

## Sacred Indicators of the Jakarta Cathedral Church, Indonesia, before the Second Vatican Council

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**Abstract:** This research aims to determine the sacred indicators of the Cathedral Church before the Second Vatican Council. This research method was used quantitatively by taking 250 respondents as users and observers. The research findings are (1) Although the Cathedral Church building had been erected before the Second Vatican Council. There is a slight drawback, namely this church does not follow the Ideogram; (2) The expression of the Catholic church form can be considered sacred if its form follows the function by paying attention to the values of sacred indicators, both interior and exterior. Scientific findings in research are indicators of; Ideogram and Form follow function. So, searching for the intrinsic value of the sacredness of the Catholic Churches if one of these indicators is removed will reduce the sacredness of the Catholic Churches. This research is helpful for architectural practitioners and academics to find sacred indicators that can be added or removed if there is a change in the function of the building.

**Keywords:** sacred indicator, Jakarta cathedral church, second Vatican council, form follows function, ideogram.

### 印度尼西亚雅加达大教堂的神圣指标 · 在梵蒂冈第二届理事会之前

**摘要:** 这项研究旨在确定第二届梵蒂冈大公会议之前大教堂的神圣指标。该研究方法以 250 名受访者为用户和观察者进行了定量研究。研究结果是 (1) 尽管大教堂教堂建筑是在梵蒂冈第二届理事会之前建造的。还有一个小缺点, 就是这个教堂不遵循表意文字; (2) 天主教堂形式的表现可以说是神圣的; 如果它的形式概念通过关注内部和外部神圣指标的价值来遵循功能。研究中的科学发现是以下指标; 象形文字和形式跟随功能。因此, 如果去除其中一项指标, 寻找天主教会神圣性的内在价值, 就会降低天主教会的神圣性。这项研究有助于建筑从业者和学者找到在建筑物功能发生变化时可以添加或删除的神圣指标。

**关键词:** 神圣指标, 雅加达大教堂, 梵蒂冈第二届理事会, 形式追随功能, 表意文字。

## 1. Introduction

Before the Second Vatican Council (1962-1965), the Catholic church building still had a sacred impression of interior and exterior. After the Second Vatican Council, many new buildings for the Catholic Church were adapted to technological developments. The expression of the form was less sacred and contrary to the primary purpose of the church itself [1].

The development of technology and building materials has developed following the spirit of the times. Technological advances made the building expression of the Catholic Church fade. Various expressions of this form have prompted Pope Benedict XVI to call for the restoration of the sacred Catholic church building [2], so we need indicator values that can represent the impression of the sanctity of the church from the point of view of several respondents.

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The main problem is that there is a mismatch between the function (liturgy of the Catholic Church) and the expression of the form if it is further simplified that this form does not follow the function of the Catholic Church. This central problem can lead to the waning of the Catholic church. That way, sanctity is reduced for both interior and exterior layouts.

The Catholic Church, which carries out the liturgical function, is the sublimation of the repetition of his procession at the Last Supper (before he died on the Cross, which was betrayed by his disciple Judas Iscariot). After knowing the primary function of the liturgy of the Catholic Church, the expression of architectural forms can accommodate this unique activity, namely the liturgy. So, form is an expression that can accommodate liturgical activities so that the form is in harmony with the liturgical procession. This form of expression is always open to being interpreted in the same or different ways by users or observers.

The form of expression of the Catholic Church is broadly divided into; first, the expression of the form is in line with the liturgy so that its sacred value is reflected; second, the expression of the form is not in

line with the liturgy so that its sacred value fades away. Concerning the expression of this second form, observers and users both expressly say that the form is fading away.

If we look closely, the phenomenon of the waning expression of the sacred form of the Catholic church architecture is closely related to architecture, namely the absence of a harmonious relationship between aspects of the liturgical function and the expression of architectural forms. Therefore, it is necessary to know the correct indicator value to determine the sacred form in the church. Later, technological advances and architectural materials could produce various expressions of architectural forms.

For this reason, it is necessary to carry out an investigation entitled “Sacred Indicators of the Jakarta Cathedral Church, Indonesia before the Second Vatican Council”, with the aim of whether other researchers have ever done the same thing. Research gaps and the novelty of this research are expected to be achieved. Keywords explored in this study are Function and Expression of Form (Table 1).

