Chapter 7

Dutch Public Buildings in Melaka

7.1 Introduction

The previous chapter was about the Dutch Settlement of Melaka. This chapter discusses the development of Dutch Architecture and how it was implemented on Dutch Public Buildings in Melaka.

The architectural period covered will be from 15th century till the 18th century. It will be about the development of houses and buildings, types of houses (the hall house and the alley house), characteristics of houses through the centuries, changes in the construction of the house, building regulations, changes to the interior of the houses, bricks, masonry, the use of colour at the houses and the windows.

The medieval, wooden, house was an extension of the street, as Zantkuijl (1975:2) mentions, in other words with the human activities in the city. With the replacement of the wooden house by the 16th and 17th stone houses with their red exterior and lightly painted sandstone ornaments the city did look more cheerful. At the same time the streets were paved, the walls of the quays were constructed of stone as were the bridges. The wooden outdoor steps were replaced by stone ones. So a more formal environment was created but at the same time the distance between the house and the street did not disappear. In the 18th century the decoration of the interior changed and the 17th century exterior remained mostly unchanged. In the 18th century, but sometimes even in the 17th century behind the house an extra house was built, usually transversely placed and connected to the house with a hallway. With next to the hallway a courtyard. On the main floor of the extra house is the *Zaal*. A very large room. The wooden *facade* was either

replaced or adapted to the taste of that time. In the 19th century the *facade* was again adapted to the taste of that time. In the 20th century it was the form behind the *facades* which needed to be renovated to the demands of the present day inhabitants. In the 18th century major changes took place in the decoration of the interior of the house.

Figure 7.1:.Extra House: Anne Frank Huis.
Prinsengracht 267. Amsterdam.
the Netherlands,.
Source: http://www.google.com.my/

7.2 The development of the house

Next to the wooden house and the house of clay, the town house, as Zantkuijl (1975:33) describes, made of bricks is an early type. The brick house had many advantages: among those the protection from fire. The brick house though was more expensive and there for not affordable for everyone due to the high price of bricks.

7.3 Types of houses

7.3.1 Town houses

Terraced housing consists, as Stamm-Teske and Uhlig (2006:15) mention, of rows of narrow, deep homes two to three stories tall. Each building in the terrace represents an individual housing unit. The interiors often feature a split-level design that is well suited to deep structures. The name terrace houses, according to Binney (1998:8) originates from Britain. These are named row houses in North America. The advantage of terrace

housing, as Binney (1998:10) describes, that it can be built to remarkable densities. Terrace houses come, as Binney mentions (1998:13) in a wide range: from expensive town houses to small artisans cottages.

The most ideal types of houses in town, as Zantkuijl (1975:19) describes, are the narrow one alley house and the wide hall house (just as wide as the three alley house). The one alley house is narrow and does not to take too much space in cities where there is an intensive allotment. There where there was not an intensive allotment the wide hall house would be built. Zantkuijl uses the term for the one alley house and the wide hall house: Zaalhuis.

7.3.2 Hall houses

The prototype of the *hall house*, as Zantkuijl (1975:82) mentions, had one floor and a furnace. (Zaalhuis). The room with the furnace would become increasingly important. The remaining space next to the room with the furnace would slowly turn into a corridor to the back of the house. This corridor would even become more important in time. The remaining space of the hall which was still in connection with the street was called the fore house (*het voorhuis*). If the total surface of the house was too small there was only one room at the front. The fore house was not heated since it was considered as part of the street. The upper part of the door and shutters of the front room were often open. It was a meeting place and a place to trade. It was used to live, work and play in. Privacy slowly invaded the house but a small room in the fore house with a fireplace was build so one could keep in touch with the street in the winter. In this room the office was often located.

The room behind the entrance door at the front in the hall house was less and less used be-

cause the entrances change to the sides and back. The room was only used for special occasions. It got the name ‘dead room’ and the door ‘dead door’.

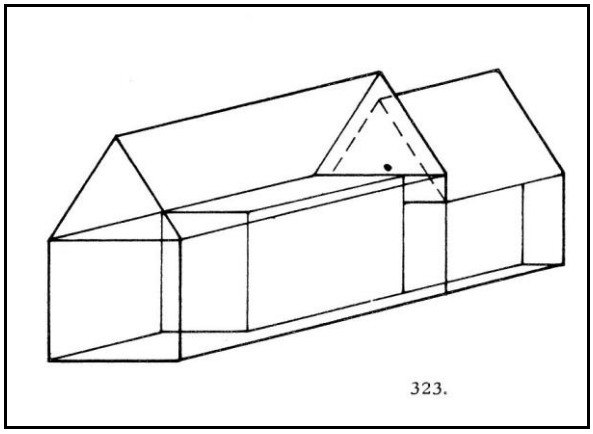

Figure 7.2: Hall house with one floor and a furnace.
Source: Zantkuijl (1975:86).

In the early hall house it was necessary to have a high ceiling (about 3.75 meters) in the room with the furnace so the smoke could rise to the ceiling since there was no chimney. When the fireplace, with a chimney, was built in the house the ceiling did not have to be so high anymore (about 2 meters). A row of beams was made on that height with a light floor on top. This meant that there was space left over of about 1,75 meters. This space was commonly used as sleeping quarters. For the small town house this was an immense gain of space. The room with chimney could be made bigger by moving up the ceiling, by leaving out the floor above or by lowering the chimney of the fireplace. This room was from there on used as a kitchen.

The floor, as Zantkuijl (1975:83) describes, over the kitchen was used as a living area. The kitchen was still that close to the fore house as not to have any privacy. The living area, now, had the most privacy since it was the furthest away from the fore house.

The hall house developed in time and different types emerge. The hall house could have had an influence in construction and design on the development of public buildings in Melaka. Dutch architecture in Melaka, in the public buildings, showed an exactitude and

symmetry in design. The buildings had bays and windows which were symmetrically placed. It appeared that the 17th century houses had been established according to Dutch building traditions. Plastering of the walls, the ridge turning to the street and the addition of galleries in that period were the main changes.

Some types are:

One of the characteristics of the **hall house with extra space and one floor** was that there is an extra space added which makes the house more livable and the fireplace was constructed on a lower level. To enter the room with fireplace from the fore house one has to descend.

