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The Role of Buddhi Dharma University Academics in The Cultural Preservation of Kebaya House

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Abstrak

Tujuan dari penelitian ini adalah untuk mengetahui sejauh mana peran sivitas akademika Universitas Buddhi Dharma dalam melestarikan budaya Rumah Kebaya sebagai wujud partisipasi dalam prosesi perayaan arak-arakan toa pek kong 12 tahun an. Prosesi 12 tahun ini merupakan tradisi Tionghoa di Kelenteng Boen Tek Bio (BTB), Kota Tangerang. Rumah Kebaya Tionghoa berbeda dengan Rumah Kebaya Betawi. Disebut Rumah Kebaya karena rumah ini mempunyai bentuk atap menyerupai pelana yang terlipat dan jika dilihat dari samping lipatannya terlihat seperti lipatan kebaya. Beberapa Rumah Kebaya yang tersisa telah mengalami pemugaran karena kebutuhan penghuninya dan perkembangan seiring berjalannya waktu. Metode penelitian yang digunakan adalah analisis kualitatif, fenomena dan ethnography, melalui wawancara mendalam, observasi langsung, dan dokumentasi. Penuturan dari lima pemilik rumah adat di Kota Tangerang dapat memberikan kesimpulan betapa pentingnya menjaga rumah-rumah tua sebagai peninggalan sejarah. Peninggalan tersebut akan mendorong pelestarian budaya lokal Rumah Kebaya secara berkelanjutan dengan harapan generasi mendatang tidak kehilangan sejarahnya akibat kemajuan peradaban manusia.

Kata kunci: peran akademisi, rumah kebaya, peninggalan bersejarah, pelestarian rumah adat

Abstract

The purpose of this study is to find out the extent of the role of the academic community of Buddhi Dharma University in preserving the culture of Rumah Kebaya as a form of participation in the procession of the celebration of the 12th anniversary of the Toa Pek Kong. This 12-year procession is a Chinese tradition at the Boen Tek Bio (BTB) Temple, Tangerang City. The Chinese Kebaya House is different from the Betawi Kebaya House. It is called Rumah Kebaya because this house has a roof shape that resembles a folded saddle and when viewed from the side the folds look like kebaya folds. Some of the remaining Kebaya Houses have undergone restoration due to the needs of their residents and developments over time. The research methods used are qualitative analysis, phenomena and ethnography, through in-depth interviews, direct observation, and documentation. The statements of five owners of traditional houses in Tangerang City can provide a conclusion about how important it is to preserve old houses as historical relics.

Keywords: academic's role, Kebaya House, historical heritage, perseverance traditional house

Introduction

Before further discussion regarding the background of this research; So, it is necessary to explain several terms in the title of this research; such as the words 'Kwan Im Hud Couw', 'China',

'toapekong', and 'fort'. The Benteng Chinese people (China Benteng) or what is known as the "China Benteng" are people of Chinese descent who live in the Tangerang area. The city of Tangerang itself is known as "Benteng", because the old name of the city was 'Fortress Wall' in the

31 era of colonialized periode. Meanwhile, the word 'toapekong' comes from the word 'toa' or 'tua' which means the biggest or oldest; the word 'pek' means 'brother' or 'uncle'; and the word 'kong' or 'gong' means 'grandfather'. Overall, 'toapekong' means 'grandfather's eldest brother' or 'great uncle' (Tan, 2021).

Kwan Im Hud Couw is the goddess of compassion towards all living creatures in Confucian teachings; or what is called 'Dewi Kwan Im' or 'Khuan Yin Pu Sha'. It is said that the story of Dewi Kwan Im really touched the hearts of her followers, most of whom come from Asian countries such as China, Taiwan and Thailand. This goddess, who is nicknamed the Incarnation of the Buddha of Compassion in East Asia, is loved not only by Confucians and Buddhists, but also by non-Buddhists. This was conveyed in a student thesis in the study program or department of religious comparison, UIN Syarif Hidayatullah, Jakarta in 2009.

