

## A New Perspective on 19th Century Style Heritage Buildings in Muntok, Indonesia: Reviewing the Craftsmanship of Chinese Builders

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**Abstract.** Research conducted during the era of the Dutch East Indies on the island of Java was the subject of great interest for scholars and researchers, leading to the neglect of the more remote areas. However, continuous efforts aimed at investigating the outer islands of Indonesia hold the promise of generating new and innovative insights. The cultural landscape of Muntok town is characterized by a unique blend of multicultural and European influences, particularly during the period of Dutch colonial rule. This resulted in the emergence of distinct "comfort zones" and "contact zones" among the construction workers. The application of the profound expertise and unwavering dedication of Chinese Builders (Constructor) in the construction of Mixed Indies style buildings in the Dutch East Indies was a prime exemplification of the significant influence of trans culturalism, furthermore, the presence of Chinese builders played a significant role in the development of the city, as they constructed and contributed to the creation of architectural structures that have received limited attention until now. The purpose of this article is to analyze the existing literature on the historical development of Chinese builders in Muntok, Indonesia, focusing specifically on their involvement during the 19th century. As a result, it aims to provide additional insights into the main subjects and research areas that are of interest to researchers. After providing a concise introduction to the historical context of Chinese laborers in Southeast Asia, the main focus of this scholarly article will be to thoroughly explore their active participation in the urban development of Muntok.

**Keywords:** Chinese Builders, Craftmanship, Literature Review, Muntok, Mixed Style.

### 1 Introduction

Historically, the Island of Java has been the main focus of research and scientific attention, so that other regions during the Indonesian colonial period were relatively underexplored. Nonetheless, recent research efforts attempt to bridge this gap and explain the contrasting impacts of Dutch East Indies (now Indonesian) colonialism on Java and Indonesia's outer islands. The investigation of the Indonesian economy and society beyond Java during the colonial era remains an overlooked field of study in present times [1], [2]. In response to this, the article attempts to examine the dynamics that transpired among agents, goods, and technology in regions beyond Java Island in the era of colonization. The governance of the Dutch East Indies during the nineteenth century in Indonesia led to the emergence of a metropolitan way of life, serving as a catalyst for the localization of modernity within the colonial setting. Conversely, these modern structures also functioned as sites of foreign capital accumulation, exploiting local labor, and as arenas for social stratification where Westerners asserted their dominance over the indigenous population, while also emphasizing class and national distinctions among themselves. Consequently, these modern buildings serve as a microcosm of colonial society, giving rise to distinctive "comfort zones" and "contact zones" where various social, ethnic, and national groups engage in interactions with one another [3].

We emphasize the significance of delving into labor within the structures of colonial authority. Our account outlines the ideas conceptualized by builders who constructed a heritage building situated in Muntok, West Bangka. Regarding the definition of heritage building, each country defined the heritage based on their own local geographic or policy context leaving no exact or explicit definition that can be applied worldwide [4], taking from Dibyo Hartono (2014), Cultural heritage buildings are buildings or groups of historic buildings and their surroundings as cultural assets with historical, scientific and socio-cultural values that have played a role in becoming a chain that can connect works of art, design, architecture and technology from the past to the present. [5].

During the Palembang Sultanate era, spanning from the 18th century to the early 20th century Dutch colonial occupation in the East Indies, the city which served as the central hub of the island of Bangka holds prominence. The city's remarkable architectural typology and urban morphology were the result of the social dynamic gained from multicultural societies, which contributed to the creation of a unique hybridity [6], [7]. However, as there is a shortage of human resources who comprehend the significance of history and cultural heritage in Muntok, research literature that addresses this topic is very rarely reviewed and is silenced by research in big cities in Indonesia. Consequently, I aspire for this research to enhance recognition of the significant role played by Muntok as a culturally significant city on Bangka Island.