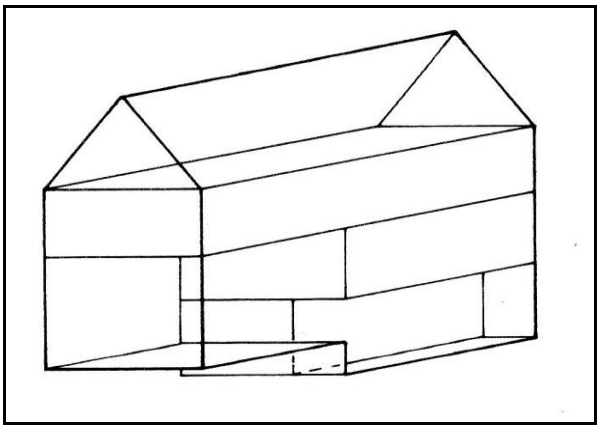

Figure 7.3: Hall house with extra space and one floor.
Source: Zantkuijl (1975:86).

With the **wide hall houses** more space, as Zantkuijl (1975:90) mentions, was created by supporting the beams in the middle by poles *(stijlen)* or a brick wall. When the house was one big space the solution of poles were chosen for. When it was turned into two a brick wall was erected. According the house had to have a minimum of 24 feet (*voet* (6.79 meters) to give it the required width of 11 to 12 feet (voet) (3.11 to 3.39 meters) [1]. The meters) to give it the required width of 11 to 12 feet (*voet*) (3.11 to 3.39 meters). The fore

[1] The Amsterdam foot is 0,2831 meter .

house was in the left part. This type could have taken the place of the three alley houses in places were there was no intensive use of the parcels of land.

Zantkuijl (1975:90) describes that at the right hand-side there was the fore room. The room with the fireplace was at the back on the right hand side with the kitchen on the left hand side. Over the kitchen was the extra space.

This type of house is, as Zantkuijl (1975:19) reports, next to the one alley house, the most ideal type of houses for in town. It had no side aisles which lets in more light. Zantkuijl also used the term *Zaalhuis* for the wide hall house.

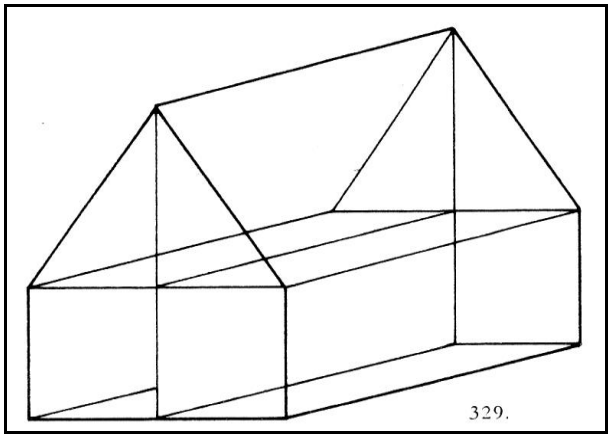

Figure 7.4: The Wide Hall house.
Source: Zantkuyl (1975:87).

7.4 Characteristics of houses through the centuries

The houses of the 14th century, as Zantkuijl (1975:18/19) mentions, were of the type of the three alley hall house. The middle part could reach a width of 4.50 meters. The alleys at the sides of the houses took up the remainder of the measured 8.50 meters except for a narrow passageway at the side which led to the area behind the house. The wooden supports of these houses were simply put directly in the ground. Next to this type there was the two alley house which was better suited to live in because of the better measurements.

The 14th century houses, as Zantkuijl (1975:18) describes, in the city of Amsterdam, were built on wide parcels of land of about 8.50 meters width or 30 feet. When Amsterdam was not more than an agricultural community this meant that these parcels of land were used to build farms on. Along the development of the city the parcels of land got narrower due to the taxes which were imposed on the width of the *facade* of a house. This was also the case in Melaka where due to the high taxes the *facades* of the houses were quite narrow.

In the period from the 15th till the 18th century the houses were build of wood and due to the fact that slowly the houses were build of brick more floors could be added. Especially the brick houses with more floors developed in the 18th century.

Slowly a change began to take form in the wooden structure of the house about the middle of the 16th century. Next to the elementary use of pilasters the *cornice* started to play an important role in the decoration of the house. Although initially used as a water drip. This decorative element soon started to play a role for itself.

Till the 16th century roof tiles, as Zantkuijl (1975:30) describes, were under and upper tiles, better known as the roman roof tile or as 'monks and nuns'. As of the 16th century the corrugated (ribbed) roof tile was more common. These roof tiles originated from Flanders.

7.5 Construction and development of the houses

Beams were incorporated in the walls of the houses, as Zantkuijl (1975:34) mentions, which would lead to problems of rotting beam heads therefore with beam constructions derived from the wooden house the total of beams was limited to a minimum. The application of oak wood diminished the danger of rot. When the wooden construction

was introduced in the brick house the child beams[2] and nut beams construction were introduced. Slowly the construction of the wooden house could not be recognized anymore from the construction of the brick house. There were however differences. If a wooden structure was applied in the brick house the poles were not placed on the foundation wall but on stones. The walls of the main floor always keep their initial thickness of half-a stone. Wooden structures were to be found on the main floor and ground floor.

In Melaka the rooms in the houses had wooden floors which were supported by wooden beams which were anchored in the walls.

From, as Zantkuijl (1975:35) describes, a trunk a square beam was chopped. Since a trunk was wider at the bottom then at the top. To have the least loss of wood the beam was wider at one side. The beam was placed horizontally in the room which meant at the bottom the beam would not have a straight line. The beam would be cut straight to the corbel. To cover up, visually, the widening of the beam, after the corbels a piece of wood was put on the bottom of the beam which made it look as it were straight. This piece is called: key pieces and these were connected to the beam with long, iron, nails. When straight beams were used the key pieces are still placed on the beam for decoration purposes only. But then only in rooms which were used for living purposes.

After the second part of the 17th century wooden supports were not used anymore and the beams were placed in thin brick walls wall.

The child beams were the small beams which support the floor of the rooms. There were

[2] Child beams or scantlings. Are smaller beams which lie perpendicular to the girder (a support beam used in construction). Together with the nut, joists and child beams the structure is supported on which the floor rests The nut bar, also called nut bint, is a heavy beam that runs from wall to wall. Under the nut bar there may be a lower bar which serves as an additional support.

two types of constructions in the nut beams. It was very labour intensive to hack in into the beam.

Another way was to lay them on the beam. Then there will be openings which would be filled up with bricks. The filled up area was plastered and painted in the same colour as the beams. A more refined finishing of the openings was achieved by small planks between the child beams which were hardly discernible from the beams. The child beams mostly had the length of two openings between the beams and were fastened with nails to the nut beams.

The floor parts were nailed onto the child beams in the opposite direction as the small beams. A better solution was to nail the floor parts to the child beams in the same direction. The distance between the small beams then had to be the same as the width of one plank. This covered the openings between the planks better. For the floor parts oak wood was mostly preferred but since this was quite expensive pine wood was used as well. To give this the impression of oak wood from below a thin layer of oak wood, of some millimeters thick, was placed underneath the pine wood. The pine wood was then nailed on top of the oak wood in the opposite direction.