Table 1 The Research was Researched Using Keywords, Indicators of the sacredness of value, the Catholic Church, the Relationship of Form and Function

No	Title	Description	Source
1	The relationship between architectural form and meaning in Santa Theresia Catholic Church, Jakarta, Indonesia	The architectural form is influenced by the composition, the assessed mass, the inner space, and the building elements.	International Journal of Civil Engineering and Technology [3]
2	The Concept of Scared Space and Its Application in Architecture	This paper discusses the concept of sacred forms	Melintas Journal [2]
3	Semiotics and Church Architecture	This study uses the Greimas semiotic approach in reading the form of the Catholic church	Kok Pharos Publishing House [4]
4	The Modern Church in Rome: On the Interpretation of Architecture and Theological Identities 1950-80	These aspects affect the outer form and inner space, informing the house of God.	Dissertation University of Texas [5]
5	The meaning of natural lighting on altar case study: Cathedral Church and Church of the Light	The lighting function on the Altar provides the essence of sacredness.	International Journal of Civil Engineering and Technology [6]
6	The Sacred In-between the Mediating Roles of Architecture.	The embodiment of the form of the sacred space is based on the hierarchy and order of the Catholic church.	Routledge Publishing [7]
7	Relationship Diversity, Spirit of Place, Religiosity Instinct Primordial and Trans-Gender Architecture of the Pohsarang Church: A Study Phenomenologist.	Studying the phenomenology of architectural forms in the Catholic church.	Dissertation, Parahyangan Catholic University [8]
8	Seeking the Sacred in Contemporary Religious Architecture.	Identify the elements of architectural forms in religious buildings and their symbolic meanings.	The Kent University Press [9]
9	Catholic Church is the divinity symbol with a case study of Santa Theresia church in Jakarta, Indonesia.	The architectural form that produces ideograms is obtained from the liturgical function of the Catholic church.	International Journal of Engineering and Technology [6]
10	Tracing the Urban Cultural Landscape Structure of Manila Sacred Space: A Case Study of Malate Church Grounds, MUHON	Church site descriptions of user movement, site dimensions, component types, site elements, and the surrounding environment.	A Journal of Architecture, Landscape Architecture and the Designed Environment [10]
11	A Liturgical Relation with the Spatial Configuration and Architectural Form of the Catholic Church	This study seeks the spatial concept of the architectural form of the Catholic church. This research found a reading tool to analyze the Catholic church.	International Journal on Advanced Science, Engineering and Information Technology [11]

Based on the description of Table 1, it can be concluded that the research entitled “Sacred Indicators of the Jakarta Cathedral Church, Indonesia before the Second Vatican Council” has never been studied. With this research, it is hoped that it can fill in the gaps in existing research so that the novelty value of this research can be searched.

## 2. Cathedral Church

The Cathedral Church is the first Catholic church in Jakarta, and before the Second Vatican Council, Architect Ir. PA Dijkmans first designed this church later, followed by Tromph in 1891. It has a length of 60 meters and a width of 20 meters; the plan looks like a church in the middle ages, with a capacity of 800 people. The church is in a neo-gothic style with a stone construction, while the ceiling is wood to anticipate earthquakes. This church was named Santa Maria and appointed to Heaven, inaugurated on April 21, 1901, by Mgr. ES Luypen SJ. So, the main church is called the “Cathedral” because there is a cathedral, the bishop’s seat [12].

The location of the Cathedral Church in Jakarta is close to the School, Soccer Field, and Istiqlal Mosque (Fig. 1a). Three dimensions include the roof, ceiling, walls, and structure (Fig. 1b). Floor plan and sections of the Cathedral Church (Fig. 2).

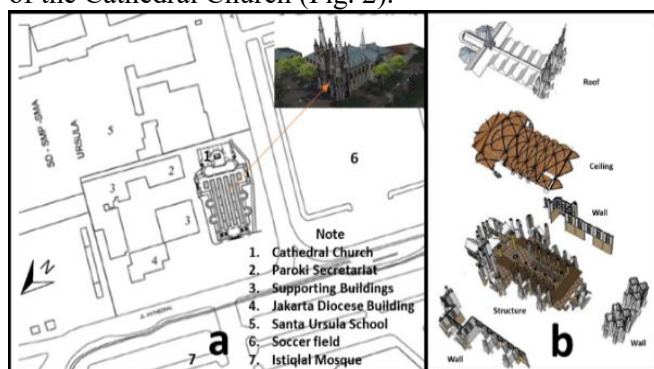


Fig. 1 Site Plan and Three Dimension

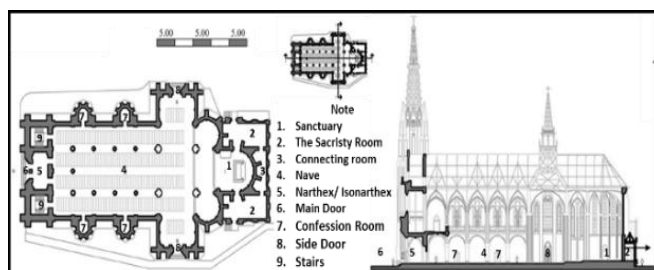


Fig. 2 Floor Plan and Section

## 3. Sacred Architectural Theory

There is a harmonious relationship between the building’s function and the expression of the building’s form in architectural design. To see the sacredness of the religious building architecture starting from the farthest to the closest view [9]. In carrying out rituals (liturgies), the Catholic church is a repetition of the last supper, the repetition of this liturgy with the intention

that this event can be remembered by its people, for the sacrifice of Jesus until his death on the Cross to save humankind.

