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The Church of the Sacred Heart of Jesus in Tomohon: A design proposal for new liturgical adaptations to the presbytery

Abstract

Post-conciliar liturgical reforms following the Second Vatican Council (1962–1965) prompted widespread spatial transformations in Catholic places of worship, ranging from minimal reconfiguration to the demolition of historically significant furnishings. Conformity with official Church documents, particularly the General Instruction of the Roman Missal (GIRM), which explicitly mandates the preservation of artistically valuable furnishings, varied considerably across regional. Dutch East Indies-era Catholic churches in Indonesia remain almost entirely absent from the international scholarly literature on post-conciliar liturgical adaptation, despite their acute vulnerability to excessive intervention in the absence of established conservation frameworks.

This article examines the Sacred Heart of Jesus Church in Tomohon, North Sulawesi, a neo-Gothic Dutch East Indies heritage building constructed by Jesuit missionaries in 1903, whose presbytery underwent radical post-conciliar adaptation resulting in the demolition of all three pre-conciliar wooden altars in direct contravention of the GIRM Articles 289 and 303. Employing a case study design, the study integrates field survey, historical photographic archive analysis, and normative assessment against the GIRM provisions. A minimum-intervention design proposal is developed, introducing a new *versus populum* altar in formal harmony with the existing interior while reconstructing the three lost altars from surviving physical fragments and archival documentation. A methodological distinction is maintained between *source-based reconstruction*, in which lost elements are directly derivable from physical and archival evidence, and *interpretative reconstruction*, in which analogy with contemporary typological precedents is necessary.

The study demonstrates that post-conciliar liturgical imperatives and the conservation of Indies heritage furnishings are reconcilable within a coherent minimum-intervention framework, and contributes a replicable methodology for the assessment of liturgical adaptations of Dutch East Indies-era Catholic churches across the Indonesian archipelago and the broader Southeast Asian region.

Key words: liturgical adaptation, presbytery, Dutch Indies architecture, Church of the Sacred Heart of Jesus, Tomohon

Introduction

The Church of the Sacred Heart of Jesus in Tomohon, North Sulawesi, Indonesia is a Dutch Indies heritage ecclesiastical building completed in 1903 and still in active liturgical use. Like many Catholic places of worship built before the Second Vatican Council (1962–1965), this church underwent significant interior transformations in the decades following the Council, particularly within its presbytery. The removal of its three neo-Gothic wooden altars, comprising the main altar and two side altars dedicated to the Virgin Mary and St. Joseph, represents a case of liturgi-

cal adaptation that exceeded the limits recommended by official Church documents. Neither Sacrosanctum Concilium nor the General Instruction of the Roman Missal (GIRM) provides support such an intervention, resulting in an irreversible loss of heritage of considerable historical and artistic value.

The call for liturgical reform issued by the Second Vatican Council was grounded in the broader liturgical movement that had been developing since the late 19th century in France. Pioneering works such as Romano Guardini's *The Spirit of the Liturgy* (1998) and Dom Lambert Beauduin's reform writings had already begun reshaping theological and architectural thinking about sacred space decades before the Council convened (Keere, Plevoet and Goyvaerts 2020). The Council's Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (Second Vatican Council 1963),

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and the subsequent document *Inter Oecumenici* set out principles to guide, rather than mandate, the reconfiguration of liturgical spaces, emphasising the active and conscious participation of the faithful (Consilium of the Sacred... 1964). Nevertheless, as scholars including Michael A. Skaggs (2015, 1–23) and Denis R. McNamara (2009) have documented, the implementation of these reforms in existing churches was frequently characterised by misinterpretation, resulting in interventions that far exceeded what the conciliar documents prescribed.

Post-conciliar adaptations encompassed a wide spectrum of interventions. As Jitka Jonová (2017, 193–206) and Ursula De Jong and Flavia Marcello (2019, 156–171) have demonstrated, the nature and extent of these changes varied significantly across different regions, parishes, and historical contexts, ranging from minimal reconfigurations to radical demolitions. The existing literature, including comparative European and American studies, identifies at least three models: minimal, moderate, and radical adaptation (Kieckhefer 2004). The case of the Sacred Heart of Jesus Church in Tomohon represents an example of the latter, in which the presbytery was fundamentally redesigned and all three pre-conciliar altars, including their decorative elements, were dismantled.

The objective of this study is threefold. First, it analyses the liturgical adaptation interventions undertaken in the presbytery of the Sacred Heart of Jesus Church, examining their extent and conformity with official Church documents, particularly the GIRM, which represents the current, definitive, and governing legislation for the Ordinary Form of the Roman Rite (Congregation for Divine Worship... 2003). Second, it documents and reconstructs the remaining fragments of the three pre-conciliar altars through archival research and field survey. Third, it proposes a design

concept for a minimal-intervention liturgical adaptation that integrates post-conciliar liturgical requirements with the preservation and reconstruction of the church's historic interior, in support of the parish's objective of obtaining formal cultural heritage status from the municipality. This study makes an original contribution in two respects: it provides the first scholarly examination of the liturgical history and interior transformation of this specific historic church, and it presents a design methodology applicable to comparable Dutch East Indies-era Catholic churches in Indonesia that face similar challenges arising from liturgical reform and heritage conservation.

Church history

The Sacred Heart of Jesus Church, also known as *Gereja Besi* (which means “Iron Church” in English) is located in Tomohon, a highland city on the island of Sulawesi, Indonesia, approximately 25 km south of Manado, the provincial capital of North Sulawesi. The church was inaugurated on 28 September 1903 (Noor 2017) and constitutes one of the most significant examples of Dutch Indies ecclesiastical architecture in eastern Indonesia. Its construction in iron materials imported directly from the Netherlands reflects the technological and aesthetic ambitions of the Dutch Jesuit mission during the late Dutch East Indies period.

