



NOTES ON ASSESSMENT OF CULTURAL SIGNIFICANCE OF THE 18TH-CENTURY OLD MOSQUE: A CASE STUDY OF THE AL-ANWAR ANGKE MOSQUE JAKARTA

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ABSTRACT

This paper discusses the assessment process of the cultural significance of the Al-Anwar Angke Mosque in Jakarta. The mosque has been designated as an important cultural heritage, in which architectural, historical, and sociocultural values are explicitly demonstrated. Furthermore, the mosque was also considered a symbol of the diverse community in Batavia. However, the 18th-century mosque has undergone physical (including its details and ornaments) and environmental changes due to sociocultural, economic, and political dynamics. Therefore, continuous monitoring is essential to protect historic buildings, and cultural heritage values should be assessed periodically. The assessment of cultural significance includes aesthetic, historical, scientific, sociocultural, and spiritual criteria. Data collection and analysis are based on observation, interviews, and related literature. Furthermore, some critical notes indicate that assessment must be performed regularly and continuously. Thus, such an assessment is required to understand its values and unique artefacts. However, rather than determine the role of the Angke Mosque within its ever-changing context. As pointed out in the cultural significance assessment process, the article reveals the importance of recording and digitizing knowledge to comprehend the past, present, and future. Moreover, the appreciation might be understood differently due to the current urban dynamic. The assessment of the cultural significance of the Angke Mosque needs to accommodate community participation and a multidisciplinary approach to understanding architectural heritage, driven by the paradigm shift from a physical-based to a value-based system.

KEYWORDS:

assessment, cultural significance, Al-Anwar Angke Mosque, Jakarta

INTRODUCTION

Cultural significance architectural buildings and historic urban forms are essential for preserving history and serve as evidence of human civilization [1] [2]. Globalization and modernization have significantly impacted many historical structures and buildings in Southeast Asian cities [3][4][5]. Unsurprisingly, globalization and modernization have resulted in the loss of historic fabrics/artifacts and their intrinsic values. In recent decades, modernization has threatened and jeopardized heritage. Furthermore, it has altered the area's identity and character, including places of worship, buildings, and other historical landmarks. This case also occurs in Indonesia since historical fabrics are often seen as obstacles to modernization.

With the emerging concerns of historical urban fabrics, several issues on the assessment process of cultural significance have been discussed nationwide and revisited. *Firstly*, in recent decades, this assessment of cultural significance has become a reasonably popular guide in the conservation process. Many groups outside of cultural heritage experts are

interested in participating in and supporting the assessment of cultural significance[6][7][8]. However, some stakeholders has differences in point of view eventually often lead to debate in determining the values of cultural significance [9]. Therefore, it is essential to involve the community in assessing cultural significance because society is a knowledge consumer of the past [6][10][11][12]. *Secondly*, the assessment of cultural significance needs to consider what makes a place significant and what essential role these historical urban fabrics have for the community. Thus, the assessment of cultural significance is required to understand cultural heritage values and their unique artefact, as well as the role of cultural heritage within its ever-changing urban context. *Finally*, there is a lack of recognized and widely accepted methodology for assessing cultural significance, as well as difficulties in comparing the results of cultural significance assessments. An approach for evaluating the values related to cultural heritage is needed to assist in controlling, monitoring, and assessing historic fabrics [8][13][14][15].

According to Burra Charter (2013), cultural significance is the sum of a place's qualities or values, including the five values: aesthetic, historical, scientific, social, or spiritual value for past, present, or future generations [17]. Values also refer to ethical qualities and the significance of tangible and intangible aspects that society frequently assigns to objects, places, and stories related to their ancestors. Therefore, it is essential to broaden people's understanding of cultural significance. Thus, cultural significance explains why historical urban fabrics (buildings, structures, and places) are critical for conservation. They may represent the place, structure, arrangement, use, association, meaning, note, related sites, and objects [3][11]. As a result, we can clearly describe why a place is essential by investigating it and assessing each of its values.

