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TAN TJWAN BIE'S MANSION IN SURABAYA: A COLLABORATION WORK OF A WELL-KNOWN ARCHITECT, FAMOUS PAINTER, AND PROMINENT CONTRACTOR

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Abstract

Chinese community in the Netherlands Indies occupied the second place, after Europeans, in the social stratification created by the Dutch colonial government. They live scattered in various cities. In Surabaya they also settled in the second place after the indigenous inhabitants in terms of numbers. This paper aims to identify the architectural characteristics of a mansion owned by a Chinese named Tan Tjwan Bie. He was known as the founder of Kebon Agung sugar factory in Malang. With the financial ability, he was able to hire Cosman Citroen, one of the leading architects in the Netherlands Indies, and Gerard Pieter Adolfs, an internationally reputed painter, to design his home, as well as a prominent contractor of Nedam appointed to build it. This study used a combination method of historical, qualitative descriptive, and graphics methods. The result shows that the design of the mansion has a character of hybrid architecture.

Keywords: Tan Tjwan Bie, Cosman Citroen, Gerard Pieter Adolfs, Nedam, Dutch colonial architecture

RUMAH TINGGAL TAN TJWAN BIE DI SURABAYA: KARYA KOLABORASI ARSITEK TERKENAL, PELUKIS TERNAMA, DAN KONTRAKTOR TERKEMUKA

Abstrak

Komunitas Tionghoa di Hindia Belanda menempati tempat kedua, setelah bangsa Eropa, dalam stratifikasi sosial yang diciptakan oleh pemerintah kolonial Belanda. Mereka hidup tersebar di berbagai kota. Di Surabaya mereka juga menduduki tempat kedua setelah pribumi dalam hal jumlah populasi. Makalah ini bertujuan untuk mengidentifikasi karakteristik rumah tinggal yang dimiliki Tan Tjwan Bie. Dia dikenal sebagai pendiri Pabrik Gula Kebon Agung di Malang. Dengan kemampuan finansialnya, dia mampu menugaskan Cosman Citroen, salah satu arsitek terkenal di Hindia Belanda, dan Gerard Pieter Adolfs, pelukis bereputasi internasional, untuk merancang rumahnya, serta kontraktor terkemuka Nedam untuk membangunnya. Studi ini menggunakan kombinasi metoda kesejarahan, deskriptif kualitatif, dan grafis. Hasil yang diperoleh menunjukkan bahwa rancangan rumah tersebut berkarakter hibrida.

Kata-kata kunci: Tan Tjwan Bie, Cosman Citroen, Gerard Pieter Adolfs, Nedam, arsitektur kolonial Belanda.

Introduction

During 1921-1930 the Chinese community occupied the second place, after indigenous inhabitants, in the population composition of Surabaya.²⁷ According to the policy of the Dutch colonial government on ethnic class as stated in *Regeringsreglement* (Government Regulations) 1854,²⁸ their community was put in the second class, after the Europeans, while the indigenous inhabitants formed the third or lowest class. They concentrated in the Chinese quarter or lower town (*benedenstad*) which covers Kapasan, Kembang Jepun, Panggung, Songoyudan, Bibis, and Bongkaran. This is an application of the so-called *Wijkenstelsel* (District System), that is a regulation which arranged Chinese settlements or Chinatowns and other major non-indigenous settlements in several big cities in the Netherlands Indies. After the Chinese assassinations in Batavia in 1740, they were not allowed to settle in any kind of place.²⁹ The government aimed to prevent

²⁷ Bureau van Statistiek. (1931). *Statistische Berichten der Gemeente Soerabaja, Jaarnummer 1930*. Soerabaja: Martinus Nijhoff. p. 1.

²⁸ Andjarwati Noordjanah. (2004). *Komunitas Tionghoa di Surabaya (1910-1946)*. Semarang: Mesiass. p. 10.

²⁹ *Wijkenstelsel*. (2014). Retrieved from: <http://id.wikipedia.org/wiki/Wijkenstelsel>



interactions between indigenous and Chinese ethnic groups by applying a system of passports (*passenstelsel*)³⁰ and town quarter system or *wijkenstelsel* to concentrate their economic activities in certain zones of the urban area. When the economic activities shifted to industrial sectors, the Chinese community was well prepared with its specialization in food and drink, home appliances, building material, *batik*, clove-flavoured cigarettes (*kretek*) and transportations.³¹ Since the majority of them were known as merchants in the end this area became the busiest business area in this town. Some of their business companies grew rapidly so that they not only traded commodities but produced them as well. This happened not only in Surabaya but also in other cities. After the Dutch colonial government implemented two acts, the Sugar Act (*Suiker Wet*) and Agriculture Act (*Agrarische Wet*) in 1870, not a few of them established their business in sugar companies and built sugar factories. One of them was Tan Tjwan Bie.

Method of Study

This study was conducted by using a combination method of historical, graphics, and qualitative descriptive methods. Historical data are obtained from old publications and archives. Old publication used is statistical report, address and/or telephone book, and periodical of related institution. Old photos and blueprints are utilized to compare the mansion design, between design in the past and design at the present, between the mansion and other buildings or projects, both works of Citroen and other architects. Content analysis is used to understand all of textual documents, manuscripts, and archives.

Results and Discussions

Tan Tjwan Bie

Tan Tjwan Bie was the owner of the Kebon Agung sugar factory, in Malang, which he established in 1905.³² Unfortunately, further information about the figure of Tan Tjwan Bie - in terms of personal background, family background, educational background, thoughts, experiences, and cultural views - can not be obtained, either through a search of historical archives as well as communication with his descent.