The Catholic presence in the Minahasa region has a history extending over four centuries. The first Catholic missionaries, from Portugal and Spain, arrived in the area in 1563; however, they were subsequently expelled by the Dutch Protestants in the 1650s. The return of Catholic missionaries to the Dutch East Indies in the early 19th century, primarily members of the Society of Jesus, marked the resumption of evangelisation in the region following Catho-



Fig. 1. The first Catholic church in Tomohon: a) a Jesuit missionary standing in front of the church (source: Berichten uit Nederlandsch... 1900; image quality enhanced using AI-based sharpening), b) the high altar (image reproduced from Berichten uit Nederlandsch... 1900; image quality enhanced using AI-based sharpening)

Il. 1. Pierwszy kościół katolicki w Tomohon: a) misjonarz jezuicki przed elewacją frontową kościoła (źródło: Berichten uit Nederlandsch... 1900; jakość obrazu została podniesiona za pomocą modelu AI), b) ołtarz główny (źródło: Berichten uit Nederlandsch... 1900; jakość obrazu została podniesiona za pomocą modelu AI)

lic Emancipation in the Netherlands and its colonies. As documented by Karel Steenbrink, Catholic missionary activity in this period represented the beginning of a renewed phase of expansion, with early centres of Catholic presence located in regions such as Minahasa and the eastern islands (Steenbrink 2003). The Jesuit missionaries arrived in Minahasa in 1868, baptising the indigenous population, who were either Pagan or Protestant (Palar, Tim 2003).

The first permanent Catholic presence in Tomohon was established in 1875–1876, when Father Joan van Meurs, S.J., arrived with the purpose of spreading Catholicism and acquired a plot of land on which the first Catholic church in the city would later be built. This initial structure was a modest wooden building with a thatched roof, completed on 27 May 1891 (Fig. 1) (Palar, Tim 2003; Wullur 2020). In 1883, an additional plot of land was acquired to the right of the first church, where a second Catholic church was subsequently erected in 1902.

The decision to construct a permanent new church building was made by Father Petrus Antonius Wintjes, S.J., in response to the rapid growth of the Catholic population in Tomohon since the first baptism on 26 December 1875 (Keuskupan Manado n.d.), which had reached nearly 2,000 parishioners. The new church was built on the land acquired in 1883 (Wullur 2020), with the assistance of Brother Antonius van Leeuwenberg, S.J. The edifice was completed in 1903, and during the Dutch East Indies period, it was known in Dutch as *De rooms-katholieke kerk te Tomohon* or *De Heilig Hartkerk te Tomohon*. It is now a landmark of the Tomohon's urban landscape and a representative example of the architectural legacy of Jesuit mission in North Sulawesi (Fig. 2).

The history of the church's interior is central to this study. The presbytery originally featured a main altar transferred from the first church in 1903, supplemented several years later by two side altars dedicated to the Virgin Mary and St. Joseph, positioned on the left and right sides of the presbytery, respectively. The building sustained severe structural damage in an earthquake on 14 May 1932 (Muskens 1974) necessitating major repairs and renovations. The most consequential transformation of the interior, however, occurred during and after the Second Vatican Council (1962–1965), when all three altars were removed, and the liturgical furnishings, decorations and the presbytery were redesigned. These changes are the subject of this study.

Liturgical adaptation

The concept of liturgical adaptation in the Roman Catholic Church refers to the set of structural and spatial modifications undertaken within existing places of worship in response to the liturgical reforms mandated by the Second Vatican Council. However, it is important to recognise that the impetus for liturgical reform significantly predates the Council itself. The liturgical movement, emerging in the late 19th century under figures such as Dom Prosper Guéranger and subsequently advanced by Guardini (1998) (Reid 2014), had already begun to reshape the theological and architectural understanding of sacred space, emphasising the communal and participatory character of worship.



Fig. 2. The interior of the second church in Tomohon from the Dutch East Indies period, prior to the Second Vatican Council (photo by an unknown author; source: Leiden University Libraries, KITLV 11280, 1927)

Il. 2. Wnętrze drugiego kościoła w Tomohon z okresu Holenderskich Indii Wschodnich, przed Soborem Watykańskim II (autor fotografii nieznan; źródło: Leiden University Libraries, KITLV 11280, 1927)

Guardini argued that the liturgy is not merely an individual devotional act but a corporate expression of the Church, writing that [...] *the liturgy is the Church's public worship... in which the faithful are not spectators but participants* (Guardini 1998, 66). This early theological articulation of active participation laid an intellectual and spiritual foundation for the later reforms of the 20th century and for the spatial reconfiguration of churches that accompanied them.

The Council's Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963), articulated the foundational principles of reform, including the active participation of the faithful, the use of vernacular languages, and the simplification of the rites (Second Vatican Council 1963). These principles were operationalised through the subsequent instruction *Inter Oecumenici* (1964), which provided specific guidance on the spatial arrangement of the liturgy, including the positioning of the altar so that the celebrating priest could face the people (*versus populum*) (Consilium of the Sacred... 1964). The General Instruction of the Roman Missal (GIRM) subsequently consolidated these guidelines, addressing in detail the placement and form of the altar, ambo, celebrant's chair, and other liturgical furnishings (Congregation for Divine Worship... 2003). Cardinal Joseph Ratzinger, later Pope Benedict XVI, further emphasised that the spatial orientation of the liturgy possesses profound theological significance, arguing that the common direction of the priest and the faithful expresses the eschatological dimension of worship, since [...] *turning toward the East means going to meet the coming Christ* (Ratzinger 2000, 69, 70). This perspective reinforces the interpretation that liturgical reconfiguration should preserve theological symbolism rather than be driven solely by functional or aesthetic considerations.

