

Representation of European and Javanese Culture in the Catholic Church of St. Antonius Purbayan Surakarta, Indonesia

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Abstract

St. Catholic Church Antonius Purbayan was established in 1916. It is designated as an Indonesian cultural heritage, although it still functions as a place of Worship for Catholics. Catholicism is a minority religion in Indonesia. Therefore, the existence of a church building loaded with Catholic nuances combined with church architecture representing European and Javanese cultures is an interesting phenomenon. This paper examines this phenomenon. This study uses a qualitative research method. Data were collected through observations and interviews with the Purbayan Parish secretariat, church congregations, and communities around the Church. As a result, St. Catholic Church Antonius Purbayan has experienced acculturation with the European culture, the Javanese culture, and the Catholic culture reflected in the architecture and supporting ornaments in the church room. The Church ornaments consist of 9.5% Javanese ornaments, 41% European ornaments, and 49.5% Catholic symbolic ornaments. European ornaments represent the typical Dutch colonial buildings, so their number dominates more than the Javanese ornaments. The Javanese ornaments are used only as a complement and symbol of respect for the local culture. Meanwhile, Catholic symbols become ornaments that dominate architecture (buildings) because the Catholic church buildings must be built by fulfilling the elements and values contained in Christian teachings. The findings indicate that the Muslim community around the St. Church area of the Antonius Purbayan upholds tolerance, as seen by the Muslim community, who are not disturbed by the church Worship activities and instead help each other. In addition, the existence of the Catholic Church of St. Antonius Purbayan is also able to contribute to the improvement of tourism and cultural aspects of Surakarta City. The Catholic religion represented in the Church can adapt to the Muslim community by uniting the local culture of the people (Javanese) and European culture that developed during the Dutch colonial period. This research provides an overview of the acculturation of European, Javanese, and Catholic cultures within the scope of the Church as the house of Worship.

Keywords: Culture, Java, Europe, Church

Introduction

The Javanese is one of the largest tribes on the island of Java, with a population that has reached 40% of the total population in Indonesia (Noor and Sugito, 2019). The arrival of residents from abroad affects the spread of religion, and culture, to the construction of historical buildings as a witness to the dynamics of the development of human life (Greece, 2016). Christianization began in Indonesia with several initiatives by European residents who have expanded into the archipelago, such as the Portuguese and the Dutch at that time (Aritonang and Steenbrink, 2008). The entry of Catholicism into Indonesian territory has led to acculturation. This can be seen from the many aspects that have undergone renewal, including processions, art and culture, and the architecture of the church building (Oscarina, Tulistyantoro and Kattu, 2019). Since many years ago, Surakarta had a population of various ethnicities and religions. Migrants from abroad were assumed to have come to Surakarta in 1746 (Rustopo, 2007). The presence of Catholicism in Surakarta cannot be separated from the work of the European missionaries who came and settled in Indonesia in 1807 (Greece, 2016). The Javanese culture has an important role in developing Christianization in the Surakarta area. At that time, the missionaries spread Catholicism through an educational approach and the Javanese culture. These efforts yielded significant results where the Javanese then accepted Christianity as a spiritual novelty in addition to local wisdom that had been believed (Labeti, 2021). Along with developing a pluralistic population, various facilities were built to support the community activities, including churches. The Catholic Church, in general, has undergone a process of inculturation between the Dutch culture and the Javanese culture so that the Church continues to develop according to the context and values adopted by the local church congregation (Ermawati and Sinulingga, 2021).

Generally, a church is defined as a building of Worship for Christians (Anggraeni, 2019). The structure of the building indicates that the Church is a sacred building intended for Worship, meditation, and education for its members (Bahauddin, Prihatmanti and Putri, 2022). Apart from being used as a place of Worship, the Church also functions as a political and moral tool in fostering the community and making the Church an ordinary residence (*Oikos*, home) amid a pluralistic population (Ngelow, 2014). The existence of the Church in the community has a dominant role and function in people's lives, especially Christians. In the tourism sector, churches can be places of religious tourism destinations. Generally, religious tourism destinations in churches are carried out by non-Western communities where religion and politics are closely related (Terzidou, Scarlet and Saunders, 2017). Tourists often visit the Church during the holiday season with the aim of spiritual improvement, pilgrimage, nostalgia, meditation, and enjoying the beauty of the artistic elements in the Church (Smørvik, 2021). The existence of the Church as a tourist destination greatly contributes to the economic development of the surrounding community (Olsen, 2003; Shepherd, 2013; Olsen and Esplin, 2020). Gallet (2016) shows that a church can be a tool to increase social interaction by making the Church a place for the congregation's spiritual development, community development, and empowerment of people.

The Catholic Church of Santo Antonius Purbayan is the oldest Church as well as a witness to the history of the Dutch colonial government in Surakarta, which was established in November 1916 and was blessed by Father Cornelis Stiphout, SJ as the first parish priest in Surakarta (Kemendikbud RI, 2013). Besides being a place of Worship and educational development, the Church is designed with high aesthetic value. The architecture of this Church is very thick with Neo-Gothic style and The Indische Empire Style combined with elements of Javanese culture in interior design and decoration elements on furniture in the Church (Sari and Setyaprana, 2007). The design of the Catholic Church generally seeks to express a sacred existential based on Catholic values (Trisno, Antariksa and Salura, 2014). Although symbolism in places of Worship always has an important value, the unity of religious symbolism with the symbolism of local culture shows the integrity of harmony in the building, as happened to the Catholic Church of Santo Antonius Purbayan Surakarta, which is the result of acculturation between European culture, Javanese culture, and Catholic symbols. (Lake et al., 2019).

