

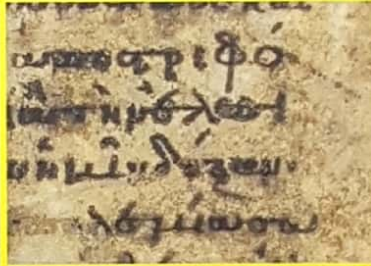
ESRARC[∞] 2018



10th European Symposium on Religious Art, Restoration & Conservation

Proceedings book

Edited by
Slavomír Magál,
Dáša Mendelová,
Dana Petranová
and Nicolae Apostolescu



MINISTRY OF CULTURE
CZECH REPUBLIC



NATIONAL
MUSEUM

FMK
Fakulta masmediálnej komunikácie
Faculty of Mass Media Communication



Academy
of Fine Arts
Prague



kermes
/BOOKS

Cover book images
Façade of the Church San Giovanni Battista at Lucignano d'Arbia - Italy. Credits: Fabio Fratini
S. Clemente, site conservation status (2012): the west wall before works, Rome - Italy. Credits: Photo: Romano Cerr
Govora Monastery Church, Govora - Romania. Credits: Photo: Mihaela Palade
Greek Menologion. Byzantium, 11th c. RSL, f. 270/1a, № 74.5. After the conservation. Credits: Elina Dobrynina
Wooden pipes, S. Nicolò church in Fusine di Zoldo - Italy. Credits: Photo: Marco Maierotti
Aspects of conservation treatment: local disinfection on the back of the document. Credits: Photo: Nicoleta Melnicu
Part. fresco of Geese Room. Boniface VIII's Palace, Anagni - Italy. Credits: Federica Romiti

10TH EUROPEAN SYMPOSIUM ON RELIGIOUS ART,
RESTORATION & CONSERVATION
PROCEEDINGS BOOK

ISSN 2532-4381 ISBN 978-88-942064-8-7

Edited by Slavomír Magál, Dáša Mendelová,
Dana Petranová and Nicolae Apostolescu

© 2018 Kermes
www.kermes-restauro.it
info@kermes.cloud

KERMES is an imprint of
Lexis Compagnia Editoriale in Torino srl
via Carlo Alberto 55
I-10123 Torino
kermes@lexis.srl

*Disclaimer: the authors are fully responsible for the content of the provided short papers
and for the rights of the images furnished.*

This volume was printed by PIM SRL
May 2018

Dear Colleagues,

Let us thank you for your participation at the 10th annual European Symposium on Religious Art Restoration & Conservation held in Prague.

Since its foundation in the early Middle Ages, Prague has been the centre of secular and ecclesiastical power, the seat of the Czech monarchs and thereafter, of presidents, the home of the most extensive historical reserve in Europe and registered in UNESCO, and from May 31 to June 1, 2018, is the home of the 10th annual European Symposium on Religious Art Restoration & Conservation. This year's host city is one of the few European cities that escaped great damage during the Second World War, thus enabling the labyrinths of aisles, squares and monuments in the historical center to be an eternal inspiration for artists and scientists. We believe that during the Symposium, Prague has become an inspiration for all of us.

It is an honour that the Faculty of Mass Media Communication of the University of Ss. Cyril and Methodius in Trnava can be a co-organizer of this scientific event. The 10th annual conference has created a space for discussion not only in traditional sections like the Socio-spiritual values of religious art, Conservation, restoration and diagnostics of religious cultural heritage, Sacral sights in the light of tourist trade marketing, but also in new sections: Religions and media communication.

We believe that the scientific part of the conference in the sections fulfilled your expectations, opened room for mutual discussion and created opportunities for cooperation. One of the outputs of the conference is also the proceedings of scientific papers which is presented to you. Through your contributions, you have demonstrated not only a high level of expertise but also a scientific approach to interpreting many findings, that can not only lead to reflection and new scientific research but can also motivate and stimulate the development and deepening of your current scientific knowledge in the academic environment.

Dear participants of the conference, let us cordially thank you for your participation and express the strong hope that you will attend the next ESRARC symposium. Your decision could be affected not only by the fact that the symposium is an excellent scientific event but it also offers extensive opportunities for friendly encounters.

*Katarína Ďurková & Daniela Kollárová
Faculty of Mass Media Communication
University of Ss. Cyril and Methodius in Trnava
Slovakia*

INDEX OF REVIEWERS

Dr. Giorgia Agresti (*University of Tuscia, Viterbo, Italy*)

Dr. Oana Adriana Cuzman (*Institute for Conservation and Promotion of Cultural Heritage, Florence, Italy*)

Dr. Katarína Ďurková (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Dr. Daniela Kollárová (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Dr. Luca Lanteri (*University of Tuscia, Viterbo, Italy*)

Prof. Angela Lo Monaco (*University of Tuscia, Viterbo, Italy*)

Dr. Dáša Mendelová (*University of Ss. Cyril and Methodius in Trnava, Slovak Republic*)

Dr. Claudia Pelosi (*University of Tuscia, Viterbo, Italy*)

Prof. Dr. Alexander Rubel (*Institute of Archaeology Iași, Romania*)

Dr. Iulian Rusu (*Editor-in-chief of European Journal of Science and Theology*)

Dr. Martin Solík (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Dr. Gabriel Dan Suditu (*Gheorghe Asachi Technical University of Iasi, Romania*)

HONOR COMMITTEE

Prof. Dr. Ing. Dan Cașcaval (*Rector of the "Gheorghe Asachi" Technical University of Iași, Romania*)