If we connect Salura’s view [3] with Hoffman’s view [9] in identifying religious buildings, (1) Identify the off-site architecture; (2) Identify the architecture within the site. Salura and Hoffman’s views in identifying this holy building can be grouped into the exterior and interior layout. This view can be interpreted by observers/users with different meanings.

This research hypothesizes that the building becomes sacred if the function follows the form of the building. Since the Catholic Church’s primary function is liturgy, the main function accommodates a sacred form. From this hypothesis, a theory is sought to obtain research indicators used to analyze research. Based on this hypothesis, three steps were arranged to obtain the indicator value; (a) The liturgical function variable of the Catholic Church (Interior); (b) Expression of form variable based on the container of the liturgical function (Exterior); (c) The meaning of sacredness.

### 3.1. The Liturgical Function Variable of the Catholic Church (Interior)

The liturgical procession originates from the last supper process, a journey from the profane to the sacred, which begins from the Narthex’s main door and continues to the Nave’s sitting room; the climax is called Sanctuary. In this Sanctuary, the floor height is higher than the Nave floor (Fig. 2) [2]. According to Eliade, Sanctuary is a climax of a liturgical procession as a Mundi axis embodiment, which can be interpreted as the center world [13]. This liturgical procession can be concluded that the direction of movement is longitudinal and perpendicular to the Altar. The difference in height at the Sanctuary is the embodiment of the center of the world.

In the General Guidelines for the Roman Missal (PUMR), it is stated that the liturgy consists of four stages, namely the opening rite, the liturgy of the word, the Eucharistic liturgy as the climax of the liturgical celebration, and the closing rite [14]. History records that the beginning of liturgy always began with a preparatory stage from the church; people dip their fingers in the holy water vessels by making the sign of the Cross. It was done before entering the church building.

The stages of the liturgical procession: First is the preparatory stage, where the people personally prepare to enter the church. Second, at the opening ceremony, people were in the seating area. This opening aims to unite the gathered people and prepare people to listen attentively to God’s words in celebrating the Eucharist. Third, the liturgy of the word symbolizes God speaking and the people’s response. Fourth, the Eucharistic Liturgy, the concept underlying this Catholic faith, is Jesus who saved humankind by giving His life through His sacrifice on the Cross. Fifth, as the name implies,

the closing rite serves to end the entire series of Eucharistic celebrations and lead people back to struggle in their daily lives to carry out their mission in the world (Fig. 3).

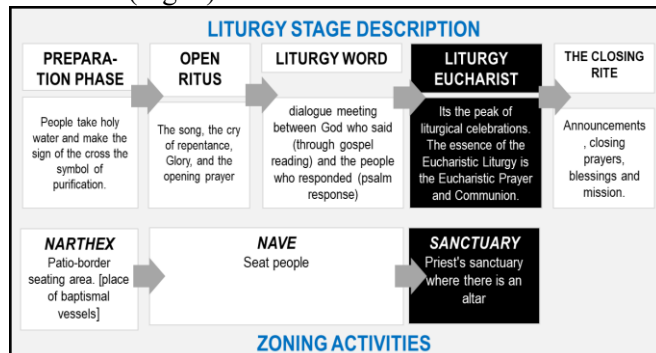


Fig. 3 Zoning and Liturgical Process

According to Jones, the division between sacred and profane is a hierarchical zoning grouping process, which is essential to give a sacred impression because this division distinguishes the quality of space. This division is not only horizontal but also vertical [15]. According to both Eliade and Jones, Sanctuary is the axis of Mundi as the center of the world, so the monumental scale of the Sanctuary is significant to give a sacred impression. The height in the building exposed to sacred expressions is ten times the human height [16].

Light and sound dampening factors are essential in church design because light-dark lighting, according to Ashiara, gives a monumental impression [17]. The lighting conditions in the Sanctuary area can provide a sacred appearance to this building [15, 6].