The city of Muntok's advantageous position as a port for tin mining operations facilitated its integration into the network of colonial and postcolonial cities. Consequently, this led to the transmigration and relocation of people and cultural patterns between the Orient and the Occident, or East and West. The resulting cultural artifacts, which represent the concept of hybridity, are evident in the physical manifestation of architectural elements, including Islamic calligraphy, Doric columns, and Chinese dragons. These elements reflect the cultural diversity and the confluence of the European colonial elite, Malay indigenous people, Arabic traders, and Chinese migrant craftsmen.

The aforementioned historical occurrence serves as a foundation for ascertaining the degree of participation of local craftsmen in the construct of structures from the colonial era that are seldom subjected to scholarly investigation. Malay builders have unique vernacular craftsmanship architecture by employing timber materials, in contrast to Chinese builders, who were formerly attuned to constructing edifices comprised of stone and ceramic constituents [7]. Chinese builders tend to use modern building methods compared to Malay builders. I am contending that the endeavors to investigate the individuals responsible for the creation of these contemporary structures have resulted in assertions of the involvement of Chinese constructors in skilled activities, such as the construction of contemporary buildings.

History has written numerous events, Chinese laborers who were looking for jobs selected to work in major hubs of the global capitalist economy located in Southeast Asia. In the 18th century, they were the first to undertake the development of roads and the reclamation of barren land in Southeast Asia. Subsequently, they constructed ports and cities, extracted gold in the United States during the 19th century, built railways, and established restaurants and grocery stores throughout Europe in the 20th century. Starting from the southern region of Thailand, traversing the Malay Peninsula, and hopping to the Bangka-Belitung Islands and Singkep Island, they forced was instrumental in the production of tin mines [8]– [11]. The overseas Chinese have a reputation of being hard-working and thrifty. Through a process of social dynamics, the Chinese and indigenous peoples were able to learn from each other and effectively utilize tools and materials. This exchange of skills and knowledge proved to be crucial in the construction process.

Therefore, taking into account the substantial quantity of data that necessitates exploration, it would be very interesting to be able to discuss all the buildings made by Chinese builders in Indonesia, however, in this article the buildings that will be shown are only in the city of Muntok to fill the gap that has not been highlighted in the much-publicized grouping of heritage buildings. Meanwhile, previous research data is used to strengthen arguments in the analysis of heritage buildings in the city of Muntok. This article will present preliminary investigations about a comprehensive examination of literature, which can be utilized to reveal the actors who exerted influence on the transcultural dynamics that were unfolding during that specific timeframe.

Through this article, our primary objective is to investigate the correlation between the history, capability, and adaptability of Chinese builder as an agent and the utilization of components discovered on the identical facade of heritage buildings constructed in Muntok during the 1830s -1880s. To accomplish this objective, we have employed literary sources that were thoroughly reviewed and analyzed, emphasizing the noteworthy role played by Chinese builders in the Dutch East Indies. Our investigation is centered on examining the influence of these builders and laborers on the evolution of city development during the colonial period.

## 2 Method

### 2.1 Research Objective

Literature reviews have emerged as crucial methodologies for the identification, evaluation, and condensation of extant textual or literary resources that are dependable and precise in relation to a specific subject matter or objective, as per the pertinent requirements. The research relied upon the examination of articles and publications across multiple platforms. A standard procedure was implemented whereby specific key words, namely “Decolonizing”, “Hybrid” “Chinese”, “Architect”, “Builder”, “Indonesia”, “Dutch East Indies”, and “19th Century”, were queried.

It was duly noted that the results were filtered to encompass solely those publications spanning the period from 2010 to 2023, with a particular preference for studies conducted in Indonesia as well as other nations. Numerous articles were subsequently shortlisted based on their pertinence to the study's objectives.