44 This research was motivated by the Kwan Im Hud Couw toapekong procession which is usually held once every 12 years on the Chinese calendar, under the auspices of the Year of the Dragon. In Chinese tradition, there are 12 years based on the names of animals which, since ancient Chinese civilization, have been linked to the lunar calendar for each year. This Chinese New Year calendar is based on the Chinese zodiac (names of 12 animals) which are sequentially starting from the Year of the Rat and ending with the Year of the Pig. In order to welcome the procession festival which is planned to be held in 2024; therefore, Buddhi Dharma University academics participated in research related to culture, art and the economic impact of carrying out this procession.

28 Before the 12th annual procession in 2024, it is hoped that this research will be completed and can produce the expected outcomes for academics at Buddhi Dharma University, which is a higher education institution under the management of Boen Tek Bio (BTB). So far, there is still a lack of research results from Buddhi Dharma University lecturers regarding the preservation of Chinese culture at Benteng and Boen Tek Bio Temple.

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Buddhi Dharma University lecturers regarding preserving Chinese culture at Benteng and Boen Tek Bio Temple. One of the research examples was about Boen Tek Bio Temple and its historical values; by (Regina Permatadewi & Tantiyany Gunawan, 2023), analysing how to preserve the cultural values.

The research proposal regarding the preservation of the Chinese Benteng style kebaya house (usually abbreviated as 'Chibeng' or 'Chinbeng') is based on the fact that it is becoming increasingly difficult to find these ancient houses around Tangerang. In initial observations, the restoration of the kebaya house was caused by the need of the residents of the house to keep up with the time, and other needs we will examine in this study. This research will explore the extent to which the house kebaya culture is preserved and the role of the local government in collaborating with Tangerang residents in general, especially residents of Chinese descent in Tangerang. With the above background, researchers conducting a study on this kebaya house and how to preserve the culture of the Kebaya House.

Apart from that, based on the lack of previous research regarding the Chinese Benteng tradition, it is necessary to preserve the kebaya house culture and the historical values of this traditional house through writing and in-depth research. This research is necessary because it relates to the important contribution of Buddhi Dharma University academics to efforts to preserve the culture of the 12-year Toapekong procession and maintain the historical cultural values of the Chinese descendants of Benteng, which has experienced a lot of cultural acculturations with Sundanese, Betawi and other local cultures ((Aliyah, 2020) (Sulistomo, 2018). Not many studies that focus on preserving local culture in Tangerang, especially those related to the Chinese Benteng culture. It is hoped that the results of this research will provide new treasures and important contributions to scientific literature. Through this research, it is also hoped that a deeper and more useful understanding will be created, especially for residents of Chinese descent and the Tangerang City regional government and Tangerang society in general. In the long term, it is hoped that this research will be sustainable and useful for subsequent research and encourage the continued preservation of local culture. Picture 1 is Kebaya House of Mr. Rayu in Pondok Jagung Timur, South Tangerang.



Picture 1 Kebaya House of Babeh Rayu

Even though there are not many previous studies and articles regarding the ceremony of the Toapekong procession, it is already known to the general public in Tangerang City, especially those of Chinese descent. The research about preserving kebaya houses is also inseparable from other Chinese cultures. It is a means of preserving local wisdom.

The UBD organization is under the auspices of the Management of Boen Tek Bio (BTB), and other educational institutions under BTB are the School of Setia Bhakti and Buddhi Tangerang College. Buddhi Dharma University comes from the previous four high schools: Buddhi College of Economics (STIE), Buddhi Academy of Industrial Secretary and Management (ASMI), Buddhi College of Informatics and Computer Management (STMIK), and Buddhi College of Foreign Languages (STBA). The management of Boen Tek Bio centred on the Boen Tek Bio Temple, continues to experience development following the growth of the organization and the changing times.

In 1684, the Boen Tek Bio Temple was estimated to have been founded by landowners or 'kapitan'. The word 'boen' itself means intellectual/intelligence; the word 'tek' means virtue; and the word 'bio' means a place of worship. So Boen Tek Bio is a place of worship/temple that is a place for humans to become intellectual/smart people and have virtue (Bio, n.d.,2012).

