

Hybridity and the Meaning of Space in the Catholic Church Santa Maria De Fatima in Jakarta

Gabriella Ananta Pratama^{1,*}, Irmawati Marwoto¹

¹ Archaeology Department, Faculty of Humanities, Universitas Indonesia

*Corresponding author. Email: pratama.gabriellaananta@gmail.com

ABSTRACT

This study discusses about the role of hybridity and the meaning of space in Santa Maria De Fatima Catholic Church associated with six of seven Catholicism Sacraments. The hybridity of this church is shown from three aspects; (1) its history that explain the changing from house of chinese *kapitan* to church building, (2) its architecture that implemented style of Chinese building, (3) implementation of Basilica Church type in spatial planning. The method of this study consists of three steps, namely collecting data, analyzing data, and interpreting data using proxemic theory. The purpose from this study is to find the meaning between space in main building based on five catholic ceremonies. The results show that hybridity is not only about fusion or social intercourse, but as an identity preservation. The study also finds that there is intermediate space which create between sacred and semi sacred space based on distance in space and catholic sacraments. Third proxemic theory shows there's increasing level of sacredness in semi sacred space near sacred space.

Keywords: Church, Hybridity, Ruang Antara, Sacred Space, Semi Sacred Space

1. INTRODUCTION

During the development of the Catholic Church, church buildings have been built using a variety of architectural styles. The Catholic Church of Santa Maria De Fatima emphasizes Chinese culture. However, if we refer to the space of the church, we will see that the basilica church space has been constructed in the building. The existence of two intertwined cultures reminds us of hybridity.

Space is needed to organize activities. Foucault described space as heterotopia. Heterotopia views that a place or space has a physical form that can be found in society or culture (real place) [1] The church as a religious building has spaces that can be distinguished based on the level of sacredness. Maria et al [2] explain that split levelling is used as a marker to distinguish between profane and sacred space for its territorial use and to show the hierarchical level of a space. The profane space is intended for people, while the sacred space is for priests. Maria et al. [2] did not explain further about the meaning of space in the Church of Santa Maria de Fatima. Because a specific study of space in this church has not been carried out, this study discusses the meaning of space in the Catholic Church of Santa Maria de Fatima.

2. LITERATURE REVIEW

The proxemic theory was introduced by an anthropologist named Edward T. Hall in 1966 in his book *The Hidden Dimension*. In simple terms, the theory explains that a person's distance has meaning in a space. In his article, entitled A System for the Notation of Proxemic Behavior, Hall divides space into several categories, namely fixed-feature space, semi-fix-feature space, and informal space [3].

Fixed feature-space is a space formed by walls and territorial boundaries. Semi-fixed feature space is a space whose structure is formed by movable elements such as curtains, screens, partitions, and furniture arrangements. Informal Space is the space that is manifested when someone varies the characteristics of space or the interpersonal distance of space [4].

Informal space has more to do with distance between humans [3]. Each of these distances also has its own characteristics. Hall divided the distance into four zones. These four zones are further categorized into two phases, namely the near phase and the far phase [3].

Table 1. Four Zones Distance

Zone	Close Phase	Far Phase
Intimate Distance	Intimate physical contact (lovemaking and wrestling). The	6 - 18 inches distance Close physical contact

	view or vision of the opponent is greater but not important in this phase.	but not intimate. The face is visible but the details are blurry.
Personal /Distance	1.5 -2.5 feet distance (0.45 - 0.75 m) Physical contact still occurs but is limited to holding (holding or grasping). The view of the opponent is clearer and facial details are visible such as facial pores and eyelashes.	2.5 - 4 feet distance (0.75 - 1.2 m) Very little physical contact occurs. Can clearly see physical details of your opponent such as his/her wrinkles, and dirt on clothes (a person cannot easily "get his hands on" someone else).
Social Distance	4 - 7 feet distance (1.2 - 2.1 m) No physical contact. The opponent's physique is clearly visible. Usually, this distance is formed when we are at a party venue or talking to a receptionist	7 - 12 feet distance (2,1 - 3,6 m) At this distance, the vision of the opponent becomes clearer, but details such as the capillaries of the eye are not visible; temperature and body odor are no longer felt.
Public Distance	12-25 feet distance At 12 feet, if we feel threatened, we can take evasive or defensive action. The voice begins to be loud, but not maximal. The choice of words or sentences begin to become a concern. At 16 feet away, the physical details are no longer visible such as the color of the eyeballs.	> 25 feet away At this distance, the people look smaller than in reality. The volume of the voice starts to increase.