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Many studies on churches in Indonesia have been discussed and some examine the acculturation of Javanese culture with European culture in church buildings. Kesumasari and Anjarwulan (2021) emphasize that acculturation in the architecture of the Javanese Christian Church (GKJ) does not leave the identity and function of the church building as a place of Worship service. Instead, the acculturation creates a sacred space so that it helps the congregation to feel God's presence in the Church. Sari and Setyaprana (2007) explain that there are boundaries that cannot be represented by other cultures in the form of buildings and ornaments of the Catholic Church, including the Javanese culture. This is in accordance with the research conducted by Kaunang and Herliana (2012) regarding the architectural elements that make up the GKJ Klasis North Yogyakarta building which shows that the church building emphasizes Christian symbols more than the characteristics of traditional Javanese architecture. The context of the study of cultural acculturation that occurred between the Javanese culture and Catholic Christianity has been widely carried out but has not explicitly discussed acculturation in Catholic church buildings and furniture.

This research becomes interesting when it reviews and examines in depth the characteristic forms of buildings or ornaments on church buildings which are Catholic symbols, wherein church buildings and furniture some ornaments reflect the characteristics of Javanese culture and European culture. This study aimed to explore different acculturations between Catholic teachings, European culture, and Javanese culture expressed through historic buildings, namely the Catholic Church of Santo Antonius Purbayan Surakarta. This study also examines acculturation that is not only represented in buildings but also penetrates the life of the surrounding community.

Literature Review

Church symbol

Church symbols, also known as liturgical symbols, connect humans and God in conducting Worship. Rahman (2010) explains that the organization of the liturgy should pay attention to the symbols used because a liturgy without symbols would not have any meaning. The Church has three kinds of symbols: the shape of objects, colours, and body language. According to Mangolo and Ruruk (2016), the church symbol in the form of things consists of a cross, a pulpit, and a stole (sash), while the color symbols consist of green, purple, pink, white, yellow, red, and black. Liturgical symbols are closely related to the spatial configuration in the architecture of the Catholic Church. Trisno and Lianto (2018), in their research on the Santa Theresia Catholic Church in Jakarta, revealed the sacred concept of the Church where the shape of the interior and exterior of the Church symbolizes Godhead, while the configuration of space represents the liturgical process (ideogram) of the Catholic congregation.

European ornament

An ornament is a form of expression of human creativity in the form of decorations - straight lines, spirals, and other elementary shapes inscribed on man-made objects and buildings. Culture influences the development of ornaments. Every culture or civilization has developed its ornament by adhering to the essential elements that do not change (Jusuf, 2001). Various styles influenced European ornamentation: Renaissance, Art Deco, Art and Craft, Neo-Gothic, Baroque, and other design styles. Meanwhile, the architecture of the buildings and ornaments in the Catholic Church were generally influenced by classical European style development at that time. Keling (2013), in his study on European architecture and ornamentation at the Sacred Heart of Jesus Catholic Church, Palasari, said that it was known that the Gothic style dominated the decorative variety and European architectural style in the Church with broken pointed shapes and arches, such as the tapered roof and pillars.

Javanese Ornament

Javanese culture is synonymous with specific decorations. Javanese ornament divided into five types: floral, fauna, natural, religious, and woven (Iswanto, 2008). In a study conducted by Siswayanti (2016) on the acculturation of Javanese culture in the architecture of the Sunan Giri Mosque, it reveals that a typical Javanese building refuted by four pillars of the teacher, the roof of the mosque in the form of a *meru* or *gunungan*, decorative floral carvings on the doors, poles, frames, and the pulpit of the mosque, as well as ornaments with *tlacapan* or *tumpal* motifs on the mosque gate. Meanwhile, Pinasthika, Wibisono and Bumi (2012), in their research related to the existence of Javanese culture that dominates the interior of the Ganjuran Catholic Church, found ornaments with diamond and pineapple motifs on the edges of the glass dome, '*usuk peniyung*' ornaments on the church ceiling, intercropping structures typical of the pavilion on the part of the orphanage. The congregation, ornaments of peacock feathers and probes on the column, the gamelan area where music accompanies during mass celebrations, and the use of traditional Javanese clothes on statues of angels, Jesus, and the Virgin Mary.

Research Method

This study used qualitative research with a case study of the Catholic Church of St. Antonius Purbayan Surakarta. This study aimed to explore the acculturation of Javanese culture with European culture as reflected in the building of the Catholic Church of St. Anthony Purbayan. This study also examines the influence of the Catholic Church of St. Antonius Purbayan on the church congregation and the surrounding community. Exploratory research involves investigating, finding, and understanding research problems (Marshall and Rossman, 1999). This study was undertaken from January to April 2022. Data collection techniques carried out through observation and interviews. The observation process was carried out in the area of the Catholic Church of St. Antonius Purbayan and its surroundings. The informants of this study were church congregants and the community around the Catholic Church of St. Anthony Purbayan. The duration of the interview lasted 20 - 45 minutes.