Broadly speaking, the main problem in preserving the culture of the 12-year-old toapekong procession is the difficulty in maintaining and preserving its sustainability. The role of the Boen Tek Bio Temple administrators, Buddhi Dharma University academics, and the Tangerang City Culture and Tourism Office is needed to help the Confucian community maintain its traditions.

Meanwhile, this research is related to the existence of the Chinese Benteng kebaya house in the city of Tangerang. The main problem of preserving kebaya houses includes the extent of the role of the owners of the kebaya houses and their descendants, and the role of the Tangerang City Culture and Tourism Office is very much needed to provide illumination and counselling on the importance of maintaining the culture of the Chinese Benteng kebaya houses in Tangerang. Although there are not many studies and previous articles about the celebration of the torpedoing procession, it is already known to the public.

The literature study for the research "The Role of Buddhi Dharma University Academics in Preserving the Culture of the Chinese Benteng Kebaya House in Tangerang" has three perspectives; the role of human resources, cultural preservation, and cultural understanding. Previous research shows that the role of human resources in education provides an important contribution to educational development in Indonesia. Research on cultural preservation and how to maintain/care for Chinese culture is still rare and an interesting thing for the role of academics in understanding the culture in the city where they serve and contribute.

Human Resources (HR) practitioners play a more strategic role than an operational role (Mamman & Somantri, n.d.,2014), and academic HR plays an operational role rather than an organizational strategic role. So far, research related to the preservation of Chinese Peranakan culture has been carried out by research students and lecturers from other universities, so this time to commemorate the procession once every 12 years, UBD academics' contribution to the preservation of this culture is needed. This will help academics form a character-based young generation based on a humanist approach to local wisdom (Mardawani, 2018).

In the academics' behaviors and concepts referring to behavioral dispositions, such as social attitude and personality trait, have played an important role in these attempts to predict and explain human behavior (Ajzen, 1991, p.2). It is called the theory of planned behavior (TPB) founded by Icek Ajzen in 1985. The driven of human behavior is influenced by particular occasion, specific situation, and

The historical background, culture, customs, area of domicile, and characteristics of

the Chinese ethnic group influence how their ethnic group positions itself in the cultural context. The politics and power at play in Indonesia also influence the cultural identity of ethnic Chinese in Indonesia (Christian, 2017). Chinese people began to enter the archipelago during the time of the Tang Dynasty, namely the 4th century, to trade. On the next arrival in the 15th century during the Ming Dynasty, Chinese people migrated and settled into the archipelago in an expedition led by Admiral Cheng Ho. They consist of Chinese people from the Hokkien, Hakka, Cantonese and Tiochiu ethnic groups from Fujian and Guangdong provinces, in South China. Chinese culture in Indonesia has long been part of the nation's culture. One interesting study of the existence of ethnic Chinese groups in Indonesia is the emergence of Chinese communities in Indonesia which are almost spread out in every big city. They generally live in a place called Chinatown Village, one of which is the existence of the Chinese community in Tangerang City. The ethnic Chinese in Tangerang City are known as Benteng Chinese, the term Benteng Chinese emerged inseparable from the establishment of Makassar Fort which is located on the banks of the Cisadane River in Tangerang City Center, Tangerang District, Sukasari Village, built during the Dutch colonial era which is now razed to the ground.

Chinese Benteng is a term used to refer to the Chinese ethnic group in the Tangerang area; this ethnic group got its name from "Makassar/Tangerang Fort", previously built around the Cisadane River. This "fort" was the initial trigger for using the term from generation to generation until now, when ethnic Chinese live in the area and predominantly work as farmers/fishermen. The Benteng Chinese community has a long history and is a marker of the spread of Chinese ethnicity in Indonesia. They are an ethnic group with a different physical appearance from other Chinese ethnic groups, with brown skin and a simpler impression (Haryani, 2020).