Another reason was that oak wood was not easy available anymore, in the Netherlands, due to the Eighty Years War between the United Provinces of Holland and Spain. Also the growing trade with the Eastern European countries made pinewood more accessible.

Pine wood had not the same quality and was very rarely used. After 1600 pine wood was more in use for roof constructions before that oak was more popular.

In Melaka tropical wood was used for different purposes in public buildings and shop houses. The kind of wood, as Killmann (1986:49) mentions, used for colonial buildings

was *Keruing* (Dipterocarpus spp). The beams of the ceiling of Christ Church in Melaka, as Franssen (1996:23) describes, had been cut out of a tree of 15 meters high of local wood. The doors and windows of the shop houses in, as Jaziah (2010:52) mentions, Melaka were made of yellow wood. Chengal was used , as Killmann (1986: 49) reports, for constructive purposes in the shop house.

Slowly the town house, as Zantkuijl (1975:61) mentions, got higher not in the least because floors were added. Some parts were built in brick others stayed of wood. Like the *facades* at the front and back. There was glass in the windows. One of the most domineering aspects of the *facades* in wood was the protruding part called the projection. It stuck a little forward from the front over the street. It was meant so the rain could not fall on the wooden planks of the front. The glass windows, shutters and doors were not especially water tight and often were open as well. In time when the *facades* came to be of brick water ledges were made to catch the rain. Over glass windows and in the top of the wooden front a little hatch was made which could be opened when it was raining. Due to the influence of the brick *facades* the ledge became smaller. A regulation in Amsterdam prescribed that a ledge of wooden or brick fronts could be more than one Amsterdam prescribed that a ledge of wooden or brick fronts could be more than one *Leidse* brick (7 thumb (*duim)* = 17,5 cm)[3]. A ledge was often supported by consoles.

By fitting the house as an entity of a whole street the *facade* became the 'face' of the house. The traditional design forms were concentrated on displaying that 'face'. To give the house more status the *facade was* made higher than the house itself. Sometimes there were pinnacles on top or other ornaments which could have the most fantastic forms. Like squares placed on one corner, round ones with fish grate motives.

[3] Amsterdam thumb (duim) is 2,57393636 cm.

In Melaka this kind of decoration, as Vis (1988:119) describes, could be found on the side walls of the Architecture Museum which were crowned with stucco pironnen (copper balls with a base of zinc), a typical feature of Dutch houses.

To reduce the walls of becoming wet ledges were made on these walls which were called water ledges. These edges divided the wall in horizontal spaces and so rainwater was better divided. They were constructed in such a ways that the water would fall from the farthest point to the soil below. The bricks would absorb the rainwater till they got saturated and would not hold water any longer. To keep the rainwater from touching the walls a ledge was made. In appearance the ledges seemed to be mostly part of the upper or lower side of the windows.

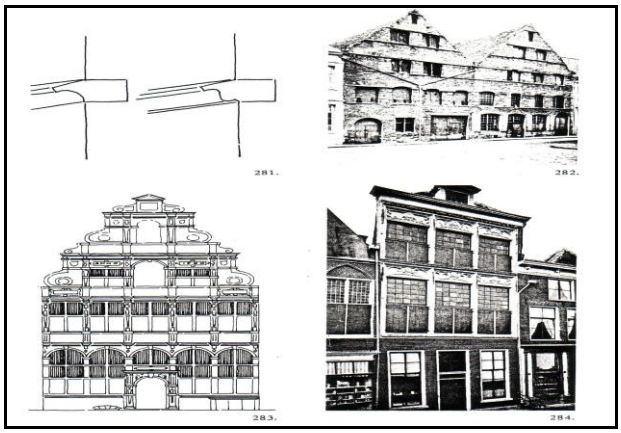

Figure 7.5: Water ledges.
Source: Zantkuijl (1975:79).

On the VOC building in Melaka a broad, hollow and round, profile had been placed between the ground floor and the first floor. These profiles were placed there to have a dark and light effect. They were also placed on the wall to divert the rain from touching against the wall.

When the central furnace was changed, as Zantkuijl (1975:38) mentions, into a fireplace against the wall with a smoke channel over the roof the attic would get more significance. The triangular front gave more walking space in the attic and became all important in the

streets. It replaced the triangular slanting roof with thatch on top. These were small houses which would dominate the streets till far into the 17th century. It had a wooden front and an estate agent, (*makelaar)* and thatch on the roof. On the ground floor there were leaded glass windows (*glas-in lood ramen*).

The open furnace in the house changed to a fireplace against one of the walls. This meant that there was no longer any smoke in the house. At the same time the house became more and more a brick one. The brick walls would be plastered and the woodwork painted. There was also the possibility to incorporate fine textiles in the interior of the house. The disadvantage however was that problems of draft were now ensuing. To solve these problems the furniture was adapted in such a way that one could sit in it without noticing any problems of draft. This meant chairs with high backs or couches with movable backs so one could also sit with ones back to the fire. To solve this problem the fireplace was constructed in a small room. This meant that the house turns away from the street and more privacy is created. On the furnace in the house the cooking was mostly done. Now with the addition of space in the town house the cooking was done in a separate room at the back of the house where also could be found the storehouse, stables and toilet.

In Melaka in Jalan Tun Tan Cheng Lock 8, build in the Dutch style, in the mid-late 1700s, the kitchen was at the back of the house. In the Architecture Museum in the shallow buildings on either side of the courtyard there was the kitchen and the lodgings for the servants. In the Stamp Museum the rear gallery was continuous along the kitchen buildings. In the VOC building as one enters through the door for the coaches a wide alley led up to the back of the house. The first part of the alley was covered. The second,

larger, part was open. At the end of the alley there was a well with either stables behind it or the kitchen. On the right hand-side there was also, nowadays, an open space, which had been used as a utilities area.

7.6 Change in the construction of the houses

In the beginning of the 16th century not much changed in the turning of the wooden house into the brick one: still the house had a wooden construction with thin brick walls at the sides. The front-and back *facades* stayed of wood for a long time to come. The reason that things changed so slowly was that traditional training was done orally. Though the information by example books from abroad the educational system could be freed from local and regional habits.

This would lead to a total change of the design of the houses. This period in the beginning of the 16th century was called the *Renaissance* which meant a total revival of the Greek and Roman antiquity. The research into the antique world of the Romans and Greeks which meant the study of the measurements and harmony from that period led to an opening up of the world the Middle Ages where it was stuck in till that time. Through painting and drawing the antique world was opened up for artists outside Italy. For the architects it required a solid knowledge of the measurements and design of the Roman and Greek antique world. In the *Renaissance* a building was seen as an aesthetic unity consisting of parts which were in their own right units with their own measurements. It was an addition sum to the great entity. In this a building will always keep it human perspectives and its own beauty. In a building of the *Renaissance* a strict symmetry in all parts of the building was used.