Circa 1917 the factory was managed by NV. *Handel en Landbouws Maatschappij* led by Tideman van Kerchem. A year later a company was established and it was called NV. *Suiker Fabriek Kebon Agoeng* was legalized by a public notary certificate of Hendrik Willem Hazenberg number 155 dated March 20, 1918. It was also validated by a secretary decision letter of Governor of the Netherlands Indies number 42 dated May 30, 1918, and was registered in the Surabaya State Court number 143. Due to financial problems, finally the company was taken over by the *Javasche Bank* Malang in 1932.

Before Tan Tjwan Bie built a mansion at Kayun Street 42,³³ he stayed in Malang when he founded the factory.³⁴ Probably, several years after the factory was taken over by NV. *Handel en Landbouws Maatschappij*, he moved to Surabaya.

As a consequence of his moving to Surabaya, he needed a (new) house of his own. He asked a Dutch architect Cosman Citroen to design it and the task was finished in 1928.³⁵ Information why he chose this architect cannot be found. But there are some clues indicating the reasons. First, up to 1928 Citroen had enjoyed a good reputation as an architect in Surabaya, at least he had designed several important buildings and constructions in this town, such as the Town Hall, *Bataafsche Petroleum Maatschappij* (BPM) office, Darmo Hospital, Kebondalem and Gubeng bridges, and Pasar Besar Railway Viaduct. On the other hand, Tan Tjwan Bie was a rich man and he could afford to pay a well-known architect (C. Citroen) and a famous painter (GP. Adolfs).

Second, a person in the sugar syndicate possibly recommended Citroen to design a new house.³⁶ Sugar syndicate (*suiker syndicaat*) is a short name of General Syndicate of Sugar Manufacturers in the Netherlands Indies or *Algemeen Syndicaat van Suikerfabrikanten in Nederlandsch-Indië* (ASNI). It was established in 1894 to promote all aspects of sugar and the sugar industry. The ASNI had 175 members who represented 108 companies, which owned 179 sugar factories in Java. In 1907, the association was appointed by the government as the official committee for advising the government on matters concerning the sugar industry in the Netherlands Indies. As a result, the ASNI was able to allow the voice of

It had been applied since 1866, based on Government Decision dated June 6, 1866 (Noordjanah, 2004: 71). In 1917 it was revoked so that the Chinese started to spread out to other areas.

³⁰ A regulation established by the Dutch colonial government to control person who wants to enter or exit from Chinese quarter.

³¹ *Wijkenstelsel*. (2014).

³² *Sejarah PT. Kebon Agung*. (2015). Retrieved from <http://www.ptkebonagung.com/index.php/profil/pt-kebon-agung/sejarah-pt-kebon-agung>

³³ GM. Hekkelman. (1923). *Algemeen Chineesch Adresboek voor Nederlands-Indië 1923-1924*. Soerabaia: NV. Anetakantoor. p. 276.

³⁴ At least he had stayed in Malang until 1924.

³⁵ Wouter de Zeeuw. (2001). *Cosman Citroen 1881-1935*. typescript. Rotterdam: NAI. s.p. [16].

³⁶ As the founder of Kebon Agung sugar factory, of course Tan had known several persons in sugar syndicate office at *Heerenstraat* 17 (now Rajawali 29).

the industries to be heard by the government.³⁷ Since East Java had more sugar industries than Middle Java, Surabaya as the capital city of this province was selected as the seat of the ASNI office. For the same reason, the research and testing institutions were merged and unified in Pasuruan.

Third, in 1927 Citroen stayed at Kayun 24,³⁸ while Tan will build his new house on the site at Kayun 42. The short distance between the two sites enabled Citroen to control the process of construction carefully without losing his attention to other projects, such as Wonokromo Bridge, and other activities.

Dutch Architect Cosman Citroen (1881-1935)

Cosman Citroen (1881-1935) obtained a diploma from the Department of Architectural Drawing at the Quellinus School in Amsterdam in 1902. His first job was at the office of BJ. Ouëndag, where he assisted JF. Klinkhamer and Ouëndag as a draughtsman for the project of the *Nederlands-Indische Spoorwegmaatschappij* (NIS) office in Semarang. He also became a teacher of geometry. At the same time, he joined *Genootschap Architectura et Amicitia* or A et A (until 1907). From 1908 onwards, Citroen continued his career as a teacher by training young members of A et A.³⁹ Thus, his profession in the Netherlands was mainly that one of an educator, rather than an architect (Fig. 1).



Fig.1. Cosman Citroen (1881-1935)
Source: GH. Von Faber, 1934

His dream to be a full time professional and independent architect encouraged Citroen to closely follow the developments in architecture, art as well as archaeology in the Netherlands Indies (where he planned to work), by reading architectural publications and getting information from his colleagues and seniors. In 1915 Citroen arrived in Surabaya, which at the time had only a few of architects and architectural firms, to begin his career as a Municipal architect in charge of handling a development plan for the Kupang area. His contract was extended twice and ended on February 19, 1930 due to the efficiency of the Municipal architects and a lack of backing after the demise of GJ. Dijkerman, Mayor of Surabaya from 1920 to 1929. Afterwards, Citroen became a fully independent architect until his death on May 15, 1935. During his working life, he produced twenty works - including town planning projects, various types of buildings, interior design, bridges, a viaduct and a monument - in Surabaya, and five other projects outside the city, as well as three designs which remained unexecuted. They were made for a variety of patrons (municipality, individuals, social and religious communities, private companies and state institutions), and various ethnic groups (Dutch, British, Chinese and indigenous). His wide network cannot be fully understood without taking into account the role of Dijkerman.