Various documents and evidence are required, recorded, and documented in assessing cultural significance. In addition to traditional methods, digital recording and documentation are essential. Digitization is needed to effectively, efficiently, and accurately understand our heritage's past, present, and future. Furthermore, it is necessary to digitally mediate through social media and electronic media to disseminate information and knowledge about the cultural significance of historical heritage. The media paradigm shifted from analogue to digital, allowing for the rapid and thorough dissemination of information. The media can communicate all information and knowledge to people worldwide [16].

Furthermore, the role of media in facilitating cultural reproduction contributes to the global community's understanding of cultural significance. Consequently, digital remediation is expected to contribute to vitality and sustainability of cultural heritage. By restoring new forms of representation, Cultural heritage is discovered and revitalized. In addition, the proper recording technology can help us figure out what the role historical urban structures play in changing cities.

Regarding the sustainability of conservation, assessing cultural significance can provide an understanding of its role and importance in the past that will contribute to present and future needs of generations. Thus, evaluating the fabric and interpreting the history can help with appropriate recording technology that will address the historical urban fabric's role in the future ever-changing urban context.

METHODS

This research was conducted using a qualitative approach with the Al-Anwar Angke Mosque as a case study. Primary data related to the Angke Mosque were obtained through observations, measurements, and interviews with experts from multidisciplinary and local communities, including collecting location data and time series observations at the mosque. Secondary data, such as historical photos, maps, and images are also collected. Those data are obtained through some

resources, such as Heuken (2003), Setiawan (2010), Blackburn (2012), Ashadi (2018), and Fitriandini (2020) [21][22][23][24][25].

Data collection and analysis are critical for understanding the cultural significance of historic fabrics [17][18]. Architectural documentation will be the primary reference source and essential in assessing cultural significance [18]. The documentation for the Angke Mosque used a combination of traditional and digital methods in the recording process. Traditionally, data and information of object have been collected and recorded manually. The digital recording makes use of both terrestrial and aerial photography. The data is also processed using AutoCAD, Sketchup, and photogrammetry via the Agisoft MetaShape application. Using photogrammetry in digital image recording can result in more detailed and precise three-dimensional modelling that is also faster, more effective, and more accurate [5][19].

Furthermore, conservation activities can simulate heritage to identify potential conservation design, construction, or operational issues [18][19][20]. For the assessment process of cultural significance, digital image recording (terrestrial and aerial photography) is applied. So, digitalization is essential for preserving cultural heritage so those cultural traditions can be found and brought back to life in new representation [16].

The mosque's cultural significance was assessed using ICOMOS criteria by the Burra Charter (2013) as a fundamental step in determining the artistic value of architectural heritage and Government regulation No. 1 of 2022 as the legal framework for the conservation of cultural heritage in Indonesia [17]. The matters considered in this assessment process include those held by artists, historians, archaeologists, architects, religious figures, and others.

As a result, case study research describes a phenomenon considered unique and exciting to study. The findings of this study are:

- Some critical notes on the assessment process of cultural significance regarding the importance of periodic assessments.
- Knowing the role of the mosque in the contemporary context.
- The importance of recording and disseminating knowledge digitally.
- The need to accommodate community and multidisciplinary participation.
- The need for inclusive approach to understanding cultural significance.

RESULT

UNDERSTANDING CULTURAL SIGNIFICANCE OF THE ANGKE MOSQUE

The Al-Anwar Angke Mosque has already been designated an essential cultural heritage based on DKI Governor Decree No. 1371 of 2019, in which architectural, historical, and sociocultural values are explicitly demonstrated. Furthermore, the mosque was also considered a symbol of the diverse community in

Batavia. As a building representing cultural diversity,



Figure 1. The Inscription of the Angke Mosque mentions the establishment on 26 Sya'ban 1174 H (2 April 1761) by the name masjidi Al- Mubarak (the right of parallogram)

the mosque places a high value on the sense of identity, belonging, and place defined by the architecture and activity of the surrounding people. The mosque, formerly known as Masjid Al-Mubarak (Figure 1), was designated by Sjh Liong Tan, a Chinese architect [21] [22] [23]. Consequently, it's not surprising that the architectural elements are influenced by Chinese culture. Furthermore, the mosque was previously constructed in collaboration with the community. At the time, the mosque symbolized the harmony of architectural ideas in society and cultural identity.