The Netherlands are not at that time divided, as Zantkuijl (1978:114) describes, into a Northern and Southern part. The first influences of the *Renaissance* therefore will have taken place in the Southern part of the Netherlands. The influence could have come from

France.

A clear *Renaissance* language does emerge, around 1530, right away in the Netherlands. First there is a mix of the gothic and the antique. Elements from the antiquity are introduced like pilasters, half pilasters, *cornices*, *friezes* and *aediculae* next to the gothic *cross-bar windows* and flower decorations on the *volutes*. The straight horizontal lines as in the buildings of the *Renaissance* were not being seen yet but a straight verticalisme was still being used. All the measurements were not yet quite right and sometimes elements were used which did not derive from the Roman or Greek antiquity but from other cultures. Around 1590 a period in the Netherlands started which was called the *Dutch Renaissance* and which will last till about 1630. About 1556 the first prints of Hans Vredeman de Vries from the series *Architectura* appear in prints which were meant as examples for painters and decorators[4]. Before that there were already prints published by Coecke van Aelst en Cornelis Floris[5] which showed the more playful elements of the *Maniërisme*.

Still elements from the antiquity were used like the pilasters, pediments and *cornices*. The *cornice* replaced the water ledge, the pilasters (often two because of the wide wall dams) took over the function of the window niche while the *frontons* were there to keep the water from touching the wall. It was not in a typical classical way. But not so with the ornaments: all kinds of *band and-rolwork*, *volutes*, *obelisks*, vases, arm shields and masks

[4] Hans Vredeman de Vries (1527-after 1604). Dutch painter and architect. Designer of architectural and ornamental pattern books.
[5] Coecke van Aelst (1502-1550). Flemish painter, sculptor, designer of tapestries and stained glass and writer. Cornelis Floris (1514-1575). Flemish architect and sculptor.

were used in an orderly fashion. It was precisely for this use of orderly fashion that was so characteristic for this period. This period was called the *Dutch Classicism*. It started in the first quarter of the 17th century and was known for a stricter use of classical forms and harmonious proportions. Access was gotten (through example books) to the work of Roman and Italian architects like Vitruvius, Serlio, Vignola, Palladio and Scamozzi who made use of classical proportions in their designs for buildings[6]. These designs were the example for the architects in the Netherlands.

Like the three alley house, the two alley house and one alley house could have had an influence on the public buildings in Melaka. The hall house played a major role, as Zantkuijl (1975:18) mentions, in the development of the house in the city. Like the three alley house, the two alley house and one alley house. With the wide hall houses more space was created by supporting the beams in the middle by poles (styles) or a brick wall. When the house was one big space the solution of poles were chosen for. When it was turned into two a brick wall is erected. The house had to have a minimum of 24 feet (*voet)* (6.79 meters) to give it the required width of 11 to 12 feet (*voet)* (3.11 to 3.39 meters). The fore house was in the left part.

At the right hand-side, as Zantkuijl (1975:19) describes, there was the fore room. The room with the fireplace was at the back on the right hand-side with the kitchen on the left hand side. Over the kitchen was the extra space. This type of house was, next to the one alley house, the most ideal type for in town.

[6] Pollo Vitruvius (c. 80C-70 BC-after c. 15 BC), Roman architect, wrote *Di Architectura* in 27 BC. Sebastiano Serlio (1475-1564), published the first of his books of the treatise: *The Entire works of Architecture and Perspective* in Italian architect, 1537. Giacoma Barozzi Da Vignola (1507-1573) published a treatise in 1562/3 on the classical (pilaster) orders: *Regola delli cinque Oridini d' Architectura* . Andrea Palladio (1508-1580) published in 1580 *I Quattro Libri dell Architettera* Vincenzo Scamozzi (1522-1616) published his treatise *L'idea dell architettura universale* in 1615.

According to the regulations of the city it was allowed to cover the roof with slabs. When baked material becomes available there were two types: the roof tile and the roof pan. The roof tile had a simple square form and was hammered to the roof with nails. One tile overlapped the other and according to regulations this had to be one third of the tile. Deviations were punished with a severe fine. Till the 16th century roof pans were to be separated in upper pans and lower pans. Also called roman pans or monks and nuns. In the 16th century the waved roof pan became more popular. Originating from Flanders.[7] Like the Portuguese the Dutch, as Rosli (1996:9) mentions, also initiated the manufacture of roofing tiles in Malacca and the use of locally available late rite as a building material. Under Dutch rule, the authorities granted a monopoly to a group of Dutch businessmen for the manufacture of bricks. Portuguese and Chinese roofing tiles, and square terra cotta tiles.

7.7 Bricks

The brick industry grew gradually in the second half of the 12th century. The quality of the bricks was not very high. A thick and compact brick was produced. It consisted of clay mixed with quartz, iron, lime and vegetable mould. The product was red in colour (if it had more or less iron) or it is yellow (with more or less lime) in colour. With a low quantity of quartz the brick is described as "meager" while when it had a high quantity of lime it was "fat". The finer the granularity the better the brick. However in the northern parts of Europe only very compact bricks could be produced. The small ovens only would have permitted to make small bricks. Despite these technical difficulties big bricks were produced like the convent-or giant bricks (*klooster-or reuzenmoppen*). These were seen as replacements for the big slabs of stones which were used to build houses. Walls which

[7] The part of present day Belgium where Dutch is spoken. This in contrast to the part of Belgium (Wallonie) where French is spoken.

were entirely built of slabs were now alternately built of bricks. Slowly the bricks took over from the slabs until slabs were only to be seen on corners and under roof tops for pure decorative reasons. Until the 17th century this kind of construction was common. As soon as the slab replaced the brick the reason for same sized bricks and slabs was unfunctional. So smaller bricks were being produced from there on. It had its advantages: the clay was better suited to make small bricks and the bricks were easier to be held in place.

In Amsterdam small bricks were used relatively early: in the 14th century bricks had the size of 22 x 10 x 5 cm. In the 17th century a big size brick had the size of 21 x 10 x 3.8 cm. It was more used and is baked from clay of the *Vecht*, a river let in the province of Utrecht. As of the middle of the 16th century a stone: the 'triplets' is being used. A small stone of 19 x 9 x 3.5 cm. A yellow stone, a strong brick, replaced the sandstone in time originating from the Dutch river *the IJssel* in the province of Overijssel. It was also called the *Goudse* stone.

