



# COLONIAL BUILDING TYPOLOGY IN SURABAYA OLD CITY AREA CASE STUDY: RAJAWALI STREET CORRIDOR

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## Abstract

This study examines the architectural typology of colonial buildings in the Jalan Rajawali corridor in Surabaya, emphasizing the importance of preserving historical structures amidst modernization. The purpose of this study is to document and analyze the characteristics of these buildings, which are crucial in maintaining the city's cultural heritage. Preserving colonial architecture is not only important for historical continuity, but also crucial in strengthening Surabaya's distinctive identity as a city with a rich colonial heritage. The results of this study highlight the importance of Rajawali Street, formerly known as Heerenstraat, as a center that displays many Dutch colonial buildings. This building typology reflects the historical footprint of the Dutch in Indonesia and their role in regional trade during the colonial period. This study categorizes colonial buildings based on their facades, layouts, and materials, revealing a diverse range of architectural styles that reflect both aesthetic and historical values. In terms of methodology, this study uses comparative analysis to identify architectural similarities and differences between buildings. This approach is based on the principles of architectural typology, which studies the basic characteristics of architectural objects. This study also discusses specific examples, such as the Internatio Building and the Cerutu Building, which demonstrate distinct colonial architectural features, including massive forms, symmetrical layouts, and adaptation to tropical climates. In conclusion, this study emphasizes the importance of protecting these colonial buildings as part of Surabaya's historical landscape. The findings contribute to the broader discourse on heritage conservation by advocating for policies that recognize and preserve colonial-era architectural heritage in urban environments.

**Keywords:** Architectural Typology, Colonial Buildings, Cultural Identity, Heritage Conservation, Rajawali Street

## 1. Introduction

The colonial building typology reflects a rich blend of architectural styles influenced by local conditions and historical contexts. These buildings exhibit distinctive characteristics that set them apart, although they also share similarities due to their shared colonial heritage. The following section outlines key aspects of the colonial building typology, drawing on various studies.

Colonial buildings exhibit a variety of architectural styles, including neo-Gothic, neoclassical, Art Deco, and landhuis, which are adapted to the local climate and materials (Kuncoro et al., 2022; Keling, 2017). In Indonesia, colonial architecture is a blend of Dutch and



local Indonesian designs, creating unique forms and layouts that reflect the integration of cultures (Nurfajar et al., 2023). Prominent features include large building volumes, thick walls, high roofs, and ample ventilation, all of which were designed to accommodate the tropical climate (Lia, 2019). Local materials, such as red brick and bamboo, are often used to adapt buildings to their surroundings (Lia, 2019).

The colonial building typology in Indonesia exhibits a diverse range of architectural styles influenced by various colonial powers. Dutch Colonial architecture is prominent, characterized by gabled roofs and large windows, especially in cities such as Jakarta and Semarang, reflecting an adaptation to the humid tropical climate (Lestari & Purnamasari, 2022). Additionally, structures such as forts and churches represent military and religious influences, respectively, with forts serving defensive purposes and churches reflecting religious architecture introduced during the colonial era (Sunaryo et al., 2013). Together, these typologies illustrate the diverse architectural legacies of Indonesia's colonial past.

The colonial building typology in Surabaya shows a rich mix of architectural styles that reflect the city's multicultural heritage. Dutch Colonial architecture stands out with its red brick, large windows, and gabled roofs adapted for comfort in the tropical climate (Joko Triwinarto, 2013). This style is significant because it reflects the historical relationship between Indonesia and the Netherlands, particularly through the works of architects such as Cosman Citroen, who played a major role in shaping the city's architectural landscape. In addition to Dutch influences, Indo-European styles also emerged, combining European elements with local features that reflected the social dynamics of the colonial period (Garrett, 2018). The neoclassical style, with its large columns and symmetrical design, symbolizes the colonial powers' aspirations to display authority and cultural superiority (Qin et al., 2023). In addition, the Art Deco influence brought geometric shapes and bold colors, marking an era of modernization in the early 20th century (Mahajani, 2024). Together, these styles form a complex narrative about Surabaya's colonial past.