The analysis in this study refers to the research of Widayat and Prameswari (2022), who investigated the acculturation of Javanese and Islamic culture in the Surakarta Grand Mosque building and its influence on the surrounding community. In their research, Widayat and Prameswari (2022) analyzed the demographics of the Surakarta Grand Mosque area, an analysis of Islamic ornaments at the Surakarta Grand Mosque, and an analysis of the influence of the existence of the Surakarta Grand Mosque on Javanese acculturation, tolerance of other religions, economy, and tourism. There are several stages of analysis in this study, namely: 1) demographic analysis of the St. Catholic Church area. Antonius Purbayan; 2) analysis of European, Javanese, and Catholic ornaments, and 3) analysis of the influence of the Catholic Church in terms of acculturation aspects of Javanese, European culture, and Catholic symbols, tolerance of adherents of other religions, and cultural heritage buildings.

Demographic analysis of the Catholic Church of St. Antonius Purbayan explained the architecture of the church building and the existence of other buildings around the St. Catholic

Church. Anthony Purbayan. The analysis of European, Javanese, and Catholic ornaments explains the ornaments in the St. Catholic Church building. Antonius Purbayan is the result of the acculturation of European, Javanese, and Catholic symbols. The third analysis related to the influence of the Catholic Church on the surrounding community explains the impact of the existence of the Catholic Church of St. Antonius Purbayan on the acculturation of the Javanese culture, Europe, and Catholic symbols, tolerance of followers of other religions, and Surakarta tourism.

Table 1: Demographics of respondents
Source: Authors

No	Name	Age	Gender	Religion	Address	Representation
1	Hari Krismadi	43	Male	Catholic	Surakarta	Surrounding community
2	Aryo Mujiyono	50	Male	Islam	Surakarta	Surrounding community
3	Sugiyanto	31	Male	Catholic	Sukoharjo	Parish
4	Alexander Budi Partomo	52	Male	Catholic	Surakarta	Parish

Findings and Discussion

Demographic analysis of the St. Antonius Purbayan Catholic Church area

The Catholic Church of Santo Antonius Purbayan is the oldest Church in Surakarta City, which is still functioning today. This church building cannot be separated from the influence of the Neo-Gothic architectural style, which reflects the classical European buildings at that time. This Church has the shape of a cross church plan that takes the Basilian type in a rectangular shape that stretches from the entrance to the altar and is centered in the center of the congregation area. The building of the Catholic Church of St. Antonius Purbayan is supported by 12 pillars in the middle and 22 pillars that are integrated with the walls of the building. The whole building is dominated by white to give a colonial impression (Greece, 2016). The roof of the Church is in the form of a canopy like the Surakarta Grand Mosque and the Surakarta Kasunan Palace, with two towers at the front. Meanwhile, the furniture in the Church is dominated by wood material with a combination of Renaissance, Art Deco, Indische design styles and Javanese traditional carving motifs (Sumalyo, 1993).



Fig. 1: Front view of St. Antonius Purbayan Church
Source: Authors

The Church has been built with an area of 1733.30 m², and has a strategic position, located in the middle of Surakarta City, as the source of all aspects of life, from political, economic, cultural, religious, and flows around the landscape. St. Catholic Church Antonius

Purbayan is also surrounded by Dutch heritage buildings, such as Fort Vasternburg, Javasche Bank (Bank Indonesia), the post office, the Surakarta City Hall, and the former Juliana Hotel (Kemdikbud RI, 2013; Raditya and Mutiari, 2013). The shape of the Dutch heritage buildings has similarities with the shape of the St. Catholic Church. Antonius Purbayan with a white color that shows the characteristics of a typical colonial building. The De Javasche Bank Agentschaap Soerakarta or Bank Indonesia office has large arched doors and windows similar to the Saint Purbayan Catholic Church.

Analysis of Javanese, European and Catholic ornaments

Table 2: Ornament graphic of St. Antonius Chruch Purbayan

Source: Authors

No	Ornament	Location		Total	Percentage
		Indoor	Outdoor		
1.	Javanese	9	-	9	9,5%
2	Catholic	38	1	39	41%
3.	Europe	38	9	47	49,5%
Total		85	10	95	100%

Dealing with the ornament data in Table 2, the total number of ornaments in the Church is 95 divided into three, namely, 9 Javanese, 47 European, and 39 Catholic symbols. The location of the Catholic Church of Santo Antonius Purbayan which is adjacent to other ancient buildings is part of the cosmological axis of the traditional city center architecture of Surakarta (Djumiko, 2016). Being close to the Surakarta Palace resulted in acculturation between the Javanese, European, and Catholic cultures in building the St. Catholic Church. Anthony Purbayan. Cultural acculturation occurred after the entry of Europeans who brought Catholicism to the territory of Indonesia, especially the city of Surakarta. This acculturation can be seen in the architecture of the building and the ornaments in the St. Catholic Church. Antonius Purbayan combines classical European style, traditional Javanese culture, and symbols of the Catholic church building.