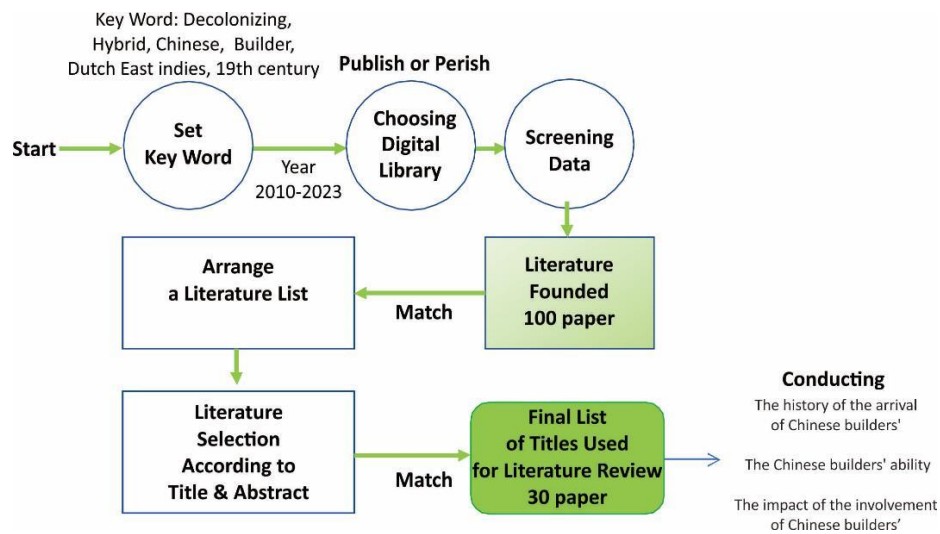


Fig. 1. Objective, Source: Authors

### 2.2 Material and Type

Table 1. Material and Type

Year	Source	Publication	Type
<b>Primary Studies (17 sources)</b>			
2010	Delgado, (2010)	Random House	Journal
2012	Peleggi, (2012)	Journal of Social History	Journal
2013	Kurniawan, (2013)	Makara Human Behavior Studies in Asia	Journal
	Kurniawan, (2013)	UI Press	Book
	Boon, (2013)	ISEAS Publishing	Book
2015	Wang G, Knapp R. G, and Ong A. C, (2015)	Tuttle Publishing	Book
	Antunes, C & Gommans (2015)	Sage Journal	Journal
	Fielding T (2015)	Routledge	Book
2017	Kurniawan, (2017)	International Journal of Built Environment and Scientific Research	Journal

Year	Source	Publication	Type
<b>Primary Studies (17 sources)</b>			
2020	Mei (2017)	Built Heritage	Journal
	Van Rosmalen, (2020)	Architectural Histories	Journal
	Kurniawan et el, (2020)	IOP Conf. Ser.: Earth Environ. Sci	Journal
	Larasati & Kurniawan (2020)	Proceedings of the 3rd International Conference on Dwelling Form	Proceedings
	Meng K, & Hitchcock M (2020)	E-Journal of Tourism	Journal
2022	Miles (2020)	Cambridge University Press	Journal
	Zhao Z (2022)	Journal of Asian Architecture and Building Engineering	Journal
	Altan, S (2022)	International Labor and Working-class History	Journal
	De Zwart, P (2022)	Cliometrica	Journal

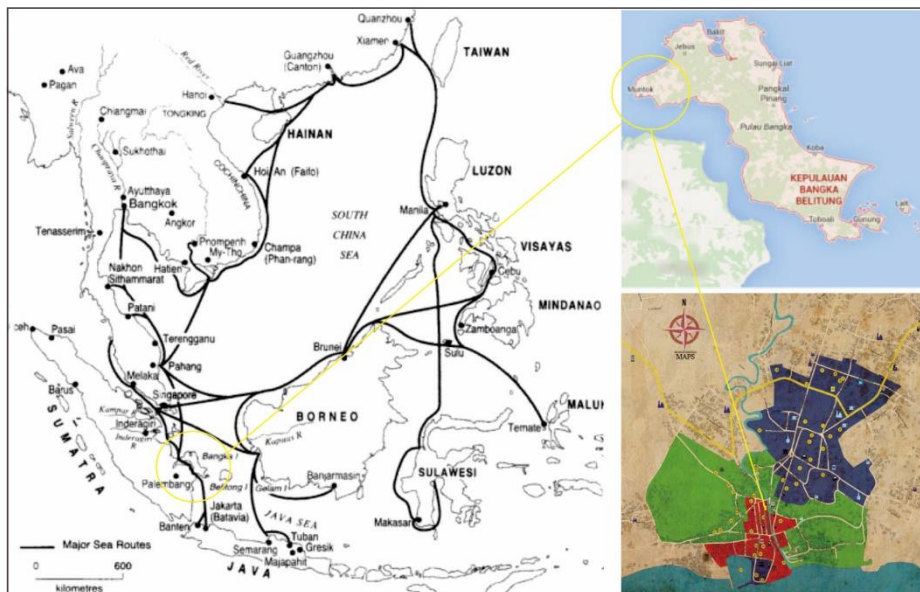
This field observation-based article employs a literature review method to identifying the correlation between the concepts of the builder and the utilization of components discovered on the exteriors of historical building constructed in Muntok during the 1830s -1880. The current inquiry employed a methodology consisting of two distinct components: firstly, explicating the history of social standing of the Chinese populace in Muntok; and elucidating the ability of Chinese builders to construct heritage buildings in the city of Muntok.