Crucially, neither *Sacrosanctum Concilium* (1963) nor subsequent documents mandated the wholesale destruction of existing altars or furnishings. Article 303 of the GIRM explicitly provides that where an existing altar cannot be moved without compromising its artistic value, a new fixed altar should be erected for liturgical celebrations, while

the original altar is preserved (Congregation for Divine Worship... 2003). Despite this, the implementation of the post-conciliar reforms in many existing churches, particularly during the 1960s and 1970s, was frequently characterised by interventions that exceeded these prescriptions. As Jonová (2017) has documented, heritage artworks and furnishings were removed, sold, or destroyed across multiple European contexts in the decades following the Council. Similarly, De Jong and Marcello (2019) have observed comparable patterns of excessive adaptation in Australian Catholic churches, where original liturgical furnishings were discarded rather than integrated into the reformed liturgical space.

The spatial focus of these adaptations in pre-conciliar churches was primarily the presbytery, particularly the area surrounding the main altar. The side or minor altars also became targets if their location was close to the new altar *versus populum* (Keere, Plevot and Goyvaerts 2020). Key interventions typically included: the introduction of a new altar *versus populum*; the installation of a fixed ambo; the reconfiguration of the celebrant's chair; and the removal of architectural elements demarcating the sanctuary from the nave, such as the altar rail and rood screen. The alteration or demolition of the existing altars, including side or minor altars (votive altars) dedicated to specific saints or devotional practices, was also widespread, though not universally so. Scholars including Skaggs (2015) and McNamara (2009) have identified three broadly distinguishable models of post-conciliar adaptation: minimal intervention (preserving existing furnishings while adding new liturgical elements); moderate adaptation (selective reconfiguration); and radical transformation (demolition and complete redesign of the presbytery). The case of the Sacred Heart of Jesus Church in Tomohon, as analysed in this study, corresponds to the third category.

Beyond the European context, the implementation of post-conciliar liturgical reforms in colonial and post-colonial religious buildings in Southeast Asia presents particular challenges, as these structures combine the architectural heritage of the colonising culture with the devotional and cultural specificities of the local Catholic community (Phan 2005). The Sacred Heart of Jesus Church in Tomohon represents such a case: a Dutch Indies church, built in neo-Gothic style, which underwent radical post-conciliar adaptation in a regional context without established conservation frameworks or specialist oversight. Research specifically addressing this category of buildings remains limited, reinforcing the scholarly relevance of the present study.

State of research

Academic research specifically addressing the Sacred Heart of Jesus Church in Tomohon is extremely limited. The earliest scholarly work identified is Alberta Mantiri's thesis (Mantiri, Warouw and Waani 2021), which examines the building within the context of Dutch Indies architectural heritage in the Tomohon area and assesses its potential for cultural heritage designation. The study focuses primarily on the exterior architectural style and urban context and does not address the interior liturgical history or the

post-conciliar transformations of the presbytery. The author's two studies on the same case study have examined different but complementary aspects of the church's architectural character. The first focused on the adaptation of the historic building to the tropical highland climate (Lumunon, Pasla and Prijadi 2025), while the second, published in 2026, examined its Neo-Gothic architectural elements through a variable-based comparative analysis against established Dutch and European references (Lumunon, Gosal and Hasanah 2026). No previous study has examined the history of the church's altars, their removal, or the process and consequences of liturgical adaptation within this specific building. Therefore, the present study responds to an identifiable research gap by examining the spatial and liturgical transformation of a Dutch Indies church within its historical and cultural context.

In parallel, a substantial body of scholarship has emerged, primarily in European contexts, addressing the challenge of reconciling post-conciliar liturgical requirements with the conservation of historically significant church interiors. Among the most notable contributions are the design and research studies by Giovanni Carbonara for the Basilica di Santa Maria in Domnica, Rome (Englen 2003), and Calogero Bellanca's research and design proposal for the Chiesa di San Nicola dei Lorenesi, Rome (Bellanca, Muratore 2009). Both studies exemplify an approach of minimal liturgical intervention by introducing required elements such as the altar *versus populum* and the ambo without altering or removing the existing historical furnishings. Daniela Concas (2005) has additionally examined guidelines for liturgical adaptation in spaces for Eucharistic celebration in Italian churches, providing a methodological framework for balancing conservation with liturgical functionality.

These European case studies demonstrate the viability of a minimum-intervention approach and provide methodological precedents for the present study. However, they operate within well-established European conservation frameworks, notably the Italian legislative framework for the protection of cultural heritage in churches, and address buildings of a different historical periods and architectural characters, ranging from Early Christian Roman basilicas to Baroque churches. These buildings differ significantly from the Dutch East Indies neo-Gothic church examined here. No comparable study has been conducted for Dutch Indies-era Catholic churches in Indonesia, where the intersection of Dutch Jesuit mission heritage, post-conciliar reform, and emerging local heritage conservation frameworks creates a distinct set of challenges.

Literature specifically addressing the conservation and reconstruction of liturgical furnishings in scenarios where the original furnishings have been removed and only fragmentary physical evidence remains is particularly scarce. Bellanca's methodological works (Bellanca, Muratore 2009; Bellanca 2011) provide relevant frameworks for approaching the restoration of historic ecclesiastical interiors. However, the scholarly literature does not yet adequately address scenarios such as the one in Tomohon where the original furnishings have been removed and only fragmentary physical evidence remains, necessitating a combined archival and physical reconstruction approach.

The review of the existing literature reveals a clear research gap: no study has addressed the post-conciliar liturgical adaptation of the Sacred Heart of Jesus Church in Tomohon, nor has any study proposed a design solution for the restoration and reconstruction of its presbytery. More broadly, scholarly attention to post-conciliar liturgical adaptation in the Dutch East Indies-era Catholic churches in Indonesia and Southeast Asia is virtually absent from the both national and international literature. The present study aims to address this gap by combining historical documentation, field survey, archival research, and design methodology to produce both a scholarly analysis of the adaptation process and a concrete design proposal for minimum-intervention liturgical adaptation and heritage conservation.