Javanese ornament

As part of acculturation, Javanese ornaments are primarily found in the Panti Imam room and the Orphanage room. Javanese ornaments are attached to the physical structure of the building, as well as furniture to support Worship. The number of Javanese ornaments in this Church is not much compared to European ornaments and Catholic symbolic ornaments. The total number of ornaments is only around 9 (9.5%). There are pilasters on the walls and windows that show the influence of the Renaissance, Art Deco, and Java. The pilaster is part of the building to strengthen the wall, serves as a reinforcement, and is attached to the wall at a certain distance.



Fig. 2: The Sanctuary of St. Antonius Church Purbayan

Source: Authors

In Figure 2, there is an offering table with a size of 300 cm x 95 cm x 100 cm in Sanctuary Room, usually covered with a green or white cloth according to the colour of the

liturgy. The shape of the table shows the existence of traditional Javanese carving motifs in the form of *lunglungan* motifs. Further, in Fig. 4, there is a gong with dimensions of 125 cm x 40 cm x 130 cm. The gong is sounded to welcome the Eucharist and to receive the body and blood of Christ. Gong is a traditional Javanese musical instrument usually used as a symbol for specific events. Javanese decorations can also be seen in the *songsong agung* or the great umbrella shown in Fig. 3, which is used on Monday and Thursday to protect the Blessed Sacrament when it is paraded around the church building. The various decorative reliefs of the dragon can be seen in the support for the great *songsong* made of wood. The presence of *Songsong Agung* indicates the influence of Javanese culture in the Church. In Javanese culture, *Songsong Agung* has a philosophy of an umbrella to protect the King or an honourable person. The Most Holy Sacrament is a symbolic form of the body of Christ, which is glorified by Christians and the King, who the Javanese people respect.



Fig. 3: The great umbrella
Source: Authors



Fig. 4: Gong Gereja
Source: Authors

On the side of the Pastor's pulpit is an offering box that serves as a place for offering *Diakonia*, tithing, or thanksgiving (Greece, 2016). The shape of the offering box combines elements of European style with traditional Javanese carvings, as seen from the carving of the niche leaf motif with additional threads and the *tumpal* motif with opposite lines. Traditional Javanese carvings can also be seen on the pulpit of the Priest and the pulpit of the assembly located at the front of the congregation. This pulpit is brown, has a cross symbol in the centre, and is overall influenced by the colonial style with traditional Javanese carving motifs. In Fig. 6, there is another Javanese ornament in the form of jar furniture made of golden brown clay.



Fig. 5: The motif of the gong hanger
Source: Authors



Fig. 6: Javanese tendril motif
Source: Authors

In the Nave, chairs are used by the people with dimensions of 255 cm x 45 cm x 95 cm. Brown wood is the primary material for the chair, which is combined with woven rattan as an influence of the Javanese culture. Woven rattan on the back of the people's bench uses local materials in the Dutch East Indies, including Java, which is the supplier of 80% of the world's rattan needs. The effect of Javanese culture can also be seen in the Surakarta floral carving motifs characterized by flexible, graceful tendrils, moving slowly and in the form of circular curls on the built-in furniture where the statues of Mary and Jesus are located. In Fig. 7, the tendril motif symbolizes hope for a promising future in accordance with the function of the area as a prayer area for the people to Mary and Jesus to get even better hope in the future (Sunaryo, 2009).

European ornament

As a modern colonial building style of Nieuwe Bouwen, European ornaments can be seen in almost all spaces in the church building. The number of European ornaments in this

church building is 47 ornaments (49.5%). The predominant European ornament in the Catholic Church of St. This Antonius Purbayan consists of geometric motifs, floral motifs, trefoil motifs, and Rococo-style shell ornaments. Geometric carving motifs can be seen at the top of the two towers which are made of metal. In Fig. 7, there is a window pane of the Orphanage with a geometric pattern with a diagonal arrangement. The wall where Mary and Jesus pray finds geometric motifs and vertical lines framed by the wood with an arch at the top influenced by the Early Christian style. The floor of the Sanctuary takes on a geometric shape, as well as square geometric motifs found on the ceiling - aisles that apply stencil techniques typical of Dutch colonial-style architecture. Another geometric motif is located on the iron trellis that divides the communication between the faithful and the Priest on the walls of the confessional. In transitional elements, geometric ornaments appear on each door panel as a rectangle (dado) in the Sakristi room, as seen in Fig. 8. Other furniture, such as chairs, cupboards, and robe tables, also use geometric motifs influenced by the Art and style.



Fig. 7: Geometric motifs of church windows
Source: Authors



Fig. 8: Geometric ornaments on doors
Source: Authors

Floral motifs are often found in furniture and supporting elements of the room. Renaissance-style floral ornaments are located on the acolyte's seat cushions, credential, and tabernacle in the Sanctuary. The floral ornament on the tabernacle is influenced by the Baroque style which is naturally shaped, curvilinear and has a more petite and slender shape. European ornaments in the form of floral motifs are also found on the front side of the pulpit of the Psalmist, which is framed with a geometric border, influenced by the Renaissance and Art and Craft styles. The floral ornament with the Quatrefoil motif in the form of tendrils on the chandelier of God's Sanctuary is affected by the medieval style. The built-in furniture in the Orphanage room also does not escape the presence of floral motifs on the base of the furniture. In addition, intricate floral motifs can be seen on the upholstery of the Pastor's chair in the confessional, as shown in Fig. 9. In Fig. 10, a combination of floral and geometric motifs is found on the balcony tile floor as an Art Deco style movement.