The analysis of the chosen articles was subsequently examined through the application of content analysis methodologies, specifically manifest analysis and latent analysis. The utilization of the manifest analysis technique was tailored to the socio-cultural context of Chinese Builders. In manifest analysis, the investigator articulates the statements made by the researchers, remains closely aligned with the text, employs the actual words utilized, and delineates the observable and evident aspects within the text [12]. In the context of this paper, the main ideas of the history of the arrival of Chinese workers are classified by content selected articles. In addition, latent analysis techniques were applied to reveal the Chinese workers' ability to build. Finally, the analysis used is an interpretation of the impact of the involvement of Chinese workers on the development of building styles in Indonesia.

### 3 Result

#### 3.1 The History of Chinese Builder Migration in South East Asia

During the Ming era, a variety of internal migration occurrences transpired. One instance of internal migration entailed the relocation of destitute individuals who were engrossed in their daily endeavors. This encompassed craftsmen, itinerant traders, domestic workers, carriers, and laborers hailing from the southeastern coastal provinces of Fujian and Guangdong, much like their counterparts from Huizhou and Shanxi, embarked on journeys and established residence in distant locations, such as Southeast Asia. [13]– [15]. These individuals would traverse their immediate and regional locales to carry out their vocations or pursue employment prospects. For example, laborers were enlisted to erect fortification walls and irrigation channels. The impetus behind this form of internal migration was attributable to economic circumstances and the necessity to maintain sustenance.



**Fig. 2.** Chinese Diaspora During 1740-1840, Source: Reid, 2001, Flows Seepages in the Long-term Chinese Interaction with Southeast Asia, in *Sojourners and Settlers*

Steve B. Miles utilizes case studies to provide insights into the experiences of individual Chinese migrants and their descendants. In his narrative, he places Chinese migrants and their families at the center, taking readers on a journey from the heart of Ming and offers a concise and compelling survey of Chinese migration in global history, focusing on the experiences of Chinese migrants and their families. Concerning the concept of economic capital, the Chinese ethnic group is inclined to embody a symbol and configuration of inter-ethnic unity, characterized by economic inclusivity [16].

By using engaging case studies, Miles provides readers with a deeper understanding of the challenges, triumphs, and unique experiences faced by Chinese migrants and their descendants [17]. A significant influx of Chinese builders, primarily involved in trade and crafts, can be traced back to the 18th century and continued until the end of the Dutch colonial government [11]. Chinese labor who was looking for jobs were selected to work in major hubs of the global capitalist economy located in Southeast Asia. In the 18th century, they were the first to undertake the development of roads and the reclamation of barren land in Southeast Asia.

Subsequently, they constructed ports and cities, extracted gold in the United States during the 19th century, built railways, and established restaurants and grocery stores throughout Europe in the 20th century. Starting from the southern region of Thailand, traversing the Malay Peninsula, and hopping to the Bangka-Belitung Islands and Singkep Island, they forced was instrumental in the production of tin mines [8]– [10]. The overseas Chinese have a reputation of being hard-working and thrifty. Through a process of social dynamics, the Chinese and indigenous peoples were able to learn from each other and effectively utilize tools and materials. This exchange of skills and knowledge proved to be crucial in the construction process.