Symbols are sublimated as objects or signs representing meaning and can be applied to decorative or ornamental elements as religious signs. This ornament symbolizes Christianity, a decoration, and symbolic meaning following a specific purpose and history. Of course, the symbols used are related to liturgical processions such as statues of; the Virgin Mary, Jesus, Patron Saint, the Cross, and the Painting of the Procession of Jesus at the Cross. All the symbols in the interior space give meaning to the liturgical procession and provide an image of Jesus at the Last Supper [1].

Based on the theoretical study, the liturgical function of the Catholic Church (Interior) obtained the following research indicators:

1) The presence of symbols in sculptures and paintings on the inside adds to the sanctity;

The Pieta statue and Cross Jesus painting symbols add a sacred atmosphere during the liturgical process (Fig. 4).

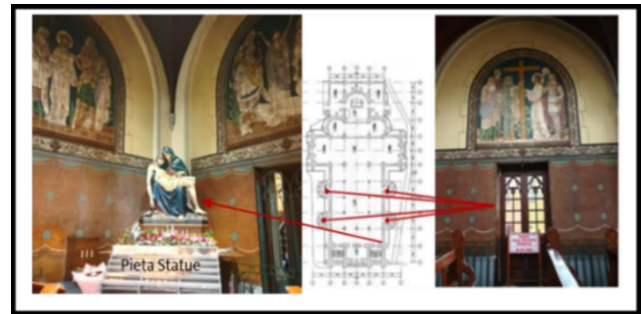


Fig. 4 Symbols in the form of sculptures and paintings

2) Sanctuary (Altar) is higher than others to feel sacred impressions;

Elevation of the floor in the Sanctuary to distinguish the sacred qualities of the Altar. This division is not only horizontal but also vertical (Fig. 5).

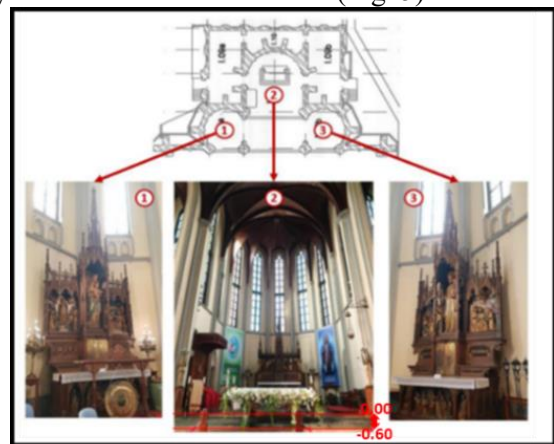


Fig. 5 Sanctuary (Altar) is higher than the others

3) The natural lighting on the Altar gives a sacred impression;

The natural lighting on the Altar expresses a sacred feeling as natural light in a dark setting creates silence and a tremendous sense (Fig. 6).

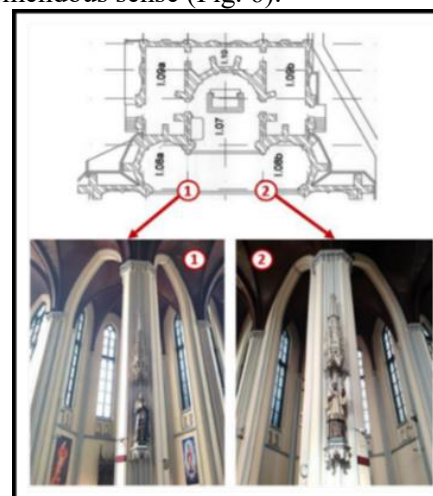


Fig. 6 Natural lighting on the Altar

4) The shape of the church with an axis that extends perpendicular to the Altar is a manifestation of the liturgical procession which takes time to express the sacred impression in the liturgical procession (Fig. 7).

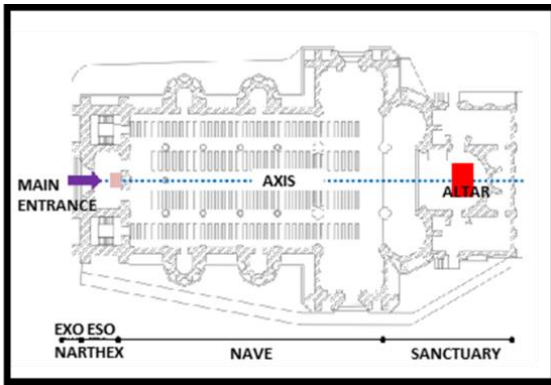


Fig. 7 The form of the church with an elongated axis

5) Above the Altar, brighter than others give a sacred;

The Altar with brighter lighting conditions than Nave gives a sacred impression. Meanwhile, the Nave lacks lighting to reduce noise outside the building (Fig. 8).