Besides handling architectural projects, Citroen was involved in other activities. He was a member of the daily board of the *Soerabaiasche Jaarmarkt-Vereeniging* (SJV) from 1923 onwards; a member of the advisory commission of archaeological service and finally president of the Archaeological Museum Association for several years. He also served as a jury member for the photograph and sketch competition of vernacular houses in East Java organized by *Soerabaiasche Kunstkring* (Surabaya Art Circle) and the Java Institute.

His reputation was recognized not only in Surabaya, but also in the Netherlands Indies, the Netherlands and in international forums. After receiving a "Mention" Award in the 1925 Paris Exhibition for the design of the Gubeng

³⁷ JJ. Tichelaar. (1927). *De Java-Suikerindustrie en Hare Betekenis voor Land en Volk*. Soerabaja: H. van Ingen. p. 56.

³⁸ *Gids voor Soerabaja*. 119. (1927). Soerabaja: Gouvernements Bedrijf der Telefonie. p. 13. Also, *Gids voor Soerabaja*. 123. (1929). Soerabaja: Gouvernements Bedrijf der Telefonie. p. 15.

³⁹ Joko Triwinarto Santoso. Association of Architectura et Amicitia and Dutch Architect C. Citroen. *Journal of Basic and Applied Scientific Research*. 1(9). p. 1166.

Bridge, he participated in the first architectural exhibition in Batavia held in the same year by *Nederlandsch-Indische Architecten Kring* (NIAK), and was invited, with three other well-known architects, to design the Netherlands pavilion for the colonial exhibition in Paris. His appreciation by W. Lemei in 1935 as one of the leading architects in the Netherlands Indies is therefore entirely justified.

Dutch Painter Gerard Pieter Adolfs (1898-1968)

Gerard Pieter Adolfs, born on January 2, 1898 in Semarang (Fig. 2),⁴⁰ spent his youth in Java and received at home his first artistic inspirations. His father, Gerardus Cornelis Adolfs, was an all-round amateur (painter, photographer, pianist, violinist and a pole vaulter). Adolfs studied architecture in Amsterdam.⁴¹



Fig.2. Gerard Pieter Adolfs (1898-1968)

Source:

<http://www.gerardpieteradolfs.com/curriculum%20vitae.htm>

After graduating, he was drawn back to Java in 1922, where he designed houses in Yogyakarta, Surakarta, and Surabaya.⁴² But soon he changed the drawing-pen for the dry-point, pencil and brush and from then on dedicated his whole life to painting. He was already well-known as a talented advertising illustrator, when in 1924 he was first introduced to the public of Yogyakarta as a painter, water-colourist, and graphic artist.⁴³

Each year Adolfs travelled for a few months, leaving his family in Surabaya.⁴⁴ He stayed and had studios in Florence, Rome, Vienna, Budapest, Prague and (together with his Japanese friend Fujita) in Paris and had international exhibitions of his works in the Netherlands Indies, Singapore, Japan, France, Sweden, Norway, Switzerland, England, the Netherlands, and USA.⁴⁵

In 1928 he was commissioned by ASNI to paint a view of Surabaya for the newly erected Town Hall.⁴⁶ At the same year he also received a commission to design murals in Tan Tjwan Bie's mansion. During the 1930s decade his caricatures and illustrations were often published in "de Java Bode" newspapers.⁴⁷ The main subjects of his work are scenes of Java, Bali, Japan, and North Africa. They cover market sceneries, cock-fights, landscapes and townscapes.⁴⁸

In 1940, just before the occupation of the Netherlands by Nazi Germany, Adolfs came back to Europe and settled in Amsterdam. Many of his paintings were lost together with the torpedoed ship "Simaloer". On February 22, 1944, during an exhibition at Kunstzaal Pollmann, the largest part of Adolfs' paintings was destroyed by the bombardment of Nijmegen. But Adolfs continued to work. He wrote and illustrated a book about his memories of Surabaya and often exhibited in well-known galleries. He lived mostly in Amsterdam, interrupted by longer stays in Scandinavia, France, Spain, Italy, and North Africa. In 1967 Adolfs retired to a small village in South-Holland. He died on the first of February 1968 in 's-Hertogenbosch.⁴⁹

During his career, particularly in 1924-1959, he held fifty-one exhibitions in Europe, Japan, Singapore and, of course, the Netherlands Indies. In the last country, his exhibitions were held in Surakarta, Surabaya, Malang, and Semarang.⁵⁰

Probably, the first contact between Adolfs and Citroen happened in the *Soerabaiasche Kunstkring* founded on October 9, 1911, although there is no strong evidence that both men were members of this association. At least eight times between 1927-1936 Adolfs exhibited his works in the Kunstkring, while Citroen became one of three juries on a photograph and

⁴⁰ In Agus Dermawan T. (2001). *Pameran Lukisan: Seni di Garis Batas*, exhibition brochure. Jakarta: Galeri 678. s.p. [4], it is mentioned that he was born on January 2, 1897.

⁴¹ Adolfs: *curriculum vitae*. n.d. Retrieved from: <http://www.gerardpieteradolfs.com/curriculum%20vitae.htm>

No specific information in which architectural school he studied.

⁴² No specific information which houses he designed.

⁴³ Adolfs: *curriculum vitae*. n.d.

⁴⁴ Tracing of his address in Surabaya in several telephone books of Surabaya did not give any results.

⁴⁵ Adolfs: *curriculum vitae*. n.d.

⁴⁶ Eveline Borntraeger (personal communication, December 19, 2008)

⁴⁷ Dermawan T. (2001).