Ing. Vlastislav Ouroda, Ph.D. (*Deputy Minister for Cultural Heritage, Ministry of Culture, Czech Republic*)

Acad. Prof. Dr. Ing. Bogdan C. Simionescu (*Vicepresident of Romanian Academy, Romania*)

Assoc. Prof. Ing. Andrej Trnka, PhD. (*Vice Rector for Education and Accreditation, University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

SCIENTIFIC COMMITTEE

Prof. Dr. Ulderico Santamaria (*University of Tuscia and Vatican Museums, Viterbo, Italy*)

Prof. Dr. Dana Petranová (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Prof. Dr. Slavomir Magál (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Prof. Dr. Ricardo Manuel Souto Suárez (*Faculty of Science - Chemistry Section, University "La Laguna", Tenerife, Spain*)

Prof. Dušan Pavlů (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Prof. Dr. Alexander Rubel (*Institute of Archaeology Iași, Romania*)

Prof. Dr. Nicolae Hurduc (*"Gheorghe Asachi" Technical University of Iași, Romania*)

Fr. Dr. Ilie Melnicuc-Puică (*Faculty of Orthodox Theology, Iași, Romania*)

Prof. Dr. Angela Lo Monaco (*University of Tuscia, Viterbo, Italy*)

Dr. Oana Cuzman (*Institute for Conservation and Promotion of Cultural Heritage, Florence, Italy*)

Dr. Claudia Pelosi (*University of Tuscia, Viterbo, Italy*)

ORGANIZING COMMITTEE

Dr. Iulian Rusu (*Editor-in-chief of European Journal of Science and Theology*)

Katarína Ďurková, PhD. (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Martin Klementis, PhD. (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Daniela Kollárová, PhD. (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Dáša Mendelová, PhD. (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Mgr. Marija Hekelj (*University of SS. Cyril and Methodius, Trnava, Slovak Republic*)

Dr. Nicoleta Melniciuc Puică (*Faculty of Orthodox Theology, "A.I. Cuza" University of Iași, Romania*)

Dr. Gabriel Dan Suditu (*"Gheorghe Asachi" Technical University of Iași, Romania*)

Dr. Rodica Diaconescu (*"Gheorghe Asachi" Technical University of Iași, Romania*)

Dr. Nicolae Apostolescu (*"Gheorghe Asachi" Technical University of Iași, Romania*)

INDEX

KEYNOTE LECTURES

THE VISIT OF POPE FRANCIS IN CUBA AS REFLECTED BY SELECTED CUBAN AND SLOVAK MEDIA
Hurajová Anna

p. 14

THE IMPORTANCE OF DIAGNOSTIC INVESTIGATION TO REVEAL HIDDEN PAINTINGS
Luciani Giuseppe, Pelosi Claudia, Agresti Giorgia, Lo Monaco Angela

p. 17

A PIECE OF HISTORY FROM SAINT NICHOLAS PRINCELY CHURCH IN IAȘI. A PHOTOGRAPHIC DOCUMENT RECOVERING
Melniciuc Puică Nicoleta, Ardelean Elena

p. 20

POLYCHROME WOOD SCULPTURE DEPICTING THE MADONNA DEL SOCCORSO OR DELLA MAZZA FROM THE ARCHDIOCESE OF PALERMO: AN INTEGRATED ANALYTICAL APPROACH FOR THE RESTORATION
Pellerito Claudia, Sebastianelli Mauro, Raineri Roberto, Megna Bartolomeo, Di Natale Maria Concetta, Pignataro Bruno, Amadori Maria Letizia, Palla Franco

p. 24

IMMIGRATION, FOREIGNERS AND NATIONALISM IN THE CONTEMPORARY ROMANIAN SOCIETY
Țăranu Andrei

p. 25

A - SOCIO-SPIRITUAL VALUES OF THE RELIGIOUS ART

'THERE ARE NO SUCH GREAT PHILOSOPHIES' CONTESTED MEANINGS OF TOASEBIO PARISH IN JAKARTA
Abraham Juneman

p. 33

WAR AND ARTS – CASE STUDY: ECCLESIASTIC PATRIMONY IN TRANSYLVANIA (ROMANIA) DESTROYED IN WORLD WAR II
Albu Alin

p. 38

HOVERING BAPTISMAL ANGELS IN SCANDINAVIA
Andersen Elisabeth

p. 42

IS A RECONSTRUCTION OF THE PRE-REFORMATION PAROCHIAL NETWORK IN TRANSYLVANIA POSSIBLE?
Burnichioiu Ileana

p. 45

VIRTUAL COMMUNITIES SACRALISING REAL-LIFE PLACES: THE SPHINX AND CEHLĂU MOUNTAIN
Damian Constantin Iulian

p. 49

ARCHAEOLOGICAL HERITAGE PRESENTATION IN TRNAVA (SK)

Hrnčiarik Erik

p. 54

**THE DIALOG OF ZECHARIAH PRIEST, FATHER OF JOHN THE FORERUNNER,
EXPRESSED IN SUCEVITA 24 MANUSCRIPT**

Melniciuc-Puică Ilie

p. 58

**SÃO SEBASTIÃO'S ALTARPIECE IN-SITU STUDY. THE CHALLENGES OF
WORKING INSIDE AN ORTHODOX CHURCH**

*Nascimento Virgínia Glória, Vieira Ricardo, Gomes Fábio, Pereira Fernando António Baptista,
Candeias António, Alves Alice Nogueira*

p. 62

**THE WAY OF THE ORTHODOX ICON, FROM WINDOW TO GATEWAY TO
TRANSCENDENCE**

Palade Mihaela

p. 66

THE BIERTAN DONARIUM IN THE CONTEXT OF ROMAN RELIGION

Rubel Alexander

p. 70

**PRESERVING ROMANIAN HERITAGE VALUES: THE ICONOSTASIS OF THE
'SMALL CHURCH' (BISERICA MICĂ) IN THE DRAGOMIRNA MONASTIC
COMPLEX, SUCEAVA**