Hall's proxemic theory will be used in this study with adjustments to the object of this writing. The object of study in this paper is the space in the church and its proximity to the space which is considered the core of the church will be observed.

3. METHODOLOGY

According to Sharer and Ashmore [5], his study was written in three stages. First, data collection and processing were carried out by directly visiting the object of the study and conducting verbal and pictorial descriptions and data documentation. At this stage, a literature search was also carried out.

Second, processing or analyzing data was done to identify the division of space and markers of each and to

look for the link between each marker and the sacrament that occurred. In this study, the meaning of space will be associated with certain signs or symbols that represent the sacred nature of the space. The signs or symbols discussed can be tangible or intangible.

Data interpretation concluded the research results. The existing space was given meaning based on the level of sacredness, material culture and Edward T. Hall's proxemic theory.

4. DATA AND ANALYSIS

4.1. The Church as Domus Ecclesiae

Domus Ecclesiae can be interpreted as a house of the church [6] or house of the assembly [7]. Referring to Krisch's opinion, domus ecclesiae can be understood as a private house that was built or renovated to accommodate liturgical activities and the more complex clerical organization of the third century Roman Church [8]. The term Domus Ecclesiae was introduced by Eusebius of Caesarea. The term domus ecclesiae appeared in approximately the 3rd century AD.

The Domus Ecclesiae building has a clearer division of space. In the Catholic church there are two groups, namely the clergy which administer the Mass and the laity [6]. In the hierarchy of the Catholic church, the clerical group or clergy consists of the Pope - Cardinals - Bishops - Priests.

The history of the establishment of the Santa Maria de Fatima Catholic Church relates that the building was originally the residence of a Captain the descendant of the Tjioe clan. In 1953, this residence was purchased by Pastor Wilhelmus Krause Van Eiden SJ following the directives of the Jakarta Apostolic Vicar Mgr. Adrianus Djajasepoetra. Previously this task had been carried out by three priests from mainland China to be used as a church building, school, and dormitory for overseas Chinese.

To accommodate the celebration of mass on Sundays, a chapel was built in the courtyard. Over time, the number of Catholics in the Toasebio area increased so a new chapel was built outside the courtyard. The number of people continued to increase and thus a new building was needed to accommodate those people. Finally, the church leaders decided to build a new church in the courtyard because the number of parishioners in this parish had reached 600 people. The old building was located on the North and South side of the courtyard was used for the church activities and the East side of the courtyard served as the priests' residence. In addition, a bell was set up and a place to pray to Maria De Fatima was created to support worship activities at this church.

Based on its history, this church underwent several renovations. A new building was constructed in the courtyard, although it had moved to a space outside the

main building. The new building for worship underwent several changes due to the growing number of people attending Sunday mass. Although the residential house was converted into a church, the old buildings in the north, east, and south are still preserved.

4.2. Basilica Type Church Room and Chinese Cultural Application

The addition of a new building in the courtyard reflected the space in the Basilica type of church. This basilica church divides the church building into three spaces, namely a sacred space (the sanctuary), a semi-sacred space (the nave) and a profane room (the narthex) [9]. The hallmark of this type of basilica church is the rectangular layout [6]. This type of basilica church was created by Maxentius during the time of King Constantine [9].

The sanctuary in a Catholic church is the central place for celebrating mass which is marked by the altar which is the center of the worship space [7]. The floor of this space is higher than the surrounding area. It is in this space that clerics such as priests, bishops and even the pope lead mass.