Methods

This study adopts a qualitative, case study research design, combining historical documentation, field survey, archival analysis, and design methodology (Groat, Wang 2002; Yin 2009). The Sacred Heart of Jesus Church in Tomohon is selected as the subject of this case study on the basis of three criteria that render it a relevant and distinctive example within the broader phenomenon of post-conciliar liturgical adaptation in Dutch Indies heritage buildings. First, the church represents one of the earliest and most architecturally significant examples of Dutch Indies ecclesiastical construction in eastern Indonesia, with its iron structure imported directly from the Netherlands constituting an exceptional material heritage. Second, the post-conciliar adaptation interventions in its presbytery were particularly radical in scope. They resulted in the complete removal of all three pre-conciliar altars and thus constitute an extreme

instance of the type of excessive intervention documented in the scholarly literature (Skaggs 2015; Jonová 2017). Third, the survival of two physical fragments from the original altars, together with archival photographic records, creates a specific condition in which partial reconstruction is methodologically feasible, distinguishing this case from those in which all physical evidence has been lost.

The research was conducted between early July and late September 2025 and proceeded in four sequential phases. The first phase consisted of a comprehensive review of the existing literature, incorporating historical narratives, ecclesiastical records, and published scholarly studies addressing post-conciliar liturgical adaptation, Dutch East Indies architecture in Indonesia, particularly church architecture, and conservation methodologies for historic religious interiors. This review provided the theoretical and comparative framework for the subsequent phases of our research.

The second phase comprised a systematic field survey of the church building, conducted mostly in August 2025. The survey involved a detailed inspection and photographic documentation of the current state of the presbytery and its furnishings. Particular attention was devoted to the two surviving altar fragments: a neo-Gothic pinnacle from the main altar and a tabernacle from one of the side altars (Figs. 3, 4). These fragments were measured, drawn and recorded using computer-aided design (CAD) techniques to produce scaled, dimensionally accurate documentation of the remaining physical evidence and to facilitate the reconstruction of the lost altar components.

The third phase involved the systematic analysis of historical photographic archives. Images from the Koninklijk Instituut voor Taal-, Land- en Volkenkunde (KITLV), Collectie Nederland, and the parish archive, spanning the



Fig. 3. Remaining fragments and historical documentation of the main and side altars:

- a) a pinnacle from the former High Altar (photo by A. Lumunon), b) an overall view showing the loss of the High Altar (source: photograph from the parish archive, image enhanced for clarity using AI-based sharpening), c) a tabernacle component from one of the side altars, either the Altar of the Virgin Mary or the Altar of St. Joseph (photo by A. Lumunon), d) the Altar of St. Joseph following the 1933 earthquake (source: photograph from the parish archive, image enhanced for clarity using AI-based sharpening)

Il. 3. Zachowany fragment i fotograficzna dokumentacja historyczna ołtarza głównego i ołtarzy bocznych:

- a) pinakiel z dawnego ołtarza głównego (fot. A. Lumunon), b) widok ogólny pokazujący utracony ołtarz główny (źródło: fotografia z archiwum parafii, jakość obrazu została podniesiona za pomocą modelu AI), c) tabernakulum z jednego z bocznych ołtarzy albo ołtarza Najświętszej Marii Panny lub ołtarza św. Józefa (fot. A. Lumunon), d) ołtarz św. Józefa po trzęsieniu ziemi w 1933 r. (źródło: fotografia z archiwum parafii, jakość obrazu została podniesiona za pomocą modelu AI)



Fig. 4. Reconstruction process for one of the altars:

a) documentation of the surviving fragment and measurements taken by the author,
b) the reconstructed main altar with dimensional specifications (elaborated by A. Lumunon)

Il. 4. Proces rekonstrukcji jednego z ołtarzy:

a) dokumentacja zachowanego fragmentu i pomiary przeprowadzone przez autora,
b) rekonstrukcja głównego ołtarza z wymiarowaniem (oprac. A. Lumunon)

period from 1903 to 1935, were examined to reconstruct the original configuration of the presbytery interior, including the position, form, and decorative programme of the three pre-conciliar altars. A comparison of historical and current conditions enabled a detailed analysis of the nature and extent of the post-conciliar adaptations.

The fourth phase consisted of the development of a design proposal for a minimum-intervention liturgical adaptation of the presbytery, drawing on the physical evidence, archival documentation, and the normative framework established by the GIRM (Congregation for Divine Worship... 2003) as the official and primary source and other relevant church documents.

A methodological distinction of particular importance in this study is that between source-based reconstruction and interpretative reconstruction. Where the physical form of a lost element can be directly derived from surviving fragments and unambiguous archival photographs, the reconstruction is classified as source-based. Where the available evidence is insufficient for direct derivation, as is the case for the ornamental and decorative details of the three altars, for which no high-resolution archival photographs have been identified, the reconstruction is classified as interpretative, drawing on analogous neo-Gothic altar designs from the same period of Dutch neo-Gothic tradition. All reconstructed elements are explicitly identified as either source-based or interpretative throughout the design proposal. This distinction is considered essential to the intellectual honesty of the study and constitutes a deliberate methodological safeguard against conflating established historical evidence with hypothetical interpretation. Remaining fragments were manually measured using basic instruments and utilized as reference units for the reconstruction of missing components (Jokilehto 1999).

The study acknowledges several limitations. The absence of photographic documentation of the presbytery interior immediately before and after the post-conciliar interventions (1962–1965) means that the precise sequence

and chronology of the alterations cannot be fully established. Furthermore, the limited number of surviving physical fragments constrains the extent to which source-based reconstruction is achievable and renders several aspects of the altar reconstruction inherently hypothetical. These limitations are addressed in the design proposal through an explicit differentiation of source-based and interpretative reconstruction, as well as through recommendations for further archival research.