In the brick industry colour had always been important. The ideal was to produce a material of one colour. This was not achieved and the bricks, when a building is ready, were then painted in a red colour. The multicoloured stones so became one colour and the small size of the ricks became subject to the whole architectural form. Bricks were painted in a brick colour and sandstone in a sandstone colour to mask all the differences in colour. When sandstone was not painted in the climate of the Northern countries it turned black after some years and the contrast between bricks and sandstone got lost.

7.8 Dutch Public Buildings

Jalan Kota
Achitecture Museum
Dept. of Museum and Antiquities
Stamp Museum
The Fort

Jalan Geraja
Stadthuys
Christ Church

Jalan Tun Tan Cheng Lock
Two Former Warehouses/ Heeren-house

Jalan Hang Jebat
VOC Building

Lorong Hang Jebat
Former Warehouse/ Ship-yard
Guardhouse

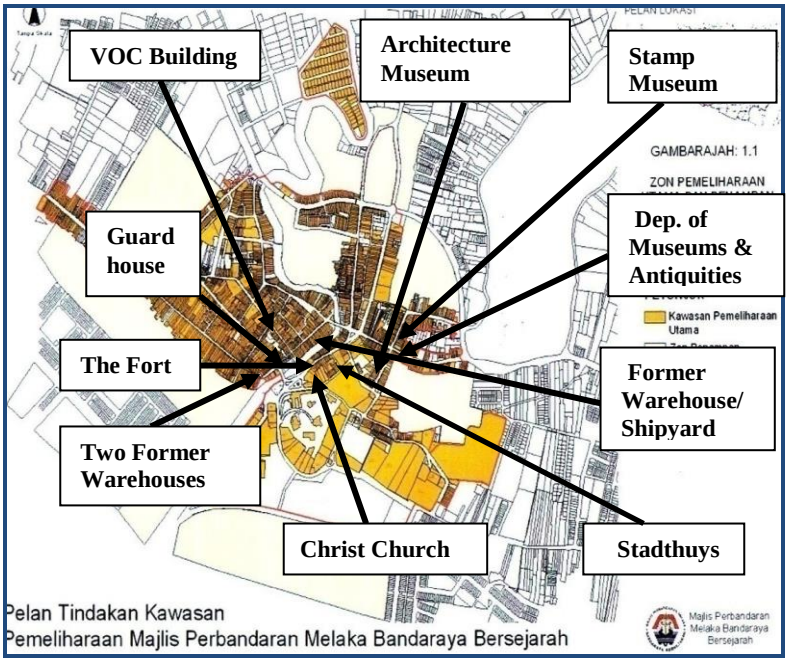

Figure 7.6: Map Public Buildings.
Source: Pelan Tindakan (MPMBB): Gambarajah 5.1.

7.8.1 Jalan Kota

1. Architecture Museum

Figure 7.7: Architecture Museum (18th century).
Jalan Kota, Melaka.
Source: R.C.M. Weebers.

Close to the *Stadthuys* there still stands, as Vis (1988:119) describes, an 18th century diagonal house on an elevated base. The city wall was only 11 meters away from the *facade.* The elevated position could take full advantage of the evening rising sea breezes. The integrated open front porch on the ground floor has five arched openings, while the

first floor has rod windows. Remarkable is that the upper windows are placed behind the rear windows. The rain impact on these windows is reduced through the overhanging roof. On the *facade* of the ground floor and the first there are pilasters with a top.

Behind the entrance hall two small rooms are located within a gallery. Whitewashed walls, red tiles and the symmetrical lay-out determine the sober interior. In the shallow buildings on either side of the courtyard there is usually the kitchen and the lodgings for the servants. The side walls are crowned with stucco pironnen (copper balls with a base of zinc), a typical feature of Dutch houses.

2. Department of Museum & Antiquities of the Southern Region Malaysia

Another house, built before 1700, on Jalan Kota is the house that currently houses the Department of Museum & Antiquities of the Southern Region of Malaysia. The structure has architectural similarities, as De Witt (2007:130) mentions, to other Dutch colonial buildings in the tropics. The buildings in the tropics have the same symmetry and exactitude as the buildings in Melaka.

Figure 7.8: Department of Museum & Antiquities (Before 1700).
Jalan Kota, Melaka.
Source: R.C.M. Weebers.

The Department of Museum & Antiquities of the Southern Region of Malaysia house has an open porch with 4 arches. On the first floor it has 4 symmetrically placed windows with louvre shutters. On the ground floor and first floor it has five pilasters with a profile

on top.

3. Stamp Museum

Figure 7.9: Stamp Museum (Late 18th century).
Jalan Kota, Melaka.
Source: R.C.M. Weebers.

The house in which the Stamp Museum is located has been built in the late 18th century. The house is a combination of different architectural styles: Malay, Chinese, Dutch and Portuguese. The house is five bays wide, as Vis (1988:119) describes, with a front and rear side gallery. The arched openings at the front are probably the result of a later renovation. On the *facade* of the ground floor and the first floor there are pilasters with a profile on top.

The ground floor is divided into several small rooms on the left, a deep central hall and on the right the barn with the coach house. The rear gallery is continuous along the kitchen buildings. On the first floor the front porch has been added to the rooms and therefore only the flat roof of the entrance is if left as an outside space. There are bars placed in the windows as to keep intruders out without glass. In the Netherlands bars are placed in the windows of the warehouses. These could have been the example for the windows in the houses to be seen in Melaka. To close the windows there are shutters or louvres which turn outward while opening. On the verandah or gallery there are green tiles which are of Chinese origin. The arched entrance to the house is taken from

Portuguese architectural examples. The lay-out of the house allows for a lot of space. The front *facade* is not narrow but wide. As if the side of the house is facing the street instead of the front.

At the ground level there is a gallery along the whole front of the house. There are entrances to the coach house and to house itself. In the house, on the ground level, there is a big room with smaller ones at the side and back. Behind the house are the kitchen, the comfort room and the slave quarters. At the right hand-side at the back of the large room is the, steep, staircase. On the first floor are the living room and the bedrooms. At the front, of the house, as at the back are galleries. Also at the front there is a big balcony which had a view of the Melaka river and the sea.

The ceilings are supported by beams which are taken from tropical trees found locally. The beams of the ceiling of Christ Church, as Franssen (1996:23) mentions, in Melaka have been cut out of a tree of 15 meters high of local wood). The kind of wood used for colonial buildings, according to Killmann (1986:49, is *Keruing* (Dipterocarpus spp). The roof holds the typical Dutch tiles which are laid one over the other. The walls on the inside as on the outside are whitewashed.

7.8.2 Jalan Geraja

4. *Stadthuys/*Town hall

Figure 7.10: *Stadthuys*/Town hall (1641-1656).
Jalan Geraja, Melaka.
Source: Atlas of Mutual Heritage, the Netherlands.