Chinese migration to Indonesia has a long-standing historical foundation, dating back to ancient times. The establishment of Chinese communities in Sumatra and Java, which form part of present-day Indonesia, is well documented. While the specific time of their migration remains unspecified in the search results, it is noted that their arrival in Java coincided with that of the Hakka, albeit for distinct reasons. The migration of the Chinese to Indonesia can be traced back as far as the 13th century [13][14]. The rationales behind the migration of Chinese individuals to Indonesia have exhibited fluctuations throughout history. Several Chinese immigrants were impelled by economic considerations, in their quest for improved prospects and affluence. Conversely, other individuals may have been prompted by political or social reasons. The search findings do not furnish precise information regarding the impetuses and hindrances that influenced Chinese migration to Indonesia.

The ancient theory posits that during the fifteenth and sixteenth centuries, China made its way into Java and exerted a profound influence on the craftsmanship of the region. This theory is substantiated by Sumanto al Qurtuby (2003) [18], who refers to this period as the Sino-Javanese Muslim era Culture. There is evidence in the field to support this claim, such as the construction of the Demak Mosque (particularly the supporting pillars of

the mosque), the padas stone carvings at the Mantingan Mosque, the decorative plates and specific elements in the Minaret Mosque in Kudus, the wood carvings in Demak, Kudus, and Jepara, the construction of the door to Sunan Giri's tomb in Gresik, and the elements found in the Cirebon palace and Sunyaragi Park. All of these examples clearly demonstrate the pervasive influence of Chinese carpentry.

Chinese builders have gained notoriety for their exceptional building abilities, as is evident through the preservation of numerous architectural structures throughout history. The Chinese architectural tradition boasts a diverse and opulent heritage [19], with prominent examples including the Great Wall of China, the Forbidden City, and the Temple of Heaven. These buildings are a testament to the intricate artistry and meticulous attention to detail that Chinese builders are renowned for. Moreover, Chinese artisans have achieved remarkable success in various handicrafts and carving skills [20].

The era of the Ming dynasty was a time of great prosperity and cultural advancement in China [21]. During this period, the nation saw the emergence of numerous exceptional works of art, including exquisite ceramics, textiles, literature, and paintings. Over the years, connoisseurs have also come to appreciate the Ming dynasty's contributions to furniture design, with a particular focus on the intricately crafted hardwood pieces that showcase a remarkable level of ingenuity and aesthetic refinement. Chinese Classical Furniture offers a beautifully illustrated overview of this fascinating world of Ming furniture.

Moreover, the art of China, encompassing painting, calligraphy, and ceramics, boasts of a lengthy and revered chronicle. Chinese craftsmen have forged distinct styles and methodologies that have left an indelible mark on art, not only in their native land but also on a global scale [20]. The artistry of Chinese creators, regardless of their domicile, is a testament to the opulent cultural inheritance and artistic conventions of the nation. It is noteworthy to observe that the impact of Chinese handicrafts and carving proficiency expands beyond the 15th century time frame. The Chinese artistry has been held in high esteem for numerous centuries and its sway can be traced back to the ancient era.

While the Europeans were at the forefront of maritime technological advancements during the 18th and 19th centuries, it is important to acknowledge that China held dominance in shipbuilding from the 11th to the 15th centuries. During this period, Chinese vessels were approximately 200 feet in length, surpassing the shorter European ships that measured less than 100 feet. Additionally, Chinese ships incorporated stern-attached rudders, an Eastern innovation that took centuries to disseminate to Europe. Furthermore, the decked-over hulls of Chinese ships were reinforced with watertight bulkheads, a pioneering concept that even the constructors of the Titanic failed to fully grasp [22].