Figure 1 Sacred Space or Sanctuary



Figure 2 Semi Sacred Space or Nave

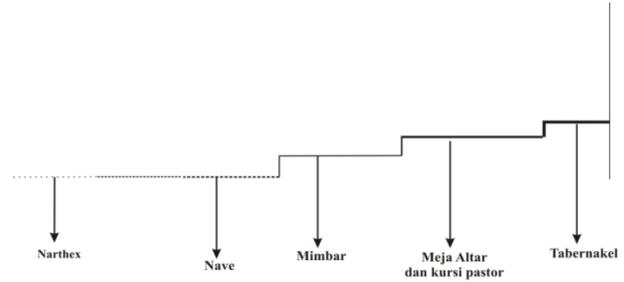


Figure 3 Vertical View of Space

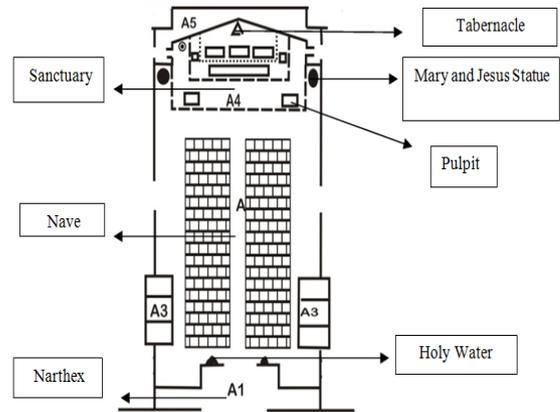


Figure 4 Space Division and Placement of Church Elements

Table 2. Color Symbolism [10] [11]

Color	Church	Chinese Culture
Red	symbol of the Holy Spirit, fire, love, sacrifice and strength.	symbol of joy, hope, luck and happiness.
Yellow/ Gold	Symbol of glory, triumph and joy.	symbol of strength and power.

The sanctuary as a center for celebrating mass certainly has equipment or vessels that are used for mass. The altar serves as a medium for the priests to prepare and pray to the Body and Blood of Christ which are symbolized in the host and wine. The altar has some mandatory objects. In the General Guidelines for the Roman Missal, the mandatory objects on the altar table are the holy vessels. The holy vessels consist of the paten, ciborium, pyx, monstrance (host vessel), chalice (wine container), candles, lectionary (The book containing the Readings for the mass Book) sacramentarium (a book containing prayers) and others [12].

One of the things that must be found in the sanctuary is the tabernacle. The tabernacle is the place where the ciborium containing consecrated hosts are kept. The word tabernacle comes from Latin, *Tabernaculum* which means tent [13].

The tabernacle is always placed higher than the altar so that it looks grand and sacred and supports the activities of the people to worship God who is present in

the host on the altar [27]. In addition to upholding religious values, by placing the tabernacle higher than the altar, all the people present can clearly see it.

The tabernacle of the Catholic Church of Santa Maria de Fatima used to be the receptacle or ash home for cinerary ashes in the original owner's house. The ash house is a container and place for the ashes of the ancestors. For Chinese people, the house of ashes is sacred because they believe that the ancestral spirits are still there. The hosts which are placed in the tabernacle are symbols of the Body of Christ. Christ is the worshiped as the incarnate figure of God the Father.

With the similarity of these concepts and the attractive shape of the house of ashes, the church was willing to use the house of ashes as its tabernacle. Apart from the similarity in the philosophical concepts, physically the house of ashes also fulfilled the requirements of a tabernacle, namely it should be a permanent and sturdy construction which is not transparent [12].



Figure 5 The Tabernacle

Another object found in the sanctuary is a gong which is related to the Indonesia culture. The gong is struck by an acolyte at the time the Gloria is sung and when the host and wine are lifted during the consecration. The placement of the gong in the sanctuary is not specifically determined. Generally, the gong is placed in the back corner of the sanctuary, either on the left or right.

The host and wine are symbols of Christ and the essence of the service. Host is derived from the word *hostia* (Latin) which means a sacrificial victim [13]. The host made of unleavened bread is a symbol of the Body of Christ and the wine is a symbol of the blood of Christ. The distinction between the Body and Blood of Christ is applied because it relates to His death on the cross [13].

In connection with the sacred nature of space, not everyone can access this space because the sanctuary is the center for celebrating mass. Only those who are directly involved in the preparation and celebration of mass can access this room. They are the clergy like the Pope, Cardinals Bishops, Pastors and Nuns (when

necessary). Clericals as celebrants of mass have received the Sacrament of Holy Orders and thus have full authority to access this room. In addition, there are non-clerical people involved such as altar boys and altar ministers. They have also received special blessings to be able to access this space and wear special garments during Mass.