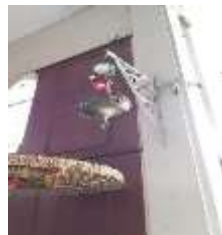


Fig. 9: Floral motif on the chandelier
Source: Authors



Fig. 10: Motifs for balcony floor tiles
Source: Authors

The effect of the medieval style can be seen in the trefoil motif on the columns in the Nave. Another ornament is the Rococo style "C" shell, which resembles a heart shape and combines with the tendrils on the congregation's candela table, as shown in Fig. 11. The addition of decorative ornaments on the altar table shows the existence of European style in the altar area. Then, the accessory elements for the candle holder on the altar table and the candle holder in the Mary and Jesus prayer area are made of metal identical to the Art and Craft style, as shown in Fig. 12.



Fig. 11: Congregational candelar table ornament
Source: Authors



Fig. 12: Jesus prayer area
Source: Authors

Symbol ornament of Catholic

Catholic symbols are usually found in the elements that make up the church space. The total number of Catholic symbol ornaments is 39 (41%). The glass motifs on the centre wall of the Sanctuary depict characters in the Bible, namely, Matthew is displayed with a winged man, Mark is shown with a lion, an ox with wings is described as Luke, and an eagle is described as John. The animal symbol used to represent the evangelical character in the Bible is influenced by the Romance style. Other symbols found on the windows of the Sanctuary are Alpha and Omega, symbolizing the beginning and the end, the lamb representing Jesus, the holy heart, the triangle pointing to the Holy Trinity, the dove symbolizing the descent of the Holy Spirit, and IHS (Iesu Hominum Salvator) representing Jesus as the saviour of the people. Other symbols are found on the wooden carvings of the altar table depicting bread and fish, as well as the position of praying hands and a cross on the front side of the table.

The symbol represents the Holy Communion, in accordance with the function of the altar table, namely as a place to place Eucharistic objects. Besides, the decorative statues in the room are also used as symbols of Catholic saints. The statue of a small child holding a container to put offerings is located on the steps as picture 13 shows the symbol of children so they can give offerings with joy. Then, there is a golden angel statue located on the upper wall on the right and left of the tabernacle of the Priest's parlour as a symbol of the Cherubim and Seraphim who are heavenly beings. In addition, there are ten decorative statues - five each on the right side and five on the left side of the parishioner's room. The statues represent saints in the Catholic religion.



Fig. 13: Little child statue

Source: Authors



Fig. 14: The symbol of the IHS Cross
on the kneeling place of the people

Source: Authors

As the main symbol, the symbol of the cross is often found alongside other European ornamental elements. There is a Latin-style cross symbol on the four sides of the parlour room

with three trefoils. In figure 15, the cross symbol is also found on the front of the Psalmist pulpit, a medieval motif. The geometric-shaped cross symbol is found on the front side of the place where people kneel in the parish room. Another Latin cross symbol is located on the conductor's pulpit. The symbol of the cross with the inscription IHS in figure 14 is a sign that the Catholic Church of St. Antonius Purbayan, a grateful believer in Jesus, can be found on the knees of the people at certain times. In addition to decorative statues and other supporting ornaments, the Catholic Church of St. Antonius Purbayan also has a relief ornament of the crossway, which tells the journey of Jesus along the right and left sidewalls of the aisle, as shown in figure 16.



Fig. 15: Relief of the way of the cross

Source: Authors



Fig. 16: The symbol of the cross on the pulpit

Source: Authors

Ornaments of Catholic symbols are commonly found on liturgical instruments stored in the sacristy. The monstrance measuring 20 cm x 35 cm x 65 cm (in figure 17) is used as a catholic symbol, which is the place where the Holy Host is consecrated on the Eucharist every first Friday. The *piscis* with dimensions of 6 cm x 3 cm and 9 cm x 3 cm is a Catholic symbol of a place to carry the consecrated Blessed Sacrament. Other Catholic symbol ornaments are found on a *wiruk* dimensions of 30 cm x 93 cm that a place put incense in the Consecration procession. *Patena* is a place to prepare the Holy host to be consecrated. The goblet measuring 20 cm x 19 cm, as shown in figure 18, is used as a Catholic symbol for pouring wine which is like the cup in the blood of Christ. The 5 cm x 7 cm ampoule is used as a container to prepare wine for the celebration of the Eucharist. The bowl measuring 16 cm x 8 cm is a symbol when the Imam confesses that sins have been washed away. Another Catholic symbol is found on a corporal measuring 50 cm x 50 cm, which is used as the base of the chalice placed on the altar table thus, the chalice does not come into direct contact with other objects. Overall the total of Catholic ornament symbols in the Catholic Church of St. Antonius Purbayan is 39 ornaments (41%).



