vihara Dharma Rakhita, 2023

Jamblang is one of the villages in Cirebon. The city of Cirebon is one of the areas on the route of the North Coast of Java (Pantura), which has great historical value. Besides being an economic center on the Pantura line, Cirebon City is also very influential in forming a pluralistic and multicultural society. Cirebon has a material cultural heritage, intangible heritage, and language. The article Digital Heritage Towards the Development of Tourism and Culture in the City of Cirebon (Purnama and Hermawan, 2022) provides an overview of the forms of cultural heritage and the general distribution of forms of cultural heritage found in the City of Cirebon. Research shows that the City of Cirebon has a cultural heritage, or it is believed that there are many cultural heritage in various forms, such as objects, structures, buildings, sites, or areas. Some of this cultural heritage was established through Mayor Decree No.19 of 2001 and even registered by the Ministry of Education and Culture. However, the potential for this cultural heritage has not been utilized; it has not been developed optimally, including in the tourism sector, and the conditions tend to be unkempt/un-maintained.

Historical Background of the Dharma Rakhita Temple

Dharma Rakhita Temple, also called Hok Tek Ceng Sin Temple, is one of the landmarks which is a significant marker of the existence of the Chinese community in Jamblang. It faces the Jamblang River facing the field to the East. There is no record of the exact year this temple was founded. Based on the stories in the community, this temple is believed to have the same roof ridge wood as the wood used for the construction of the Sang Cipta Rasa Mosque Jl Kasepuhan No.43 Lemahwungkuk, Cirebon City, which was built in the 1480s.



Fig. 4: Dharma Rakhita Temple with an eclectic building style
Source: Author

According to these stories, when the Sultan of Cirebon was building the Great Mosque, there was a shortage of wooden beams for pillars. Someone has reported that in Jatiwangi, there was a very large tree that could meet the needs of the Sultan. Unexpectedly, the tree was very sacred and has had a guardian; not only were the machetes and axes unable to overthrow it, eleven of the loggers have even been killed. Furthermore, it is said that the tree branches fell in Jatitujuh. The twig has apparently stuck in the ground and had thrived. Finally, wood cutting has been carried out with the ingenuity and ingenuity of Tuan Yo Kit Tjit (later known as Ki Buyut Cigoler). He has asked the Sultan to be given a piece of wood from the tree to be used as a roof ridge for the Jamblang Temple, which was being built at that time.

If this is true, it can be concluded that the existence of the Chinese community in Jamblang is very old. The first record of the renovation dates back to 1785 and spans 115 years; wood materials from the temple have often been replaced with new wood, but the ridges have never been damaged. Meanwhile, old archaeological records regarding the presence of the Chinese community in Jamblang include the discovery of a shard of Cinadi ceramics in 2000 on the banks of the Jamblang River, which is thought to date from the 17th-18th centuries. It is suspected that at that time, the role of the Jamblang River has been vital for the community as a transportation and distribution route and an active trade route.

There are very few historical records of the Dharma Rakhita Temple. Haryono (2017) discusses Cirebon, 10 KM from the Jamblang Village, as a port city, a regional trade center, and many Chinese immigrants have settled there. Like other cities, Cirebon has been under the VOC administration and then the Dutch East Indies government. There have been Chinese officers appointed to deal with the problems of the Chinese community in the area. Except for the infamous Major (*Majoer der Chinezen*) Tan Tjin Kie, whose funeral is described in his son's book, little is known about other Chinese officers in Cirebon. Many Chinese officers have been appointed to Cirebon and its surroundings. Many of them have been members of four or five major families. This article describes their lives, families and descendants, businesses, and whereabouts. This shows that the Chinese community has been formed for a long time and has a long history, which can be seen from the evidence of the temples renovated in the 18th century.

Vernacular Architecture of the Dharma Rakhita Temple

The eclectic architectural style in Indonesia usually refers to the Indische Empire style, which is a blend of local Indonesian (Javanese) styles combined with Dutch/European styles and then added with Chinese architectural elements. This style conveys the impression of an elegant building, the pride of a successful owner's life, but still conveys a taste of Chinese culture. (Gunawan, Kusbiantoro and Kustedja, 2022).

The Eclectic Style in the architecture of the Dharma Rakhita Temple can be seen in the presence of a mixture of European, Chinese, and Javanese cultures.