The Chinese were renowned for their mastery in the art of shipbuilding, particularly in the construction of vast wooden vessels known as junks. These maritime vessels were extensively utilized for the purposes of exploration and commerce during that specific epoch. One noteworthy Chinese individual associated with the craft of shipbuilding is Zheng He, who spearheaded numerous expeditions of discovery in the early 1400s. The voyages led by Zheng He served as a platform to exhibit the impressive magnitude and capabilities of Chinese naval vessels, which were unparalleled in size and grandeur during that era.

In 1619, Souw Beng Kong, otherwise referred to as Souw Bwee Kong, emerged as a prominent figure in the annals of Batavia, presently recognized as Jakarta. His pivotal contribution involved the facilitation of Dutch authority consolidation within Batavia by promoting the settlement of Chinese immigrants. Initially serving as a distinguished court official, he subsequently ascended to the esteemed position of the inaugural Kapitan China of Batavia. His opulence and expertise were attained through diverse undertakings, encompassing roles as a construction contractor, shipbuilder, leaseholder, and proprietor of a gambling establishment [14].

Additionally, the Dutch authorities delegated political duties to the Chinese populace, specifically in the oversight of their fellow Chinese laborers. This technique can be interpreted as a tactic of fragmentation and governance, as it enabled the Dutch to exercise jurisdiction over the Chinese community by means of its own constituents [23]. The utilization of Dutch colonialists to construct residences for Chinese builders and delegate them political duties was an integral aspect of their comprehensive approach to sustain dominance and capitalize on the resources of Indonesia. The objective of this custom was to guarantee a dependable workforce and assert power over the Chinese populace, ultimately serving the agenda of the Dutch colonialists.

Geographically, the city of Muntok is situated in direct proximity to the Bangka Strait, which effectively serves as a dividing line separating it from Sumatera Island. In the direction of the sea, Palembang stands out as the nearest town. Muntok's northern region faces Natuna and South China Sea, which historically served as one of the strategic shipping routes towards the Nusantara archipelago. The close relationship between Muntok and

Palembang extends beyond the geographical realm, encompassing political and historical dimensions [16]. Muntok's history, dating back to its very formation, is intricately intertwined with the Palembang Sultanate, which served as a protector of the region during its illustrious period prior to falling under Dutch colonial rule.

### 3.2 Chinese Builder in Muntok

The Chinese community that migrated to Muntok is believed to have arrived during the 17th century, specifically between the early 1700s and the 1800s. These individuals were employed as tin workers under the patronage of the Sultan of Palembang in the regions of Bangka, Belitung, and Singkep Island. Their occupation entailed contractual obligations within mining collectives, known as "pallet" in Hakka and "trench" in Malay. Furthermore, they were responsible for the coordination and supervision of human resources, as well as the utilization of contemporary technology prevailing during that era. The largest communities of Hakkas worldwide, live mostly in eastern Guangdong, in particular the so-called Xing-Mei (Xingning-Meixian) Area, whereas most the oversea descended Hakkas came from Huizhou. Unlike their kin in Fujian, the Hakkas in the Xingning and Meixian area developed a non-fortress like unique architectural styles, most notably the weilongwu [24]

According to Herman Tan, 2021, The connection between the sultan and the Chinese community has historical roots, as the sultan's father-in-law, Lim Tau Kian, who was a Chinese national, migrated to Siantan in the mid-17th century due to his association with the Sultan of Johor during the reign of Sultan Mahmud Badaruddin I in the Palembang sultanate. According to the census conducted during the colonial era, the majority of the Chinese population, accounting for 27%, were engaged in mining activities on Bangka Island. This demographic presence extended to other regions on the island, including Belinyu, Merawang, Pangkal Pinang, and Toboali.

Since the 19th century, there has been a notable surge in the influx of Chinese immigrants into Muntok for dual reasons. Primarily, this was due to the Dutch colonial government's initiative to bring them in as proficient laborers on Bangka Island. Specifically, the majority of these individuals were employed by Dutch tin enterprises as mining workers, a cohort commonly referred to as the *singkek* or Chinese immigrants. The second rationale behind the influx of Chinese immigrants to Muntok is their personal financial resources that enable them to assume the roles of either unskilled laborers or traders, effectively catering to the demands of both the Muntok populace and the labor force. Concerning the concept of economic capital, the Chinese ethnic group is inclined to embody a symbol and configuration of inter-ethnic unity, characterized by economic inclusivity [16].