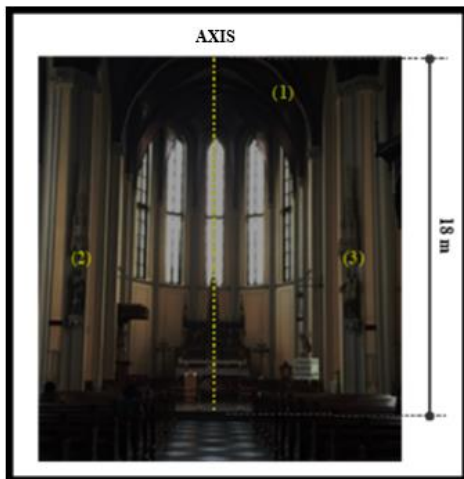


Fig. 8 The lighting at the Altar is brighter than each other

6) The height of the building gives a monumental impression as God's house;

The building's height can give a monumental impression with a height of at least ten times the height of a human (Fig. 9) [16, 18].

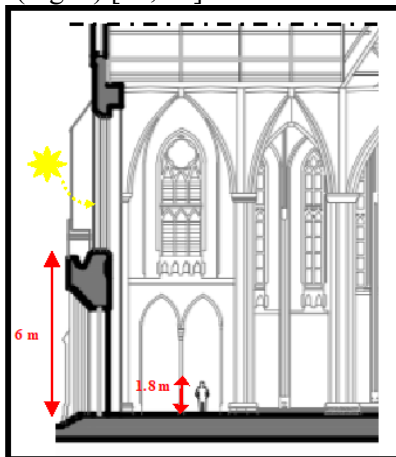


Fig. 9 The height of the building is a monumental expression

### 3.2. Expression of Form Variable Based on the Container of Liturgical Functions (Exterior)

Form follows function of the liturgy produces an expression of the form of the building that reflects the function of the liturgy itself. The three-dimensional embodiment of a form that follows this function is called an ideogram (Fig. 10) [16]. Observers and users interpret the building according to the expression of the building itself. Observers and users who see from a distance are different from observers and users inside the building. For observers and users to feel the building's expression, it is necessary to assess the distance of the building. The distance between the building and the building height is three/two times; this observer sees the surrounding building and environment's whole. If the building's height is equal to the distance of the building, the observer can see the details of the building [17].

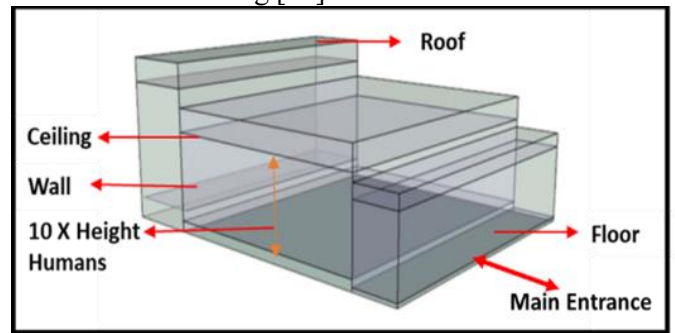


Fig. 10 The Ideogram of the Architecture of the Catholic Church in Three Dimensions [11]

Religious activities known to the public can be called sacred symbol activities. The journey to this activity is a journey from profane to sacred. In addition to this profane to sacred hierarchy limitation, symmetrical shapes with geometric proportions are often used for sacred building designs [7]. According to Vitruvius, the principle of sacred building governs the relationship between the part and the whole. It can be concluded that one of the basic principles governing the relationship between parts and whole is symmetry [19]. This principle is the basis for emphasizing the harmonious relationship between the parts to form something whole. This relationship is also associated with semiotic signs.

Semiotics comes from the Greek semion, which means sign. Semiotics is the study of signs, and signs simplify a concept or object that cannot be conveyed through words. Semiotics provides an understanding of the signs' elements and what rules govern them. The expression of the form of the Catholic church building has a connection with Pierce's semiotics; That is, the meaning of a symbol is a sign that is well known to the broader community. Meanwhile, the meaning of icons is a sign that is represented, and an index is a causal relationship between icons or symbols [20]. For example, suppose the sign of the Cross contains the body of Jesus. In that case, it can be said to be a Catholic symbol, whereas if the sign of the Cross alone

means an icon of Christianity, and it is called an index if a building has a cross icon or a symbol of a patron saint, then it is interpreted as a church.

The formation of sacred buildings is identified as elements that have symbolic meaning. Hoffman has two sacred building markers: identifying architectural elements and archetypes [9]. The following briefly explains both of them; (1) Identifying architectural elements, basically identifying sacred architectural elements, can be classified into two. First, identify architectural aspects from outside the site. Second, identify architectural elements in the site; (2) Identification with archetypes, archetype categories are symbols that observers realize or do not realize, which have sacred values.