The garments that are generally used by all liturgical helpers is the alba (a long white robe) and the cincture or girdle. The cincture can be used in such a way so that the alba does not seem to be oversized.

For priests, the other mandatory parts of the garments are a stole and a chasuble. The chasuble is used when leading Eucharistic celebrations. The order of wearing these is first the alba, then a stole worn around the neck and then crossed over the chest and covered with a chasuble [12]. The clerical garments also reflect the position of the clergy. For example, a Pope and a bishop wear a miter (a head covering) when leading Mass [14], whereas a priest does not wear any head covering.

The nave is a place for the laity to attend mass (Yang, 2015: 38). Generally, the nave is characterized by several long benches and a space between them for people to walk. The nave is lower than the sanctuary. In the nave, there are no festive ornaments and no use of light colors. Only the air vents are decorated with geometric motifs. The long benches are placed in rows on the left and right of the aisle. The long benches are made of dark brown wood.

The middle of the nave or the aisle is covered with white and red tiles. The red color also indicates the path to the sanctuary. In Chinese architecture, white symbolizes sorrow or purity [11]. For the church, the color white can be interpreted as joy and holiness because it relates to the nature of the church itself.

In addition to a place for people, the front part of the nave or the left and right of the sanctuary there is a statue of Jesus on the left and a statue of Mary on the right. At the back of the Statues, there are illustrations that represent the character and nature of Mary and Jesus.

The statue of the Virgin Mary and its background illustration have a dominant blue color. The blue color in this illustration represents the sky. The blue color for Chinese people is related to the gods [11]. In this case, Mary as the mother of Jesus also has a special place. Then, there are several motifs depicted of flora and flower. The flora motifs depicted are bamboo, flowers, and broad leaves. The fauna motifs are butterflies, doves, and cranes. Apart from flora and fauna motifs, there are pictures of houses.

In Chinese culture, each motif symbolizes a meaning. Butterflies symbolize the togetherness of husband and wife (conjugal felicity) [15]. This symbol refers to the togetherness of Joseph and Mary as husband and wife while guarding and caring for Jesus.

Bamboo, plum blossoms and storks symbolize longevity due to the nature of bamboo which continues to grow during winter [15]. According to the Bible, Mary did not die like other humans, but was taken up to heaven. Therefore, the bamboo motif on the Maria Statue symbolizes the/immortality or long life of Mary.

Peonies symbolize love and affection as well as feminine beauty [15]. This is related to the depiction of Maria's character as gentle, loving and beautiful.

The statue of Jesus and illustration are on the left. Behind this statue is an illustration of a lake dominated by green. The lake has a bridge that curves upwards and there is a stepped path leading to a temple. Then, there is a picture of a mountain behind the bridge. In addition, there are decorations in the form of flowers in various colors and several animals such as dragonflies and butterflies.

Mountains are a symbol of the power of the rulers to control land and water and symbolize balance and tranquility [16]. The mountain symbol is similar to the depiction of Jesus as the son of God who is also believed to be the king of the universe by Christians. He is considered to be just and serene in the face of trials such as during His 40 days fast and before His crucifixion.

The lotus flowers symbolize purity and perfection [15]. This illustrates the character of Jesus as well, namely as the most perfect human being on this earth and he is considered holy. The concept of the perfection of Jesus is based on the concept that he is the son of God who rose from the dead.

Chrysanthemums symbolize joy and cheerfulness [15]. This illustration symbolizes Jesus' mission as a preacher of the good news. Good news was preached when Jesus was teaching, such as in the synagogue, on the Mount of Olives, on the Dead Sea Coast, and in the Temple when He got separated from his parents at the age of 14 [6]. In the Gospels, Jesus also healed the sick (Matthew 4:24), raised the dead (John 11: 1-44) and before dying on the cross, He also gave comfort to the woman who wept over Him (Luke 23: 28-29).