The Chinese immigrants, including the tin mining coolies, enjoyed a more affluent lifestyle than the majority of Malay locals. This was primarily due to their involvement in the Dutch tin mining monopoly. Within the city center of Muntok town, they resided in a more developed area with better facilities than the Malay locals, who mostly lived in traditional kampongs or kampong forests on the outskirts of the town. These kampongs had poor infrastructure. This suggests that in addition to possessing skills, Chinese individuals are better bargained to compete with Malay community. In the notes of H. Idris from *Tjarita Bangka*, it is stated that in general, the builders in Muntok came from Pangkal Pinang (current city of Bangka Island), they worked to bring materials from around Menumbing Hill and then compound them into building materials for Europeans. However, from the literature obtained, generally they only work as unskilled workers, to help Chinese builders [10].

## 4 Discussion

Several findings from the literature review indicate that in early of 19th century a Chinese Captain from Batavia named Lim Tjassim was deployed in Muntok, well-known carpenter in Batavia and involved in the construction of the Dutch Governor palace in Batavia [10]. The Chinese builders in Muntok had a contract to build from the author and Chinese clients. In this case, Chinese Captain would import Chinese contractors from abroad, generally Singapore or China [7] The clan of Tan, Lim, Bong & Tjeung were a predecessor of 19th century Chinese Majors in Muntok endowed with the jurisdiction to procure craftsmen from abroad. One of the hybrid buildings in Muntok was the house of Lay a Bah. There is a great possibility that it was built by the family himself known as building contractors (Lay Lan Kui) in Muntok at that time.

In Chinese culture, builder use the utilization of a grand entrance in a household holds great significance and is associated with particular philosophical beliefs. The concept of feng shui, firmly entrenched in Chinese



beliefs, posits that the layout and positioning of elements in a living space can impact the flow of energy and bring about various benefits to the inhabitants [25]. According to feng shui principles, a grand entrance is believed to facilitate the ingress of positive energy, or "qi," into the dwelling. This energy is thought to bestow upon the owner health, prosperity, and good fortune. The feng shui philosophy can be deconstructed into the Chinese words "feng," which denotes wind, and "shui," which signifies water. This philosophy is based on the observation of the effects of wind and water on the environment and their influence on human existence. Moreover, in accordance with Chinese custom, the orientation of a home's principal entryway is of utmost importance. It is preferred that the entrance face either the east or south, with a preference towards the southern direction, due to the association of the south with warmth, illumination, and affirmative energy in Chinese culture.



**Fig. 3.** Havenkantoor *Op Bangka* (Eks Syahbandar Office), Circa: 1860s, Source: Documentation

The inclusion of the Doric column in colonial architecture may be viewed as a means of asserting cultural dominance and establishing a visual connection to the classical civilizations that influenced Western architectural traditions. The use of Doric columns in Indonesian residential buildings during the colonial period may have been influenced by the Western classicism trend as a symbol of power and status. Similarly, the repetition of geometric shapes in the buildings constructed in Muntok during the Art Deco period raises questions about their purpose.



**Fig. 4.** Toemoenggoong *Hofdjaksa Huis* (Malay Community Leader), Source: Documentation



The architectural philosophy of traditional Malay houses holds the Malay roof in high regard due to its significant place. The roof's steep pitch, intricate gable ends, and use of modern roofing techniques are its distinguishing features. While the philosophy behind the Malay roof is not explicitly mentioned in search results, it is crucial to acknowledge that the roof's design is an integral component of the Malay houses' overall philosophy and beauty. The Malay house's fundamental design encompasses stilts, an open plan, and a pitched roof. This design serves functional purposes while also reflecting the Malay people's cultural and environmental considerations [26]. The steep pitch of the roof effectively sheds rainwater, which is essential in Malaysia's tropical climate.