Based on this theoretical study, the form based on the spatial function of the liturgy (exterior) obtained the following research indicators;

1) The sacred expression is still obtained outside the site (Fig. 11).

The observer is outside the site with an observer distance of approximately two or three times the building height.



Fig. 11 Outside the Site Two Times the Height of the Building.  
Source: Authors, 2020

2) The sacred expression is still obtained on the site (Fig. 12).

The observer is in the location with an observer distance of approximately one building height.



Fig. 12 Inside the site one times the height of the building

3) The symmetrical form expresses sacredness (Fig. 13).

After observers seeing symmetrical composition can still interpret its sacredness.



Fig. 13 This building is symmetrical

4) The symbol of Saint Patron Mary can add to the sanctity of this church (Fig. 14).

When the observer is at the main door, the observer sees the symbol of the patron Saint Mary. The main entrance is the limit of the transition from profane to sacred; this transition is expected to give an impression of sanctity.

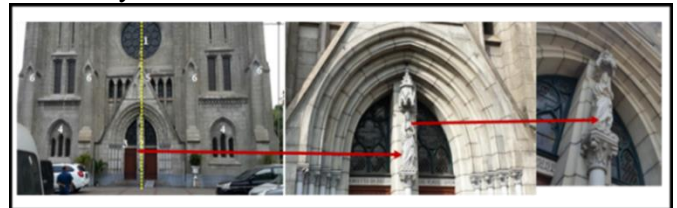


Fig. 14 Church Buildings with Symbols or Icons from the Embodiment of Saint Mary as the Patron Saint

5) This Cathedral Church follows an ideogram (Fig. 10).

The Ideogram is a three-dimensional embodiment of the liturgical procession that reflects the sacred Catholic Church's expression [11].

### 3.3. The Meaning of Sacredness

Meaning aims to understand a framed meaning based on one's thoughts. The analogy of meaning can be sublimated with the function of language, leading to existing architectural works [21]. Architectural works that use semiotic linguistic meanings have been widely used, which has led to exciting conversations between art theorists, architectural practitioners, and linguists.

Postmodern architectural discourse to reveal this problem in the meaning of architectural works has begun to be applied [22]. The semiotic architecture uses meaning to interpret architectural works through observations, and users have been recognized by architecture. Architects need various efforts to direct observers and users to interpret these hypotheses in simulating two- and three-dimensional devices to understand architectural works' meaning [23].

The meaning of building works is an intellectual process because all the building ideas have been recorded in the observer's mind [24]. The observer's mind helps to enrich and explain architectural work by enhancing logic and bringing truth within reach of reasoning. Observer logic only sees the truth and falsity of signs that may occur. On the other hand, every architectural form already exists regarding the collective memory of building observers or users. Architectural form is a manifestation of the creator's identity, which is recorded in the collective consciousness of the observer or wearer. It can be stated based on the direct marking feature, which conceptually signifies a specific meaning.

The notion of architectural forms is related to the substance of architectural expressions related to the ideas conveyed to observers and users so that the meaning of architectural expressions can be accepted by observers and users [25]. So, the sacred meaning of observers and users is based on the collective memory of the expression of architectural forms.

#### 4. Methodology

This research method is quantitative with closed answers [26], namely; (1) sacred; (2) Neutral; (3) Not sacred. The population is a set of objects that are the center of attention, containing information to be known [27]. The sampling taken was "purposive sampling," namely; (1) Cathedral Church users; (2) Administrators of the cathedral church; (3) Architecture students; (4) Architect; (5) Other observers. The user in question is the people/administrators of the Cathedral church. At the same time, the observers in question are architects, architecture students, and other observers. Architecture and architect students can be made observers because, in their education, they have understood architectural theory. In general, they already know the sacred theories. Meanwhile, other observers are the general public who are neutral and can only understand sacredness based on logical analysis. The sample of respondents is at least 50 respondents representing this category group [28].

