SPACE IN CHRISTIAN LIFE COURSE ON CATHOLIC CHURCH SANTA PERAWAN MARIA (CATHEDRAL OF BOGOR)

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ABSTRACT

In this paper, the Catholic Church of the Blessed Virgin Mary (Bogor Cathedral) which was built at the end of the 20th century will be examined the aspects of space and material culture by linking the concept of life course and the concept of immateriality of material culture. This research will use a qualitative method by Ken Dark which consists of observation of data, decomposition of data, processing data into evidence and interpretation of data. As a result, the Catholic Church of the Blessed Virgin Mary Bogor represents three of the four stages of Christian life course into the three parts of the space. One stage, namely "Judgment Day" does not represent into space that should be referred to as chancel with rood screen as its main material culture. The absence of chancel space occurred due to the change in values and dogma embraced by the Catholic Church after the reform church movement occurred in the early 15th century. Because of that, the representation of the "Judgment Day" in the chancel room experienced the process of immateriality and was replaced with a new value that is the value of compassion, warmth and kinship represented in the form of statues of the Holy Family.

KEYWORDS: Catholic Church, materiality Christian life, space, life course

INTRODUCTION

A church building is a physical space where Christian religious ritual activities or practices are carried out. According to Giddens, space is also a medium in which humans perform actions, routines, and interactions (Graves, 1989 in Gilchrist, 2014: 156). In Henri Lefebvre’s work entitled The Production of Space, space is created not only naturally or physically, but also through the involvement of existing social relations or social practices, giving rise to the meaning of space as a social product. Space as a social product is created in three stages, namely spatial practice, spatial representation, and representation space. First, at the stage of spatial practice, physical space is formed based on human needs. Furthermore, at the stage of spatial representation, space is not only seen as a necessity, but there are also notions, ideas, and values on the basis of human experience; and finally, at the stage of representation space, space contains a lot of codes and symbols associated with social contexts to help the users of the space (Lefebvre,1991: 30-33).
These social contexts can be seen in real terms, just as in the space in the catholic church that has a context of Christian life course.

In the research of Roberta Gilchrist and supported by the research of Pierre Bourdieu, the medieval catholic churches in Europe were built in a pattern that followed the history of church’s transformation, its relationship with the institution, the liturgy used in the church, and the style variations of each region and technology (Gilchrist, 2014: 152). In addition, Gilchrist also found out that the spatial arrangement of the catholic church reflected the theological concept of “The Body of Christ” and reflected the stages of the Christian life course in the medieval period. By using an approach of life course, Gilchrist treated the layout of the church as a representation of the stages of continuous human life (Gilchrist, 2012: 181).

Life Course is an approach used to see human life in several stages of life. Not only human biological transformation, but life course also talks about the stages of human life in a culturally constructed time (Hockey and Draper 2005 in Gilchrist, 2013: 2). For example, cosmological calendars and institutional calendars are forms of “narrative time” that are culturally created and influence the way people live their lives. Therefore, in his research, Gilchrist used the life course approach to analyze how the experience of human life in the Middle Ages took place continuously by paying attention to the layout of the church, the rituals performed, the physical movements, and the material culture contained (Gilchrist, 2012: 169).

When carrying out research on churches in the Middle Ages, Gilchrist found out that Christians believed in four stages of life, namely birth/beginning of life through baptism, living life on earth, experiencing the judgement day after death, and ascending to heaven with God in the Kingdom of Heaven. These four stages are rooted in the scriptures of the Old Testament and the New Testament, which are better known as “The Christian Life”. The four stages of life are exemplified as a faith and guidance in the daily life of Christians and are represented in the spatial aspect of the church, the physical movement of the rituals contained, and the material culture that supports the rituals (Gilchrist, 2012: 169).