⁴⁸ Adolfs: *curriculum vitae*. n.d.

⁴⁹ Adolfs: *curriculum vitae*. n.d.

⁵⁰ Adolfs: *curriculum vitae*. n.d.

sketch competition on vernacular houses in East Java organized by the *Soerabaiasche Kunstkring* and *Java Instituut* in a congress of the last institution in Surabaya on September 23-26, 1926.⁵¹

Nedam (*Nederlandse Aannemingsmaatschappij*)

The name of Nedam cannot be separated from HF. Boersma. He set up in business as a contractor in The Hague from 1899 onwards. He began with the construction of villas and country houses, but earned his reputation through the construction of the Vredespaleis in 1913. Four years later Boersma founded the company *NV. Nederlandse Aannemingsmaatschappij*. The building activities went so well that by 1921 he had already begun to establish a building company in what was known at the time as the Netherlands Indies. Nedam became more widely known through the construction of The Hague Convention Bureau, the former Bijenkorf department store in Rotterdam, and *Nederlandsche Handels Maatschappij* (NHM) headquarters in Amsterdam, known as the Bazel building.⁵²

In 1969, Nedam and Ballast simultaneously merged to form a new company called Ballast Nedam. Ballast, a short name of *Amsterdamse Ballast Maatschappij*, in the beginning was a company established in 1877 which operated ships carried dune sand as ballast when working on Noordzeekanaal project. In the following years, the company also provides dredging services. In the first decade of the twentieth century, the company developed under the leadership of Charles de Vilder, a paver and roadworker based in Amsterdam. Ballast finally changed from a sand supplier to a construction company, and since 1928 it also operated as a concrete manufacturer. After World War II, Ballast focused increasingly on dredging operations - and later, on civil engineering works too - abroad.⁵³

If Tan Tjwan Bie commissioned the well-known architect and the famous painter to design his mansion, the Nedam was assigned to build it. This company enjoyed a good reputation in Surabaya. At least, it had built most of other Citroen's works - big and small projects, municipal and private ones - such as the BPM office in *Socitëitstraat*, the Gubeng Bridge, the British community church, the emplacement of the BPM in Bandaran, the Dijkerman monument in Kembang Kuning Cemetery and the Borsumij (*Borneo Sumatra Maatschappij*) building. Since this mansion is a private project, probably Citroen has recommended Nedam to the owner to be the constructor. Unfortunately, no information can be found on the total cost of the project.

The Mansion

This is an interesting project because it is a product of 'collaboration' between the rich man, the well-known architect, the famous painter, and a prominent contractor. The owner provided a huge budget for luxurious design and high material quality, the architect designed without financial constraint and the painter - who had previously an architectural background but finally switched to painting - had a new medium to express his ability.

The wide rectangular site faces on the east where across Kayun street there is the Mas River. Broadly speaking, the project consists of three masses or building blocks, the main building at the centre and two side buildings on both sides, left and right, so that they form a symmetrical composition (Fig. 3 and Fig. 4). There are corridors connecting them. These also act as dividers between outer-yard and inner-yard so that the separation between public space and private space is clearly visible.

The main building has hipped roof whose ridge is parallel to the street. To cover the front veranda and other rooms in the front part, Citroen put two smaller hipped roofs attached to the main roof so that there are three hipped roofs on the main buildings. The ridges of both smaller roofs are perpendicular to the ridge of main roof. In order to make them aesthetically more attractive, he designed a 'crown' on the middle hipped roof (Fig. 5). It is made from wood with shades on its four sides. Probably, there was an opening on the roof to circulate hot air from attic. He also put flat concrete roofs to form a canopy for the huge entrance hall which are flanked by two concrete circular 'turrets' on both corners.

⁵¹ Soerabaiasche Kunstkring. (1926). *Ons Kringnieuws*. 1(19). Soerabaia: H. van Ingen. p. 329.

Two other jury members were H. Maclaine Pont, the architect representing Java Instituut, and architect BN. de Vistarini, who is also a member of Kunstkring daily board led by HM. Planten. The Mayor GJ. Dijkerman occupied a position as the honorary chairman (Soerabaiasche Kunstkring, 1926: 331).

⁵² *Ballast Nedam*. (2015). Retrieved from: https://en.wikipedia.org/wiki/Ballast_Nedam

⁵³ *Ballast Nedam*. (2015).