The study of colonial building typology is crucial for a deeper understanding of Indonesia's architectural heritage, particularly in Surabaya. By studying the existing colonial building typology, we can better appreciate the efforts to preserve these buildings and understand how colonial architecture influenced the development of architecture in Indonesia. This study is also expected to support efforts to conserve historical buildings. Given that more and more colonial buildings are threatened by modernization, documentation and understanding of architectural typology are crucial to ensure that this cultural heritage is preserved. The preservation of colonial buildings is not only crucial for preserving history but also an integral part of a city's unique identity.

Overall, this study of colonial building typologies offers rich insights into how colonialism has influenced the development of the city and its cultural heritage. A deeper understanding of the characteristics of these buildings can also help in more sustainable urban planning by considering the balance between historical preservation and the needs of modern urban development.



## 2. Theoretical Study

### 2.1 Typology

Typology is a concept that describes groups of objects that have certain structural similarities. It can even be said that types are a way of thinking in groups. (Ayyildiz et al., 2017). In Markuz's view (Zahn, 2006) Typology, in general, is a science that classifies units based on basic patterns or types based on certain properties, which include elements, number of types or units, form of elements, and specific structures.

Guney (Guney, 2007) reveals that typology is a comparative study of the physical characteristics or other characteristics of an existing environment in a particular type. Pfeifer dan Brauneck (Gunter & Brauneck, 2015) explains that typology is an attribute approach related to the form of a space. According to Ayyildiz (Ayyildiz et al., 2017), typology analysis is divided into three stages, namely:

- a. Understand typology by tracing history to find the initial idea of a composition or by knowing the background of events related to an architectural object.
- b. Understand typology by knowing the function of an object.
- c. Understand typology by looking for the basic form of the building through a study of flat areas and their main characteristics.

The facade typology of a building encompasses the building envelope, which forms the boundary between the interior and exterior areas on the front, back, right, and left sides of the building. The facade typology itself is a classification of buildings based on the similarity of the facade category (Kuncoro et al., 2022). Therefore, typology can also be considered as a combination of typology and morphology studies, namely an approach to reveal the physical structure and complexity of buildings. However, there are differences between typology and morphology.

### 2.2 Facade

The most easily visible part of a building and architectural element is the front or what is known as the facade. This facade is often referred to as the appearance, outer skin, or face of the building, so it is often an object of assessment for observers and laypeople. (Sastra, 2013). The facade is also an architectural element that can express the function and purpose of a building (Moudon, 1994). In other words, the facade is the most striking architectural element and is often the object of public assessment. As the exterior of a building, the facade not only highlights aesthetics but also conveys the function and purpose of the building itself.

The arrangement of the facade is done by creating a harmonious unity through a balanced composition, the use of regular vertical and horizontal elements, and the selection of appropriate materials, colors, and decorative elements (Kuncoro et al., 2022). In addition, other important aspects to consider include proportions, openings, building height, the principle of repetition, good compositional balance, and diverse themes.

### 2.3 Building Characteristics

The appearance and image of a building are influenced by various elements that form the character of the building. This is because the composition and configuration of the existing



elements will produce a specific image (Sastra, 2013). According to Moudon (Moudon, 1994), the composition principle consists of several factors, including:

- a. Hierarchy is an emphasis that creates dominance of a form or space through differences in size, shape, and location compared to other elements.
- b. Balance is a harmonious relationship between parts in a design, which results in an attractive arrangement.
- c. Geometry on building facades is a concept that applies various architectural forms, such as triangles, circles, rectangles, and variations of other forms.
- d. Repetition refers to the existence of objects or shapes arranged together in more than one quantity with the same shape, which can create the impression of movement and connect one part to another in an object.