Figure 6 The statue of Jesus and the background illustration



Figure 7 The statue of Mary and the background illustration

The narthex of this church is located on the church porch and the church entrance. The Narthex is the starting point or entrance between the outside world and the church as a sacred space [7]. In the narthex you will find a church notice board, the entrance to the church, and holy water. The holy water will be found inside the church near the entrance, right behind the benches or on the left and right of the entrance in a holy water font or stoup. Holy water is water that has been blessed by the priest which functions as a symbol of cleansing oneself before attending worship. The holy water in this church is placed in a vessel which is in a hole in the wall. Holy water must be taken before you walk to you seat by dipping one to three fingers into it, then touching the fingers on your forehead, above the stomach, left and right shoulders by saying "in the name of the Father, and the Son, and the Holy Spirit, Amen".

4.3. Hybridity in Church Buildings

The term hybridity, third or liminal space was initiated by Homi Bhabha in his book *The Location of Culture* [17]. Hybridity in the church can be seen from three aspects namely Domus Ecclesiae, Basilica Church Type and Chinese Culture.

5. HYBRIDITY AS IDENTITY PRESERVATION

Maintaining identity is a person's ability to maintain a stable and consistent view of who he is in the past, present and future [18]. This concept has been discussed by Liria Tjahaja in her dissertation entitled *Júcān, Guānxì and the Church: A study of the strategy of maintaining the identity of the Chinese diaspora community in the Catholic Church in Toasebio*. The Chinese community maintains its identity through a group meal activity called *Júcān*. Through *Júcān*, the relationship known as *guānxì* is maintained and even strengthened [19].

If Tjahaja views that the interaction between individuals through *Júcān* (eating together) can maintain the identity of the Chinese in this church, then this study views that the preservation of the Chinese

identity is also seen through the building in the shape of its roof the doors and windows.

The manifestation of maintaining Chinese identity in the church space can be seen in the sanctuary where the Statues of Mary and Jesus are placed. This identity is reflected in the use of the dominant red and gold colors in the sanctuary and on the altar and also in the use of ornaments on the mass equipment. "The pulpit is also engraved with a motif in the form of a pair of dragons symbolizing strength, a diaper pattern, a bottle gourd (a kind of pumpkin), a chrysanthemum, a cloud motif, two scrolls, a book, two chess boards" [20]. "The tabernacle of this church is decorated with a pair of dragons on the tabernacle shelves which are believed to guard the holy place, while a pair of unicorns on the tabernacle table depicts good signs, such as long life, prosperity and happiness" [20].

In addition to the sanctuary, the manifestation of identity defense is also seen at the front of the church. The front wall of the church has an ornamental motif, namely the peony flower which symbolizes honor, meander symbol symbolizes longevity, and geometric pattern or diaper pattern [20]. The roof also follows the Chinese building style. The roof of this church is in the form of a saddle roof with a frame curved at the ends with the side walls of the building. This form is called the firm mountain [21].

6. INTERMEDIATE SPACE OR “RUANG ANTARA” (NAVE) IN THE REVIEW OF PROXEMIC THEORY

In the Dictionary of the Indonesian Language (KBBI) 2008, there are several definitions of the word ‘antara’. In general, “antara” is defined as the middle between two objects or time or the distance between two objects. Based on this definition, the use of the word "antara" was chosen because this space was in the middle or between the sanctuary naves. Therefore, it is important to discuss the "Ruang Antara" because four of the seven sacraments are administered in this room.

Church document namely *Lumen Gentium* (1964) state that "the Church is a sacrament, that is, a sign and means of intimate union with God and the unity of all mankind" (LG I). The sacrament is a visible sign of God's grace which is given to believers [22]. Sacraments are an important part of Catholicism and through the sacraments we get redemption [13].

There are seven sacraments in the Catholic church, namely, Reconciliation, Baptism, the Eucharist, Confirmation, Matrimony or Marriage, Holy Orders, and Anointing of Sick. Of the seven sacraments, six are administered in the church. The six sacraments administered in the church occupy a certain space. The space is discussed in Table 3 and Figure 8.