Architectural form and building interior details

This analysis provides a description of the architectural features and interior arrangement of the Sacred Heart of Jesus Church in Tomohon, thereby establishing the physical context for the subsequent examination of liturgical adaptations. The analysis addresses both the exterior architectural form of the building and the organisation of its interior spaces, with particular attention to the presbytery as the primary locus of liturgical adaptation. The Church of the Sacred Heart of Jesus is an exemplar of neo-Gothic ecclesiastical architecture as interpreted through the lens of Dutch Indies construction practices. Its most distinctive feature is its structural system of prefabricated iron components, imported from the Netherlands, which accounts for its popular designation as the *Gereja Besi* (Iron Church). The main façade is dominated by a bell tower surmounted by a spire, giving the building the vertical emphasis characteristic of the neo-Gothic tradition (Fig. 5). The lower portion of the façade features a primary entrance portal flanked by Gothic lancet windows and a narrow rosette window above. The church measures 45 × 14 m in plan (Keuskupan Manado n.d.). The scale of this church is considered to be quite large in comparison to typical Dutch Indies mission churches of the same period.

The lateral elevations of the nave are articulated by four pairs of Gothic windows with simple stained glass featuring Christian symbols above. These windows are designed



Fig. 5. The Church of the Sacred Heart of Jesus in Tomohon: a) a photograph of the church in 1926 (source: Collectie Nederland, TM-ALB-2090-174, 1926), b) the façade of the church in 2025 (photo by A. Lumunon)

Il. 5. Kościół pw. Najświętszego Serca Jezusa w Tomohon: a) fotografia kościoła z 1926 r. (źródło: Collectie Nederland, TM-ALB-2090-174, 1926), b) fasada kościoła w 2025 r. (fot. A. Lumunon)

to be opened using a rope mechanism to facilitate natural ventilation and ensure effective air circulation in the humid tropical environments of the Tomohon plateau (Lumunon, Betteng 2013). Two windows of the same Gothic typology, slightly larger in proportion, are also present on the front elevation (Fig. 5).

The interior is organised on a longitudinal plan comprising four principal zones (Fig. 6): the nave (1), two confessionals on the left and right of the nave (2), the presbytery (3), and the sacristy (4). The confessionals were added later, either following the earthquake of 1932 or after the Second World War (Fig. 7). A tribune with dual staircases, originally constructed as a temporary wooden structure, was rebuilt in permanent form in 1993 and occupies the rear of the nave above the church's main entrance.

As recorded in the August 2025 survey (Fig. 6, no. 3), currently contains a single altar *versus populum* (facing the congregation), one fixed ambo for scripture readings, and one movable lectern for announcements (Fig. 8). The server chairs or seats for the ministers is distributed on the left and right sides of the presbytery. A statue of the Virgin

Mary is positioned on the left and a statue of the Sacred Heart of Jesus on the right, behind which access doors lead to the sacristy. Two chairs for the celebrant and co-celebrant are positioned centrally at the rear of the presbytery, with the tabernacle situated to the right of the axial centreline, deviating from the building's central axis. The sacristy is equipped with two access doors and a single Gothic window centred on the rear wall (Fig. 6, no. 4). The upper section of the rear wall of the presbytery features a cross and a narrow rosette window that is an identical twin of the one on the front façade.

The presbytery is shown in its pre-conciliar configuration. The original interior arrangement of the presbytery, as documented in archival photographs from 1903–1935 (Figs. 3, 7), was substantially different from its current state. The main altar originally installed in the first church (1891) (Fig. 1) was transferred to the present building upon its completion in 1903. The *ad orientem* altar was positioned at the western end of the presbytery, fixed against the rear wall in the manner characteristic of pre-conciliar Tridentine practice. This altar was constructed in a neo-

Fig. 6. Floor plan of the Church of the Sacred Heart of Jesus:
1 – nave, 2 – confessional,
3 – presbytery (grey), 4 – sacristy
(drawing by A. Lumunon)

Il. 6. Rzut parteru kościoła
pw. Najświętszego Serca Jezusa
1 – nawa, 2 – konfesjonał,
3 – prezbiterium (kolor szary),
4 – zakrystia
(rys. A. Lumunon)

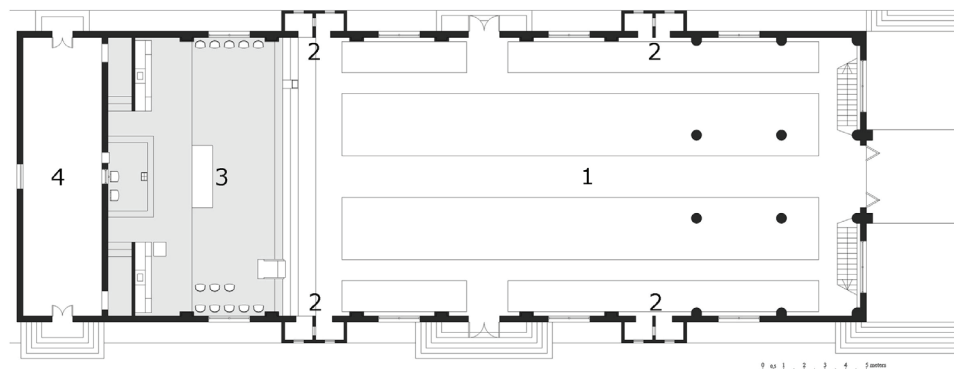




Fig. 7. Interior of the Church of the Sacred Heart of Jesus in Tomohon, view of the presbytery and High Altar
(source: historical photograph from the parish archive)

Il. 7. Wnętrze kościoła pw. Najświętszego Serca Jezusa w Tomohon, widok na prezbiterium i ołtarz główny
(źródło: fotografia historyczna ze zbiorów parafii)

Gothic wooden style, featuring a pinnacle or spire ornament (a fragment of which survives, Figs. 3, 4). Some years after the inauguration, two side altars (*altare laterale*) in the similar neo-Gothic style were added to the left and right of the presbytery, dedicated to the Virgin Mary and St. Joseph, respectively. A tabernacle from one of these side altars also survives as a physical fragment (Fig. 3). The presbytery was separated from the nave by an altar rail and a level of floor. A pulpit was positioned on the right, while a statue of the Sacred Heart of Jesus was positioned on the left. This spatial arrangement was standard in pre-conciliar Catholic church interiors prior to the liturgical reforms of the Second Vatican Council's. The subsequent radical transformation of this interior configuration during and after the Second Vatican Council, including the removal of all three altars, the altar rail, and the pulpit, constitutes the central subject of this study's analytical and design components.