The concept of “Christian way of life” is then represented in the spatial rules of the catholic church. The space in the church is divided into four parts, in accordance with the believed four stages of life. The beginning of life is represented in the narthex space, life on earth is represented in the nave space, the day of judgment after death is represented in the chancel space, and life after death in the kingdom of heaven is represented in the sanctuary space (Gilchrist, 2007: 154). In addition, both the orientation and the material culture contained support each other and become a representation of the “Christian life journey” in the Middle Ages.

What became interesting from Gilchrist’s research was that the concept of how the space and the meaning of “Christian life course” are interrelated has become a hereditary tradition in the Catholic church to this day. An example of this can be seen in the Church of Saint Mary the Virgin or Bogor Cathedral which was built in 1920. Spatially, the Church of Saint Mary the Virgin has also been built spatial arrangements associated with the stages of Christian life. This can be seen in the parts of the space consisting of the narthex (preparatory room), the nave (home of people), and the sanctuary (home of faith). However, one part of the space, namely the chancel which is the barrier between the nave and the sanctuary cannot be found in medieval churches. Not only the chancel, one of the material cultures in the chancel namely the rood screen which symbolizes the day of judgment in the stages of Christian life is also no longer found. The absence of the
chancel and the rood screen is not only found in the Catholic Church of Saint Mary the Virgin Bogor but also on modern churches particularly those built after the reform movement in the 15th century and the Vatican Council II in 1962 (Williams, 2008: 66).

The phenomenon of the disappearance or absence of material culture in a dimension that should exist according to Michael Rowlands and Victor Buchli can be understood as a form of ‘rework’ to restore social utility that has dwindled due to social reform. Material culture that initially has a particular materiality value, then because of changes in values caused by strong social interventions (politics, power, ideology), experiences transformation of form, space, and dimension and even elimination, to realize a new social life. This process is also referred to as the increasing value of the immateriality of a material culture (Buchli, 2007: 192). This view is a criticism put forward by post-processual thinkers against researchers who make interpretations with the old notion.

The issues raised in this paper in relation to the above descriptions are “how to apply the concept of the Christian life course into the spatial layout of the Catholic Church of Saint Mary the Virgin” and “how the concept of immateriality occurs in the space of the Church of Saint Mary the Virgin.” Previously, the Church of Saint Mary the Virgin Bogor had been studied on the style of the building, the elements constituting the characters of the church area, the visual continuity between new and old buildings, and the role of the church space in analyzing musical analogies, but nobody has researched the concept of its spatial layout and life course.

**RESEARCH METHOD**

This study employs the method proposed by Ken Dark to make interpretations which consists of several research stages, namely observation to collect data, data parsing, data processing into evidence, and data interpretation (Dark, 1995: 36). The sources of data are spaces in the Church of Saint Mary the Virgin and the material culture inside the church.

First, data were collected through direct observations in the research location and literature study to obtain supporting data. Data collected from the survey consisting of verbal data of descriptions and documentation pictures of the spaces and material culture inside the church. Then, secondary data were obtained from literature study on aspects related to the history of the church, spatial layout of the church, rites in church teaching, supporting documents issued by the church, the theory of life course, as well as the theory of materiality. After that, the data collected from the observations on spaces and material culture in the Church of Saint Mary the Virgin were analyzed. The results of the analysis were then processed to become evidence. The sources of archaeological data collected varied, and the data collected will become archaeological data or evidence if they are already placed into the context or framework. Therefore, the analyzed data were then categorized according to the concept of space of catholic church and material culture was placed into its spatial context. After turned into evidence, the data were then interpreted using the life course and materiality approach, the results of which were then used to answer the research questions.
The Spatial Layout of The Catholic Church of Saint Mary The Virgin, Bogor

During the Byzantine period in Europe (200-500 AD), Christianity developed rapidly and gave birth to the architectural concept of the early Christian church known as basilica architecture. This concept is characterized by having a broad rectangular floor plan with a gable roof. Currently, the division of church space was still simple with the narthex room (terrace/front room), the nave (the parish), the chancel (the border between the people and the priest’s home) and the sanctuary (the priest’s home). Narthex is an area that includes the main entrance and the preparation room located in the west. Nave is the main room for people to do their activities, while chancel is the home of faith where the altar is in the east. After that, during the Romanesque and Gothic periods (1050-1550 AD), the concept of the basilica plan was developed into the concept of a cross plan or what is known as the Latin cross plan. In this plan, there was additional transept space or wing space in the north and south of the nave to form a church layout like the shape of a cross. After that, this plan continued to be a guide for church building in Europe (Church Anatomy, 2020: 1).