The Chinese Fortress area of Kota Lama Tangerang also has buildings of historical value, one of which is the Great Mosque of Tangerang

City and the Boen Tek Bio Temple built in 1750 which is the oldest temple in Tangerang City, the Benteng Heritage Museum which is also very interesting to use as an object historical tourism, apart from saving historical buildings (Giatica et al., 2023). The Cina Benteng area can also be developed as a tourist centre for Tangerang City. The Boen Tek Bio Temple is located in the old market trade and service area as well as the residential area of the Benteng Chinese community which has been reorganized to provide a more typical Chinatown touch. The other side is that the existence of the Cisadane River, which is famous for its Pek Cun Tiong Ciu Pia culture, can also be developed into Cisadane River tourism. Apart from these historical buildings, there is the Kebaya House with the atmosphere of a Chinese village in all forms of community activities which is a tourist attraction. However, it is a shame that these objects of historical value receive little attention, there is a lack of awareness of history. In the current era of globalization, it is so easy for outside influences to come in and all forms of activities carried out in the city of Tangerang, especially in the Chinese Fort area of the Old City of Tangerang, making historical aspects increasingly marginalized and forgotten, so it is feared that in the end future generations will lose their history due to the progress of human civilization.

Kebaya House

The arrival of the Chinese in Banten requires them to make a place to live. They still use the way of building houses from their place of origin, so, unsurprisingly, the form, function and hierarchy built are still attached to Chinese nuances. This house is known as Rumah Kongsu (Alexandra & Khamdevi, 2020). The Kongsu houses in Tangerang Raya are called Rumah (roofed) Kebaya, which is similar to the mention of the Betawi ethnic Kebaya House in Jakarta (Rukiah et al., 2021). They were indeed from Batavia (Jakarta) who ran towards Tangerang during the construction of the Loji Dam.

There are many different forms of traditional houses in Mainland China however, the unique characteristic is the Siheyuan House. Siheyuan is a traditional Chinese house often found in the east and south, especially in Beijing, Northern China. Meanwhile, Siheyuan-type

45 houses in Southern China (Sanheyuan or Hoklo) are influenced by Northern China, but with a swallowtail roof that is influenced by the Yue ethnic extinct in South China during the sinicization of the Han ethnic group from Northern China (Alexandra & Khamdevi, 2020). Because the Chinese in the archipelago come from the Fujian and Guangdong areas, this type of house is a reference for analyzing the architectural characteristics of Kongsu houses in Banten, especially in Tangerang.

46 However, in general, the people of the Benteng Chinese in the past mostly lived from agriculture and the spread of kebaya houses, most of them were in the southern area. Therefore, the shape of the Rumah Kebaya building reflects the agrarian community. The Chinese kebaya benteng house is an architecture that developed at that time and was a cultural reflection of various cultures, traditions and religious values embraced by the Benteng Chinese people. Factors that affect the realization of residential house architecture include the environmental determinism approach which emphasizes that the shape and pattern of the house, especially traditional houses, is a pragmatic response to the climate and the environment in which the house is located (Sudemi, 2019).

41 Rumah Kebaya Cina Benteng is an ancestral heritage that is in line with the teachings of the Confucian religion. This house is a gathering place for brothers and relatives to unite all differences and also strengthen brotherly relationships. In the living room or family room there is an ancestral altar that descends their descendants., where they pray in memory of the goodness of their ancestors. In general, this kebaya house will be continued by their family members from the oldest or first brother who is considered the continuation of the Kebaya House where the ancestral altar is his responsibility. Ancestor respect is an attitude of devotion to the elderly, devotion to the elderly is a path of virtue.

38 The building structure of Rumah Kebaya Cina Benteng adjusts to the surrounding natural environment. Building materials for Rumah Kebaya Cina Benteng are generally built with building materials obtained from their environment such as jackfruit wood or teak wood. The layout pattern of buildings and the environment is a reflection of harmony and harmony with nature. The construction of the Chinese Kebaya House Benteng applies the Feng Shui pattern. Before being cut into wooden

blocks, the kebaya house must be marked which part is close to the roots. The ends of the wood should be facing a certain direction. The installation of the tong chateau pillars must be done when the full moon arrives. Before dark, all roofing work must be neat (David, 2011).