Table 1: Temple Elements and Locations

Source: Author

Cultural Characteristic	Elements	Location
European Culture	rose window	the left and right walls of the main building
	European ceramics	on the roof, on the entrance gate, on the kiln, and on the inner and outer walls of the temple
	bell	on the right after the entrance gate
	engraving "Kas Gredja" (church treasury)	in the room to the right of the entrance to the temple
Javanese Culture	Column base (<i>umpak</i>)	at the front of the main building
Chinese Culture	Hok Tek Ceng Sin God	inside the main building
	Other deities of Chinese society	to the right of the main building
	Roof shape, roof ornament, and color	at the entrance gate and main building
	Chinese calligraphy engraving and calligraphy writing in ink	at the entrance gate, front and inside the main building, roof supports
	Chinese Folklore	the left and right walls of the main building
	Guardian God	the main building entrance door

a. European culture

Rose Window

The Eclectic style in the first Dharma Rakhita Temple is European culture which is visible in the placement of the Rose Window, which, as an element of Gothic Architecture, represents Gothic aesthetics. The rose window is the most striking Gothic architectural element on the facade of a Catholic church. This element has been consistently applied in France, developed in Italy, and spread to Europe. The rose window strengthens and gathers the aesthetic energy of all the other facade elements into a single focal point. It is a window that acts as a large visual center of gravity (Estika *et al.*, 2023).



Fig. 5: Rosetta window in Dharma Rakhita Temple

Source: Author

In Indonesia, Neo-Gothic architecture in catholic church buildings came after the ethical politics implemented by the Dutch colonial government at the end of the 19th century. As an integral element of Gothic architecture, church buildings built in the Neo-Gothic style generally have rose windows. But in its development, the rose window element is applied not only to Neo-Gothic churches but also to new church designs in Indonesia today.



Fig. 6: Rose Window in Jakarta Cathedral Church in Neo-Gothic (1852)
Source: Heuken, 2003

Rose window, as a church ornament, gives the impression of the sacredness of the light that enters the interior (the altar room of the church). According to Sopandi (2013), Gothic architecture was first introduced in 1137 by Abbot Suger, who added a rose window element, namely stained glass, in the form of a circle to enter more sunlight because many religious experiences are manifested in the form of light. In Indonesia, rose windows in the oldest ancient buildings are found in the 1852 Jakarta Cathedral Church and various other Catholic churches. However, there are also modern churches deliberately built to adopt Gothic culture.

European Ceramics

According to observations, ceramics exist on the edges of the roof as part of the ornament, on the roof, on the entrance gate, on the kiln, and on the inner and outer walls of the temple; ceramics depict Europe. Dutch/European ornamented ceramics at the Dharma Rakhita Temple because the Dutch had been in Cirebon for a long time. This European ceramic measures 15 x 15 cm.



Fig. 7: Ceramics with European image motifs in the temple
Source: Author



Fig. 8: Ceramics on the entrance walls, kilns, roofs, and walls in the temple

Source: Author

The Chinese presence in Cirebon has been earlier than the Dutch, namely in the 1400s when Princess Ong Tien came to Cirebon, only a few kilometers from Jamblang. In ancient times, it has been a port city bustling with Dutch and Chinese people. Ceramic relics with European ornaments can also be found in Gunung Jati's tomb (1448-1569), also in the Panjunan Red Mosque (1480), and Kanoman Palace Cirebon (1678) (Wibisono, 2004).



Fig. 9: Dutch ornate ceramics on the tomb of Sunan Gunung Jati (1448-1569)

Source: Vemialita, 2016

Bell

Bells in the temple are usually placed indoors and rung in the morning and evening as a sign that the temple is open and closed (Kustedja, 2017). In Indies culture, usually placed outdoors, Bells indicate time, but over time, they are used only as a tradition and a tool to break the silence (Soekiman and Juwita, 2011). According to the temple caretaker, Ms. Thio Kwat Nio, who has lived there since she was born in 1942, she has known since she was young that the temple rings every hour, from 6 am to 6 pm, as a sign of the time. The bells are not rung but occasionally rung to signal bad news such as floods. The bells functioned according to Western cultural customs. The bell is hung 3 meters high; on the back is the inscription Karl Schlieper Batavia, which people cannot see from a downward perspective.



Fig. 10: Bells bearing Carl Schlieper Batavia

Source: Author



Fig. 11: Tower with bells at the oldest church, the Portuguese Church 1695 (now called the Zion Church) Jakarta

Source: Heuken, 2003

Engraving "Kas Gredja" (church treasury)