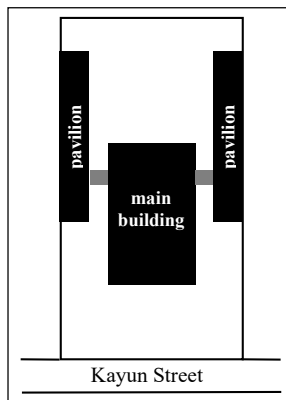


Fig.3. Block Plan



Fig.4. Front Elevation ca. 1935

Source: AC. Broeshart et al, 1994

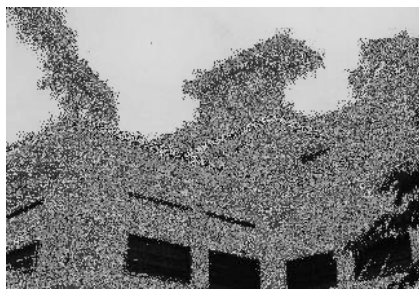


Fig.5. 'Crown' on the Main Building Roof



Fig.7. Hanging Lamp

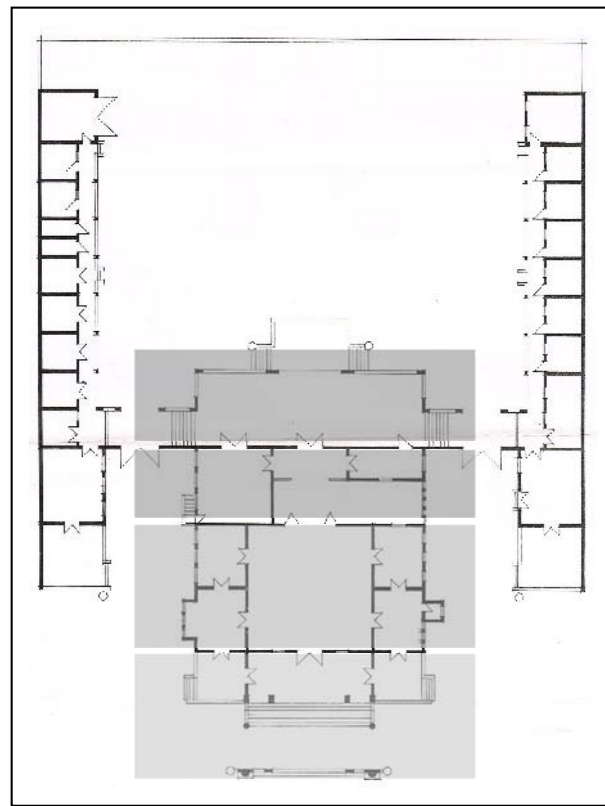


Fig.6. Floor Plan

The plan of the main building consists of four 'layers' (Fig. 6). The first layer on the front is wide veranda or foyer, with a high teakwood ceiling, flanked by two uncovered terraces on the both sides. The second contains living room and bedrooms. Dining room, kitchen and other rooms are in the third one. And the last is a big rear veranda, also with a high teakwood ceiling, and small terrace. The corridors mentioned above connect this veranda with two side buildings.

The two side building blocks are almost identical. They use long hipped roofs. All rooms form a line from the front to the rear. Two big rooms flank them on their front and rear ends. Citroen designed a terrace on the front of the big room and a long veranda on the front of room series. They function as transitional rooms and at the same time as a buffer for hot temperatures.

Besides ornaments on the roof, Citroen designed hanging lamps on the circular towers of the concrete canopy (Fig. 7). Although they are different from those of the Surabaya Town Hall and Gubeng Bridge, there is a connecting thread in their design. The steel ornaments on the railings of the stair are almost similar to those of the Town Hall (Fig. 8). They are placed on cylindrical forms. He also put big half spherical flowerpots on the front terraces of the main building and on the terraces of both side buildings. There is also a similarity in the design of the flower pots between that of Citroen and that of Frank Lloyd Wright, a master architect of modern architecture (Fig. 9). Wright often used these elements in his works, such as William H. Winslow’s house (River Forest, Illinois, 1893), Nathan G. Moore’s house (Oak Park, Chicago, Illinois, 1895 and rebuilt in 1923), Ward W. Willit’s house (Highland Park, Illinois, 1901), Arthur Heurtley’s house (Oak Park, Chicago, Illinois, 1902), and Susan Lawrence Dana’s house (East Laurence Avenue, Springfield, Illinois, 1903).

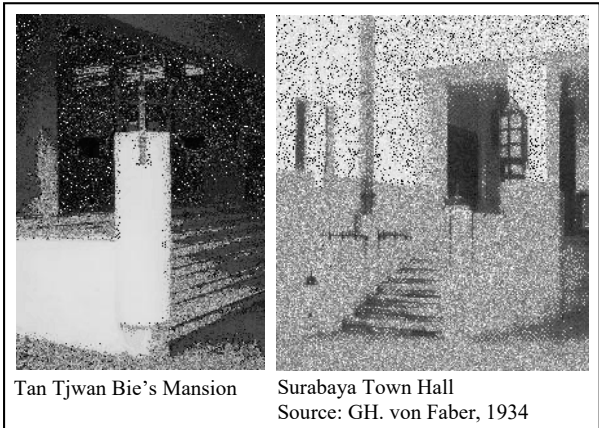


Fig.8. Comparison of Iron Ornament

The interior of the main building was dominated by using natural finished teakwood panels for the ceilings and lower walls. The same material was also used for the doors, windows, and facings of some columns. The capitals of these columns are in the Art Deco style. Its design is similar to Frank Lloyd Wright’s design in Unity Church (often called Unity Temple), Oak Park, Chicago, Illinois from 1906 (Fig. 10). Solid teakwood is used for two pairs of non-structural columns that flanked doors (Fig. 11). These columns have carved capitals with a floral motif.

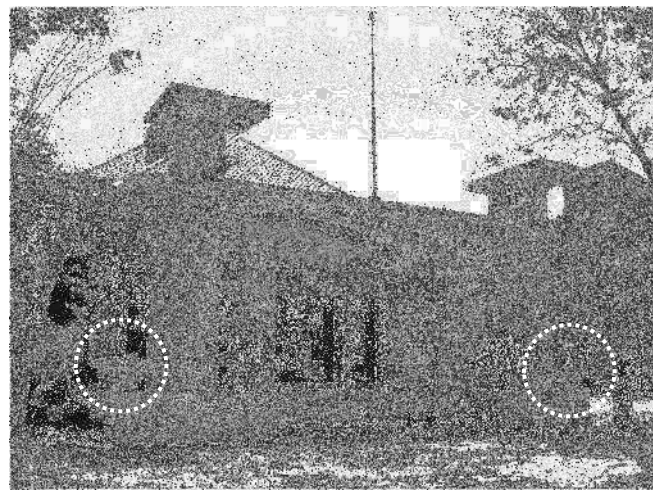
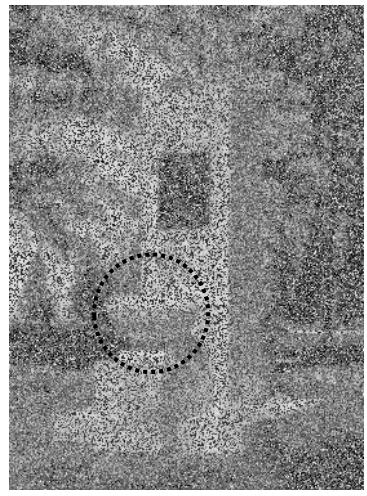