*Onica Stelian, Dominte Merișor Georgeta, Cojocea Bogdan, Vraciu Marina, Dominte Irinel-
Mariana*

p. 73

VINCENT HLOŽNÍK SACRAL ART

Volko Ladislav

p. 78

**B - CONSERVATION, RESTORATION AND DIAGNOSTICS OF
RELIGIOUS CULTURAL HERITAGE**

STUDY OF THE USAGE OF SOAPNUT SOLUTIONS FOR OLD PAPER CLEANING

Ardelean Elena, Melniciuc Puică Nicoleta, Lisă Gabriela, Rusu Iulian

p. 82

**RECONSTRUCTING THE HISTORY OF THE HOLY DOOR IN THE SANCTUARY OF
MONTE SANT'ANGELO (FOGGIA, ITALY)**

*Bernabei Mauro, Lazzeri Simona, Macchioni Nicola, Mignemi Antonio, Dimuccio Alberto,
Simonetti Antonella*

p. 85

**ST. NICOLAUS CHURCH IN PODUNAJSKÉ BISKUPICE. THE USE OF DIAGNOSTIC
METHODS IN THE SEARCH OF THE OLDEST DEVELOPMENTAL STAGE OF THE
CHURCH**

Botek Andrej, Pauliny Pavol

p. 88

**THEORY AND TECHNIQUE IN THE PRESERVATION AND EVALUATION OF AN
ARCHEOLOGICAL SITE: THE CASE OF THE NEW EXCAVATIONS AT THE LEVEL
OF THE LOWER BASILICA OF S. CLEMENTE IN ROME**

Cerro Romano

p. 92

SENSOR NETWORK FOR MUSEUM SPACE OBJECT-ORIENTED MONITORING SYSTEM

Diaconescu Vlad-Dragos, Scripcariu Luminita, Diaconescu Mariana Rodica

p. 99

MODIFIED IRON-GALL INK IN GREEK PARCHMENT MANUSCRIPTS: DIAGNOSTIC METHODS AND A STRATEGY FOR INTERVENTION

Dobrynina Elina, Morozova Ekaterina

p. 103

ARCHITECTONIC STRUCTURES ON THE FRANCIGENA PILGRIMAGE ROUTE - CONSERVATION PROBLEMS FROM COLLE VAL D'ELSA TO VAL D'ORCIA (TUSCANY, ITALY)

Fratini Fabio, Cuzman Oana Adriana

p. 106

3D MODEL AND ULTRAVIOLET FLUORESCENCE RENDERING: A METHODOLOGICAL APPROACH FOR THE STUDY OF A WOODEN RELIQUARY BUST

Lanteri Luca, Agresti Giorgia, Pelosi Claudia

p. 110

A CONTRIBUTION TO THE DIAGNOSTIC STUDY OF THE PANEL PAINTING SAN GIORGIO E IL DRAGO PRESERVED IN MUNICIPAL ART GALLERY OF SPOLETO

Lo Monaco Angela, Balletti Federica, Agresti Giorgia, Pelosi Claudia

p. 114

ANALYSIS ON THE WOODEN BOARD OF THE RELIGIOUS BOOK OF PSALMS DATED TO 1802

Lo Monaco Angela, Melniciuc Puica Nicoleta, Ardelean Elena, Agresti Giorgia, Pelosi Claudia

p. 118

THE CHURCH OF SAINT POTENTE IN TUSCANIA (VT): 3D STUDY FOR THE CONSERVATION OF A BUILDING OF MINOR CULT IN TUSCIA

Lucchetti Luca, Noto Miriam

p. 122

RESTORATION OF THE WOODEN ORGAN OF FUSINE (BELLUNO, ITALY)

Maierotti Marco, Patuelli Giuseppe, Ruffatti Francesco, Urso Tiziana

p. 126

CONSERVATION AND RESTORATION ON THE ICONOSTASIS OF "SF. IOAN BOGOSLOV" CEMETERY CHURCH IN THE AGAPIA-NEAMŢ MONASTERY

Moşneagu Mina

p. 129

IS THERE A LINK BETWEEN THE LATE MEDIAEVAL ST. MARY TRIPTYCH IN TRONDENES CHURCH AND THE TRIPTYCH FROM VARDØ CHURCH, NORWAY?

Olstad Tone Marie

p. 133

MICROSCOPIC TECHNIQUES AND A MULTI-ANALYTICAL APPROACH TO CHARACTERIZE THE MATERIALS OF TWO RUSSIAN ICONS

Pellerito Claudia, Sebastianelli Mauro, Perta Maria, Megna Bartolomeo, Di Natale Maria Concetta, Pignataro Bruno, Agnello Simon Pietro, Palla Franco

p. 138

"DIMORA MIRABILE": AN INTERDISCIPLINARY PROJECT FOR RE-BUILDING THE WONDER OF BONIFACE VIII'S PALACE IN ANAGNI – ITALY

Romiti Federica, Ciocci Luca p. 142

COLOUR AND FRAGRANCE IN MESOAMERICAN FUNERARY ART: THE SHROUD OF THE RED QUEEN OF PALENQUE

Vázquez de Ágredos Pascual Ma. Luisa, Martínez García Julia, Tiesler Vera, Pérez López Kadwin p. 146