Fig. 17: Wine Monstrance

Source: Authors



Fig. 18: Cups and glasses

Source: Authors

Acculturation of Javanese Culture, Europe and Catholic

The existence of the St. Catholic Church. Antonius Purbayan, amid Javanese society, influenced the architecture of church buildings. The influence of Javanese culture on church architecture is shown in the use of Javanese ornaments with aesthetic elements of the Church. The use of Javanese ornaments in church architecture is generally not too much, only as a sweetener and respect for local culture. The existence of this ornament is only found in the Priest's room and Parlour rooms. In general, the influence of the European style dominates

the church building design. However, there are limitations that the Catholic Church cannot be combined with any culture technically, including Javanese culture. Antonius Purbayan is more numerous than other Javanese or European ornaments. The combination of Javanese, European and Catholic ornaments makes the St. Antonius Purbayan interesting to see and enjoy its beauty.

St. Catholic Church Antonius Purbayan is a historic church in Surakarta that was built with European influences, as stated by Alexander Budi Partomo:

“Historically, this Purbayan Church was built in the Neo-Gothic style. Then, there are many models of buildings in Indonesia that imitate this style, even in the early 1900s.” (AB Partomo, 2022, personal communication, April 12).

The existence of Javanese ornaments that are very conspicuous is shown in the use of gongs and umbrellas for the *songsong agung*:

“Javanese ornaments are not attached to the building but are additional. For example, two Javanese ornaments, the first is a gong and the second is an umbrella. Those are all inculturation that can be implemented or applied and certain symbols, such as gongs. If the gong is sounded, then the gong sounds are a sign that Worship will begin, the people stand up to carry out Worship, and so on. Then, the umbrella gives shade and giving respect. In this case, it is used to celebrate the Most Holy Sacrament on Maundy Thursday.” (AB Partomo, 2022, personal communication, April 12).

Then, Sugiyanto also added that there are things related to cultural acculturation that cannot be implemented in church buildings technically:

“Some things can’t change buildings thus, and they can adapt to local culture cause it can’t be implemented. This is indeed a cultural heritage building. However, other practices, such as the use of the songsong agung or the great umbrella, which is the identity of the equipment in the palace, can be used at large mass celebrations. So then, for example, when there was dance accompaniment at the big mass celebration before the pandemic, we used to have that thing.” (Sugiyanto, 2022, personal communication, April 12).

Javanese ornaments in the Church can provide architectural beauty (buildings) that do not deviate from Christian teachings:

“..... this as quite beautiful where Javanese values do not conflict at all with the core of Christian teachings as such.” (Sugiyanto, 2022, personal communication, April 12).

The important role of the existence of the Catholic Church of St. Antonius Purbayan

As a city that has a pluralistic society, Surakarta is not only occupied by adherents of the Islamic religion, but in practice, this city has given birth to a multicultural society. The existence of the Catholic Church of St. Antonius Purbayan proves that there are minority groups who adhere to religions other than Islam in Surakarta City and its surroundings. The existence of this Church not only acts as a place of Worship but also as a learning tool in the city of Surakarta.

The existence of the Catholic Church of St. Antonius Purbayan has a dominant role in community service, especially for Catholics, as stated by Hari Krismadi:

“In the national area, the Purbayan Church is the oldest Church, now from the community, we are indeed required to fulfil community services, especially the Catholic community in Indonesia. Surakarta.” (H Krismadi, 2022, personal communication, April 12).

Then Hari Krismadi also states that the existence of the Catholic Church of St. Antonius Purbayan has a special meaning for the church congregation and the local community:

“It is essential to have the Purbayan Church in the Surakarta area. Because indeed, for places of Worship and places of Worship, especially Catholics around Surakarta. Then, for the wider community as well, our Church is a cultural heritage. So, every parishioner or anyone can enter here, for example, to see the Church’s history.” (H Krismadi, 2022, personal communication, April 12).

The results show that the existence of the Catholic Church of St. Antonius Purbayan has an essential role for the church congregation and the local community. The function of the Church’s presence is not only limited to the service of the people and places of Worship but also that where the church building can be a source of historical learning that crosses the timeline of the nation’s civilization.

Tolerance between Religious People

According to Nisvilyah (2013) that a harmonious life in society is in harmony with the availability of place and time for religious people to carry out Worship according to their beliefs safely. The existence of the Catholic Church of St. Antonius Purbayan as a place of Worship for Christians, especially Catholics, strongly influences tolerance between religious communities. Catholics, as a minority group in Surakarta City, also positively responded to inter-religious harmony in Surakarta.

As a minority group, members of the Catholic Church of St. Antonius Purbayan feel safe and comfortable Worshipping in the Church, as stated by Sugiyanto:

“There is no such thing as pressure, or anything like that, Sir. It is enough to be able to enjoy the religious process...” (Sugiyanto, 2022, personal communication, April 12).

Alexander Budi Partomo, also stated the same thing as Sugiyanto, that Catholics can still carry out their Worship properly and without obstacles:

“.... I can say that we do not have obstacles in Worship. But, then, feel protected by the majority thus, we also need to respect the majority. The majority and minorities are well maintained in the Republic of Indonesia, and there have been no obstacles.” (AB Partomo, 2022, personal communication, April 12).

As a minority in the Javanese Muslim community, Sugiyanto feels that the cooperation between the Catholic congregation and the Javanese is part of his daily life:

“..... the community doesn’t care about religion or anything. So many people work together, if they need help, they will discuss it. So really enjoy life in Java.” (Sugiyanto, 2022, personal communication, April 12).