According to Adolf Heuken's records, the Church of Saint Mary the Virgin was founded in the mid-19th century (BPCB Banten, 2018). The Church of Saint Mary the Virgin is a cathedral church for the Diocese of Bogor. In general, this church has an orientation facing from west to east with the altar in the east with a rectangular floor plan known as the basilica plan (Alputia, 2009: 21) (Cook, 2010: 4). When it comes to the spatial plan, the Church sees 3 divisions of space consisting of the narthex (entrance room) which is in the western part, the nave (the parishioner's room) in rectangular shape and the sanctuary (the priest's parlor) which is located in the eastern part of the church (BPCB Banten, 2018).

Plan 1.
Spatial Layout of the Church of Saint Mary the Virgin, Bogor (Source: BPCB Banten (2018) modified by Greace Xaveria (2021)
Life Course in The Church of Saint Mary The Virgin Bogor

Life Course is basically an approach that tries to map and analyze human life from several stages of life. The subject of this life course research is humans themselves. In the field of archeology, this approach then seeks to analyze human life experiences in the past. With the principle that human life is continuum or longitudinal, the vulnerability of life can be studied by placing it in contexts, such as age groups, generations, or social domains (Gilchrist, 2012: 1).

In applying the life course approach to the spatial concept of the catholic church related to material culture, rituals, and catholic beliefs, it is necessary to understand the flow or stages of the life course concept used, which in this paper is the life course of the "Christian way of life". To understand the flow and stages, time is one of the aspects used by human life to become a stage of life. In this study, the aspect of time used is religious time which is part of the “narrative time” reconstructed by an institution, namely the catholic church itself (Lucas, 2005 in Gilchrist, 2012:14). In the Middle Ages, rituals or celebrations of holidays were carried out and controlled by the church, which proved that the church as a religious institution had an impact on human life, forming a tradition called "Christian way of life". Therefore, the division of the stages of the "Christian way of life" is standardly determined by the Catholic church based on the scriptures, church dogmas, and traditions that are carried out by the believers, which consist of the stage of preparation and entering the Christian life, the stage of living life in the world, the stage of judgment in the world, and the stage of life in heaven after death (Gilchrist R., 2014: 152).

The application of the concept of life course of Christian life into the layout of the Church of Saint Mary the Virgin can be seen from several things. The first is the face orientation of the church from west to east. Theologically, the orientation towards this direction is related to the location of the holy city of Jerusalem as the promised land in the East (Gilchrist, 2007: 121). In addition, referring to the concept of life that the sun rises from the east, the laying of the altar in the east signifies the church as the beginning of life and birth like the rising sun to start life in the world (Gilchrist, 2012, 181). Apart from facing orientation, the most important thing is the division of the church's layout that follows the stages of the Christian way of life. In the Church of Saint Mary the Virgin, there are three main spatial divisions consisting of the narthex (entrance room), the nave (home parlor) and the sanctuary (priest parlor room) (BPCB Banten, 2018:16). Each space then represents a picture of the stages of the journey of the “Christian way of life”.