C - SACRAL SIGHTS IN THE LIGHT OF TOURIST TRADE MARKETING

MANAGING MASS TOURISM IN STAVE CHURCHES: FINDING A PREVENTIVE APPROACH

Berg Fredrik p. 151

AUGMENTED REALITY AND ITS APPLICATION FOR RELIGIOUS OBJECTS

Blahút Dušan p. 155

THE NEEDS OF RELIGIOUS TOURISTS – A CHALLENGE TO REGIONAL AND LOCAL MARKETING

Černá Jana p. 159

FOOD AND PILGRIMAGE AS AN INTANGIBLE HERITAGE ON THE TUSCAN SEGMENT OF THE FRANCIGENA ROUTE

Cuzman Oana Adriana p. 163

MARKETING COMMUNICATION POLICY OF CULTURAL HERITAGE ON THE EXAMPLE OF THE THURZO HOUSE

Imrovič Michal p. 167

THE SACRAL SIGHTS AS A PART OF TOURISM IN THE CZECH REPUBLIC

Koudelková Petra p. 171

AUDIENCE RESEARCH AS AN IDENTIFIER OF CHANGES IN STRUCTURE OF DEMAND AND SUPPLY ON CULTURAL HERITAGE MARKET

Lukáč Michal p. 175

FOODS AND DIETS AS PER BIBLE PRECEPTS: PROS AND CONS

Trincá Lucia Carmen, Mareci Sabol Harieta p. 179

D - RELIGIONS AND MEDIA COMMUNICATION

ONLINE COMMUNICATION OF THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

Bezáková Zuzana, Mendelová Dáša p. 183

INFLUENCE OF DIGITAL MEDIA ON RELIGION: POSSIBILITIES AND LIMITATIONS <i>Gálik Slavomír</i>	p. 187
WHAT CAN AUGMENTED REALITY TECHNOLOGY DO FOR MUSEUM VISITORS' UNDERSTANDING OF RELIGIOUS OBJECTS? <i>Grancea Ioana, Grancea Viorel</i>	p. 191
ISLAM VERSUS WESTERN SOCIETY AND MEDIA <i>Greguš Luboš</i>	p. 195
TRANSHUMANISM – A NEW FAITH OR A NEW RELIGION? <i>Guliciuc Viorel</i>	p. 198
POPE IN WELTER OF SOCIAL MEDIA <i>Kollárová Daniela, Kraľovičová Denisa</i>	p. 203
SLOVAK CATHOLIC MEDIA ON FACEBOOK: ARE THEY FOLLOWING RECENT TRENDS? <i>Murár Peter</i>	p. 207
WHO DID CHRISTIANS RECOMMEND TO VOTE IN THE PRESIDENTIAL ELECTIONS: A SMALL CASE STUDY ON THE CZECH CHRISTIAN MEDIA <i>Pavelcová Tereza</i>	p. 211
CHURCH PERIODICALS AS A MEANS OF COMMUNICATION BETWEEN CHURCH AND BELIEVERS. THE CASE OF WEEKLY MAGAZINE EVANJELICKÝ POSOL SPOD TATIER <i>Višňovský Ján, Mináriková Juliána</i>	p. 214
AUTHOR INDEX	p. 218

'THERE ARE NO SUCH GREAT PHILOSOPHIES' CONTESTED MEANINGS OF TOASEBIO PARISH IN JAKARTA

Abraham Juneman¹

¹ Bina Nusantara University, Psychology Department, Jakarta, Indonesia, juneman@binus.ac.id

ABSTRACT

This present study aims at exploring the meaning of the building of Santa Maria de Fatima Catholic Church (abbreviated as: SMFCC) or Toasebio Parish located in District Glodok, Jakarta, Indonesia. The author exposes in advance the meaning of the physical elements of the building SMFCC as understood by history writers and building experts. These meanings are not inseparable from the elements of human activities in the building. Through qualitative methods and literature review, the author describes in the Results section, how those meanings can be further interpreted through the existing studies and expressions of the SMFCC Parish Head. It is found that these meanings are contested – from the direction of religious faith and of culture – but complete our understandings of the church which is well-known as an Indonesian cultural heritage and dominated by Chinese and pastors from Europe.

Keywords: meaning, church, cultural heritage, Jakarta

INTRODUCTION

A church building that becomes a melting pot of various cultures must have great potential as a place of meaning contestation. This is because culture and religion contain systems of meaning and even mutually pervasive; in other words: culture is religious, and religion is cultural [1]. Morgan elaborated further, as follows: "Whereas culture and religion are convergent expressions of meaning, anthropology and theology must be understood to be disciplines addressed to the systematics of meaning, and, ..., the analysis of meaning will inevitably involve an analysis of the symbol as meaning bearer" [1, p. 371]. The present study has the same spirit as Morgan's proposition, and aims to illustrate the meanings contained in the Santa Maria de Fatima Catholic Church (SMFCC), located in Jakarta, Indonesia capital city.