Concept of liturgical adaptation design

The design concept for the proposed liturgical adaptation of the Sacred Heart of Jesus Church in Tomohon is grounded in three normative sources: the GIRM (Congregation for Divine Worship... 2003), the conservation principle of minimum intervention, and the methodological distinction between source-based and interpretative reconstruction introduced in the preceding chapter. This section first presents the normative framework derived from official Church documents, then applies this framework analytically to assess the existing condition of the presbytery and to justify the design decisions proposed.

The General Instruction of the Roman Missal establishes specific requirements regarding the placement, material, and form of the principal liturgical furnishings within the presbytery. These requirements are summarised in Table 1, which provides the basis for evaluating both the existing post-conciliar arrangement at Tomohon and the proposed design intervention.

Of particular importance for the present study are two articles of the GIRM that address the treatment of historically significant existing furnishings. Article 289 affirms the Church's commitment to preserving works of art and artistic treasures from past centuries, insofar as their conservation is compatible with the requirements of liturgical reform (Congregation for Divine Worship... 2003). Article 303, quoted in Table 2, directly addresses the situation of an existing altar whose repositioning would cause artistic damage, providing a normative basis for retaining the original main altar while introducing a new *versus populum* altar (Congregation for Divine Worship... 2003).

The application of this normative framework to the existing post-conciliar condition of the presbytery at the Sacred Heart of Jesus Church reveals a significant departure from the provisions of the GIRM articles 289 and 303. The three original neo-Gothic wooden altars, comprising the main altar and the two side altars dedicated to the Virgin Mary and St. Joseph. They possessed considerable artistic and historical value as examples of Dutch Indies Jesuit

Table 1. Liturgical furnishings according to the General Instruction of the Roman Missal
(Congregation for Divine Worship... 2003)

Tabela 1. Wyposażenie wnętrz zgodne z Ogólnym wprowadzeniem do Mszału Rzymskiego
(Congregation for Divine Worship... 2003)

Liturgical element	Material	Position/Location	Form
Altar	natural stone or other worthy, solid, well-crafted material	fixed; visible to the congregation	permanent (integrated with floor; immovable)
Ambo	suitable and adapted to the environment of the church	fixed; not movable	permanent rather than portable
Chair of main celebrant/priest	dignified and simple	facing the people; within the presbytery	dignified but not resembling a throne or cathedra
Co-celebrant chairs	simpler than the main celebrant's chair	in or near the presbytery	simple
Deacon/minister/altar server	simpler than the co-celebrant's	near the presbytery; if a deacon is present, next to the main celebrant	simple

Table 2. The General Instruction of the Roman Missal provisions for existing altars of artistic value
(Congregation for Divine Worship... 2003)

Tabela 2. Zasady z Ogólnego wprowadzenia do Mszału Rzymskiego odnoszące się do istniejących ołtarzy o wartości artystycznej
(Congregation for Divine Worship... 2003)

GIRM 289	<i>In fact, just as she (The church) is intent on preserving works of art and artistic treasures handed down from past centuries, insofar as necessary</i>
GIRM 303	<i>In already existing churches, when the old altar is so positioned that it makes the people's participation difficult but cannot be moved without damage to artistic value, another fixed altar, skilfully made and properly dedicated, should be erected, and the sacred rites celebrated on it alone</i>

craftsmanship and as original furnishings of a building now approaching 125 years of age. Their wholesale removal, rather than their retention alongside a new *versus populum* altar as the GIRM 303 prescribes, constitutes an intervention that exceeds the scope of legitimate liturgical adaptation and has resulted in an irreversible loss of heritage.

Table 3 compares the existing liturgical elements in the presbytery of the Church of the Sacred Heart of Jesus in Tomohon with the relevant provisions of the General Instruction of the Roman Missal, identifying their current level of compliance. It also presents the corresponding design responses (Figs. 9, 10), including the retention, relocation,

Table 3. Assessment of existing presbytery adaptation and proposed design responses according to GIRM (elaborated by A. Lumunon)
Tabela 3. Ocena istniejącej adaptacji prezbiterium do rozwiązań posoborowych i propozycje zmian (oprac. A. Lumunon)

Element	GIRM provision	Existing condition at Tomohon	Assessment	Design response
Main altar	preserve if of artistic value (GIRM 289, 303); introduce new <i>versus populum</i> altar if necessary	original neo-Gothic main altar removed; replaced with a plain modern altar	non-compliant with GIRM 289 & 303	The original main altar is to be reconstructed on the basis of surviving fragments and archival evidence; the restored altar will function as an altar for Eucharistic adoration and will make possible the celebration of the old rite (<i>vetus ordo</i>) (see Figs. 9, 10). A new, harmoniously integrated <i>versus populum</i> altar (Altar D; see Figs. 9, 10) is to be introduced.
Side altars (Mary & Joseph)	preserve works of artistic value (GIRM 289)	both side altars removed; replaced with a special place for the statues (Mary and Sacred Heart of Jesus)	non-compliant with GIRM 289	The reconstruction of both side altars (Altars B and C; see Figs. 9, 10), based on surviving fragments and archival documentation, is proposed so that the restored structures may serve as shrines for devotional prayer and for the celebration of votive Masses.
Ambo	fixed, visible, adapted to interior	a fixed ambo is present for the liturgical proclamation of the Word of God	compliant with GIRM 309	The element will be retained and aesthetically harmonised with the reconstructed interior, and the traditional pulpit on the right side will be restored for use solely for preaching or the homily (see Figs. 9, 10).
Celebrant's chair	dignified but not resembling a cathedra; facing the people	two chairs positioned centrally at the rear; adequate in form	compliant with GIRM 310; however, the position is next to the tabernacle	The chair will be repositioned closer to the boundary between the presbytery and the nave, to the right side of the <i>versus populum</i> altar, and new chairs harmoniously designed in accordance with the neo-Gothic interior are proposed (see Figs. 9, 10).
Chair (co-celebrant, deacon and altar server)	simpler than the main celebrant's	located on the left and right sides	compliant with GIRM 310–311	The existing position is to be retained, and a new choir-style seating arrangement is proposed to subdivide the presbytery into two distinct areas: one designated exclusively for the celebration of the Mass and the other for devotional activities (see Figs. 9, 10).
Altar rail	not prescribed by GIRM; its removal is permitted but not required	removed	non-compliant with GIRM 295	A similar style of altar rail is to be reintroduced as an element of spatial demarcation between the nave and the presbytery, in keeping with the historical character of the interior (see Figs. 9, 10).
Statue of Sacred Heart of Jesus	emphasizes that images should be displayed to lead the faithful toward the mysteries of faith being celebrated	relocate in the ex-places of the side altar of St. Joseph	compliant with GIRM 318, but resulting in the loss of devotion to the original altar of St. Joseph	The Sacred Heart of Jesus statue is to be returned to its original position on the left side of the sanctuary, in a location directly opposite the restored pulpit (see Figs. 9, 10).