The first stage of the Christian life is preparation to accept Christ as part of human life and perform baptism as an initiation ritual into Catholic teaching. In Catholic teaching, the first humans, Adam, and Eve, created by God, fell into sin. Once human descendants are born into the world, they are considered to still carry hereditary sins and must prepare themselves to receive God back. Even so, it does not mean God leaves His people just like that, but always calls them to come back and be purified again through the sacrament of baptism (Konferensi Waligereja Indonesia, 2009: 56). This stage in the spatial aspect can be seen in the narthex (transitional room) which is the preparation room before entering the church to welcome God in the ritual. The Narthex room includes the facade area, entrance, transition room, mass equipment room, room to the second floor and the bell tower. In this room, there is a material culture that symbolizes the call of God and the voice of God, namely the church bell (campanile) located in the tower. The bell placed on the tower which usually consists of several bells is used to call the faithful to come
to the liturgical celebration and to mark the start of prayer time (3 times a day at certain times) (Ferguson, 1961: 162). In addition, church bells are also believed to be a sound that can block away evil spirits. Therefore, the bell body is often engraved with devotional inscriptions equipped with the names of saints (Gilchrist, 2012: 162). In the Church of Saint Mary the Virgin, inscription carvings that can be found are "Ad Majorem Dei Gloriam" which means "for the greater glory of God" and the inscription "Maria Vocar"; it is believed that the Virgin Mary is the protector of the church.

The next stage after preparing oneself is the birth itself or the beginning of life as a Christian. Because God does not forsake humans, He promises redemption for human descendants through the sacrament of baptism (Katekismus Gereja Katolik, 2009, no. 215-264). Baptism is the first initiation sacrament received by humans when entering the Catholic religion as well as a symbol of birth and a symbol of cleansing the evil spirit from the body. This stage in the layout of the church can be found on the westernmost side of the nave which is the part that functions as seats for the people and activities in the church liturgy. The first material culture encountered when entering the nave area is the baptismal font used for baptisms or for holy water containers. (Gilchrist R., 2012: 181). In the Church of Saint Mary the Virgin, the font is placed on the west side of the nave and is still a unity with the pieta diorama. The font found was made of wood decorated with a lion's head motif associated with resurrection. The lion in the Catholic faith has a legend which is believed that at the time of birth into the world, the lion is born with death, but three days after birth, he rises and breathes. In addition to the font, on the west side of the nave wall, a container of holy water is found which is a symbol of purification (Ferguson, 1961: 21). This holy water container is decorated with floral carving motifs with the faces of two angels.

The second stage is to live life as a Christian by imitating the way Jesus Christ lived in the world. The way of life of Jesus is considered as the core of the faith of Christians. Therefore, the church seeks to represent the way of life of Jesus that can be imitated and reflected in the form of material culture and physical movements in church rituals. This second stage can be seen in the nave room which is also interpreted as a boat (referring to Noah's ark). The nave is a representation of life in the world. Therefore, many material cultures found directly highlight how humans live and how Christ lived in the world as an example for humans. An example of this is Michelangelo's Pieta: Our Lady of Pity that can be found in the northern corner of the nave with a depiction of the Virgin Mary embracing the body of her dead Son after the crucifixion and the "14 Stations of the Way of the Cross of Jesus Christ" which can be found around the nave room arranged in order from the north, west, south to east walls. The relief "14 Stations of the Way of the Cross of Jesus Christ" is an attempt to interpret the events/experiences of Jesus Christ's life before he finally died on the cross. This story is also named as “Christ Passion” (Ferguson, 1961: 85). In the Catholic tradition, Christ Passion is commemorated as a series of major liturgies called the Celebration of Holy Week for one week which is based on the New Testament books, especially the Gospel of John. This event is summarized in the liturgy of the Palm Sunday celebration as the beginning, the celebration of Maundy Thursday, the celebration of Good Friday as the culmination, and the celebration of Easter Sunday as the day of the resurrection of Jesus Christ. According to the Gospel of John, this event is then divided into 14 scenes and represented in key reliefs consisting of:
1. Jesus is condemned to death
2. Jesus takes up his Cross
3. Jesus falls for the first time
4. Jesus meets his Mother
5. Jesus is helped by Simon of Cyrene
6. Jesus' face is wiped by Veronica
7. Jesus falls for the second time
8. Jesus comforts the women who weep for him
9. Jesus falls for the third time
10. Jesus is stripped of his garments
11. Jesus is crucified
12. Jesus dies on the Cross
13. Jesus is taken down from the Cross
14. Jesus is laid in the tomb (Source: Keuskupan Bogor, 2021:6-35)