## 2.4 Colonial Architectural Style in Surabaya

In this theoretical study, the development of colonial design styles in Surabaya will be discussed, with a focus on the design characteristics of each style. According to Handinoto (Handinoto, 1996), architecture in Surabaya experienced rapid development after 1900, along with the arrival of professional architects with academic education from the Netherlands. Architecture always develops in tandem with the city's growth, although its periodization of development is not always consistent. According to Handinoto (Handinoto, 1996), the periodization of the development of colonial architecture in Surabaya is :

### 2.4.1 Neo-Classical Style

In the world of architecture, Neoclassicism is a style that emerged as a result of the Neoclassical movement, which began in the mid-18th century. This style adopted elements from ancient classical architecture. An example of the building is the Grahadi Building in Surabaya. According to Palmer (Palmer, 2011), neoclassicism has the following building characteristics :

- Clean and elegant lines, with an uncluttered appearance;
- Symmetry;
- Independent columns;
- Tall columns that support the building structure;
- Triangular pediments;
- Dome-shaped roofs, although domes are not the main form;
- Solid, towering, and majestic.

### 2.4.2 Indische Empire Style

The Indische Empire Style was introduced by H.W. Daendels, who served as governor-general of the Dutch East Indies government between 1808 and 1811 (Handinoto Handinoto, 2008). As the name suggests, "Indische" means "Indies," reflecting European architectural styles, especially from the Netherlands. This style is a combination of European, Indonesian, and Chinese cultural elements (Handinoto, 2010). Each room in this building has certain characteristics, one of which is a wide terrace with columns at the end inspired by Greek styles, such as Doric, Ionic, and Corinthian (Purnomo et al., 2017). An example of the building is the



Kebonrojo Post Office Building in Surabaya. Characteristics of Indische architecture according to Handinoto (Handinoto, 1996), covering:

- The decorative elements are inspired by carvings, especially Javanese carvings, which reflect the effort to combine European architecture with local styles and the dominance of natural colors.
- Adaptation to the wet tropical climate, such as the use of cross ventilation, louvers, or windows that function to reduce heat and rain splash.
- Having a high building scale is also a response to climate conditions.
- Use of large pillars or columns and high ceilings.

### 2.4.3 Amsterdam School Style

The Amsterdam School is a continuation of the Art Nouveau movement, which emerged in 1912. This style adopted the ideas of European modern architecture and then adapted them to the local environment in Indonesia. Local traditional elements were also integrated into the architectural design. As a result, the colonial architectural style in Indonesia exhibits characteristics distinct from those in the Netherlands. The characteristics of the Amsterdam School's work include massive and plastic building forms, as well as symmetrical plans, with elements such as galleries and canopies that function as protection from rain and sunlight. This is a form of adaptation to the tropical climate in Indonesia. An example of the building is the PTPN XI Surabaya Building. Characteristics of the Amsterdam School architectural work according to Handinoto (Handinoto, 1996) include:

- The building has a massive plastic form with a symmetrical plan and a "circular gallery" that functions to protect the building from rain and sunlight as an adaptation to Indonesia's tropical climate.
- Decorative details are carefully processed in every part of the building, adopting Western vernacular designs such as dormers, towers, and levels combined with local traditional elements to give a distinctive regional impression.
- The expression of brick walls is a characteristic of this style, but is sometimes replaced with plastered walls to adapt to the tropical climate, although the natural appearance is still reflected in the form of buildings that adapt to local or traditional architecture.

### 2.4.4 Art Deco Style

The term "Art Deco" first appeared in the 1920s and 1930s through the publication of a book entitled "Art Deco," written by British historical critic Bevis Hillier in America. The book describes architectural design from the 1920s and 1930s as a general term for design produced between the two World Wars (Duncan, 1998). According to Hartono (Hartono, 2005), the Art Deco style originally appeared in France, then developed in the United States before finally spreading to other European countries. The influence of Art Deco in Indonesia was brought by Dutch architects such as C.P. Wolff Schoemaker and A.F. Aalbers, who emphasized geometric decorative elements on the exterior walls of buildings. Furthermore, the development of Art Deco architecture in Indonesia became simpler, characterized by curved line patterns and cylindrical shapes. An example of the building is the Hotel Olympic Surabaya.