In the handbook of Church History of Saint Maria de Fatima, the origins of SMFCC are presented [Toasebio, Sejarah singkat Gereja Saint Maria de Fatima, (n.d.)]. We mention that the original building SMFCC already existed since the early 19th century in the form of a house with Chinese architecture. Attributes that characterize this house were: *First*, luxury and grandeur, nobility, characterized by male and female lion statues on the right and left in front of the building. That said, originally in its vast yard there was also a sapodilla tree and a high-floor *joglo* pavilion and the land was surrounded by a high walled wall [2]. *Second*, on the roof, peaks look sticking out. *Third*, on the edge of the roof, there is a combination of red yellow-gold and green-leaves with flower ornaments and fruits (symbols of peace and prosperity) and writing

in Chinese characters. *Fourth*, on the edge of the roof of the main building there were four Chinese writings, namely '*Hok Shau Kang Ning*' (front side) which means 'house or place of peace', '*Hok Chia Phin An*' (back side) meaning 'one family would be safe and wealthy', '*Nan An Shien*' (the left side) which is thought to be one of the areas in China from the homeowner's family, as well as '*Chuan Chau Fu*' (right-hand side) hypothesized as the surname of the owner.

The building element that makes it function as a church is a large cross on the roof of the main building, an '*Gereja Katolik Santa Maria de Fatima*' inscription mounted above the main door of the church, the bell tower standing on the right side of the front of the church, and the Maria de Fatima Hill on the left front of the church. The altar of this church comes from the place of family prayer. In 1972 the Church of Santa Maria de Fatima was officially recognized and protected by the Law as National Cultural Heritage, and on 29 March 1993, it was officially declared as a Jakarta Provincial Heritage Building with the Decree of the Governor of Jakarta no. 457/1993 (Komsos Paroki Toasebio, as cited in [Berto, Paroki Toasebio, gereja inkulturasi, 2017, <http://www.sathora.or.id/7712/paroki-toasebio-gereja-inkulturasi/>]).

In 1950, three Jesuit priests (two from Austria and one from Netherlands) who came from mainland China, followed by Pastor Wilhelmus Krause Van Eiden SJ (1953), a state law expert, bought a plot of land in Toasebiostraat area (now: Jalan Kemenangan III) to establish churches, dormitories and schools for Overseas Chinese. The land was purchased from a *Kapitan* (a name for a Chinese

‘THERE ARE NO SUCH GREAT PHILOSOPHIES’ CONTESTED MEANINGS OF TOASEBIO PARISH IN JAKARTA

Juneman Abraham¹

¹ Bina Nusantara University, Psychology Department, Jakarta, Indonesia, juneman@binus.ac.id

ABSTRACT

This present study aims at exploring the meaning of the building of Santa Maria de Fatima Catholic Church (abbreviated as: SMFCC) or Toasebio Parish located in District Glodok, Jakarta, Indonesia. The author exposes in advance the meaning of the physical elements of the building SMFCC as understood by history writers and building experts. These meanings are not inseparable from the elements of human activities in the building. Through qualitative methods and literature review, the author describes in the Results section, how those meanings can be further interpreted through the existing studies and expressions of the SMFCC Parish Head. It is found that these meanings are contested – from the direction of religious faith and of culture – but complete our understandings of the church which is well-known as an Indonesian cultural heritage and dominated by Chinese and pastors from Europe.

Keywords: meaning, church, cultural heritage, Jakarta

INTRODUCTION

A church building that becomes a melting pot of various cultures must have great potential as a place of meaning contestation. This is because culture and religion contain systems of meaning and even mutually pervasive; in other words: culture is religious, and religion is cultural [1]. Morgan elaborated further, as follows: “Whereas culture and religion are convergent expressions of meaning, anthropology and theology must be understood to be disciplines addressed to the systematics of meaning, and, ..., the analysis of meaning will inevitably involve an analysis of the symbol as meaning bearer” [1, p. 371]. The present study has the same spirit as Morgan’s proposition, and aims to illustrate the meanings contained in the Santa Maria de Fatima Catholic Church (SMFCC), located in Jakarta, Indonesia capital city.

In the handbook of Church History of Saint Maria de Fatima, the origins of SMFCC are presented [Toasebio, Sejarah singkat Gereja Saint Maria de Fatima, (n.d.)]. We mention [*erratum*: It is mentioned] that the original building SMFCC already existed since the early 19th century in the form of a house with Chinese architecture. Attributes that characterize this house were: *First*, luxury and grandeur, nobility, characterized by male and female lion statues on the right and left in front of the building. That said, originally in its vast yard there was also a sapodilla tree and a high-floor *joglo* pavilion and the land was surrounded by a high walled wall [2]. *Second*, on the roof, peaks look sticking out. *Third*, on the edge of the roof, there is a combination of red yellow-gold and green-leaves with flower ornaments and fruits (symbols of peace and prosperity) and writing in Chinese characters. *Fourth*, on the edge of the roof of the main building there were four Chinese writings, namely ‘*Hok Shau Kang Ning*’ (front side) which means ‘house or place of peace’, ‘*Hok Chia Phin An*’ (back side) meaning ‘one family would be safe and wealthy’, ‘*Nan An Shien*’ (the left side) which is thought to be one of the areas in China from the homeowner’s family, as well as ‘*Chuan Chau Fu*’ (right-hand side) hypothesized as the surname of the owner.

The building element that makes it function as a church is a large cross on the roof of the main building, an ‘*Gereja Katolik Santa Maria de Fatima*’ inscription mounted above the main door of the church, the bell tower standing on the right side of the front of the church, and the Maria de Fatima Hill on the left front of the church. The altar of this church comes from the place of family prayer. In 1972 the Church of Santa Maria de Fatima was officially recognized and protected by the Law as National Cultural Heritage, and on 29 March 1993, it was officially declared as a Jakarta Provincial Heritage Building with the Decree of the Governor of Jakarta

no. 457/1993 (Komsos Paroki Toasebio, as cited in [Berto, Paroki Toasebio, gereja inkulturasi, 2017, <http://www.sathora.or.id/7712/paroki-toasebio-gereja-inkulturasi/>]).