Table 3. Sacraments Giving Space

No	Sacrament	Space
1	Reconciliation	Nave
2	Baptism	The front of the nave and sanctuary
3	Eucharist	The front of the nave and sanctuary
4	Confirmation	The front of the nave and sanctuary
5	Marrage	The front of the nave and sanctuary
6	Holy Orders	Sanctuary
7	Anointing of the Sick	

In the Table 3, baptism, the eucharist and confirmation and marriage occupy the same space, which is at the front of the nave and sanctuary. The other three sacraments, namely reconciliation occupy a room at the back of the nave, Holy Orders in the sanctuary and Anointing of the Sick are performed outside the church. Five sacraments, baptism, the eucharist, confirmation, marriage and holy order given before the tabernacle.

Theologically, these five sacraments are a gift. The difference is that baptism, the Eucharist, confirmation, and marriage are gifts given to the laity, while in the sacrament of Holy Orders the gifts are given to clerics. "Through the sacrament of baptism, the eucharist and confirmation, people get the gift of salvation and the gift of being together with God" [23]. The giving of grace is related to the tabernacle as the seat and the dwelling of the Host which is interpreted as the Body of Christ.

Of the five sacraments, four of which occupy the same space, namely at the front of the nave and the front of the sanctuary, there is a meeting point between the sanctuary and the nave. In this study, the intersection of these spaces will be referred to as "Intermediate Space (*ruang antara*)" (Figure 8).

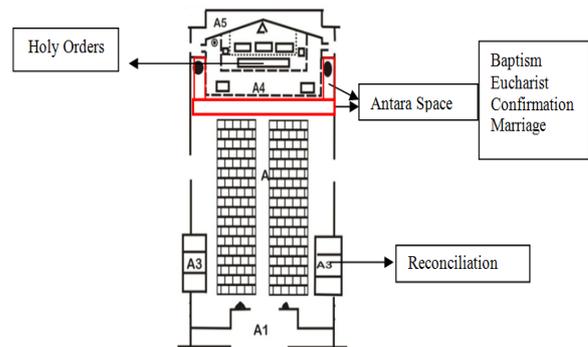


Figure 8 Between Space and Sacrament’s administration room

These four sacraments remain in the nave. However, they are administered right in front of the altar which

has a statue of Jesus on the left and a statue of Mary on the right (from the side of the people). "Intermediate space" can be reviewed with a proxemic theory based on the interactions that occur between clerics and lay people.

The four distance zones proposed by Hall [24] are reflected during the sacrament procession. The priest is a manifestation of Jesus in the world who has a closeness to the laity which is shown when the sacraments of baptism, the Eucharist, confirmation, and marriage are administered. In the Catholic church, these four sacraments can be classified in the personal distance far phase and social distance close phase zones.

Table 4. Sacraments Procession

Personal distance far phase	Social distance close phase
Baptism Pouring water on the forehead for baptism. The placing of the baptismal cloth on the shoulders of the person being baptized. Anointing of baptismal oil on the forehead of person being baptized	Marriage the priest only acts as a sacraments leader, "moderator" and blesses the two rings of the bride and groom.
Confirmation/Chrism Anointing of chrism oil on the recipient's forehead	
Eucharist The priest gives the host to the communion recipient	

The uniqueness of the wedding sacrament at this church is the combining of the Chinese culture with other cultures. The Chinese culture is brought in by the priest through the chasuble he wears. The unique chasuble of this church is red with the mandarin character *ai* (love) (left side from Figure 9) embroidered on the front of this garment and the character *shuangxi* (happiness) (right side from Figure 9) on the back. Other cultures are brought in by the bride and groom in the church. Some wear western-style wedding clothing or other clothes tailored to the wishes of the bride and groom [25].



Figure 9 Typical chasuble of the Catholic Church of Santa Maria De Fatima [26]

The sanctuary as a center for the celebration of mass is certainly the center of attention and focus of each

member of the congregation. The nave has the same level of sacredness as that of the sanctuary. However, the level of sacredness of the front part of the nave and the sanctuary are higher than that of the nave where the people are seated. This is indicated by the presence of a statue of Mary and one of Jesus on each side of the altar; both of which are given backgrounds of Chinese illustrations. These illustrations are still based on the church's interpretation of these two figures. If you look at the nave where the seats for the people are located, there are no images or use of bright or festive colors. There is only white on the walls and floors.