According to observations, this writing exists in the room to the right of the entrance to the temple. This space is used to store cash. Based on the Chinese writing on the front pillar of the temple, it was written that in 1889, a major flood caused money and securities belonging to the temple, which was kept at Loo Tjoe's house, to become soaked. Because of that, a room has been made to store the valuables belonging to the temple. Some residents believe that Luitenant Oei Tiam Seng, who manages the temple, also manages the church so that the cash is kept there. In fact, during the Dutch East Indies colonial era, the old Indonesian spelling of "gredja (church)" meant a house of worship, not referring to Christianity only. Temples during the Dutch era were referred to as Chinese churches; for example, the Jalan Kelenteng in Bandung was formerly known as Chinese Kerkwe (*Xie Tian Gong Dengan Arsitektur Asli Oriental [Xie Tian Gong With Original Oriental Architecture]*, 2013), which is Dutch for Chinese Church Street. The Boen Bio Temple, which was built in 1883 in Surabaya by Confucian Chinese Indonesians, is called *Gredja Boen Bio* (Boen Bio Church) or *Gredja Khonghoetjoe* (Confucian Church) (Yosadi, 2020). The Dharmakaya Temple, which was founded in 1940, was originally named *Gredja Boe Lo loe* (Kelenteng Boe Lo Loe 'Wu Lao Lu' Kota Bogor [Boe Lo Loe Temple 'Wu Lao Lu' Bogor City], 2015; Malagina, 2021).

This inscription is the only legacy of the old Indonesian spelling written in the temple. Apart from the words "*kas gredja terbikin 1889* (the treasury for places of worship was made in 1889)", there are years written that still use Chinese. Other inscriptions left at the temple, such as the inscriptions on the walls, and nameplates, are all in Chinese.



Fig. 12: Carving of ancient Indonesian writing in the temple room

Source: Author

b. Javanese Culture

Column base (umpak)

The base of the column of this temple shows distinctive ornamentation resembling pedestals in Javanese houses. The base of this column is black, with gold carved ornaments on the top. Understanding the Javanese house is inseparable from an ancient building called *punden* terraces (graves of ancestors), a terraced structure centered the higher, the smaller. This structure consists of 3 parts, namely the upper structure in the form of a towering roof like a mountain. The middle structure consists of 4 pillars made of rectangular wood. The lower structure in the form of a base or base of columns in the form of stone, which distributes the weight of the wooden poles to the ground in Javanese houses, is called *umpak*. The Javanese house represents the universe which consists of the upper world where the gods live, the middle world where humans live, and the underworld as the ground/earth (Djono, Utomo, and Subiyantoro, 2012). The traditional Javanese house has influenced many other houses, including the ash house (built by the clan family and used as a prayer house and residence to honor Chinese ethnic ancestors). Because of this, the structure of the ash house has many similarities with the Javanese traditional house in many ways.



Fig. 13: The base of the column of the temple is like the base of the column which is usually found in Javanese buildings

Source: Author

The column base is usually made of black (hard) natural stone. The *umpak saka guru* at Rumah Jawa is decorated with an embryo motif. The golden yellow embryo motif is engraved on the black pedestal. The black pedestal is meant to symbolize God as the creator of the earth and the oceans as a place for human life. In contrast, the embryo symbolizes the beginning of human life. So the column base symbolizes fertility, where God creates humans starting from embryos which are the beginning of life and placed on earth so that they reproduce (Budiwiyanto, 2013).

c. Chinese Culture

Hok Tek Ceng Sin God, the God of Chinese society

Hok Tek Ceng Sin (fu de zheng shen), or Toa Pe Kong (da bo gong), is the God of earth and wealth believed by the Chinese from Fujian. This deity is most often found in temples in Indonesia, being the main deity in 9 temples in Jakarta, namely the Ancol temple, which is the oldest from the mid-17th century, Tanjung Kait (Mauk), Padi Lapa Temple in South Bandengan, and most recently at the Avalokitesvara Tanah Abang Temple in 1928 (Salmon and Lombard, 2003).

The diversity of religions is very visible in this temple. Apart from the Hok Tek Ceng Sin god as the main deity, on the right side of the temple, there are several other gods, such as the Buddhist statue of the Goddess Kwan Im, a Hindu statue, a statue of the Chinese god of war Kwan Kong, an altar with a photo of Confucius. These deities were also taken care of at this temple because during the Suharto era because the temple did not get a permit, the prayer places were used as places of worship for Buddhism; there were also statues that the previous owner deposited because he had converted to Christianity. There is no objection to the placement of these gods, even though they have different beliefs.



Fig. 14: Other deities in the Dharma Rakhita temple
Source: Author

Roof shape, roof ornament, and color

The eclectic Chinese culture at this temple can also be seen in the shape of the roof with a sharp tip type. Indicative of the Chinese roof is its characteristic upturn or curve at the ends of the eaves, a Pitched roof with a ridge type called End of Straw (Kohl, 1978). The principle of the shape of the roof of a traditional Chinese building is to symbolize protection, and the level of the building is a representation of the shape of a mountain with the concept of the geometric shape being a triangle with a symmetrical system (Marcella, 2014). Other evidence can be seen in the ornaments on the roof of this temple building in the form of two ceramic statues of dragons turning to face the water gourd placed in the middle. This symbolizes the power and energy of the gods (Salim, 2016). The red color is dominant in this temple, meaning harmony, fame, joy, and the sanctity of heaven (Salim, 2016). It can be concluded that at the Dharma Rakhita Temple, Chinese culture is still very much maintained, as evidenced by the use of ornaments, colors, and the type of roof characteristic of Chinese temple buildings.