**Fig. 5.** Jami Muntok Mosque (Malay Heritage Mosque), Source : documentation

Furthermore, the complexity of the gable ends and the use of modern roofing techniques showcase the Malay architecture's craftsmanship and attention to detail. The Malay roof's philosophy is apparent in how it harmoniously integrates with the house's overall design. The pitched roof, along with the stilts and open plan, creates a sense of openness and connection with nature. It allows for natural ventilation, providing a comfortable living environment in the hot and humid climate. The design also fosters a sense of community and family, as the open plan encourages interaction and shared spaces within the house.

This article has undertaken a comprehensive examination of two primary aspects pertaining to Chinese builders in Muntok: History and ability. Each facet has revealed a wide array of perspectives and trends, yet no singular approach has emerged as an unequivocal "best" method, particularly in terms of ensuring the craftsmanship of Chinese builders. In terms of historic, they were recognized as a builder's generation that constructed ports and cities, extracted tin, built railways, and established restaurants and grocery stores in 19th Century. With regard to ability, a Chinese builder not only produced robust cement from blended soil matter, but also showcasing a unique construction technique. As for adaptation, the public building in Muntok in 19<sup>th</sup> century possessed four identical essences in terms of their style and construction, particularly in relation to their roofs, columns, and doors, mixing a Malay roof, European column, Chinese entrance and Javanese element. The subversive strategy of local people from different ethnic backgrounds, including European, Malay, and Chinese, played a significant role in the emergence of a hybrid architectural style. This style incorporated elements from European traditions and blended them with local cultural influences, resulting in unique and diverse architectural expressions in the region [7].

The built environment can reflect not only the aesthetic image of society and the traditions of the occupant, but also reveal the socio-political background of the region, especially when two or more different cultures meet and produce so-called hybrid architectural style. This tangible heritage evolved from space to place contributed to place identity and featured in the living in frame but as installations that support livelihoods or as sources of social attachment. The emergence of the nation-state in the 19th century was reflected in architecture and urban planning, which reflected national aspirations and authority. To show the postcolonial nature of Indonesian

architecture, the Dutch colonial discourse on architecture in the Dutch East Indies was a product of colonial modernity, focused on blending Western 'rational' technology and progress with indigenous architectural concepts and forms.

The analysis of Indonesia's built environment in the 19th century requires creating a comprehensive picture that encompasses not only architectural background information, but also the cultural, social, and political evolution of the city. Understanding the evolution of Dutch colonial architecture over time can be achieved by comparing the city's original architectural description with examples from the 19th century. The omission of builders in historical accounts of technology is surprising given the important role played by builder's societies in early colonial expansion. Historians have overlooked the contributions of external construction workers, including stone and wood carpenters, who were involved in the construction of several ancient mosques in Java.

## 5 Conclusion

The research of Muntok yields many perspectives that can be explored through any field of scientific discipline and also a worldview, as in this writing for example, the perspective research of Muntok will stand to preliminary case study research of the heritage building that stood in the city of Muntok since 19th century. The similarity style of buildings' heritage has become an issue for present-day interpretation and social values. Architectural heritage is a tangible property derived from historical and cultural assets that are often taken into account during further development. In his work 'The Seven Lamps of Architecture', John Ruskin stated: "The Lamp of Memory: Buildings should respect the culture from which they emerged. "Therefore, this study is useful to examine the architectural vision of the past respecting the historical value of buildings in order to be able to influence the vision of historic mosque building. As an Outlook, the phenomenon of building hybridity can be comprehended not merely as a process of cultural assimilation during that particular time period, but it can also be perceived as an act of resistance by the subordinate class in their pursuit of achieving communal equilibrium. Finally, the multicultural and international nature of Muntok society has an impact on social dynamics emergence of a fusion of cultural artifacts. This fusion is a product of cultural transaction between various groups, leading to the formation of social values that need to be investigated further as a way to preserve historical and social experiences from the past in contemporary existence.

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