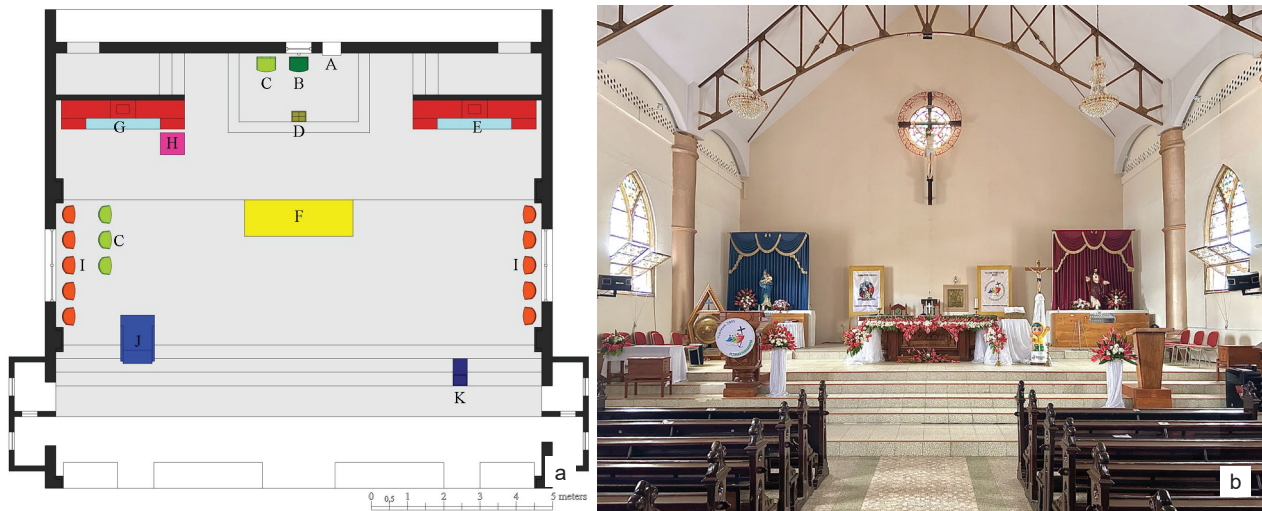


Fig. 8. The presbytery of the Church of the Sacred Heart of Jesus in Tomohon: a) current floor plan: A – Tabernacle, B – celebrant's chair, C – deacon's or concelebrant's chair, D – celebrant's lectern, E – Statue of Sacred Heart of Jesus, F – main altar, G – Statue of Virgin Mary, H – credence table, I – ministers' seats, J – ambo, K – lectern for announcement, b) photographic documentation of the presbytery in 2025 (elaborated by A. Lumunon)

Il. 8. Prezbiterium kościoła Najświętszego Serca Pana Jezusa w Tomohon: a) aktualny rzut kondygnacji: A – tabernakulum, B – krzesło celebransa, C – krzesło diakona lub koncelebransa, D – mównica celebransa, E – statua Najświętszego Serca Pana Jezusa, F – ołtarz główny, G – statua Marii Panny, H – kredencja, I – krzesła ministrantów, J – ambona, K – pulpit do czytania ogłoszeń, b) dokumentacja fotograficzna prezbiterium w 2025 r. (oprac. A. Lumunon)

removal, or reconstruction of liturgical elements to improve GIRM compliance while maintaining the historical and neo-Gothic character of the interior.

Design principles and reconstruction methodology

The design proposal is governed by four principles that respond to the specific conditions of this case. The first principle is minimum intervention: certain furnishings, such as the current ambo from the existing post-conciliar arrangement, are retained. A new *versus populum* altar is incorporated into the presbytery as the principal liturgical element, replacing the existing *versus populum* altar, whose dimensions and stylistic character directly conflict with the proposed design. The second principle is material and stylistic coherence: all new and reconstructed elements are designed in harmony with a neo-Gothic style consistent with the existing architectural character of the building, ensuring visual and historical continuity within the presbytery interior.

The third principle is the distinction between source-based and interpretative reconstruction: elements for which direct physical evidence or unambiguous archival documentation exists, such as the general form and scale of the altars, derived from surviving fragments and old archival photographs, are reconstructed on a source-based basis. Elements for which the available evidence is insufficient, particularly the ornamental and decorative details of the altars, are reconstructed on an interpretative basis, drawing on analogous neo-Gothic altar designs from the same period and the same Dutch Jesuit missionary tradition. All interpretatively reconstructed elements are clearly identified as such in the design documentation.