The *Stadthuys/*Town hall was built, as Vis (1982:10) mentions between 1641-1656 at the northern side of the walled in part of Melaka. The *Stadthuys*, as Temminck Groll (2002:279) describes, has two storeys. At the front there is a big balcony with a staircase on each side. In the *facade* there are two rows of six cross-bar windows. Over the lower ones there are originally arches with small stone blocks which gave the *facade* a Dutch appearance. The main section and the gallery zone each have a saddle back roof with gables at each end. At the rear the main storey has an exterior gallery between two extended wings which enclose the sloping inner court yard. On the left- hand side there is a wing, about 80 meters long, with two storeys on the street side which is probably used for storage purposes. There are hardly any windows in this building. The roof is steeper than on the main building. At the left hand side is the house of the Deputy-Governor with storage buildings. At that time when it was build it had only one floor. On the right hand side is the slave house (Misericordia) with some warehouses and the outlook tower.

In Melaka, as Vis (1988:118) mentions, there was not too much *arcadetoparchitecture*. The termination of the side walls of the *Stadthuys* was reminiscent of Cape *facades*. Both the side walls of the Town hall as those of the wings are similar in design. The bottom half, set between pilasters, follows the gentle slope of the roof, and the top of the roof ends with a segment arch and is crowned by a metal broker**.** Probably the *facades* were made in the 18th century. The cap is more original and for a 17th century the slope of the roof is much too faint. Furthermore, the roof pitch is different from those of the adjacent warehouses.

At the site of the destroyed City Hall, as Vis (1988:115) describes, soon was started with the construction of a new governor's mansion. The construction of the building was probably supervised by the *fabriek* (artisan) David Walraven and was carried out by

masons and penalized Javanese Chinese. The map of Malacca in 1656 shows the governor's mansion drawn lines and indicates it as a rectangular building, without that the various building components are shown. In 1663 it is described as the ‘office of the secretary and the Governor’ and until 1982 the building would serve as City Hall till today the building is known as the *Stadthuys*.

The two-story building rests, as Vis (1988:119/120) mentions, on a foundation of existing cellars, which are originally almost entirely hidden behind the main stairs. In the 30 meter wide *facade* dominates the heavy teak cross frames. An iron window with rays over the door frame, moulded keystones of the window arches on the first floor and to this day a hardly to be perceived lions head in the shaft just below the cutter are the only decorative additions to the *facade.* Later introduced plaster layers have almost erased the original plaster detailing. Also in the plan the symmetry is highly implemented.

At the front of the house the three main rooms are situated, consisting of the large prayer hall in the centre, at the left the dining room of the Governor and on the right the secretariat. A gallery across the full width of the house is behind it and is connected to a courtyard, which is enclosed by two wings of galleries over two floors. At the mountain side is a double staircase, which once constituted the beginning of a path to the governor's garden on top of the mountain. In the centre a well which has been recovered during previous excavations. In the wings are the guests and service rooms. Next to the house of the governor's house stands the house of the chief merchant, the second in rank within the city. From the square it was accessible via a separate staircase, which came out on the back porch. His house consists of two rooms and cabinet with a door which is connected to the dining room of the governor. In the backyard is the kitchen, which is still in its original condition, with two tall chimneys. To the left of the house are warehouses, the

large rooms on the first floor of the courthouse housed during the English times the Supreme Court.

Under the influence of the climate, as Vis (1988:16) mentions, the need arises to build in a different way than in it was done in the Netherlands. On their way to the Far East the Dutchmen come into contact with many other cultures, and here they find sufficient examples to adjust their construction in parts. Gradually an overseas architecture comes into existence in part based on Dutch architecture, but in each region it develops in its own way. For the Far East, this development goes through Batavia, seat of the Governor-General of the VOC where the regions are governed in a very centralist way. The governor's mansion in the Castle of Batavia may therefore be considered as a predecessor to the *Stadthuys* in Malacca.

5. The Dutch Reformed Church

Figure 7.11: The Dutch Reformed Church (1753).
Jalan Geraja, Melaka.
Source: R.C.M. Weebers.

The Dutch Reformed Church stands on the east side of the square and is built in 1753. It is a rectangular building measuring 14x37 meters. The *facade* has a semicircular top of which the belfry is a 20th century edition. The building consists of three aisles divided by two rows of pilasters.

The *end facades* of the Protestant Church, as Vis (1988:118) describes, built in 1753 are

carried out with an arched finishing, on which a bell tower is placed. The long-vanished house beside the church possesses a graceful curved front. When the still present Portuguese community gets permission in 1710 to build a Catholic church outside the city. The church is given a front with a whimsical bent termination most exurbant in the Dutch style, but the mutual influence is unmistakable.

Originally, after it is completed, in 1753, the Church has white washed walls. As has the *Stadthuys* after its completion in about 1656. The church has an open porch with arches (which was added during the English period) and pilasters on the *facade* with a profile on top.

7.8.3 Jalan Tun Tan Cheng Lock

6. Two Former Warehouses/Heeren-house

Figure 7.12: Two Former Warehouses/*Heeren*-house.
Jalan Tun Tan Cheng Lock, Melaka.

Two warehouses on Jalan Tun Tan Cheng Lock. as Temminck Groll (2002:280) mentions, *Heerenstraat* were combined to form a hotel with the name *Heeren*-house. On the ground floor the house has a rectangular window on the left-hand side and a large door on the right-hand side. It has three windows on the first floor with shutters. It has all the characteristics of a shop house with Dutch decorative elements. Not much is known about the architectural history of this building only that it used to be two warehouses.

7.8.4 Jalan Hang Jebat

7. VOC Building

At *Jonker* Street 18 there is the VOC building completed in 1673. It may have built, as Measured Drawing, Northwest by FAB/UM (2001:105) reports, to house a tobacco factory. It may also have been used to house VOC servants. It has perhaps also been used as an office to collect the harbour taxes. This could not be the case as the office for the harbour taxes, as

Figure 7.13: VOC Building (1673).
Jalan Hang Jebat. Melaka.
Source: R.C.M. Weebers.

De Witt (2007:139) describes, was most probably located next to the harbour, which was situated in the former Co-op Building on Lorong Hang Jebat. The building was in use in the 17th century century, as Michiel Weber (2001) mentions, as a tax office. The map of Heijdt of 1746 shows a building at the mouth of the river that was bears the name *De Boom.* In the beginning of the 20th century the building was purchased by the Atlas Ice Company and there for referred to as the Atlas Ice Building. It was also referred to as the '1673 building' because of the date anchored on the front *facade* of the house.