Method

Qualitative research commences with assumptions and the use of interpretive theoretical frameworks that inform the study of research problems addressing the meanings individuals or groups ascribe to a social or human problems (John W. Creswell, 2013). In the analysis of the data, the researchers build the themes and patterns of the outcomes. It reflexes the researcher and participant in the study and describe a complex interpretation. Therefore, the study contributes to the literature (John W. Creswell, 2013).

This research aims to find out the role of UBD academics in preserving the culture of the Chinese Benteng-style kebaya house in Tangerang through qualitative research. Qualitative data collection techniques aim to gain an in-depth understanding of certain phenomena, including perspectives, experiences and social context. Furthermore, this study adopts the methodology of ethnography which is own its origins in social anthropology and study the culture of social groups and societies (Thorpe & Holt, 2017). This qualitative research will be carried out through direct observation, documentation and interviews with kebaya house owners in Tangerang from several villages that still have Chinese Benteng-style kebaya houses in Tangerang. The population is unknown; thus, the number of research samples was determined by taking five informants, the owners of kebaya houses in Tangerang.

This research is linked by the Buddhi Dharma University research roadmap because it fills significant knowledge gaps in two main domains, namely HRM and cultural preservation, which are the focus of the research roadmap in the fields of economics, business and culture. By knowing the role of UBD academics, especially the role of Faculty of Business lecturers at the Boen Tek Bio-Cultural Festival, this research will provide new insight into the role of UBD academics in supporting the real development of the UBD campus, as well as promoting the preservation of the rumah kebaya culture and local wisdom. This is in line with the research

roadmap's efforts to understand the contribution of Human Resources in developing UBD's human resources, especially academics and exploring cultural festivals as a tool to maintain local culture.

Result and Discussion

The research was conducted by in-depth interviews with the owners of kebaya house, in five kebaya houses in the Karawaci, Curug, and Pondok Jagung Timur areas, namely the kebaya houses of Tan Soe Ek, Supriyadi, Babe Rayu, Loa Tjong Sun, and Loa Tjong Sin. The interviews were conducted after the researcher made an appointment with the owner of the kebaya house as an informant in this study. The informants here are the fifth generation of kebaya house owners, and there are also the first owners who make kebaya houses for their families, such as the kebaya house owned by Mr. Loa Tjong Sun and Mr. Loa Tjong Sin.

The role of UBD academics, especially in the preservation of kebaya houses, has three perspectives. The first is the "role of human resources", where UBD academics come from various circles, different races and religions but respect each other while maintaining Buddhist values in the campus environment and around their homes. The second role is the role in the "cultural preservation" of China Benteng, wherein a small scope of the UBD Academic Community itself consists of academic employees and non-academic employees who come from residents of Chinese descent around the city of Tangerang, Tangerang Regency, and South Tangerang city.

From this different background, geographically, the role of preserving the culture of rumah kebaya has undergone a shift in shape. The third role is to "understand the culture" of Peranakan China, the Citadel and its history. Understanding the form of the house usually used as a gathering place between brothers and relatives, the kebaya house seems to adopt the form of a Betawi kebaya house (Nisa et al., 2022). It's just that the difference lies in the scale of size, where the kebaya house in Betawi culture is a little smaller and does not have "paseban" and "cemceh". Cemceh is usually in the middle of the house, the living room part; while paseban is usually located at the front of the house. In the past, a complete and complete kebaya house had a "cemceh" which functioned as a rainwater reservoir and a washing place for a large family.

The function of "paseban" is as a terrace to receive guests and sometimes as a place to celebrate the wedding of family members.

The discussion of the kebaya house began at Mr. Tan Soe Ek's kebaya house, located in Karawaci, Tanah Gocap cemetery, not far from Buddhi Dharma University. The first informant was Mr. David Idris, the third generation representing an interview with the rumah kebaya academic team, conducted on April 25, 2024. Kebaya houses are usually made of wood and bamboo booths, but this first kebaya house is made of limestone and painted white.