The instrument and data collection use questions distributed via an online survey to get confirmation of the sampling identity via WhatsApp or Email. Questions are entered into Google Forms to manage respondent sample answers be a statistical survey data be analyzed to get a conclusion. These conclusions and findings mutually reinforce or contradict the hypothesis [26]. Questions are grouped based on theories taken from hypotheses that are sublimated to indicator variables:

a. The liturgical function variable of the Catholic Church (Interior); (1) The presence of symbols in the form of sculptures and paintings on the inside add to the sanctity; (2) Sanctuary (Altar) is higher than others to feel sacred impressions; (3) The natural lighting on the Altar gives a sacred impression; (4) Liturgical

procession with an elongated axis and perpendicular to the Altar, giving a sacral impression during the liturgical procession; (5) Above the Altar brighter than others give a sacred; (6) The height of the building give a monumental impression as God's house.

b. Expression of form variable based on the container of liturgical functions (Exterior); (1) The sacred expression is still obtained if it is outside the site; (2) The sacred expression is still obtained if it is on the site; (3) The symmetrical form express sacredness; (4) The symbol of Saint Patron Mary can add to the sanctity of this church; (5) This Cathedral Church follows an ideogram. To see questions from the respondents' research, please see this link: [https://docs.google.com/forms/d/e/1FAIpQLSfr6xYHspDtx\\_cJx4szItRuUvXVCNYfjYeINVp13PgJpuiA/viewform?vc=0&c=0&w=1&usp=mail\\_form\\_link](https://docs.google.com/forms/d/e/1FAIpQLSfr6xYHspDtx_cJx4szItRuUvXVCNYfjYeINVp13PgJpuiA/viewform?vc=0&c=0&w=1&usp=mail_form_link).

#### 5. Cathedral Church Analysis and Results

This neo-gothic style cathedral is analyzed based on a hypothesis. This hypothesis relates the liturgical function to the expression of the building's form, which the observer or its users interpret, whether the building is sacred. In addition, it also answers research questions, namely finding the indicator value of the Cathedral church before the Second Vatican Council. So that to achieve this goal, sampling is required to analyze the indicator variables.

Sampling from the respondent's questionnaire was grouped based on; gender, age, user, and observer. The initial age limit taken is a minimum of 18 years for observers and users. The respondents' sample consisted of people and administrators of the Cathedral Church. However, as people and cathedral administrators, some answered that this building was not sacred because they felt uncomfortable when carrying out ritual activities [29]. So, this observer needs other observers who interpret based on logic alone. Other observers function as a counterweight and neutral area outside the Cathedral Church users and architect observers or architecture students.

The validity of the data is achieved if the sample size is at least 250 respondents [28]. However, the number of samples obtained is 331 respondents. The average of the five groups of this sampling category are; (1) Cathedral Church users as much as 15.7% or 52 respondents; (2) Cathedral Church officers were 17.2% or 57 respondents; (3) Architecture students as much as 16.3% or 54 respondents; (4) Architects as much as 15.7% or 52 respondents; (5) Other observers were 35.1% or 116 respondents.

Validation of respondents at least 250 respondents from the total maximum capacity of the Cathedral Church are 800 respondents (31.25%) [28]. The actual sampling results showed that 331 respondents (41.37%) were more significant than 250 respondents (31.25%). In the Table of Uma Sekaran and Roger

Bougie, it is explained that if the number of respondents is between 250 and 331, it means that the capacity of the Cathedral Church ranges from 750 to 2400 respondents [30]. So, this sample data is valid because 800 respondents are included in the range of

750-2400 respondents. Based on the analysis of 331 sample respondents (41.37%) from the five sample groups as users and observers, the recapitulation of answers is arranged in Table 2.

Table 2. Five groups of respondents were sampled from users and observers

No	Research variable	Sacred	Neutral	Not Sacred
A	The Indicator of the Liturgical Function of the Cathedral Church (Interior)			
1	The presence of symbols in the form of sculptures and paintings on the inside add to the sanctity	88.0%	10.8%	1.2%
2	Sanctuary (altar) is higher than others to feel sacred impressions	92.8%	7.0%	0.2%
3	The natural lighting on the altar gives a sacred impression	87.3%	10.5%	2.2%
4	Liturgical procession with an elongated axis and perpendicular to the Altar, giving a sacral impression during the liturgical procession	82.2%	16.3%	1.5%
5	Above the Altar, brighter than others will give a sacred	90.7%	6.7%	2.6%
6	The height of the building gives a monumental impression as God's house	85.2%	13.3%	1.5%
a	The average percentage of liturgical functions (Interior)	87.7%	10.8%	1.5%
B	The indicator of form expression result based on liturgical function (Exterior)			
1	The sacred expression is still obtained if it is outside the site	75.0%	18.7%	6.3%
2	The sacred expression is still obtained if it is on the site	70.2%	22.6%	7.2%
3	The symmetrical form expresses the sacredness	78.6%	18.4%	3.0%
4	The symbol of Saint Patron Mary can add to the sanctity of this church	83.4%	14.8%	1.8%
5	This Cathedral Church follows an ideogram	38.6%	45.2%	16.1%
b	The average percentage of form expression (Exterior)	69.2%	23.9%	6.9%
c	The total average percentage of liturgical functions and form expressions	78.4%	17.4%	4.2%

Based on the analysis of Table 2, it can be summarized and made a pie chart as follows:

### 5.1. The Average Percentage of Liturgical Functions (Interior)

The question variable of the Catholic Church's liturgical function after the respondents' recapitulation stated that it was sacred was 87.7% of the respondents, who stated that it was neutral, 10.8%. Those who stated that it was not sacred were 1.5% (Fig. 15). From these data, it can be said that the function of the Cathedral Church (Interior) is very sacred, so the space that houses this function can be said to be a sacred expression.