At about 1783 and 1812 the house was in use as a residence with some annexes. It was among, as Weebers (2006:156) describes, others occupied by the Baumgarten and the

Wind family. It was probably reconstructed because in 1910 it looked entirely different from what it looks today.

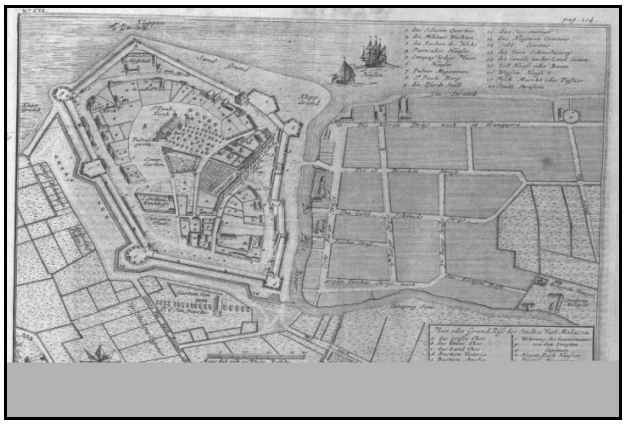

Figure 7.14: Map Melaka (1744). J.W Heydt del. et sculp. Copperplate printing. Source: KITLV.

The house has an entrance which, as Measured Drawing. Northwest by FAB/UM (2001:107) reports, could have been used for coaches (or other vehicles) which used to be an arch and an entrance door to the house itself. A wide alley leads up to the back of the house. At the end of the alley there is a well with either stables behind it or the kitchen. On the right- hand side there is an open space which was used as a utilities area. On the left-hand side there are two structures with no first floor and large doors on the ground floor. These were probably the quarters for the slaves and servants. On the remainder of the buildings on the left hand-side a third floor has been added by later generations. It still has the original windows on the ground floor and some on the first floor.

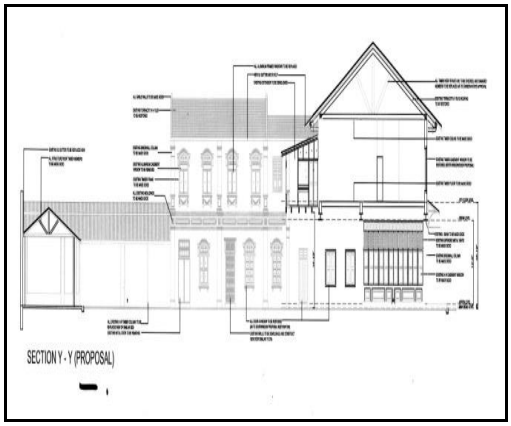

Figure: 7.15a: VOC Building (1673). Jalan Hang Jebat, Melaka. Source: MBMB.

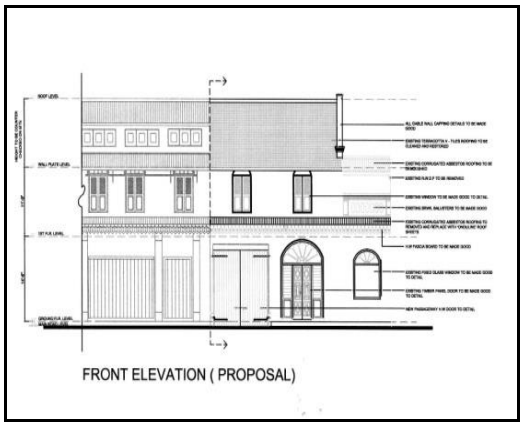

Figure: 7.15b: VOC Building (1673). Jalan Hang Jebat, Melaka. Source: MBMB.

Both the door for the entrance of the coach and the one to the house are made of local tropical wood. The kind of wood used, as Jaziah (2010:53) mentions, is yellow wood. On the inside of building is a long gallery. At the end of this gallery is a staircase to the first floor. Behind the gallery is an air well and two smaller rooms. All the floors on the ground floor have the reddish Melaka tiles.

On the first floor, at the front of the house, is a large room. The beams in this room are painted light green. At the front of the house there is on the right-hand side an open gallery. There is an open balcony that looks out on the alley at the back of the house. This balcony is also connected with the gallery at the side. At the back of the balcony are two more rooms. All the floors on the first floor have wooden floors. The ceilings of the ground floor are made of wooden beams.

Elements of this building are: semi round fanlights (over the doors and windows, divided in seven panels, filled with glass). Pilasters in the *facade* of the house on the ground floor on the right hand-side of the alley. Pilasters alongside the windows on the first floor. These are a typical element of the *Dutch Classicism* of the 17th century. The pilasters have a profile at the bottom and at the top. Scamozzi (2003:55) describes that these are the pilasters of the Toscan order of Scamozzi.

This is lowest order for pilasters, as Ottenheym (1989:36) mentions, used by this Italian architect. There were three important orders for pilasters used in the architecture of the 17th century. They were taken from the architecture of Greek antiquity, which were to be found in Italy and the published writings of Vetruvius from the first century AD after which Scamozzi developed his orders. In Greek antiquity there were the Doric, the Ionic and the Corinthian orders. The lowest order was the Doric order: Doric columns have no bases but rise straight from the pavement. It seems the architect has seen the side facade

of the Town hall of *Deventer* (the Netherlands) at which the same order of the pilasters have been used.

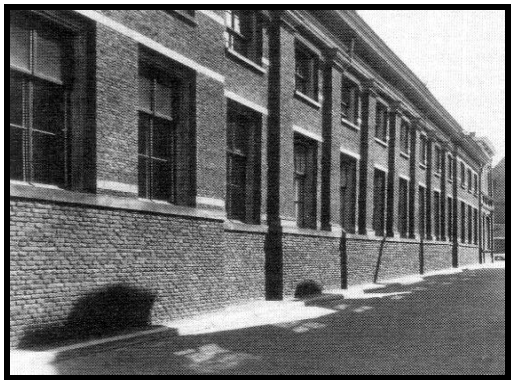

Figure 7.16a: *Stadhuis Deventer* (1662). Deventer, the Netherlands.
Source: Ottenheym (1989:135).

Figure 7.16b: Pilaster in the VOC Building (1673). Jalan Hang Jebat, Melaka.
Source: R.C.M. Weebers.

Between the pilasters profiles have been placed. Half round plaster forms have been placed over the windows. Over all the doors straight plaster decorations have been placed. This is taken from the houses in the Netherlands although in another form. These plaster forms remind of houses that were build in wood. The profiles over the windows in the VOC building have been adapted to the period in which the house was build. This kind of decoration was applied till far in the 17th century. Under the windows plaster sills are to be seen. A little stepping, granite, stone is placed at the bottom of the door. The windows and doors are typically Dutch in design. The doors all have two panels hung on hinges of Dutch design.