Over time, the 18th-century erected mosque has undergone physical changes due to sociocultural, economic, and political dynamics. Therefore, continuous monitoring is essential to protect such historic buildings, and cultural heritage values should be assessed periodically. In addition, the appreciation of historic buildings and their environment might be understood differently due to the current urban dynamic. Thus, such an assessment is optional to appreciate its values and unique artefact. However, instead of determining the role of the Angke Mosque within its ever-changing context.

Understanding the significance of a place requires two essential steps: understanding the place and assessing its cultural significance. The most essential steps in understanding a place are figuring out what it looks like and learning about its history, use, association, and fabric. The following are the existing physical conditions of the Angke mosque:

EXISTING PHYSICAL CONDITION OF THE ANGKE MOSQUE



Figure 2. Site Plan of Angke Mosque

The Angke Mosque is in the middle of a residential area, widely available only by two-wheeled vehicles and walkers, on Gang Mushallah no 1, Jalan

Pangeran Tubagus Angke-West Jakarta (Figure 2). It is one of Jakarta's oldest mosques, built-in in 1761 [21] [22][24][25]. Currently, the Angke Mosque has changed physically due to sociocultural, economic, and political dynamics. Following this, physical alterations of this building (detail and ornaments) and its environment have been inevitable. The mosque has undergone restoration six times, namely in 1919-1936, 1951, 1969-1970, 1973-1974, 1985-1987, and 2018-2021, by communities and individuals concerned with the mosque's long-term viability [24]. The mosque's restoration from 2018 to 2021 may return it to its original appearance. The repairs were done to conserve this historic fabrics and its cultural values.



Figure 3. The Roof of Angke Mosque, (A) Mustoko, (B) Jurai

The mosque's elements characterize traditional/ local building styles, including its simple massing with a two-layer wooden roof (Figure 3) and *mustaka* at the top (Figure 3A). Due to the influence of traditional Chinese architecture, the tip of the *jurai* roof rises (Figure 3B). The roof is supported by four pillars known as *saka guru*, commonly found in traditional Javanese architecture. The *saka guru* is located in the centre of the ground floor, i.e., the middle of the prayer room. The second tier is supported by four pillars at the mosque's four corners. The tiered roof structure keeps these enclosed buildings cool and dry [26][27]. Under the roof is a mezzanine room for the call to prayer. Several consoles support the roof under the top with ornate honeycomb-shaped elements hanging down, similar to list plank identical to the Betawi pattern *gigi balang*.

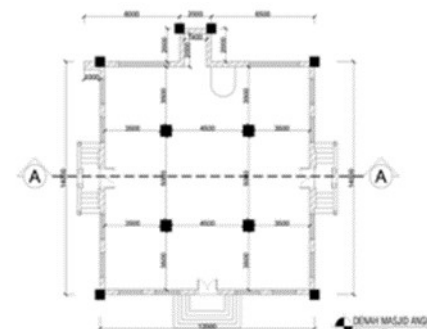


Figure 4. Plan of Angke Mosque

The mosque has an asymmetrical prayer room and a 14 x 14 m² building area of 400 m² of land (Figure 4). Due to the increase in users, some facilities have been added. For example, an iron tent with asbestos, a

mosque management room, and an ablution room currently occupy additional courtyard space on the mosque's north side. On Fridays and other Islamic religious holidays, the extra space is used for prayer rooms and other services.