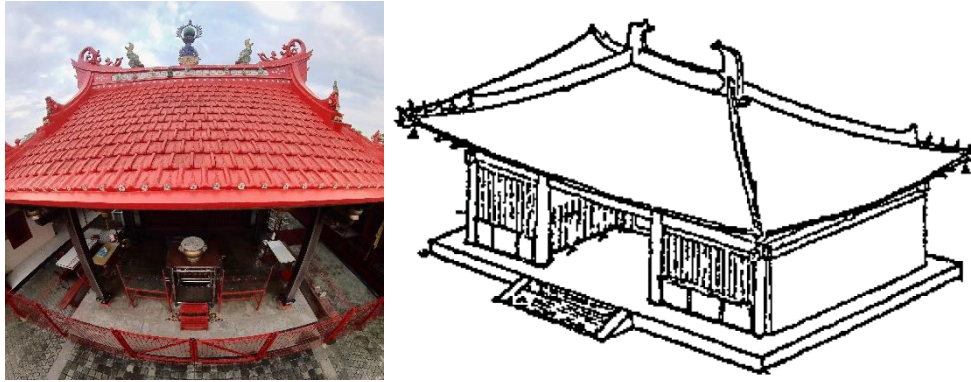


Fig. 15: Dharma Rakhita Temple roof and Pitched roof/Wu Tien roof

Source: Author; Kohl, 1978

Chinese calligraphy engraving and calligraphy writing in ink

In general, the architectural designs of Chinese temples have decorations that are popular in their interiors, namely in the form of Chinese alphabets or kanji letters written as Chinese calligraphy (Primayudha, Purnomo and Setiyati, 2014). The interior decoration with a Chinese cultural theme is located at the entrance gate, front and inside the main building, and roof supports. The calligraphy on the main door is a notice board for the temple, representing respect for the space traversed (Fajri, Syarif, and Hildayanti, 2020).



Fig. 16: Chinese calligraphy inscriptions at the Dharma Rakhita Temple

Source: Author

Chinese Folklore

The oriental-style interior decoration can be seen on the interior walls of the temple, which are usually called wall treatments in this wall painting. It tells classic Chinese stories in detail with the limitation of each story as a square area. Paintings from Chinese folklore are also often found in buildings with Chinese architecture, especially temples in Indonesia (Primayudha, Purnomo and Setiyati, 2014). On either side of the wall is filled with telling pictures such as the Chinese classic Three Kingdoms (San Guo Yan Yi) and stories of Chronicles of the Eastern Zhou Dynasty (Dong Zhou Lie Guo Zhi). Chinese folklore contains a philosophy of life and has been taught in Chinese society since childhood.



Fig. 17: Wall depicting classical Chinese stories

Source: Author

Guardian God

The distinctive features that stand out at this temple are found on the leaves of the main entrance, such as the characteristic of the main door of the Chinese temple, where there are paintings of ancient warlords called Men-Shen, which means the powerful God at the door. These are historical figures named Qin Shu Bao (Cin Siak Poo) and Yu Chi-gong (Oet Tie Kiong) commanders during the Tang dynasty (Kustedja, Sudikno and Salura, 2013).



Fig. 18: The main door has a picture of the Sky Palace officials

Source: Author

Conclusions

The Hok Tek Cheng Sin Chinese Temple is an example of a building with a Chinese architectural style that adapts to various cultures that have developed in Indonesia. From physical observations of the object, several design elements were found that significantly showed an eclectic style, namely: rose windows on the temple walls which are generally found in Gothic churches, European ceramic decorations on the temple walls, the position of the bells outside the building, the naming of the treasury room with terms commonly used by the Dutch, and the basic design of the columns which are similar to the base columns in Javanese houses. Of course, the design elements that characterize its identity as a Chinese building are still dominant. This can be seen in the spatial compositions, the shape of the roof and its construction, the placement of the god's altar in the temple, as well as other decorative elements such as Chinese writing ornaments, inscriptions in Chinese letters, wall paintings and pictures that are typical of the temple. These elements exist as one building in an eclectic style that displays cultural hybridity represented by various architectural elements. Chinese temples whose roots are from Chinese culture have adopted local Javanese culture and European culture brought by the colonialists to further have also produced hybrid architectural compositions.

This hybrid culture has become a new style for the community, making this building a significant cultural heritage to be valued and preserved.

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