It’s different with Alexander Budi Partomo, who feels protected by the Javanese community, who are predominantly Muslim:

“I live in an environment where the majority religion is even more inclined. Then we can live well even though we are a minority. Like the second answer, we feel protected and the minority respects the majority. Therefore, there is no difficulty in working together in everyday life.” (AB Partomo, 2022, personal communication, April 12).

Furthermore, Alexander Budi Partomo also explained that so far, there has never been discrimination and obstacles in Worshipping from the majority group who are Muslim:

“..... we can prove that we Worship, then carry out religious activities both within the Church and in the neighbourhood where we live, everything runs smoothly and is even protected.” (AB Partomo, 2022, personal communication, April 12).

Adherents of other religions that have nothing to do with Catholic culture also respect the Worship activities of the St. Catholic Church congregation. Antonius Purbayan, as stated by Sugiyanto:

“No, there is no discrimination. It’s just that it has nothing to do with the culture we know, the people we used to know from childhood are very welcome.” (Sugiyanto, 2022, personal communication, April 12).

The tolerance attitude of Muslims was also well felt by the congregation of the Catholic Church of St. Antonius Purbayan, as added by Hadi Krismadi:

“Excellent, sir. For example, during the celebration of Christmas or Easter. There we were assisted with security from the NU Bansor. Their members maintain the security of the area around this Church, especially the traffic.” (H Krismadi, 2022, personal communication, April 12).

According to a Muslim, Aryo Mujiyono, the existence of a church is a means given to facilitate religious Worship or belief in God:

“It adds another place of Worship to this religion and another to other religions. Namely, Hinduism, Buddhism, and Confucianism are all our beliefs, but we don’t know what the Almighty wants or how, we don’t know, we just believe.” (A Mujiyono, 2022, personal communication, April 12).

The existence of the Catholic Church of St. Antonius Purbayan is not a problem for adherents of Islam. Instead, he maintains the diversity of tribes and religions that exist in the city of Surakarta:

“..... This Church has existed for a long time since I was a child. We consider them welcome here, which means there is no problem to each other.” (A Mujiyono, 2022, personal communication, April 12).

As the majority group, Muslims have always felt tolerant of religious activities carried out by the congregation of the Catholic Church of St. Antonius Purbayan:

“.... From the beginning until now, it’s just relaxing here the Church is welcome, there are no problems, it’s safe, there’s no offence to each other either.” (A Mujiyono, 2022, personal communication, April 12).

The findings show that the congregation of the Catholic Church of St. Antonius Purbayan does not feel discriminated against by adherents of other religions. The diversity within the Catholic Church of St. Antonius Purbayan was able to have a positive impact on the life of the pluralistic Surakarta community. Adherents of the Islamic religion do not object to the existence and activities carried out by the congregation of the Catholic Church of St. Anthony Purbayan. Precisely with the Church’s religious activities, it fosters an attitude of cooperation to maintain security and peace in inter-religious life. As described in the Qur’an, Muslims are commanded to sustain inter-religious harmony, including non-Muslims (Maulana, 2017).

Cultural Conservation

The Church's existence other than as a place of Worship also has the potential as a tourist place. According to Smørvik (2021), the purpose of people travelling to Church is not only to fill spiritual needs but to reminisce, meditate, and enjoy the beauty of the artistic elements in the Church. Another study by Olsen and Esplin (2020) states that from an economic perspective, the existence of churches as tourist destinations greatly contributes to the economic development of the surrounding community. In addition, church buildings become objects of cultural heritage because of the history contained, like the Catholic Church of St. Antonius Purbayan, which was used as a cultural heritage building by the Surakarta City government. Currently, the existence of the Catholic Church of St. Antonius Purbayan is one of the tourist destinations in Surakarta. In addition, the Church's strategic position is surrounded by other historical buildings, such as *Vastenburg*, the traditional market of *Gede Hardjonagoro*, Indonesian Banking, and Surakarta City Hall. The number of students who live in Surakarta also contributes to the Church's existence in terms of education and culture.

As a cultural heritage building, the church management tries to maintain the structure and function of the church building thus can be enjoyed by visitors, as stated by Sugiyanto:

“There is no contribution directly, but there are efforts - at least to maintain it because the Church building has become a cultural heritage building. In addition, because we are also in the city centre, a few students from outside the city of Surakarta or students around Solo visit or conduct interviews around here. (Sugiyanto, 2022, personal communication, April 12).

According to Alexander Budi Partomo, the Catholic Church of St. Antonius Purbayan can contribute indirectly to the development of tourism, education, and culture in Surakarta City:

“..... Generally, the Purbayan Church is a building owned by the people of Surakarta, even though it was a building used to Worship Christians, especially Catholics. Therefore, in my opinion, there is a cultural contribution, but different from other places such as the Kasunan Palace, which is a direct destination that describes a cultural site or cultural area..” (AB Partomo, 2022, personal communication, April 12).

Although the Catholic Church of St. Antonius Purbayan does not contribute to the tourism climate of Surakarta City directly after being recognized as a cultural heritage, the existence of this Church can increase the number of visits from other congregations outside the city and students who want to learn about the historical site of the Dutch colonial heritage building.