Every year, the Vatican Church in Rome gives an appreciation to the story of the passion of Christ which is then distributed to Catholic churches around the world. This appreciation becomes a tradition and a value that can be put in practice, reflected, and believed by all Catholics. In general, the value contained is that humans who live in worldly suffering must be enthusiastic, be responsible, have a strong heart, and become a person who provides comfort, strength, and
hope for those who also suffer like what Mother Mary did. Even though they fall, humans must be ready to get up and complete their goals like how Jesus rose when carrying his Cross (Tim Keuskupan Bogor, 2021: 6-35).

In addition, in the middle of the nave on the north and south sides, there is a room jutting towards the north and south which is used as a confessional room. This room is used at certain times (e.g., Lent, Christmas, and other special days) to celebrate the sacrament of repentance. In the catechism of the Catholic Church, the sacrament of repentance is a sacrament of reconciliation because sins committed during life are released after being baptized and experiencing purification. This sacrament is an effort of reconciliation to return to God and the Church because of mortal or venial sins committed (Konferensi Waligereja Indonesia, 2009, no. 296-302).

In the north and south corners in the eastern part of the nave room, there is a space that protrudes to form an apse (semi-circle) which is used for worshipers regardless of the eucharistic ritual process. This space is marked by the discovery of material culture in the form of statues with different figures. In the north room, the statue of the figure placed is the statue of the Most Sacred Heart of Jesus as a form of devotion, which is a form of prayer that is not tied to the official church liturgy (or a tribute to Jesus with a shining heart icon wrapped in a crown of thorns symbolizing God’s infinite love for humans). Then, in the southern prayer room, the statue of the figure placed is the statue of Our Lady of Lourdes or the Immaculate Conception of Mary (The Virgin of the Immaculata Conceptio). This devotion also carries the dogma that Our Lady is the Holy Virgin who was born without hereditary sin (Ferguson, 1961: 74).

The next and last stage that can be seen in the Church of Saint Mary the Virgin is the stage of humans being accepted and living eternally in the Kingdom of Heaven after meeting their death. This stage is different from the stage in the catholic churches built in the Middle Ages, because before going through this last stage and entering the Kingdom of Heaven, humans must pass through the stages of judgment day or the stage of purification. In Catholic theology, once Christ died and rose from the dead, he then sat down with God in the Kingdom of Heaven and would descend at the second coming. Therefore, where Jesus is present now is where the Kingdom of Heaven is. The Catholic Church in its tradition seeks to preserve the place where Jesus is present and treats it like heaven on earth. This last stage can be seen in the layout of the sanctuary located in the eastern part of the church. Sanctuary is a perfect picture of heaven and where God, Christ and the Holy Spirit are enthroned as well as the most important and sacred part of the entire church space. Therefore, only people who have been ordained (bishops/priests/pastors, sisters) and called ones (deacons and pro-deacons) can set foot in this area during a celebration. Every time a celebration takes place, the priest who leads and the servant on duty must also wear special clothes. Due to its sacred position, this area is elevated from the rest of the space (Gilchrist, 2012:175). The material culture contained in this section is also the most extensive and dense, considering that the center of ritual activities occurs in this area.