Kebaya House of Tan Soe Ek

This kebaya house looks very old but is still very well maintained. Picture 2 shows the front terrace of Tan Soe Ek's kebaya house. The characteristic of the kebaya house is two windows on the left and right sides. For air circulation, this house has air vents above doors and windows. Picture 3 shows the paseban of the kebaya house and the roof that resembles a multi-fold saddle. When viewed from the side of the house, the roof looks like a kebaya. Paseban is a kind of additional house on the terrace of the house.



Picture 2 Kebaya House of Tan Soe Ek



Picture 3 Paseban

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(Lianah The; Limajatini; Ruby Santomoko; Dian Anggraeni; Ety Herijawaty)

Mr. David Idris does not occupy the kebaya house but is responsible for taking care of the house. Other family members occupy the kebaya house as a form of gratitude to their parents. Additional information about this kebaya house is that it has been used as a cultural heritage. The cultural heritage name sign has not been installed, because it has just arrived from the Regional Government.

In this kebaya house, we still find a "cemceh" behind the main room, even though this washing place seems to be only used as an open space for families. Picture 4 and picture 5 show photos of "cemceh" of Tan Soe Ek's kebaya house. Not all of these water reservoirs are limited by concrete cement because there are room partitions due to the wallet bird's nest business at the back of the house.

In our first exploration, we did not get enough information, so we explored other kebaya houses in the Curug area and Pondok Jagung Timur Village, Serpong, South Tangerang. Picture 4 and Picture 5 show the part of Kebaya House, "cemceh". The function is to collect the rainwater.



Picture 4 Cemceh



Picture 5 Cemceh

Kebaya House of Mr Supriyadi

The location of Mr Supriyadi's kebaya house is located in the Curug area, Tangerang. This kebaya house looks very cool and beautiful because it is around the countryside. When we came to Mr. Supriyadi's residence it was cloudy and rainy. Mr. Supriyadi is one of the non-academic employees on the UBD campus, he works in the Lecture section which helps a lot during lectures. When we visited, it was because we wanted to see the condition of this father due to falling off the motorbike on his way home from work. It turned out that the kebaya house that the researcher visited was in the form of a kebaya house, as the researcher had been looking for so far. The picture below shows the front of the kebaya house, famous as the Supriyadi wooden house.

This house has embedded on the left and right sides of the house whose function is during wedding celebrations; many relatives stay in this fairly large house. The position on the left is a large bed as shown in Picture 6. While the left "emperan" is usually for the need to widen the kitchen (extend kitchen) whose function is for a cooking arena with firewood. We can see Picture 7 of the embankment on the right, and Picture 8, which shows a stove for cooking on a large scale.



Picture 6 The left 'emperan' of Kebaya House of Mr Supriyadi

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Picture 7 The right 'emperan' Rumah Kebaya of Mr Supriyadi

In addition to the "emperan", the characteristic of this kebay house made of wood is that it is very cool and comfortable because there are many spaces with air holes like this wooden house has air holes upwards (Picture 8). This air vent is located on the right, above this large kitchen. For maintenance in today's era, it seems that wooden houses need maintenance that costs money, energy, and time.



Picture 8 air holes House of Mr Supriyadi

Kebaya House of Babeh Rayu

The next kebay house is in the East Pondok Jagung area, where most Chinese Peranakans have the surnames "Loa" and "Gow". Babeh Rayu's kebay house can be seen in Pictures 1, 9, and 10. Babeh Rayu herself is called Loa Ra Yu, but because of her daily life as a grocery stall seller and wood charcoal seller, she is known as "Babeh Rayu". The kebay house he owns is a kebay house that was moved from its old location before the land was evicted for a toll road.

Rumah kebaya, which originally had a basic food kiosk, now only has a place to burn wood charcoal and sells pottery utensils, such as dustpans, broomsticks, and fish grills, and also sells bird bait. Babeh Rayu also has many pet birds hanging in front of her house. Then, the yard is planted with vegetable plants such as tomatoes and chilies.