7. CONCLUSION

The hybridity that is present in the Catholic Church of Santa Maria De Fatima is not just a fusion or a mixture of Domus Ecclesiae, a basilica type of church and the Chinese culture. In this case, hybridity can be said to be a way to maintain the identity of Chinese people in the past, present, and in the future through its manifestation in the church building and spaces. Hybridity is also reflected in the sacrament of matrimony. Even though the Chinese in this church still maintain their identity and culture, they still emphasize their catholic beliefs through the construction of a new church building that follows the type of a basilica church.

The existence of "Intermediate Space" is also proof that behind the strict division of the hierarchy of space, there is a meeting point that brings together the divine or supernatural power which is materialized in several forms (baptismal water, host and wine, chrismal oil, and wedding rings) and the laity.

The proxemic theory used shows the relationship between the nave and the sanctuary. The connection is seen from the fact that the closer the nave is to the sanctuary, the more sacred it becomes. This is manifested in the placement of the statues of Jesus and Mary on the left and right of the altar, which symbolize the presence of the two main figures of the Catholic Church in the church building.

Apart from the statues of Jesus and Mary, the giving of four of the seven sacraments in the "Intermediate Space" also shows that the "Intermediate Space" is a meeting of divine or supernatural power with laity. Through these activities, the sacredness of the "intermediate space" which is located at the front of the nave is slightly higher than the other parts of the nave, but the level of sacredness does not exceed that of the sanctuary. Proxemic theory also suggests that the sacrament has a certain affinity based on the distance created between the clerics and the laity

AUTHORS' CONTRIBUTIONS

All authors contributed to the study conception and design. Material preparation, data collection and analysis were performed by Gabriella Ananta Pratama

and Irmawati Marwoto. The first draft of the manuscript was written by Gabriella Ananta Pratama and all authors commented on previous versions of the manuscript. All authors read and approved the final manuscript.

ACKNOWLEDGMENTS

This work was supported by Universitas Indonesia's Research Grant (HIBAH PUTI SOSHUM 2020) managed by DPRM UI.