In 1950, three Jesuit priests (two from Austria and one from Netherlands) who came from mainland China, followed by Pastor Wilhelmus Krause Van Eiden SJ (1953), a state law expert, bought a plot of land in Toosebiostraat area (now: Jalan Kemenangan III) to establish churches, dormitories and schools for Overseas Chinese. The land was purchased from a *Kapitan* (a name for a Chinese descendant of the Dutch colonial period) surnamed Tjioe [2, p. 8]. In 1954, when Father Matthias Leitenbauer SJ arrived in Jakarta, the land and buildings on it officially belonged to the church. Land payments were collected from pastors' funds by providing one-year foreign language courses in Toasebio and the Catholic community in Austria. Because many of the people spoke only Mandarin, the Chinese Pastor, Father Joannes Tcheng Chao Min SJ, was assigned in. On September 14, 1955, Toasebio *Station* was promoted to become a *Parish*, the Saint Maria de Fatima.

Starting from the request of the Xaverian Missionary Society (SX) to the Archbishop of Jakarta, Mgr. Adrianus Djajasepoetra SJ, in order to work in the Archdiocese of Jakarta, the Bishop offered the Toasebio Parish to the Xaverian Society. On November 1, 1970, the Toasebio Parish was handed over to Father Pietro Grappoli SX, which was subsequently replaced by Father Otello Pancani SX [2, p. 10]. During the activity of Father Otello, there were: the extensive renovation of the Church building, the replacement of floors and ceilings and the arrangement of the site for the Maria de Fatima statue – from Ortisei (Northern Italy) – and the Sacred Heart of Jesus statue. On the idea of Father Otello, a wood was carved depicting Jesus on a cross flanked by two criminals. The carving was sent from Italy and installed in the days of Pastor Liliano SX. The carving was mounted over the front of the altar. On March 10, 1989, Father Josep Bagnara SX was appointed Archbishop of Jakarta, Mgr. Leo Soekoto SJ, as the Head of Parish of Toasebio SMFCC. Since Father Josep's work, it is held six times per week the Holy Mass (i.e. once on Saturday afternoon, and 5 times on Sunday). Among the mass schedules, there is also a sacred Mass in Chinese, which is held every Sunday at 4:00 pm.

In the Toasebio Parish 50 Year Book [2, p. 3-4], Father Josep Bagnara pointed out that SMFCC (a.k.a. Toasebio) at Glodok sub-district, Tambora, is the most crowded area in Jakarta. In that year, 2015, Toasebio Catholics numbered approximately 4500 people. In the same book, Archbishop Malcolm Ranjith as Apostolic Nuncio, the Vatican's Ambassador to Indonesia delivered the message, "I wish Santa Maria parish could produce a few saints even for public veneration one day. That would be the challenge.... We ought to remember that it is really the Lord who has made this Our Lady of Fatima parish grow that way. For, 'unless the Lord builds the house, in vain do its builders toil,' says the psalmist [Ps. 127:1]".

Thamrin and Arifianto, experts on buildings, wrote their analyses on SMFCC as follow:

"The process of building this church utilizes existing buildings without changing the existing structure so it still looks authentic The application of Chinese cultural diversity in the interior design of this church looks at aspects of shape, use of materials, and colors in buildings, layout space, space-forming elements, transition elements, space fill elements, and aesthetic elements The shape of this church building which was originally a symmetry-looking residence is preserved to this day and is one of the distinctive Chinese cultural characteristics that lead to a life which is balanced This church has a roof in the shape of *ren zi xuan shan* which is generally used in residential buildings. At the end of the roof of the building has a swallow's tail which is commonly used in palace buildings, pagoda, and noble house The right and left of the church building is escorted by a pair of *cion sai* (rock lion). The male is on the left with his right claw on the ball symbolizing the unity of the whole country, and the female on the right with her left paw stroking the lion who symbolizes the source of happiness At the front wall of the church, there are ornamental motifs, i.e. the peony flower motif symbolizes honor, and meanders symbolize longevity, as well as geometric patterns or diaper patterns. The existing geometric pattern in the form of a circle is the symbol of heaven, and a box is the symbol of the earth, so it is placed at the top of the wall. The combination of these decorations shows the position of homeowners who expect happiness in a balanced life The use of red in this area

shows the degree of sanctity, as the center of church activity in proclaiming the good news.... Sedilia of the priests is an extension of the scholar's seat during the Ming dynasty.” [4] Parish of SMFCC (Toasebio) from 1955 to 1970 (for 15 years) was served and led by Jesuit (Society of Jesus) priests. The ministry's work was continued by the Xaverian Missionary Society (SX) and assisted by CDD speakers to serve Chinese-speaking people. Until 2018, the SX Society has been instrumental in developing the Toasebio Parish for 48 years (1970-2018). Today the Toasebio Parish is led by Father Fernando Abis SX (since 2015). It is interesting to know his perspective on the SMFCC building; whether there is any compatibility, contradiction, or 'revision' to what has been suggested by the history writers and the building experts as mentioned above. When compared to Coomans' investigations, the interesting thing found throughout this study is that almost no SMFCC priests are “actively involved in the debate about sacred art and architecture” [5, p. 91], at least in terms of documentation that SMFCC owns. This also prompted the author to conduct an interview with the Head of the SMFCC Parish.