The most comfortable place and widely used by residents of the Babeh Rayu kebay house is the front terrace of the house. The front terrace of the Babeh Rayu kebay house is square and surrounded by a carved wooden border. On the terrace there is a "tapang" and "bale" on the right; while to the left there are twin "bales" and four carved wooden chairs (Picture 11 and Picture 12). In the middle of the twin bales there is a table for placing hot coffee or tea in the morning. Tapang is made of wooden planks, a kind of lesehan that is usually used for large family gatherings to chat. You can also see several bird drums hanging around the house adding to the comfort of the Babeh Rayu kebay house. The terrace is visible in the four pictures below (Picture 10 and Picture 11).



Picture 9 Babeh Rayu



Picture 10 Tapang



Picture 11 Wooden Chair



Picture 12 Twin Bales

Kebaya House of Loa Tjong Sun

Loa Tjong Sun's kebaya house is in Gang Mawi, Pondok Jagung Timur sub-district, where most Chinese Peranakans have the surnames "Loa" and "Gow". In the yard of this kebaya house, concrete blocks or paving blocks have been made, so that when it rains it doesn't get muddy. A picture of Loa Tjong Sun's kebaya house can be seen in the picture below.



Picture 13 Front View of Kebaya House of Loa Tjong Sun



Picture 14 Side view of the right "emperan" of Loa Tjong Sun's house

Lo Tjong Sun's kebaya house is surrounded by a border made of cement, and planted with ornamental trees. Like most kebaya houses in the East Pondok Jagung area, the front terrace is a place to receive guests and to the right, there is a tapang and bale for sitting family members and guests. There is also a table where there is always a kettle filled with warm tea and tea cups.



Picture 15 Kettle

Loa Tjong Sun's kebaya house does not have a "cemceh" inside, but on the right side of the house, there is an "emperan," which is usually used as a gathering area to prepare all the food needed if a wedding party or family member's birthday is held. If there is no party, this "emperan" room is used as a warehouse to store cooking utensils. Currently, the construction of Kebaya house has already modified by the owners.

Mr. Loa Tjong Sun said that now he has pets of birds that used to be wild birds. According to him, in the past (the time of his parents), he

usually had pets such as ducks, chickens, and pigs. The yard is still spacious and comfortable for raising livestock, but now houses have been built for the children.

According to Mr. Loa Tjong Sun, his kebaya house was built in 1983, after he decided to move out of his parents' shared house and into his own home. This house is made from wood raw materials that have been prepared for two years. The types of wood used are jackfruit wood and teak wood. The size of the beam used is 12-13 inches. The building uses pegs/buttons, does not use nails, or is knocked down, and can be pulled out and moved.

Loa Tjong Sun's kebaya house has four bedrooms, two on the left and two on the right. The direction we entered the house, the room on the right was a room for boys. Furthermore, the parents' room is the room on the left and the daughter's room is next to the parent's room.

Kebaya House of Loa Tjong Sin

Loa Tjong Sin's kebaya house is almost the same as Loa Tjong Sun's because they are both brothers and sisters from the same family. In the front area of the Loa Tjong Sin kebaya house, there are many bird cages of dove birds, buzzards, and starlings. Built around a comfortable and clean cement stone pillar terrace. Various ornamental plants consisting of anthurium trees, Chinese bidara trees, and aglonema trees are also lined up in front of the house.



Picture 16 Front view of Loa Tjong Sin's Kebaya House

The difference in Loa Tjong Sin's house is that there is a door towards the kitchen in two parts, top and bottom. During the day, the door is usually only closed at the bottom; the top is opened to help remove the aroma of cooking

from the kitchen. The house lock is a knockdown from the board, as pictured.



Picture 17 Doors and locks knock down Loa Tjong Sin House

The lack of research on cultural Chinese in Tangerang is related to the development of Mahayana tradition in Boen Tek Bio Temple. The temple experiences various obstacles, such as language problems, ritual processions, and the younger generation's lack of interest in Mahayana ritual activities (Nyoto, 2024). Given those circumstances, it is not easy to maintain the inheritance of Chinese cultural values in Indonesia.