Discussion

Amid an increasingly pluralistic society, the existence of the Church has challenges in caring for the diversity of religious communities. The presence of the Catholic Church of St. Antonius Purbayan as the oldest Church in Surakarta City does not reduce its existence as a place of Worship, historical building, and also as a symbol of tolerance between religious communities in Surakarta City. Church buildings as places of Worship for Christians have functional demands that affect their architectural form, namely in demands for the ability of a building to accommodate all liturgical activities and other religious activities (Kusbiantoro, 2008). The Church as a place of Worship will undoubtedly apply the Christian values taught by Christ with the intention that the congregation who prays in the Church can feel the presence of God. The Christian values taught by the Church are, of course, sourced from the Bible. However, until now, many Catholics still do not know the Church's proper role and what Christian values they must teach the next generation (Mokiman, 2020). This challenge becomes even greater when the current globalization continues to erode one's religious values, especially in the younger generation. Therefore, the Church tries to restore its existence as a

house of Worship that instils Christian values into the congregation through offering activities, praise, and Christian religious education. As a house of Worship, the Catholic Church of St. Antonius Purbayan not only attracted communities from within the city of Surakarta and its surroundings but was also able to attract congregations from outside the city. Until now, the Catholic Church of St. Antonius Purbayan is always crowded with congregants from out of town on the weekends.

St. Catholic Church Antonius Purbayan not only maintains the existence as a house of Worship but also tries to maintain the building as a symbol of historical civilization and a symbol of tolerance between religious communities. This existence was realized by establishing the Catholic Church of St. Antonius Purbayan as a cultural heritage building in Surakarta City. Embedding cultural heritage is intended to preserve and maintain the existence of a building. Historically, cultural heritage sites have a very high value because they result from creativity and relics of the past. Still, unfortunately, today's people have different beliefs and cultures, especially those living around cultural heritage buildings. This is a barrier to respect for cultural heritage (Susanto, 2009; Rahardjo, 2013; Nugraha and Tadu, 2021). The challenge of the Church as a symbol of historical civilization and cultural heritage is also influenced by the age of the building which is old and prone to damage. Therefore, the parish management of the Catholic Church of St. Antonius Purbayan continues to strive to maintain the physical structure of the building and the elements in the Church so that they function correctly. Although it has undergone several renovations, these renovations do not reduce the function of the church building.

The Catholic religion represented in the Church was able to adapt to the surrounding Muslim community by uniting the local culture of the people (Javanese) and the European culture that developed during the Dutch colonial period. This acculturation resulted in European cultural ornaments that were more dominating than Javanese cultural ornaments. The dominance of European ornaments on the Church was since the Church was built during the Dutch colonial period, so its architecture adopted the style that was developing in Europe at that time. In comparison, the Javanese ornaments are only used as a compliment and a symbol of respect for the local culture so that the number is not too much. Meanwhile, Catholic symbols become ornaments that dominate the architecture (buildings) because Catholic Church buildings must be built by fulfilling the elements and values contained in Christian teachings.

Tolerance between religious communities is a social mechanism responding to religious pluralism in society (Fitriani, 2020). As a symbol of religious tolerance, the Catholic Church of St. Antonius Purbayan tries to maintain the existing diversity by maintaining harmony with the surrounding community, which is predominantly Muslim. The symbol of tolerance manifests in Muslims' respect for religious activities by church members. Not infrequently, adherents of other religions also help regulate the course of Worship activities carried out by the Catholic Church of St. Anthony Purbayan. Following Faridah's study (2013) in daily life, tolerance can be observed in social activities carried out in the community both for personal and collective interests. St. Catholic Church Antonius Purbayan has crossed the boundaries of time and penetrated the differences that exist in the community, giving rise to a symbol of tolerance thus inter-religious harmony is maintained that life will run in connection with the existing harmony.

Conclusion

As the oldest Church in Surakarta, the Catholic Church of St. Antonius Purbayan is not only a place of Worship but also history and acculturation of European culture, Javanese culture, and Catholic symbols engraved in the church ornaments. The Catholic religion represented in the Church was able to adapt to the surrounding Muslim community by uniting the local culture of the people (Javanese) and the European culture that developed during the Dutch colonial period. This acculturation resulted in European ornaments, which were more dominant than Javanese ornaments. The dominance of European ornaments on the Church was since the Church was built during the Dutch colonial period thus, its architecture adopted

the style that was developing in Europe at that time. The Javanese ornaments are used only as a compliment and a symbol of respect for the local culture. Meanwhile, Catholic symbols become ornaments that dominate the buildings because Catholic Church buildings are built by fulfilling the elements and values contained in Christian teachings.

The existence of the Catholic Church of St. Antonius Purbayan influenced the church congregation and the surrounding community, who adhered to religions other than Catholicism. Although tolerance between religious communities is shown in this church area, adherents of faiths other than Catholics have never been disturbed by church Worship activities. The diversity adds to the community's enthusiasm to work together and maintain security and order in Worship activities organized by the Church. Furthermore, the existence of the Church of St. Antonius Purbayan as a cultural heritage contributes to tourism and the surrounding community's economy. Over time, this Church still maintains its existence as a place of Worship, a historical building, and a symbol of tolerance between religious communities in Surakarta.

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