### 2.4.5 Nieuwe Bouwen Style

Nieuwe Bouwen architecture is a term that refers to the style of buildings that emerged after the 1920s, which is a follower of the International Style movement. This architectural style



was influenced by the emerging trend in modern architecture at the time. At that time, several movements, such as the Amsterdam School, Bauhaus, and De Stijl, developed in Indonesia, alongside the increasing number of Dutch architects with modern architectural movements practicing in this country. Among them is HP. Berlage, C. Citroen, Th. van Oyen, and C.P. Wolff Schoemaker. The works of these architects were generally well-received in Indonesia because they applied a modern architectural style with adjustments to the local climate (Handinoto, 1996). Nieuwe Bouwen architecture is characterized by buildings that appear massive and sturdy, with simple shapes, due to the limited land available and the need for adaptation to local architecture. The scale of the building is also more humane, with a ceiling that is not too high. The walls are plastered and painted white, utilizing modern materials. The roof is flat, and the circulation of space is no longer formal. (Handinoto, 1996). An example of the building is the Siola Building in Surabaya.

### 3. Method

This study uses a qualitative method with a narrative and descriptive approach. The stages carried out include document review, group discussions, and observation of buildings. According to Koentjaraningrat (Koentjaraningrat, 1985), qualitative research is a research design with three primary formats: descriptive, verification, and Grounded research. The results of the observation will be presented in the form of a map or picture depicting the shape of the building, along with a descriptive explanation of the building's appearance. This analysis presents conclusions formulated based on the collected data, which are concisely and clearly presented, highlighting the key points of this study.

In short, typology in architecture is defined as a branch of science that studies the origin or basic characteristics of an architectural object. Type refers to the formal structure of a building or group of buildings. According to Schulz (Norberg-Schulz, 1979), type is the consistency of concept, form, expression, and architectural parts that can be easily recognized by the general public. This typology can be identified through a process of comparison and overlap to find similarities or differences in form.

The study of typology in the field of architecture aims to find types in architectural works. Moneo (Moneo, 1978) states that typology can be used as a tool to observe and study architectural objects. The stages in the study of typology include: a) Data collection, b) Identifying data based on its characteristics and features, c) Determining categories that follow the objectives of the study, and d) Organizing data based on its classification.

### 4. Result and Discussion

In the Surabaya City Spatial Plan for 2014-2034, the Old City area was designated as a historical tourism area which includes the Kalimas Street area to the Jembatan Merah, Rajawali Street, Kembang Jepun Street, Veteran Street, Kyai Mas Mansur Street, Panggung Street, Karet Street and its surroundings in Development Unit V Tanjung Perak and the area around the Heroes Monument, the Kraton area, Kepatihan, Baliwerti, Kawatan, Praban, Peneleh, Tunjungan Street, Pemuda Street, and Darmo Raya Street in Development Unit VI Tunjungan (Pemerintah Kota Surabaya, 2014).



Rajawali Street, formerly known as "Heerenstraat," is one of the important areas in Surabaya that features many buildings from the Dutch colonial era. The typology of colonial buildings on Rajawali Street is tangible evidence of the Dutch presence in Indonesia, as well as a testament to the significant role of this area as a center of trade during the colonial era (Handinoto, 1996). The typology of colonial buildings includes classifications based on facade, plan, and materials, reflecting the diversity of architectural styles as well as their historical significance (Adam Che Yusof & Ghafar Ahmad, 2018).

Rajawali Street stretches from Jembatan Merah to Gresik Street; however, I will limit my discussion to SMP Negeri 5 Surabaya. Several buildings have been included in the Regional Regulation on Cultural Heritage Buildings of Surabaya as part of the Surabaya Government's efforts to protect its historical cultural heritage.