The role of academics in the study is pivotal, especially Indonesian Chinese academics in Tangerang. Lecturers are one of the key factors in educational environment (The et al., 2024). Chinese people always preserve culture by incorporating elements of religion and uphold the traditions of ancestors (Nyoto, 2024). Different from their ancestors, the younger generations live in modern ways, have modern houses, and build new families. Chinese people in Tangerang have mixed descent with indigenous people from Makasar, Sundanese, and Betawi. The acculturation of culture has influenced Chinese people in the city of Tangerang.

The Role of Academics in Chines Culture in Tangerang

The role of academics is indispensable to preserving the culture of the Indonesian nation.

Buddhi Dharma University (UBD) does not doubt its establishment in 2014. The literature study on the role of UBD academics/lecturers cannot be found in article journals, but it can be seen on the UBD website through the History, Vision, Mission, and Goals of Buddhi Dharma University. Through the initial observation of the researcher, it can be seen that the UBD academic community comes from various cultures, religions, and tribes that work side by side and support each other for the advancement of the campus.

The academics must play the good role to influence their students and their environment among the neighborhood. Students maybe come from city of Tangerang, South Tangerang, Jakarta, and out of town. The lecturers live in Tangerang and or other parts of Tangerang who may sharing their knowledge about Kebaya House and other traditional house.

The sturdiness of Rumah Kebaya til now, and also for them is a symbolization of the strength of Chinese community groups to face the development of the times. This area cannot be separated from the culture that has been attached since they first settled in Tangerang. The meaning of the variety of ornaments found in the Kebaya House leads us to understand how cultural assimilation occurs between Betawi, Javanese, and Chinese cultures (Kriya & Seni, 2017).

Conclusion

Based on the research analysis on the role of Buddhi Dharma University academics in preserving Chinese Peranakan kebaya houses in Tangerang City and its surroundings, many of the values contained in the traditional dwelling, kebaya houses in the ethnic Chinese community of Benteng were found to have several conclusions as follows:

First, the role of UBD academics is to provide socialization and counselling about the importance of the existence of kebaya houses in Tangerang and its surroundings (Results of interviews with the fifth owners of kebaya houses).

Second, Kebaya house has the values of togetherness in a family. This kebaya house is usually called a "Kongsi" house by residents of Chinese descent because the kongsi house is an

old house of ancestral heritage and in many places, there are many people who live in the kebaya house (Source person: Loa Tjong Sun, Loa Tjong Sin).

Third, generally, the kebaya house of Chinese descent is inhabited by the youngest son in a large family or a daughter who is unmarried and takes care of his parents or ancestors who are still alive (Speaker: Loa Tjong Sun).

Fourth, the building structure of a kebaya house is usually made of wood, bamboo, and limestone. The roof of the building is like a saddle and looks multiplied like a kebaya (Source: Babeh Rayu).

During a conversation with Mr. Supriyadi and the owners of kebaya houses with wood, bamboo, and boards, they said that gutters on the roof of the house are very helpful for the big house not to leak too much, because of the smooth flow of water on the roof of the house when the rain arrives. An interesting finding about this kebaya house is the need for further research for academics or lecturers from the Faculty of Engineering.

It is better that the local government of Tangerang City can help not only to label the kebaya house as a "cultural heritage", but also to provide assistance for the maintenance of the kebaya house so that the next generation can still see the tradition and culture of the Chinese Benteng kebaya house.

The solution to the problem in this research involves collaboration between the local government, academics, managers of the 12-year toapekong procession, and administrators of the Boen Tek Bio Temple in Tangerang. Actors and owners of kebaya houses can work together with capital owners who have a passion for preserving Chinese culture in Tangerang. There are several sub-districts or sub-districts in Tangerang that still have kebaya houses, such as Serpong, Cukang Galih – Curug and Cirarab. The local government can help develop sustainable cultural preservation strategies. The government also promotes local traditions and participation of the Chinese community to increase its sense of belonging to unique and sturdy kebaya houses. The conclusion can be a generalisation of the findings according to the research problem, it can also be a recommendation for the next step.

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Curriculum Vitae

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