The mosque has a pulpit (*mimbar*) in the European-style made of bricks, located next to the *mihrab* (Figure 9A). The décor on the left and right sides includes a circular red marble staircase that leads to the pulpit chair. The *mimbar* has five steps, similar to the East, North, and South doors. Moreover, Angke Mosque has a *mihrab* with a semi-circular curve with Moorish styles (Figure 5B).



Figure 5. (A) The Pulpit, (B) The Mihrab

The colonial-style door at the east is unique, with an engraving of the *burnagata* flower [28], which are stylized leaves sprouting from the urn (Figure 6A) [28]. Like Javanese temples, *burnagata* floral designs grow from these jars and tendrils [28][29]. On the left and right sides, there are *sulur belur* engravings (*Patra* and *Paru-paru* patterns) (Figure 6B) [62]. *Paru-paru* is a flower petal that grows on bit sides in Javanese temples. They also have *sulur* carvings, complicated twisting curves, and spiral-like extended stems that indicate *tendril* in Javanese. Above the east door is a calligraphy carving containing an inscription of the mosque's establishment (Figure 1).

The windows at the mosque are pretty large and wide. The windows have wooden threaded bars as window fillers, as found in ancient Mosques in Jakarta built between the 16th-18th centuries, such as Al-Anshar Mosque, Al-Mansur Mosque, Al-A'lam Mosque, and others. The number of bars on each side of the mosque's windows varies. The west side has two windows with twenty bars each; the north and south sides have four with nine bars each. While on the east side, there are four windows with ten bars (Figure 7) [25]. In an interview in 2022, Abiyan said that the number nine stands for the Wali Songo, the number ten stands for a list of angels that We must be known, and the number twenty stands for the duty of Allah.

The second steps to understanding the significance of historic fabrics is to assess cultural significance, including aesthetic, historical, scientific, sociocultural, and spiritual values. For example, the following are the values of Angke Mosque:

1. Aesthetic Value

Aesthetic value refers to the sensory and perceptual experience. The shape, elements, ornaments, and decoration on the exterior and interior of the Angke Mosque demonstrated exceptional aesthetic quality. This mosque, influenced by Chinese, Balinese, Betawi, and European styles, symbolizes cultural diversity and its local landmark. Representation of roofs, doors, windows, carvings, and pulpits (Figure 6) demonstrates the Batavian people's cultural differences to significant events and people in Batavia's history.

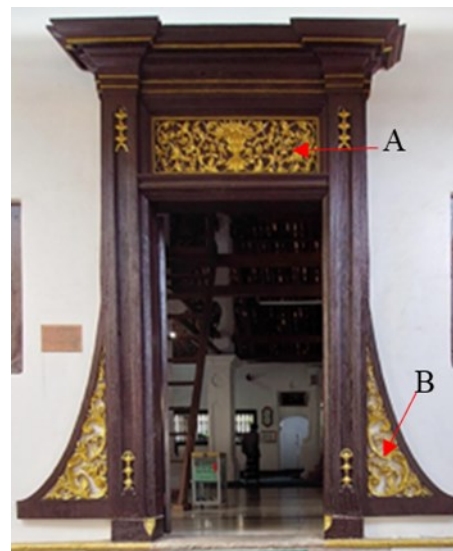


Figure 6. East Door, (A) Burnagata Craft, (B) Sulur Belur Craft

Its architectural features have also been essential to its survival and are a necessary component of the architectural character of the archipelago. Aesthetic expressions have tremendous value because of the architect's intellect and creativity. Its one-of-a-kind architectural concept is influenced by mosques built in the archipelago in the 18th-century. Furthermore, it represents the mid-18th-century architectural style, with design techniques and construction systems that adhere to the traditional Javanese architectural style with a two-tiered canopy roof. The state of Batavia at the time, which was still under colonial rule, became a factor in the decision to build a simple place of worship that did not emphasize Islamic elements.