The first material culture which is also the most sacred place is the altar table which serves as a place to put some ceremonial tools, such as ceremonial candles, bibles, and trophies/cups. This altar table is made of rectangular wood with an east to west orientation facing the people and is placed in the middle of the sanctuary area. The placement and orientation of this altar also follows the letter of the Bible in the Old Testament, namely Ezekiel 43:4, which states that the highest God's glory is in the East. Usually above the altar, there is a white altar cloth that symbolizes the
shroud that wraps the body of Christ. Therefore, the altar is a symbol of the presence of Christ in the sacrament of the Eucharist (Ferguson, 1961: 161). On the west (front side) of the altar table, can be found reliefs of the Last Supper carved from wood. The depiction of the reliefs of the last supper is none other than a representation of the sacrament of the Eucharist which takes place at the time Jesus performed the last supper before he died on the Cross. In Catholic theology, the sacrament of the Eucharist is a liturgy which is the culmination to perpetuate the sacrifice of the Body and Blood of Jesus. The sacrament of the Eucharist is a sign of Christ's presence in the liturgy, which is also known as the transubstantiation event, the change of bread into the substance of the Body of Christ and the change of wine into the substance of the Blood of Christ. Therefore, the altar as a place for sacrificial offerings and the sacrament of the Eucharist as a liturgy itself becomes the culmination of the holiness, chastity, and glory of God (KGK No. 271-288).

In addition to the altar table itself, the objects placed on the table also have symbols of sacredness in Catholic religious teachings. First, altar candles have various functions depending on their use and number. Six, four and two candles placed on the altar table are symbols of the coming of Christ in the sacrament of the Eucharist. Then there are also Easter candles that symbolize the resurrection of Christ during the Easter season. Three candles symbolize the concept of the Holy Trinity (God, the Holy Spirit, and the Son of Jesus Christ), while seven candles symbolize the seven sacraments in the Catholic church (Ferguson, 1961: 162).

The next sacred center is the tabernacle which is placed behind the altar table. In medieval churches, tabernacles were treated very special with ornate carvings dense with saints and typical gothic carvings. However, in the Church of Saint Mary the Virgin, the shape of the tabernacle is simpler like a small cupboard covered in gold. The tabernacle in the Old Testament book refers to the tent the Israelites which was used when they were walking in the desert in search of the promised land. The tent is usually used for worships and sacrifices. In the Catholic Church, the tabernacle is used as a container for the host, chalice, and elements used during the Eucharistic liturgy. The tabernacle is a symbol of the transfiguration itself (Ferguson, 1961: 168).

At the front of the altar, there is a cross that is erected once the service begins. The cross is the perfect symbol of Jesus Christ. Considering his ultimate love for humans was when he died on the cross, the symbol of this cross is universally used as a symbol of Christian belief. The cross used in the Church of Saint Mary the Virgin is a Latin cross made of brass coated material. This cross is used to symbolize the passion and redemption of Christ (Ferguson, 1961: 165).

In addition, there are musical instruments in the form of altar bells and gongs placed in the western part of the sanctuary. Both objects are used during the Eucharistic liturgy, or more precisely once the transubstantiation event occurs (Ferguson, 1961: 162). Because the Church of Saint Mary the Virgin is a church with the status of a cathedral, it is possible to find a cathedral or throne chair for the bishop to sit on during celebrations. Bishop is an official position under the Pope and usually leads a region that has been determined by the Vatican Church. His existence is a symbol of the dignity of the bishop who was once considered a teacher, and usually takes the place on the side of the sanctuary.
Immateriality and New Values

The science of archeology which is closely related to material culture tries to understand the materiality of material culture from time to time. According to the view of New Archeology put forward by post-processual researchers, material culture is understood as an object that can have various social contexts, such as the context of technology, ethnoarchaeology, linguistics and many others. This social context is then divided into two forms, namely the known (visible, present time) and the unknown (unseen, past time). Of these two forms, the unknown form is more likely to undergo transformation so that its materiality becomes decreased dimensional (dimensions which decrease until the object has no dimensions), unseen, forgotten, and hidden. These properties lead to unstable and increasing immateriality of a material culture. According to Buchli, immateriality is a form of human interaction with material culture rejecting existing materiality values (Buchli, 2007:183-184)
In the Church of Saint Mary the Virgin, the undiscovered, unseen, and decreased dimensional chancel space is not found, identified by the presence of a rood screen. This space and material culture, when inserted into the social context of the Christian life journey, of course has meaning as a representation of the stage of "Judgment Day", one of the stages before humans live in heaven (after life). However, in the absence of this dimension in the space, the materiality value of the chancel space and rood screen has an immateriality increase. This increase in immateriality then brings up questions, namely “Is there still judgment in the Catholic Church's belief today if the Chancellor is eliminated?” “What is the symbol of judgment day?” or “Is there a stage in the Christian life that has changed?” As a result, the materiality value of chancel and rood screen becomes unstable.