REFERENCES

- [1] Foucault, M., and Miskowicz, J. (1984). Of Other Spaces. *Diacritics*, 16(1), pp. 22-27. <https://doi.org/10.2307/464648>
- [2] Maria, G., Ardana, Ign., & Thamrin, D. (2017). Kajian Adaptasi Gereja Katolik pada Interior Bangunan Tionghoa menjadi Gereja Santa Maria De Fatima Jakarta [A Study on Catholic Church Adaptation on the Interior of Chinese Building into the Church of Santa Maria De Fatima]. *Jurnal Intra* 5(2), pp. 117-126. <http://publication.petra.ac.id/index.php/desain-interior/article/view/5745/5242>
- [3] Hall, E.T. (1969). *The Hidden Dimension*. New York: Anchor Books.
- [4] Sumartono. (2007). Proksemika/Semiotika Ruang Sebagai Sebuah Pendekatan Untuk Penelitian Desain Interior [Spatial Proxemics/Semiotics as An Approach to Interior Design Study]. *Lintas Ruang*, 1(1), pp. 1-5. <https://doi.org/10.24821/lintas.v1i1.6>
- [5] Sharer, R.J., dan Ashmore, W. (2003). *Archaeology Discovering Our Past* Thrid Edition. New York: McGraw-Hill.
- [6] Kilde, J.H. (2008). *Sacred Power Sacred Space An Introduction to Christian Architecture and Worship*. Oxford University Press.
- [7] Yang, S. E. (2015). Sanctifying space: A reformed theology of places for corporate worship (Order No. 3737744). Available From ProQuest Dissertations & Theses Global. (1748051117).
- [8] Sessa, K. (2009). Domus Ecclesiae: Rethinking A Category of Ante-Pacem Christian Space. *Journal of Theological Studies* 60(1), pp. 90-108. <https://doi.org/10.1093/jts/fln173>
- [9] Ching, F.D.K., Jarzombek, M., & Prakash, V. (2017). *A Global History of Architecture*. New Jersey: John Wiley & Sons, Inc.
- [10] Windhu, I. M. (1997). Mengenal Peralatan, Warna dan Pakaian Liturgi [Identify Liturgical Equipment, Color and Clothing]. Yogyakarta: Penerbit Kanisius.
- [11] Moedjiono, M. (2011). Ragam Hias Dan Warna Sebagai Simbol dalam Arsitektur Cina [Ornamental Variety and Colors as Symbols in Chinese Architecture]. *Modul* 11(1), pp. 17-22. <https://doi.org/10.14710/mdl.11.1.2011.%p>
- [12] Keuskupan Agung Jakarta. (2000). *Pedoman Umum Misale Romawi [General Guidelines for the Roman Missal]*. Jakarta: Konferensi Waligereja Indonesia.
- [13] Le Gall, Dom Robert. (1997). *Symbolism of Catholicism*. Paris: Edition Assouline.
- [14] Nainfa, J. A. (1926). *Costume of Prelates of the Catholic Church: According to Roman Etiquette*. Baltimore: John Murphy Company.
- [15] Williams, C.A.S. (1976). *Outlines of Chinese Symbolism and Art Motives* 3rd editions. New York: Dover Publication, Inc.
- [16] Shen, X. (2018). Chinese ornaments of the imperial robe: A modern motif design interpretation [Thesis]. College of Art and Design, Rochester Insitute of Technology, New York.
- [17] Bhabha, H. K. (1994). *The Location of Culture*. London: Routlegde.
- [18] Plastow, N. A., Atwal, A., dan Gilhooly, M. (2015). Food activities and identity maintenance among community-living older adults: A grounded theory study. *American Journal of Occupational Therapy*, 69(6), pp. 6906260010p1-6906260010p10. <https://doi.org/10.5014/ajot.2015.016139>
- [19] Tjahaja, L. (2016). Jùcān, Guānxì dan Gereja: Suatu kajian tentang strategi pemertahanan identitas dari komunitas Tionghoa diaspora dalam Gereja Katolik di Toasebio [Jùcān, Guānxì and the Church: A study of the identity preservation strategy of the Chinese diaspora community in the Catholic Church in Toasebio]. [Dissertation]. Depok: Graduate Studies Program, Anthropology Department, Faculty of Social and Political Science, Universitas Indonesia.
- [20] Thamrin, D. & Arifianto, F. (2011). Keragaman Budaya Tionghoa Pada Interior Gereja Katolik (Studi Kasus: Gereja Santa Maria De Fatima di Jakarta Barat) [Chinese Cultural Diversity in Catholic Church Interior – A Case Study: Santa Maria De Fatima Church in West Jakarta]. *Dimensi Interior* 9(1), pp. 1-12. <https://doi.org/10.9744/interior.9.1.1-12>
- [21] Ariefyani, J.S. (2000). *Catholic Church Santa Maria de Fatima (Architectural Descriptive Review)*. [Undergraduate Thesis]. Depok: Archaeology Department, Faculty of Literature, Universitas Indonesia.
- [22] Wellem, F.D. (2006). *Kamus Sejarah Gereja [Dictionary of Church History]* 4th ed. Jakarta: BPK Gunung Mulia.
- [23] Martasudjita, E. (2003). *Sakramen-Sakramen Gereja: Tinjauan Teol, Liturgis, Past [Church Sacraments: Theory Review, Liturgical, Past]*. Kanisius.
- [24] Hall, E. T. (1963). A System for the notation of proxemic behavior 1. *American anthropologist*, 65(5), 1003-1026. DOI:1963.65.5.02a00020
- [25] Purba, M. (2013). Pengaruh Gereja Katolik Santa Maria de Fatima Terhadap Masyarakat Cina di Glodok (1955-1970) [The Influence of Santa Maria de Fatima Catholic Church towards Chinese Community in Glodok (1955-1970)]. [Undergraduate Thesis]. Depok: History Department, Faculty of Humanities, Universitas Indonesia.
- [26] Team Kenangan 50 Tahun. (2005). *A Book of Memories of 50 Years of the Parish of Santa Maria De Fatima*. Jakarta: Paroki Santa Maria de Fatima.
- [27] Keuskupan Agung Jakarta. (1992). *Katekismus Gereja Katolik [Catechism of the Catholic Church]*. Jakarta: Konferensi Waligereja Indonesia.