2. Historical Value

Historical value refers to all aspects of aesthetics, art, architecture, science, spirituality, and social history. The Angke Mosque is frequently associated with the massacre of Chinese people in 1740 by Dutch colonial military forces led by Jan Pieterszoon Coen. The Angke community protected the massacre survivors [21][22]. In other areas, they coexisted with Balinese, Bantennese, Javanese, Batavians, and Arabians. Following that, many Balinese and Chinese people converted to Islam and worked tirelessly to construct mosques for worship. The mosque is also linked to figures influential in the construction of the Angke Mosque, such as Sjih Liong Tan (architect), Mrs.

Tan Nio (financier), Prince Tubagus Angke (Banten Sultanate), and Prince Sjarif Al-Qodri (the Pontianak Sultanate). The tombs that surround the mosque attest to its significance.



Figure 7. Window

The archipelago's local culture affects this mosque's shape and architectural features. As a result, the representation of culture reveals the mosque's close relationship with the community. Furthermore, because it is still used as a place of worship, this mosque is an important living monument for preserving cultural heritage.

3. Social Value

The social or cultural meanings a place holds for a specific community or cultural group are its social or cultural values. The mosque has exceptional social value. The spatial and temporal spaces demonstrate the community's attachment to the mosque. According to observations, the mosque has been used for other social activities besides religious worship, such as religious celebrations, early childhood education (PAUD), slaughtering sacrificial animals, and even as a children's play area. Although not as many Muslim communities live around the mosque as there were in the past, the entire local community is working to ensure the mosque's long-term viability. For example, non-Muslims of Chinese descent frequently slaughter of sacrificial animals on *Idul-Adha*. The community's strong bond with the mosque is motivated by historical ties and ethnic relations between their ancestors and its community.

Due to the long-established social cohesion, the community's attachment to the mosque is vital, especially for those who have lived there from generation to generation. Through its spatial features and location, the mosque represents the identity and cultural symbols of the local community. It saves memories from the past and the history of the community and individuals. The community's sense of place and belonging is a cultural significance for conserving the mosque as a legacy for future generations [30].

4. Scientific Value

Scientific value refers to the information content of a place and its ability to reveal more about an aspect of the past through examination or investigation of the site, including archaeological techniques. The potential for the Angke Mosque's cultural heritage allows for further study in architecture, archaeology, history,

environment, anthropology, religion, politics, and economics. In architecture, for example, the form and construction provide information on technology and architectural style evolution in the 18th-century archipelago. In addition, the mosque's composite construction system can provide information on traditional structures that are already quite advanced. The technology already employs a hybrid approach in which the roof structure is made of wood, and the foundation, columns, and walls are stone. Proportion, balance, symmetry, shape, texture, and color are examples of how construction developed at the time.

Objects left over from the past have the potential to be researched in archaeology because they contain the value of past information that can be revealed information to help answer questions about past lives. For example, the history of the Angke Mosque shows vital information and relevance to the history of the Batavian people's struggle at the time. Religion, in the form of the Angke Mosque, coexisted with the development of Islam in Batavia at the time. In anthropology, the Angke Mosque depicts the harmony of social life in the area up to the present day.

5. Religious or Spiritual Value

Spiritual value refers to the intangible values and meanings embodied in or evoked by a location that give significance to a cultural group's spiritual identity or traditional knowledge, art, and practices. Angke Mosque, as a place of religious worship with historical values, has spiritual values and meanings that can evoke religious feelings in the community because it is essential to the spiritual identity of the Jakarta Muslim community today. Similarly, they can detect religious undertones in their daily activities, which are repeated at every prayer time. As a result, a strong sense of place is created, mainly when the call to prayer echoes and the beating of *beduk* in the mosque serves as a reminder of Muslim prayer times. In addition, the mosque hosts religious events such as holiday celebrations, Islamic competitions, and Islamic educational institutions such as Early Childhood Education (PAUD), Al-Qur'an Education Park (TPA), recitation, Islamic Educational Council, and the Ramadhan Boarding School. The educational institution has been carried out from the Angke mosque's inception until now. The mosque serves as a place of worship and a centre for Islamic education in the community.