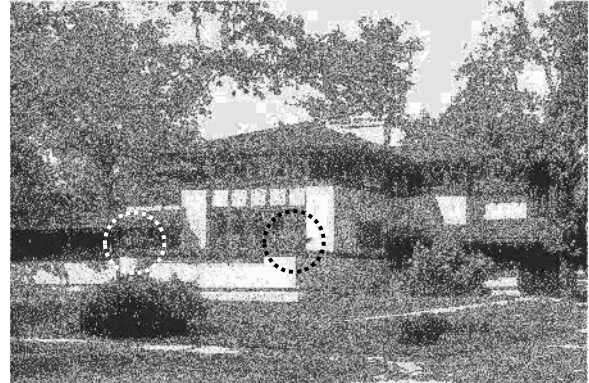


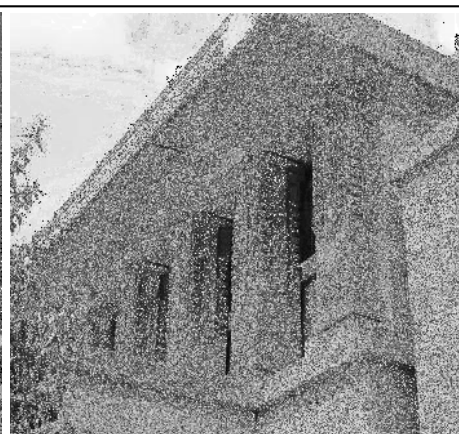
 <p>Tan Tjwan Bie's Mansion</p>	 <p>Monument of Dijkerman (C. Citroen, 1929) Source: GH. von Faber, 1934</p>
 <p>WH. Winslow's house, River Forest (FL. Wright, 1893) Source: http://www.brynmawr.edu/Acads/Cities/imgb/nextone/med/1145.jpg</p>	 <p>NG. Moore's house, Oak Park (FL. Wright, 1895) Source: http://www.flickr.com/photos/randmcnallyimages/3459735016/in/photostram/</p>
 <p>A. Heurtly's house, Oak Park (FL. Wright, 1902) Source: http://farm3.static.flickr.com/2084/2253183084_793370f0c6.jpg</p>	 <p>WW. Willits' house, Highland Park (FL. Wright, 1901) Source: http://www.appraisercitywide.com/sites/Appraisers/appraisercitywide/content/uploadedFiles/Ward%20W.%20Willits%201445%20Sheridan%20Road,%20Highland%20Park1901.jpg</p>
 <p>SL. Dana's house, Springfield (FL. Wright, 1903) Source: Ian Thomson, 1999</p>	

Fig.9. Comparison of Flower Pots



Tan Tjwan Bie's Mansion



Unity Church, Oak Park (F.L. Wright, 1906)

Source: http://www.greatbuildings.com/cgi-bin/gbi.cgi/Unity_Temple.html/cid_1036095896_UnityExt1.html

Fig.10. Comparison of Capital Columns

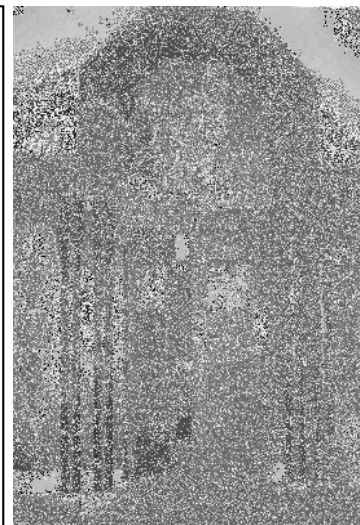


Fig.11. Columns

Adolfs put his mural, in Art Deco style, on the walls of the living room (Fig. 12). He painted scenes using human and floral motifs, animals such as birds and butterflies, and architectural elements. An interesting example of these constructions used in the mural is a lamp post taken from the Wonokromo Bridge designed by Citroen in March 1928, the same year of this mansion project design (Fig. 13).⁵⁴ Another is a part of building which is almost similar to the "Internatio" building on the Willemsplein, the business centre in the Lower Town (Fig. 14). It was designed in 1927-1928 by F.J.L. Ghijssels with his colleagues in *Algemeen Ingenieurs- en Architectenbureau* (AIA) for *Internationale Handels- en Credietvereniging "Rotterdam"* (Rotterdam International Credit and Trading Association), Internatio for short, constructed in 1929-1931, and opened on August 1, 1931.⁵⁵



Fig.12. Adolfs' Mural

Citroen also paid attention to the floor. He combined dark and bright colours for this element. The latter colour is used to frame the first one. Citroen strengthened the frame tiles by putting two series of rectangular forms along two sides of each tile so that they form 'a border in the border'. To avoid monotony, he added Art Deco figures of birds (Fig. 15).

⁵⁴ Inferred from comparison between mural photographs and blueprint of Wonokromo Bridge.