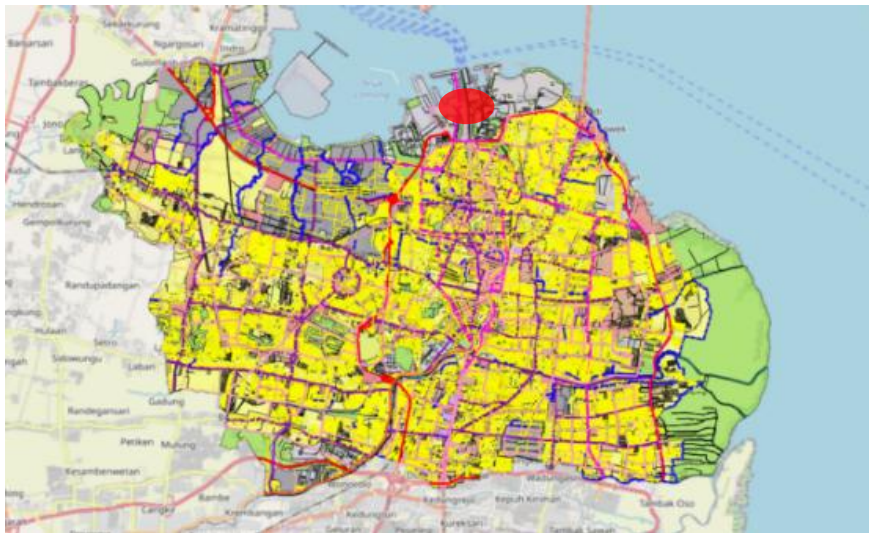


Figure 1: Study Location Orientation  
Source: <https://petaperuntukan.dprkpp.web.id/>

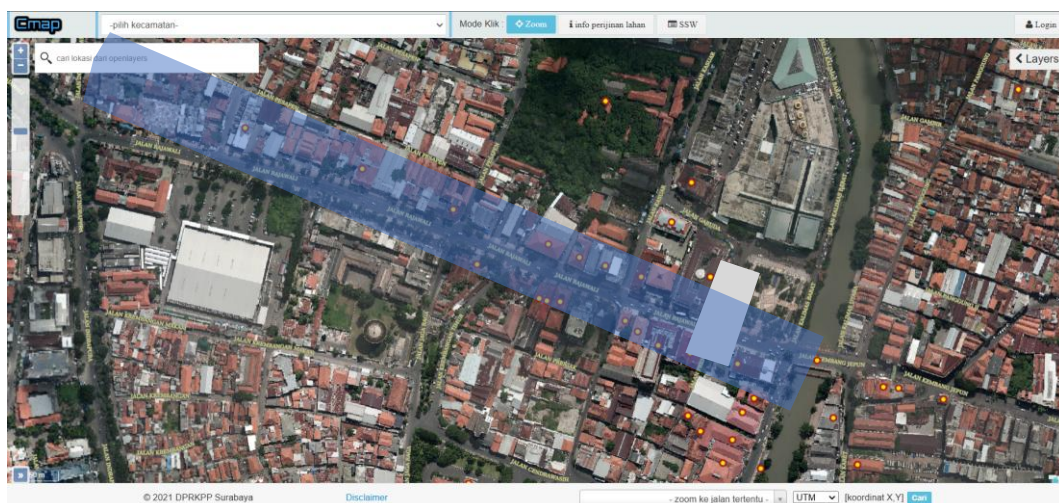


Figure 2: Study Location  
Source: <https://petaperuntukan.dprkpp.web.id/>



Figure 3: Map of Distribution of Buildings Included in Cultural Heritage Bylaws  
Source: <https://petaperuntukan.dprkpp.web.id/> and author

#### 4.1 Internatio Building

The Internatio Building (Internatio Willemsplein) used to serve as the office of the Internationale Crediet-en Handels-Vereeniging Rotterdam, or the International Credit and Trade Association of Rotterdam. Built in 1929 by the architectural firm AIA (Algemeen Ingenieurs en Architecten Bureau), the building was later taken over by the Allied forces after they landed at Tanjung Perak Port.