Religious/spiritual values correlate with associative values at the Angke mosque. The sense of kinship and admiration for most figures who helped build the mosque fosters a strong meaning among specific communities. Its role as a cultural heritage building in an urban area rich in historical values can also support the community's spiritual development and conserve historical memories for future generations [8][10][31].

DISCUSSION

The assessment of cultural significance reveals

the role of Angke Mosque as a historic urban fabric. With its intrinsic values, the mosque is not just a place of worship. As a cultural heritage, it also accommodates communities' activities in education, society, and culture that pass on traditions, practices, rituals, and, most importantly, urban daily life. The assessment seeks to comprehend the artifact value and the role of the Angke Mosque in its context. The mosque is extremely valuable because of its connection to history and significant historical events. However, it plays a social, political, and economic role in preserving harmony and connecting with meaningful narratives about history, culture, and identity. Furthermore, the mosque has a symbolic role represented by the beauty of its architecture, which means the 18th-century architectural style. Art and technology used in building construction show how creative people were then. It shows how 18th-century architecture can learn from history and use it to improve.

Some critical considerations during the cultural significance assessment are: **Firstly**, cultural significance assessment is spatially and time contested. Due to the current urban dynamic constantly changing, cultural significance assessment must be done continuously and cannot be limited to only monumental values from the past. Furthermore, the social aspects, the symbolic and aesthetic values of the location, and the use of historic fabrics as living heritage all contribute to value perception. As a result, community participation and a multidisciplinary approach are needed in the process of cultural significance assessment to act as a conservation agent and provide information about the historical city structure while also creating new values [6][8][10]. For example, significant aesthetic quality in architectural features can raise public awareness and participation.

Historic buildings and environments can be understood differently due to urban dynamics and appreciation. As a result, perception can enhance the value of urban historical fabrics while also serving as a guide and reference in developing conservation policies and strategies [8]. Heritage values are determined by how people perceive the world and the significance they place on history. This perception has an impact on how people view their heritage.

Secondly, inventory and documentation are critical components of the process of cultural significance assessment [5]. Cultural heritage remediation is required. As a result, the concept of culture can now be grasped globally. Digital platforms, which have become the lifeblood of both humans and globalization, have linked and brought everyone together. As a result, using the media to disseminate knowledge and the cultural significance of historical urban fabrics is seen as effective and timely.

Finally, the value of its cultural significance can show its role as a form of regional identity, which in turn forms the uniqueness and characteristics of the city. Moreover, the paradigm shift from a physical-based to a value-based approach has made

understanding architectural heritage more inclusively essential.

CONCLUSION

The assessment process of the cultural significance of the Angke Mosque leads to the conclusion that values tend to change as people's understanding and perception of a place develop. Therefore, we found some critical notes; **firstly**, continuous monitoring is essential to conserve this artefact when assessing its cultural significance. In addition, assessments must be carried out regularly and continuously by us due to the need for more architectural documentation to obtain accurate and reliable data and information. Primary data, digital tools, and equipment are also needed at the inventory and documentation stage to produce more accurate, fast, effective, and efficient data. Remediation and dissemination of knowledge globally through digital media are essential to discovering the past, present, and future. Multidisciplinary and community participation are needed to critically understand the appreciation and view of heritage, which is also driven by a paradigm shift from a physical to a value-based system. **Secondly**, the assessment of cultural significance was not only of the value and uniqueness of the mosque but also of its role as a cultural heritage asset in its ever-changing context. Representing cultural diversity in its architectural features can provide a sense of place, belonging, and identity for conservation. The value of its cultural significance can show its role in forming the region's identity.

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