Looking at the long history of the catholic church, the medieval catholic churches, and the stages of the ideal "Christian way of life", before humans reach the stage of life to sit in the Kingdom of Heaven after death, humans should pass through one stage of life in the form of judgment day and washing in the holy fire. Holy. This stage can be found in medieval churches in the chancel room which is represented together with material culture in the form of a rood screen which is usually decorated with various symbols depicting judgment day, purgatory, and the story of the passion of Christ on the cross (Gilchirst, 2007:152).

The Rood Screen is arguably one of the most influential icon-classicals in the Catholic church in the Middle Ages; therefore, its physical form is usually made beautiful and magnificent. The essence of this component is the engraving of Christ crucified flanked by the Virgin Mary on the left and John the Baptist on the right. Not infrequently is the rood screen also painted with various decorations of saints, such as the three heavenly angels Mikael, Gabriel, and Rafael, the twelve disciples, and the other saints (Williams, 2008: 32-44). The purpose of this depiction is to serve as a reminder for Christians of the stages of life that will be passed once humans die; they will experience the day of judgment by Christ himself and burned in purgatory until finally accepted to enter the Kingdom of God. Therefore, the depiction is usually frightening and full of symbols of hell, evil and darkness. In addition to being a representation of the day of judgment, the rood screen in fact has another function, namely as a boundary between the nave and the sanctuary so that a boundary is formed between the sacred space (sanctuary) and the profane space (nave). Even in some churches, rood screens are made to cover the views of the people on what is happening in the sanctuary room, especially when the transubstantiation ritual occurs. (Williams, 2008: 42).
In the 14th century, there was a church reformation movement that gave rise to the churches of Protestantism, Lutheranism, and Calvinism (Williams, 2008: 67). This movement explicitly criticized the teachings and dogmas of the Catholic church which were considered to deviate from the source of the scriptures, and demanded the church to be more transparent, open, and inclusive to its people (Williams, 2008: 69). Because the rood screen and chancel were considered as explicit objects to separate God and humans during the eucharistic liturgy and described the merciless punishment from God as something that was not in accordance with the scriptures, then mass destruction was carried out throughout mainland Europe (Williams, 2008: 108). Because of this massive movement, the Catholic church tried to improve itself to survive and adapt to a new worldview, and this peaked in 1962 when the Second Vatican Council initiated by Pope John XXIII declared a renewal of the Catholic church that was more open, universal, one, and able to adapt to changing times (Yewangoe, 2017:3). As a result, after that, churches built after the reform movement, including the Church of Saint Mary the Virgin, have been built without including the chancel and rood screen as important components in the room of the Catholic church. Instead, the church has then tried to represent new values such as the values of love and kinship, and values that are appropriate for the current modern era.

From the descriptions above, it can be seen that the abolition of the rood screen and chancel was intentional because of the strong social intervention to the Catholic church as an institution to change the frightening value of "judgment day" into a church that is thick with the value of "love". Efforts to change this value are carried out in two ways, namely dematerializing the root screen and chancel, and reworking the values.

Dematerialization itself is a reworking effort to remove the material dimensions of objects
and leave only existing ideas and concepts. Although the rood screen is not found which is often assumed that the day of judgment is also missing, it turns out that ecclesiastical documents, such as the Catechism of the Catholic Church (CCC) (*Catechismus Catholicae Ecclesiae*), can be found talking about the concept of the day of judgment. In CCC number 208-215, the following terms are still found: special court (trial after death) (CCC, no. 208), heaven (CCC, no. 209) purgatory (CCC, no. 210-211), hell (CCC, no 212-213), and the final court (trial for eternal punishment) (CCC, no. 214-215). This means Christians today are still familiar with the ideas and concepts regarding “the judgment day”, “purgatory” and “the day of the second coming”, but they are not materialized.