The Internatio building is located between Rajawali Street (Heerenstraat) and Garuda Street (Schoolstraat), directly opposite the Historical Park (Willemsplein, Jembatan Merah Terminal, Jayengrono Park). The location is also close to the Jembatan Merah (Roode Brug). The Internatio building is adjacent to the Cerutu Building and the Surabaya Polwiltabas Building. This two-story building still looks sturdy and stands firmly amidst modernization.



Figure 4: Image of the Internatio Building in 1945 (left) and the International Building in 2024 (right)  
Source: [https://www.suarasurabaya.net/wp-content/uploads/2017/11/kk195604\\_clip7.jpg](https://www.suarasurabaya.net/wp-content/uploads/2017/11/kk195604_clip7.jpg)

In terms of appearance, the International Building exhibits the characteristics of a massive and plastic building form, a symmetrical floor plan, and a surrounding gallery that serves as a rain and sunlight outlet, adapting to the tropical climate.



Figure 5: The Massive and Plastic Form of the Internatio Building  
Source: <https://petaperuntukan.dprkpp.web.id/> and author

Based on the characteristics above, according to Handinoto (Handinoto, 1996), the Internatio Building tends to approach the Amsterdam School Building typology, where the Amsterdam School typology emerged around 1912 and the Internatio Building was built in 1929. This building has been included in the Surabaya Regional Regulation on Cultural Heritage with a Decree of the Mayor of Surabaya No. 188.45/251/402.1.04/1996 dated September 26, 1996.

## 4.2 Cerutu Building

The Cerutu Building, originally known as the Java Sugar Syndicate, was constructed in 1916 by N.V. Maatschappij Tot Exploitatie van Het Bureau Gebroeders Knaud. This historic building, situated near Jembatan Merah, features a distinctive cigar-shaped tower. The building was formerly used as the office of Java Sugar Syndicate, a sugar company. In addition, the Cerutu Building was also used as the office of the Bridgestone Tire Company, the office of Said Oemar Bagil, and the office of Bank Bumi Daya after independence. This building has been recorded as a cultural heritage in the Decree of the Mayor of Surabaya No. 188.45/004/402.1.04/1998 with serial number 40.



This building is one of the few old structures that still stand strong and well-maintained among the other ancient buildings in the area. This building is easily recognizable thanks to its distinctive, cigar-shaped tower.



Figure 6: Cerutu Building Past (left) and Present (right)  
Source: Document Dinas Kebudayaan dan Pariwisata Kota Surabaya

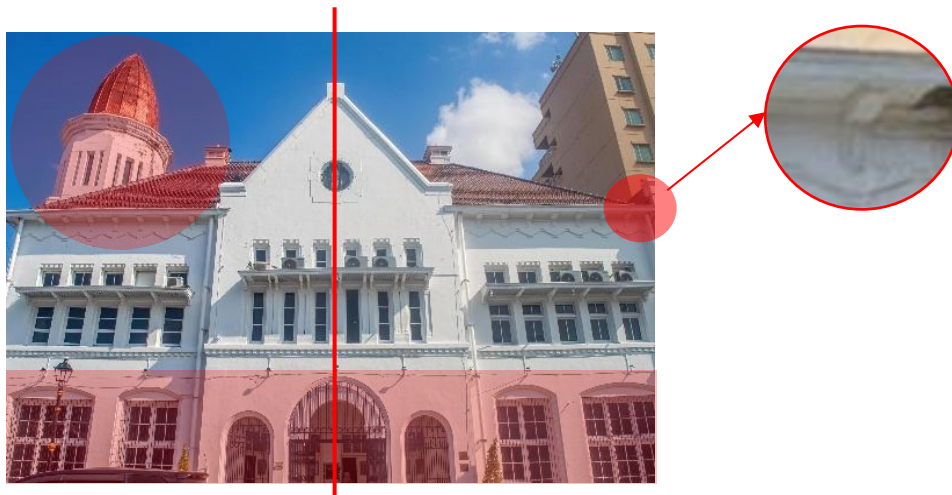


Figure 7: Symmetrical Form of Cerutu Building  
Source: Document Dinas Kebudayaan dan Pariwisata Kota Surabaya