⁵⁵ Besides being a banking institution, *Internatio* was also a large trading company handling the export of colonial goods and products. Its company head office was in Surabaya. In 1927, plans were mooted for the construction of a new and monumental head office. The building was designed not only for the offices but also for warehouse which were so important for an export-import firm (Huib Akihary. (2006). *Ir. F.J.L. Ghijssels, Architect in Indonesia (1910-1929)*. 2nd ed. Utrecht: Seram Press. pp. 56-61).

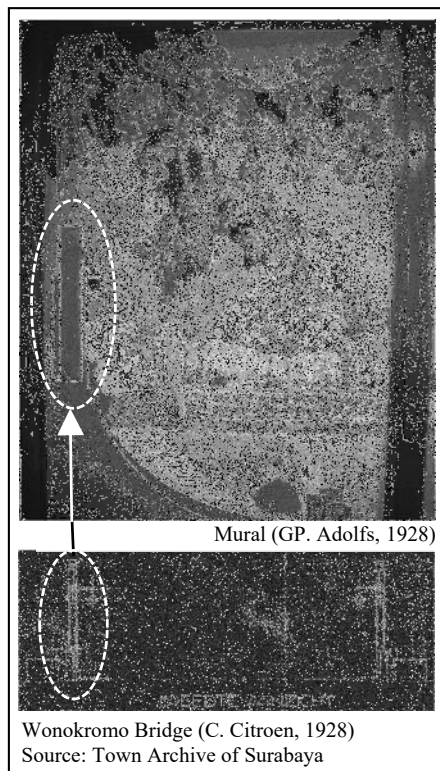


Fig.13. Lamp Post of Wonokromo Bridge in Adolfs' Mural

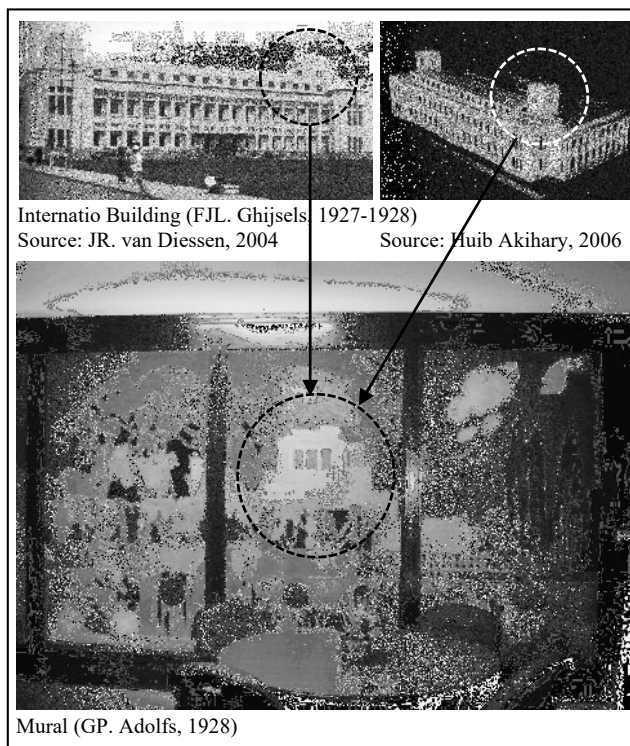


Fig.14. 'Internatio' in Adolfs' Mural

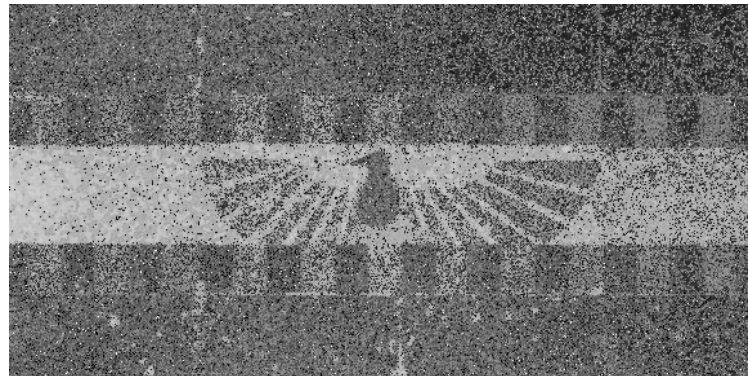


Fig.15. Floor Tile as a Frame

The geometric patterns of De Stijl, like those of Theo van Doesburg and Piet Mondriaan,⁵⁶ are found in the stained glass in the doors, the overhead lighting, and the iron latticework of the windows (Fig. 16). A touch of tropical architecture can be identified in the house's long corridors and wide eaves (Fig. 17).

⁵⁶ Both are known as the figures of De Stijl, an art and architecture style developing in the Netherlands in 1917-1931.