MATERIALS AND METHODS

This present study uses qualitative method and literature review. Data was collected from the present Head of the SMFCC Toasebio Parish, Father Fernando Abis SX, by conducting an in-depth interview on Wednesday, April 4, 2018 (Fig. 1). Interview data was then compared with findings from both from internal documents of SMFCC. and from scientific journals.

RESULTS

The 1950s' atmosphere of building and rebuilding (renovation) SMFCC in Chinatown of Jakarta may not be much different from building a Christian church in China at the beginning of the 20th century. Among the challenges is that in addition the church building must be recognizable as a church, should also be *practical, beautiful, and suitable* for worship [5]. In relation to the *practicality* dimension of SMFCC (Fig. 2-4), Father Fernando Abis said that, in a church, there is indeed no virtue of any culture, including Chinese culture, above others. The uniqueness of the SMFCC, which is the maintenance of the Mandarin background of the majority of Chinese descendants, should be seen as 'the winning of the needs of the people'. The Catholic Church wants all cultures to get 'their own home' in the church, where people feel accepted as they are, so they are driven to accept others as they are as well. The context of the need for the establishment of the SMFCC Parish (originally: Toasebio Statio Station) was as a special treatment place for Chinese descents so they could be protected from a less conducive atmosphere in those days, where “Chinese ethnicity is separated from the host community” [6, p. 2] and culminated in the New Order Era where the three pillars of Chinese culture, namely the Chinese-language press, Chinese high schools, and Chinese ethnic organizations were eliminated from Indonesia [6]. The use of Chinese language was not supported since 1966. In the early days of SMFCC, the longtime Father in China came to SMFCC and used Chinese language and culture to serve and develop the 'alienated' and 'solidarity-needy' Chinese people in Jakarta. SMFCC formed a group of Mandarin that existed until now. People who can not speak Indonesian can comfortably pray according to their conscience and comprehension in Mandarin. Not surprisingly, on the basis of this practical dimension, Father Fernando Abis stated, *‘There are no such great philosophies, indeed. In fact, there is no intention of the form of the church and its parts to carry a particular message. The synthesis of elements of the church is dominated by practical actions, the contribution of some aspirant people, who follow the spiritual appetite of the majority of Chinese Catholics.’* [Father F. Abis 2018, pers.comm., 4 Apr] The form of the church is an expression of the taste of the local community in a given time and arranged in such a way that supports the sense of security, majesty, beauty, and prayerfulness.

In the aspect of *beauty*, a French Jesuit handbook (as cited in [5, p. 104]) conveyed, “Inscriptions of *happiness* and longevity... and all other familiar things to a Chinese would create a sympathetic atmosphere and attract him to a church” although this is criticized for not conforming to the “comforting theory of *pain*, which Christ came to teach”. In this connection, Father Fernando Abis emphasized the phrase ‘*ens bonum, verum et pulchrum convertuntur*’ which according to him means: goodness, truth, and beauty are mutually supportive, substituting, and convertible. The beautiful has no faults. The beautiful is a gift from God. The truth must be beautiful. The beautiful must be good. For example, the pulpit in the SMFCC contains elements of carvings that are the encounter between Chinese art and Balinese art. The overall aesthetic of SMFCC is a *bonum*, because the beautiful, harmonious impression of this church makes SMFCC a reasonable, comfortable place of prayer, which gives an atmosphere of prayer for people, making people feel ‘at home’. It was stressed by Father Fernando Abis, that carvings, sculptures, etc., are symbols that show the true faith (*verum*) in depth. In the context of SMFCC, one should *not* misunderstand an important thing: The element of diversity, inculturation, and cultural encounter within the SMFCC is inappropriate when positioned as a conductor to complete faith. It is not the diversity that is the basis of the development of faith. *Rather, the opposite*. It is faith that brings appreciation for diversity. For by faith, brotherhood and love are measured. Faith is the basis for respecting all cultures and all ways of prayer with any symbol, structure, or passion. Therefore, in the SMFCC, people are not exclusive; they can meet believers of any tribe.

In the aspect of *fitness* for worship/liturgy, Coomans [5] had pointed to the fact that Papal Encyclical Letters of *Maximum Illud* and *Rerum Ecclesiae* provide an endorsement of the inculturation of the church with the local culture. Since the priests of SMFCC are dominated by priests from outside Indonesia (Austria, Italy, Spain, etc.) – where this condition differs from most of the Catholic churches in Jakarta nowadays – it can be assumed that a special adaptation of priests, especially Westerners, is required. Except for pastors who have worked in mainland China, at least they have to learn indigenous actuality, ranging from material conditions, climate, and Chinese culture. In relation to this, Father Fernando Abis emphasized that “*Any artifact of any culture which is a symbol of spiritual relationships (the sign of faith, the grace of God), which supports the heart-directedness to God, shows prayer and unity (i.e. mutually recognizes and respects) in faith (as the tradition inherited from Christ), is lawful, in the sense that it can be used as far as it takes, as long as it is free of superstition.*” [Father F. Abis 2018, pers.comm., 4 Apr]. He took the example in the SMFCC context, the Tabernacle (“A cupboard or boxlike receptacle for the exclusive reservation of the Blessed Sacrament” [Catholic Dictionary. Tabernacle, 2018, <https://www.catholicculture.org/culture/library/dictionary/index.cfm?id=36767>]) presumably in the past was the *most valuable* jewelry store of a housewife. In addition, the place for reading scriptures uses Chinese noble home materials, whether former doors or other materials, which was then accommodated and matched to the need of the church. Father Fernando Abis also compared with the term ‘*basilica*’. According to him, in the original meaning, it is a large house king residence, the place for his relatives and general people, which could be used to gather. *Basilica* is a general term that then has a spiritual connotation, which is a church building. However, the *principle* in general terms and spiritual terms are actually the same.