The building features a strong symmetrical form. The front of the building is designed with regularity, featuring balanced elements that create a formal and majestic impression. The Cerutu Building was designed with a sturdy structure and thick walls to suit the humid tropical weather conditions. The cigar-shaped tower is one of the most distinctive features that distinguishes the Cerutu Building from its surrounding buildings. This tower is not only a decorative element but also a symbol of the building's status at that time. The building features large windows designed to maximize air circulation indoors, which is particularly important in Surabaya's tropical climate. The roof of the building is designed high to improve air circulation and protect against heat. The saddle shape of the roof also allows rainwater to drain quickly (an adjustment to the tropical climate), reducing the risk of leaks and excess humidity. Although designed to suit the tropical climate, the Cerutu Building still maintains classic European-style decorations, including pillars, cornices, and carvings, in several parts of the building. These elements provide an elegant colonial touch. Like many colonial buildings at that time, the



Cerutu Building had thick walls made of brick or concrete to maintain stability and provide thermal comfort. The selection of local materials is also a consideration, ensuring the building is more durable in hot and humid weather.

Based on the description above, and according to Handinoto (Handinoto, 1996), including the tendency in the Indische Empire Style typology, with the characteristics of using wide windows, sturdy and thick walls using local materials, symmetrical facade shapes, the use of carved ornaments that are a blend of European and Javanese, and also high gable roofs as a form of adaptation to the tropical climate.

### 4.3 Hotel Arcadia

Hotel Arcadia was established in 1913 and was built by a contractor named Hollandsche Beton Maatschappij. Before serving as a hotel, this building had been the office of Geo Wehry & Co., which had been operating in the Dutch East Indies since 1867 and was involved in the plantation sector. At that time, Geo Wehry & Co. was one of the largest companies in Indonesia and was among the five major Dutch companies, alongside Internatio, Lindeteves, Borsumij, and Jacobson van den Berg & Co. In 1958, all Dutch companies in Indonesia were taken over by the Indonesian government, and some of them were subsequently sold to private parties. As a result, the old building was converted into a hotel. Although it has been converted into a hotel, this building is registered as a cultural heritage in the Decree of the Mayor of Surabaya No. 188.45/004/402.1.04/1998, with serial number 61.



Figure 8: Arcadia Building Past (Left) and Present Pictures (Right)

Source: <https://i.pinimg.com/originals/d6/2a/63/d62a63bb90a8cb6ce437a00529ea012f.jpg>

The Geo Wehry & Co. building has a rectangular shape, extending to the back, with the front used as an office and the rear as a warehouse. Currently, the warehouse has been renovated into a multi-story hotel, while the front of the building has been modified to be used as a lobby and other facilities. According to Freddy, the front of the hotel still maintains its original appearance from when it was first built, while the warehouse has been converted into a new nine-story building measuring 30 meters in height.

Hotel Arcadia features a symmetrical façade that reflects the colonial architectural style with clean lines. The building is adorned with classic European decorative elements, including pillars and carvings, which create an elegant impression. The steep roof is designed to withstand high rainfall, which is typical of the tropical climate. Wide openings serve to maximize natural



lighting and air circulation, while the solid structure of plastered bricks ensures stability and thermal comfort inside the room. With typological characteristics similar to those of the Cerutu Building, this building tends to be built in the Indische Empire Style, although it incorporates touches of neo-classical building typology, such as the use of windows on the roof (dormers).