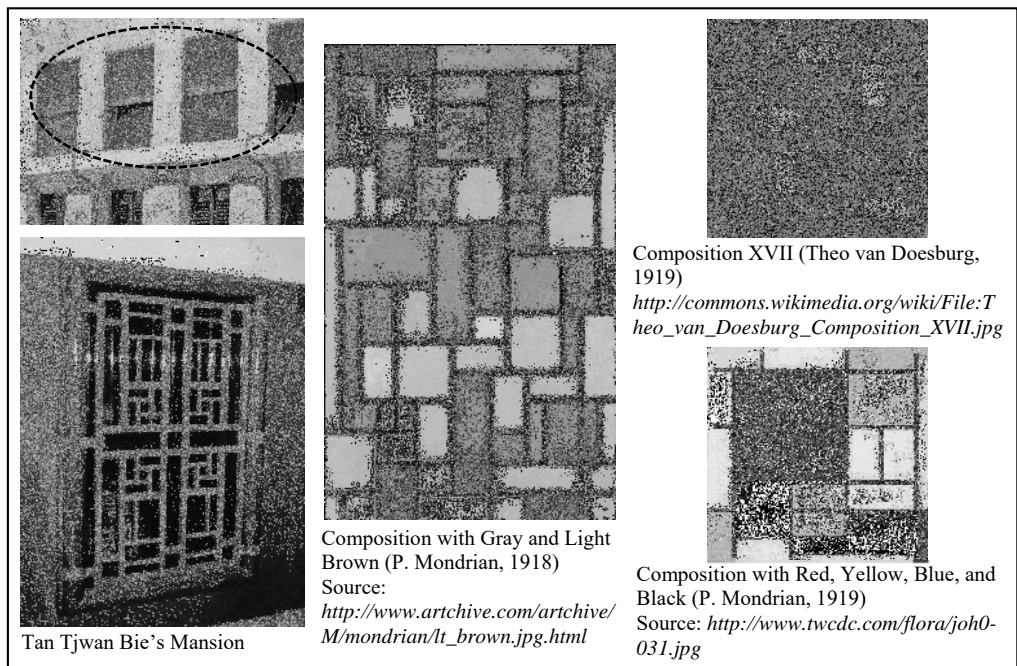


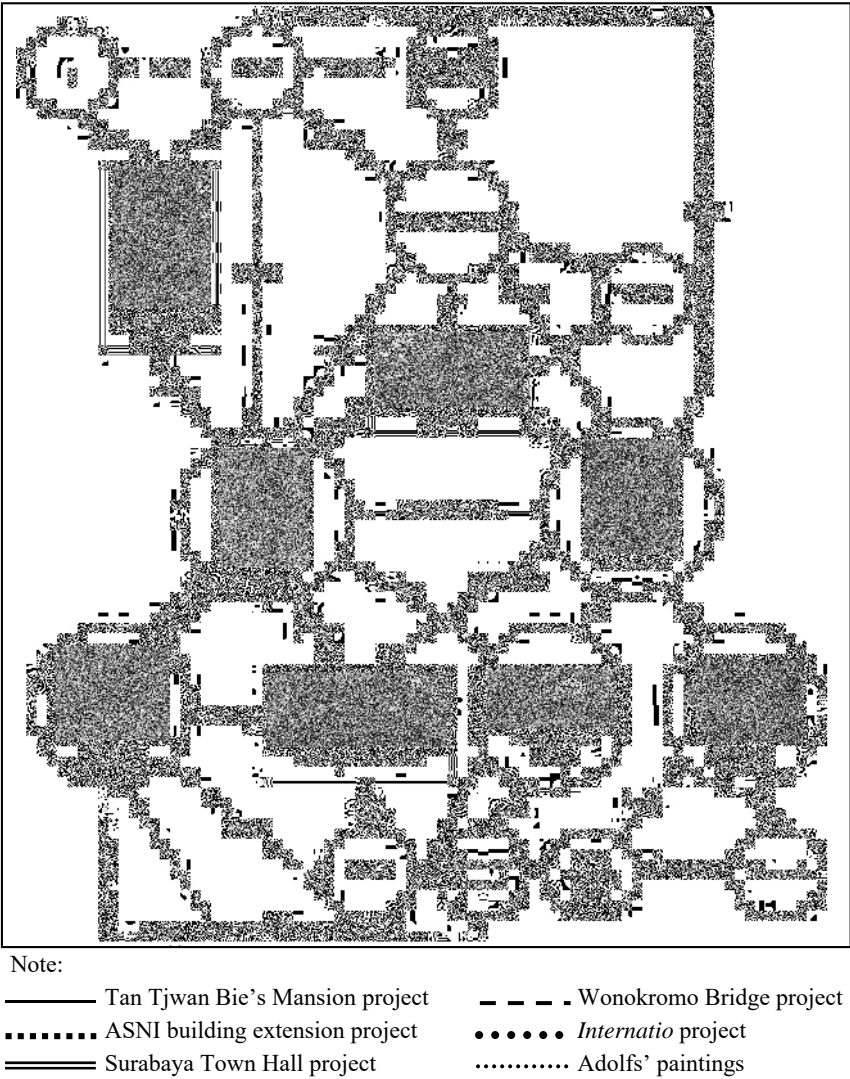
Fig.16. Comparison of Geometric Patterns



Fig.17. Corridor

From all explained above we may infer that there is a connection between Citroen’s projects, Adolfs’ painting, and other projects in Surabaya. The following diagram shows these interrelations.

Diagram 1
Interrelations between Tan Tjwan Bie’s Mansion, Citroen’s Works, Adolfs’ Paintings, Nedam, and Internatio Projects



Conclusions

Tan Tjwan Bie’s mansion at Kayun 42 Surabaya shows a good example of Citroen’s hybrid architecture. Spatial organization is designed with attention to the functional aspects which reflect a modern architecture rather than follow principles of spatial organization of Chinese house. Citroen uses Art Deco style for its façade, and also in its interior. Art Deco elements in the exterior are found in the design of the portico and its turrets, flower pots, and drainpipes. In the interior, Art Deco elements can be seen in the design of columns, teakwood balustrades, teakwood ceiling, door frames, stained glasses, murals, hanging lamps and floor tiles. The facade is enriched with De Stijl on stained glass and iron latticework, as well as Amsterdam School on iron ornaments. Citroen also did not forget the application of the principles of building design in the tropics. Influence of the figures of world modern architecture, particularly Frank Lloyd Wright, Theo van Doesburg, and Piet Mondrian, also can be found in this building on the design of stained glass and iron latticework.

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