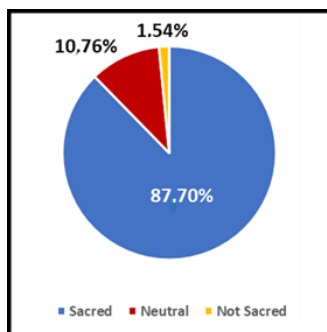


Fig. 15 Average percentage liturgy function (Interior)

### 5.2. The Average Percentage of Form Expression (Exterior)

Question of form expression variable (form based on liturgical function) after a recapitulation of respondent's sampling who stated; sacred was 69.2% of respondents, neutral was 23.9% of respondents, and not sacred was 6.9% of respondents (Fig. 16). Even though the expression of form is only an ideogram that

is not following sacredness, the expression of this building can still be said to be sacred because the sacred function of the liturgy accommodates the expression of the sacred form.

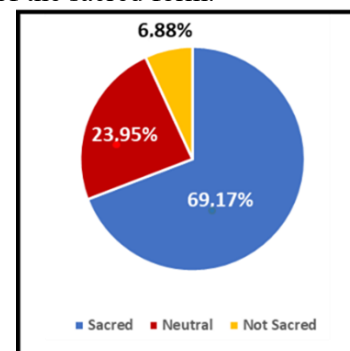


Fig. 16 Average percentage form expression (Exterior)

### 5.3. The Total Average Percentage of liturgical Functions (Interior) and Form Expressions (Exterior)

The total percentage of liturgical functions (interior) and form expressions (exterior) was 78.4% of respondents said it was sacred, 17.4% of respondents said it was neutral, and those who said it was not sacred were 4.2% of respondents (Fig. 17). So this combined total can be said to be sacred.

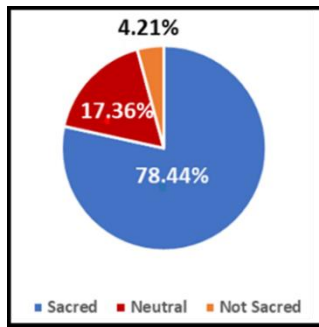


Fig. 17 Total average percentage liturgy function (Interior) and form expression (Exterior)

## 6. Conclusion

Based on the analysis of 331 samples of respondents (41.37%). It can be ascertained that this Cathedral Church has followed the research hypothesis. In the hypothesis, there is a relationship between the liturgical function and the expression of the building's shape, which is interpreted as sacred by the observer or its user because this sacred liturgical procession accommodates sacred form.

From Table 2, it is implied that the mean percentage indicators of; liturgical function (Interior), form expression (Exterior), and a combination of liturgical function and form expression. Users and observers interpreted the combined average presentation as 78.44% declared sacred to this cathedral. Only the Ideogram on the exterior is not sacred. The summary obtained in this quantitative analysis is the sacred indicator of the cathedral church, obtained from; (1) Indicator of liturgical function (Interior); (2) Indicator of form expression (Exterior).

The findings of scientific novelty in this research are; (1) Although the Cathedral Church building (1901) was erected before the Second Vatican Council (1962-1965). There is still a slight drawback that this church does not follow the Ideogram; (2) The expression of the Catholic Church form can be considered sacred; if its form follows the function by paying attention to the values of sacred indicators, both interior and exterior. Before the Second Vatican Council, buildings were under 1965, so this building is categorized as a protected building and a cultural heritage building. Because as a cultural heritage building, it is possible that the function of this building is replaced with other functions, it is possible that the building is not in line with its previous function, namely demanding sacredness. So that if there is a change in function, we can quickly eliminate sacred values while maintaining them as cultural heritage buildings. This research is expected to provide benefits if there is a change in the function of the building. This research is done based on the quantitative method by taking 331 respondents.

This research was conducted on one case study only. Several other case studies should also be carried out due to time constraints and the unavailability of a Catholic church in Jakarta with a building before 1891. Accordingly, this research has a few limitations in

concluding. In order to apply it to case studies outside Jakarta, this indicator must relate to the conditions of the place and environment where the Catholic Church is located.

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