In the alley on the walls of the house at the right-hand side at the level of the first floor six *festoons*/*guirlandes*, directly under the window sills, have been placed. Then, five, columns have been placed at regular intervals at the outside of the house at the right-hand side the alley.

Figure 7.17: *Festoons/Guirlandes* VOC Building (1673).
Jalan Hang Jebat. Melaka.

At each side of the door glass panels have been placed as well.

Some windows have louvre shutters and also a half round fanlight with glass-paneling over-head. Like those on the first floor which are also full length. An example for this type of windows can be found in the architecture during the reign of Charles II[8]. At the left-hand side is a building which is part of the original building since the windows on the first floor are identical to the windows of the restored part of the house on the right. These windows, as Measured Drawing, Northwest by FAB/UM (2001:108) reports, are Malay additions.

The shutters for the windows were placed on the windows to keep the sun out. In the Netherlands shutters were common with these kinds of windows. There is no glass in the windows but iron bars have been placed there. The windows themselves are not full length and constructed in two parts. The lower part is in one piece and the upper part is in two pieces. The upper part resembles cross window frames, as Zantkuijl (1975:210) describes, which can be seen in the houses in Holland at the end of the 17th century.

In this *facade* at the right-hand side of the house, in the windows, iron cross-bars have been placed. This is rather typical of the houses built by the Dutch.

[8] Charles II (1630-1685). King of England and Ireland from 1660 to 1685.

A decorative wooden paneling (Carved Fascia board) has been made at the front of the building. This most probably is a modern addition to the house. Since in the period this house was built no overhanging roofs were made at the front of the house. It was at that time a straight *facade*.

All the decorations and window sills are, and were, painted gray. The walls of the house are now painted in a yellowish colour but were originally whitewashed. In the 17th century facades were painted red, in Holland, because the bricks used were all of a different colour. This could be very well have been, as Batumalai (2003:35) mentions, the reason for the English in the beginning of this century to paint the buildings red after that custom. In the Netherlands this was done to make a unity of colour in the facades of the houses.

These decorations and usage of colour, as Zandkuijl (1975:33/35) describes, are really the answer of the builders to the refinement of living on the inside of the house. Like the elaborate carvings on furniture which was used in the rooms of the house.

7.8.5 Lorong Hang Jebat

8. Former Warehouse/Shipyard

Figure 7.18: Former Warehouse/ Shipyard.
Lorong Hang Jebat. Melaka.
Source: R.C.M. Weebers.

At Lorong Hang Jebat 42a&44a is a building which may have been used as a warehouse

or shipyard. The building has an open porch with six arches on the ground floor. The first floor has one big window on the left, a smaller window in the middle and two bigger ones at the right. It has an overhanging roof which reduces the rain impact. On the walls of the building are (on the ground floor and first floor) five pilasters with a profile on top. The windows on the first floor are cross-bar windows.

9. Guardhouse at the Porta Trenquara

Figure 7.19: Guardhouse.
Lorong Hang Jebat. Melaka.
Source: R.C.M. Weebers.

This rather modest building, as De Witt (2007:141) mentions, is located beside the Malacca river was used by the VOC as the *boom office* (tax office) for Malacca. It was used as the office of the *havenmeester* or *syahbandar* (harbourmaster) and the *boomwagter* (guard at the custom's office). This building served as the centre for the *havengelden* (harbour taxes) in Malacca. Until recently, the building functioned as the co-operative office for police personnel.

7.9 Materials

In Melaka the bricks used could be imported or made locally. The Dutch also initiate the manufacture, as Rosli (1996:9) describes, of roofing tiles in Malacca and the use of locally available late rite as a building material as the Portuguese did. Under Dutch rule,

the authorities grant a monopoly to a group of Dutch businessmen for the manufacture of bricks and Portuguese and Chinese roofing tiles and square terra cotta tiles.

The imported bricks are yellowish of colour, not so high, and quite long. The bricks locally made are darker in colour. All walls of the houses were plastered. The outside walls, however, of the *Stadthuys* (Town Hall) were not plastered but left bare. The woods are most probably found locally and of good quality. The houses are built in the same way as in Jakarta/*Batavia* with the gables at the side of the house not facing the street. The stuccowork is rather simple on the outside. The woodcarving is however more elaborate. Over the doors and windows are fanlights for easy ventilation purposes.

7.10 Conclusion

This chapter is about the development of houses and buildings in the Netherlands, the types of houses**:** town houses, the hall house and the alley house, the characteristics of houses through the centuries, changes in the construction of the house, building regulations, changes to the interior of the houses, about the usage of bricks, masonry, the use of colour at the houses and about the windows.

Some houses in Malacca have been highlighted to show the features of the Dutch architecture overseas. It appears that the 17th century houses have been established according to the Dutch building traditions. Plastering of the walls, the ridge turning parallel to the street and the addition of galleries in that period are the main changes. First in the 18th century, the houses are influenced by local features, with Malacca, as in the former Ceylon, a Portuguese influence can be observed. The gable endings and the arched openings of the galleries of the 18th century houses are its most obvious examples. Although some allowances are made for the weather conditions in Asia. Air fans, deep

verandahs and overhanging roofs developed. As for the *facade* architecture Malacca is located, both geographically and architecturally, in between Batavia (Jakarta), Ceylon (Sri Lanka), and South Africa. There is a certain uniformity to the settlement that is only to be described as Dutch style.

Dutch architecture in Melaka, in the public buildings, shows an exactitude and symmetry in design. As can be seen in the symmetrically placed bays and windows. The buildings are in Jalan Geraja (The *Stadthuys* and Christ Church), Jalan Tun Tan Cheng Lock (Two Former Warehouses (*Heeren*-house), Jalan Kota (Architecture Museum, Department of Museums and Antiquities and the Stamp Museum), Jalan Hang Jebat (VOC Building), Lorong Hang Jebat (Former Warehouse/Shipyard and the Guardhouse at the Porta Trenquara).

Elements are the iron hinges on the doors and windows. These hinges are Dutch in design and allow the windows to open inward or outward. In some buildings, like the *Stadthuys* and the VOC building, over the door or windows, in the outside wall, rectangular of semicircular vents are placed. The *Stadthuys*, Christ Church, Architecture Museum, Department of Museums and Antiquities Stamp Museum, VOC building, the Former Warehouse/Shipyard have pilasters on the *facade.* Some buildings have iron wall-anchors in the outside walls of the houses mostly on the level of the first floor. These were put there to secure the beams which were in the walls on the inside of the house. The doors and windows have heavy hardwood framing. The sloping roofs are covered with tiles. These were, sometimes, taken as ballast on the ships which came from the Netherlands, sometimes they were imported from Holland or they were locally made.