CONCLUSIONS

This present study assumes that culture and religion are inseparable in explaining meanings. A prominent finding of this study is that the cultural encounter between priests and people as well as between church citizens and cross-cultural objects is interpreted differently – but complementary in perfecting our understanding of the parish – by history writers, building experts and parish leader. The historians the construction experts made cultural symbols of the architecture of the church building as a ‘foreground’, a material for the primary collective representation analysis. In contrast, the Parish Head, Father Fernando Abis SX, performed a sort of “desecularization – from above” [7] in its loosest sense, by making theological faith an

unwavering basis of all interpretations of the SMFCC’s physical atmosphere and its community activities. Architectural philosophies and cultural interpretations are placed as the ‘background’ in the Father’s narrative; a more or less natural thing, considering his position as a church leader.

BIBLIOGRAPHY

- [1] J. Morgan. Religion and culture as meaning systems: a dialogue between Geertz and Tillich. *The Journal of Religion*, vol. 57, issue 4, October (1977), 363-375.
- [2] A.T. Gunarta, R. Glen, K.A. Kusumawati, A.J. Teddy. *Buku kenangan 50 tahun Paroki Santamaria de Fatima 1955-2015*, Paroki Santamaria de Fatima, Jakarta (2015) 1-120.
- [4] D. Thamrin, F. Arifianto. Keragaman budaya Tionghoa pada interior Gereja Katolik (Studi kasus: Gereja Santa Maria De Fatima di Jakarta Barat). *Dimensi Interior*, vol. 9, issue 1, June (2011), 1-12.
- [5] T. Coomans. A pragmatic approach to church construction in Northern China at the time of Christian inculturation. In: “The handbook ‘Le missionnaire constructeur’”, 1926. *Frontiers of Architectural Research*, vol. 3, issue 2, June (2014), 89-107.
- [6] L. Suryadinata. Kebijakan Negara Indonesia terhadap Etnik Tionghoa: dari asimilasi ke multikulturalisme?. *Antropologi Indonesia*, vol. XXVII, issue 71, May (2003), 1-12.
- [7] V. Karpov. Desecularization: a conceptual framework. *Journal of Church and State*, vol. 52, issue 2, July (2010), 232-270.



Fig. 1 – Juneman Abraham (the author) with Father Fernando Abis SX, the Head of Toasebio/SMFCC Parish, after an interview session



Fig. 2 – Toasebio Parish SMFCC (a day before Chinese New Year). *Source:* Fina, WhatsApp Group PASKA Ricci on 15 February 2018



Fig. 3 – Toasebio Parish [Fina, 15 Feb 2018]



Fig. 4 – Toasebio Parish [Fina, 15 Feb 2018]

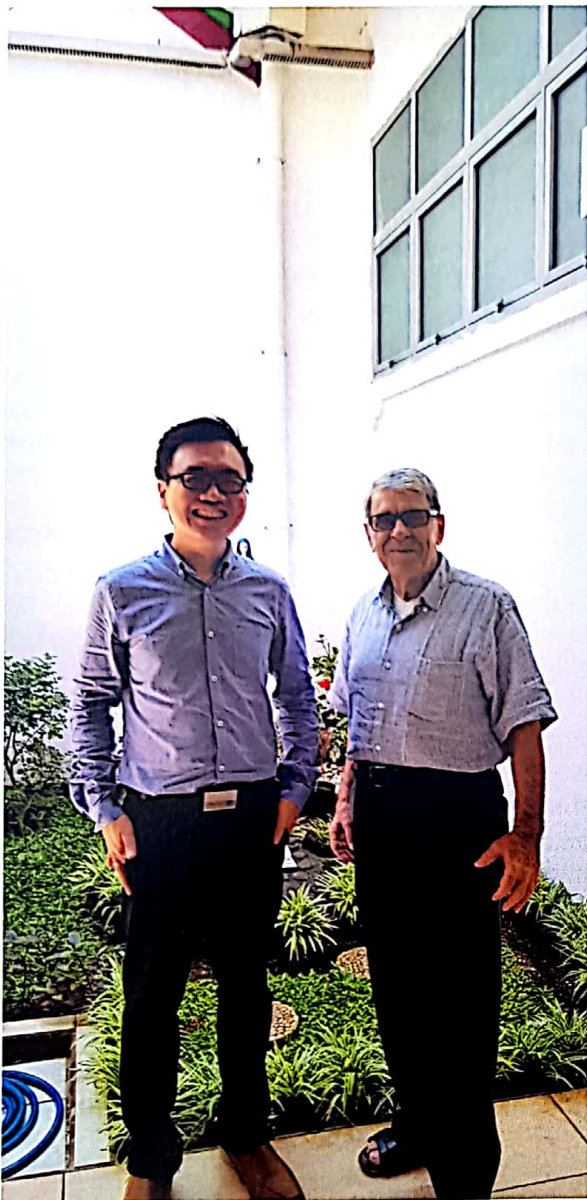


Fig. 1 – Juneman Abraham (the author) with Father Fernando Abis SX, the Head of Toasebio/SMFCC Parish, after an interview session



Fig. 2 – Toasebio Parish SMFCC (a day before Chinese New Year). *Source:* Fina, WhatsApp Group PASKA Ricci on 15 February 2018



Fig. 3 – Toasebio Parish [Fina, 15 Feb 2018]



Fig. 4 – Toasebio Parish [Fina, 15 Feb 2018]