#### 4.4 BNI Bank 46 KCP Jembatan Merah

This building was built in 1920. Historically, this building originally consisted of two separate buildings, which were later merged into one and known as BNI KCP 46. At the front, there is a building formerly known as Borsumij, an abbreviation of Borneo Sumatra Maatschappij (Borsumij) or Kantoorgebouw van de Borneo Sumatra Handel Maatschappij te Soerabaja. This was a large company headquartered in Batavia (Jakarta) with a branch in Surabaya, located at Heerenstraat (now Jl. Rajawali 10). The Borsumij company then moved to Jl. The veteran and the former building are now occupied by Bank BNI 46. On the side, there is a building called Chartered Bank on Jl. Rajawali No. 16. This building has been registered as a cultural heritage building based on the Decree of the Mayor of Surabaya No. 188.45/004/402.1.04/1998 with serial number 30.

In terms of the facade, the BNI building still tends towards a European Neoclassical architectural style. One of its characteristics is the use of roofs and towers integrated with the building, as well as dormers (roof windows). However, on the front and side corners of the building, there is also a tendency towards the Indische Empire style, characterized by decorative, carved ornaments. However, overall, this building is massive and sturdy with clean lines and minimal ornamentation, has a simple shape that emphasizes function, and an open and flexible layout that maximizes natural lighting and air circulation.



Figure 9: Image of BNI Bank Building KCP 46 Jembatan Merah

Source: <https://direktori.vokasi.unair.ac.id/wp-content/uploads/2023/06/15-BNI-46-1.jpg>

Based on the characteristics above, this building tends to be overall a Nieuwe Bouwen style building, although it also features a blend of neo-classical and Indische Empire styles. The building was designed by G.C. Citroen and Jan Jacob Job, where G.C. Citroen is an architect who is famous for his works in the Nieuwe Bouwen typology.

## 5. Conclusion

The output of this study focuses on the typology of Colonial buildings in Surabaya, precisely on Jalan Rajawali. This study examines the significance of understanding architectural typology as a means to explore the origins and fundamental characteristics of



buildings. Typology plays a role in helping to recognize consistent concepts, forms, and expressions in architecture that are readily identifiable to the general public.

The richness of architectural diversity found in Surabaya displays various styles that developed during the colonial era. This diversity not only adds to the city's visual beauty but also serves as evidence of historical interactions between various cultures. The existence of styles such as the Amsterdam School in the International Building and Bank Mandiri buildings, Nieuwe Bouwen in the BNI 46 Bank building, the Usodo Building d/h and the Indische Empire Style in the Cerutu Building, Hotel Arcadia, and others, although there is a combination of Neoclassical styles in several buildings, and reflects the dynamics of architectural evolution that adapts to local conditions and colonial influences. It can be said that the dominant style on Rajawali Street is the Indische Empire Style. The typology of these buildings reflects their role as a center of trade during the colonial era. Several buildings are cultural heritage sites that bear witness to Surabaya's development. The Surabaya City Government, through the Department of Tourism and Cultural Heritage, has issued a regional regulation stating that the original appearance of cultural heritage buildings may not be changed. However, the building can be converted, for example, into a bank, PTPN, museum, or office, as long as the façade's appearance is maintained. It is essential to note that the Surabaya City Government closely monitors the preservation of cultural heritage buildings in the Old City Area.

Protecting the distinctive characteristics of old buildings involves adjusting new buildings to be in harmony with the characteristics of the Dutch colonial heritage area. Regional regulations permit the preservation of colonial buildings while allowing for improvements to the interior, thereby supporting the revitalization of the area.

This study has several limitations that need to be addressed. Future research may include comparative analyses of various architectural typologies across different regions to explore how local climate and culture shape design decisions. A diverse methodological approach is important in examining architectural typologies. Qualitative methods, such as narrative and descriptive analyses, are particularly useful for understanding the intricate relationship between architectural forms and their historical contexts. Through these approaches, a deeper comprehension can be achieved of how architectural works embody cultural values and represent historical developments.

Furthermore, the involvement of local communities and stakeholders is crucial in developing strategies that strike a balance between preservation and contemporary urban development. This collaborative approach can help ensure that Surabaya's architectural heritage continues to thrive in a modern context. The importance of architectural heritage as a reflection of the city's complex history, cultural diversity, and ongoing dialogue about identity and preservation.

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