Then, in addition to being dematerialized, the catholic church has to rework to perfect the values it wants to bring by presenting ecclesiastical icons, namely the statues of The Holy Family of Nazareth, which consists of a statue of the Virgin Mary holding Baby Jesus and the statue of Saint Joseph with lilies. This statue is placed on the north and south pillars located on the border between the nave and the sanctuary, where the chancel and rood screen should be. These two statues represent the value of love and care from a family, a symbol of love, kinship, and warmth (Libreria Editrice Vaticana, 2009: 3).

These two forms of activities, dematerialization, and rework, then indicate that the Catholic church is trying to "assume" that this chancel room without a rood screen as a new symbol of love and kinship and to eliminate the dark value of "judgment day". Of course, this new assumption will increase the immateriality of the chancel as a symbol of the day of judgment and the day of purification. It can be seen in the location of the family statue of the Sacred Heart of Jesus which is placed exactly where the chancel and the rood screen should be that the difference in values indicate both the desire to change (judgment day becomes the law of love) and the presence of dogmas and teachings of the catholic church after the Vatican Council II in 1926 which also explicitly said so.
Figure 3.
Statues of Mary the Virgin holding Baby Jesus on the north pillar and Saint Joseph on the south pillar (Source: Personal Documentation, 2021)

As Buchli said in his article entitled Material Culture: Current Problems, the form of "rework" on an object cannot be separated from extensive social influences. Not only can the form of a material culture undergo a transformation, it can also experience a decrease in dimensions and even disappear as what has happened to the rood screen and chancel in the Catholic church space. This “rework” can also move to form a material culture with a different form to adapt to the new values and teachings that you want to bring. This rework is not understood as a bad form of change in material culture and considered to cross the boundaries of tradition but is considered an adaptation of the values that the church wants to display as an institution (Buchli, 2007:192).

CONCLUSION
According to Gilchirst, the layout of the churches that were built in the Middle Ages represents the stages of the life course of Christians which are based on the scriptures and church dogmas. At the Church of Saint Mary the Virgin, the space is divided into three, namely the narthex room (transitional room) which represents the beginning of Christian life, the nave room where people live their lives in the world, and the sanctuary room which represents eternal life in heaven. These three spaces represent the concept of the stages of the Christian life journey very well, but there is one space missing, namely the chancel space, and its important component namely the rood screen, which represents a stage of the Christian life that is the day of judgment. The absence of rood screens does not necessarily indicate the loss of an important stage in the Christian life. However, it is assumed that there has been a process of dematerialization and rework to produce new values of the catholic church after the church reform movement, namely the values of the law of love in the teachings of the modern catholic church.

When there is a massive change caused by social influences, there is also a change in the material culture in it. Rood screens and chancels, which were previously considered important iconoclastic, must undergo a dimensional transformation so that their immateriality increases. Chancel and rood screen have then undergone two forms of work, first in dematerialization (while ideas and concepts still exist) until they lose the dimensions of form and space so that they are
unseen, unearthed and undiscovered. Second, rework has been carried out by presenting iconoclastic statues of the Sacred Heart of Jesus Family with new values, namely the values of family, warmth and love, which are very contradictory and placed in the locations where the chancel and rood screen should be. These two activities have then resulted in the chancel value as the day of judgment to experience an increase in immateriality (increasingly invisible and refused to be seen) and the emergence of "assumptions" for a new value, namely chancel as a representation of the law of love.

The changes that occur in the Catholic Church of Saint Mary the Virgin shows that the concept of church layout is closely related to the church's teachings, dogmas and values brought by the catholic church. This change and rework of material culture is understood not as a bad form of changing the tradition but is considered as a form of adaptation of the values that the church wants to display as an institution caused by the reformation church movement, especially in the 15th century, the changing times, the demands of the times and modernity.

REFERENCES


**Website Sources**