The fourth principle is liturgical functionality: the proposed design accommodates the full range of liturgical

celebrations prescribed by the post-conciliar rite, including the celebration of the Mass *ad orientem* or according to the old rite (*vetus ordo*) at the reconstructed main altar, votive Masses at the side altars, Eucharistic adoration at the reconstructed main altar, and the participation of ministers, choir, and congregation as defined by the General Instruction of the Roman Missal. These four principles together constitute the methodological basis for the design proposal presented in the following section.

The design proposal for liturgical adaptation

The design proposal for the liturgical adaptation of the presbytery of the Sacred Heart of Jesus Church in Tomohon is developed in accordance with the normative framework established by the GIRM (Congregation for Divine Worship... 2003) and the four design principles: minimum intervention, stylistic coherence, distinction between source-based and interpretative reconstruction, and liturgical functionality as outlined or articulated in the preceding section. The proposal addresses five categories of intervention: the reconstruction and repositioning of altars; the re-introduction of spatial demarcation elements; the arrangement of ministerial furnishings; the integration of surviving and stored liturgical objects; and the visual modelling for accommodation of the full liturgical calendar, including ordinary celebrations, solemnities, and Eucharistic adoration.

Altar arrangement (Altars A, B, C, and D)

The proposed arrangement introduces four distinct altar positions within the presbytery (Fig. 9), each with a specific liturgical function, based on the reconstruction of the pre-conciliar configuration as documented in archival pho-

tographs from 1903–1935 (Figs. 3, 7) and on the normative provisions of the GIRM 289 and 303 (Congregation for Divine Worship... 2003).

Altar A (reconstructed Main Altar) corresponds to the original main altar of the church, positioned *ad orientem* at the rear of the presbytery against the rear wall, as in the pre-conciliar configuration. Its general form and approximate scale are derived from two sources: the surviving neo-Gothic pinnacle fragment (Figs. 3, 4) and archival photographic records from the KITLV collection and the parish archive (Fig. 7). On this basis, the reconstruction of its overall silhouette, structural organisation, and principal decorative vocabulary, including the surviving neo-Gothic pointed arch, pinnacle, and tabernacle, is classified as source-based reconstruction. The ornamental details of the carved elements, for which no sufficiently high-resolution archival photographs have been identified, are classified as interpretative reconstruction, informed by the surviving fragments of both main and minor altars. In accordance with the GIRM 303 (Congregation for Divine Worship... 2003), the reconstructed Altar A is not designated as the primary altar for the regular celebration of the Eucharist; it is instead assigned to the celebration of Eucharistic adoration and the reservation of the Blessed Sacrament, with the tabernacle restored to its original position on the axis of this altar. There is a possibility for pre-reform celebrations to accommodate the preservation of the old rite (*vetus ordo*) form. This arrangement resolves the current off-axis positioning of the tabernacle, which deviates from both historical precedent and liturgical propriety based on the spirit of tradition.

Altars B and C correspond to the two pre-conciliar side altars dedicated to the Virgin Mary (left, Altar B) and St. Joseph (right, Altar C), positioned in the lateral recesses of the presbytery on either side of the main altar. The surviving tabernacle fragment from one of these altars (Fig. 3) provides direct physical evidence of the typological character of these furnishings from their scale, material, and decorative programme and constitutes the primary source for their source-based reconstruction. As with Altar A, the decorative details not directly recoverable from surviving evidence are treated as interpretative reconstruction. In liturgical terms, Altars B and C are designated as votive altars, available for the celebration of private Masses on the feast days of the Virgin Mary and St. Joseph, and for devotional use by the faithful. Their reconstruction restores the traditional three-altar arrangement of the pre-conciliar presbytery, which was a defining feature of the spatial character of the original interior.

Altar D is a newly designed altar *versus populum*, positioned at the forward edge of the presbytery to serve and designated as the primary altar for ordinary form or regular Eucharistic celebrations, in full compliance with the post-conciliar requirements of the GIRM (Congregation for Divine Worship... 2003). As a new element introduced into a historic interior, its design is governed by the principle of stylistic coherence with the existing neo-Gothic environment. It adopts the formal vocabulary of the *Romanitas* tradition, incorporating simple geometric patterns with the existing architectural elements found in some of the great

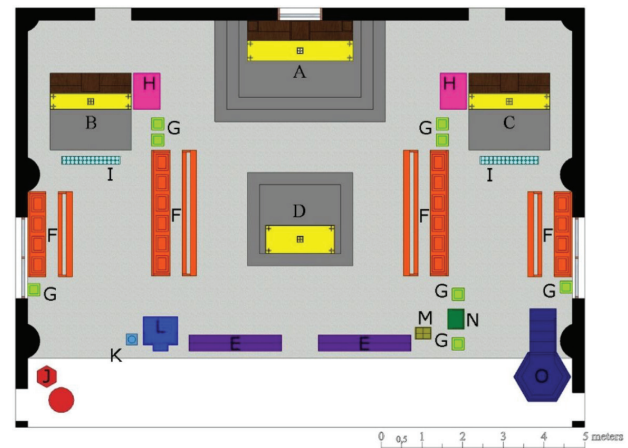


Fig. 9. Details of the proposed liturgical adaptation of the Church of the Sacred Heart of Jesus in Tomohon: A – reconstructed Main Altar, B – Altar of the Virgin Mary, C – Altar of St. Joseph, D – proposed new High Altar, E – altar rails, F – choir, G – ministers' seats, H – credence table, I – devotional candles, J – statue of the Sacred Heart of Jesus, K – Paschal candle, L – ambo, M – celebrant's lectern, N – celebrant's chair, O – pulpit (elaborated by A. Lumunon)

Il. 9. Proponowane zmiany związane z adaptacją kościoła pw. Najświętszego Serca Jezusa w Tomohon: A – zrekonstruowany ołtarz główny, B – ołtarz Najświętszej Marii Panny, C – ołtarz św. Józefa, D – projektowany nowy ołtarz główny, E – balustrady ołtarzy, F – chór, G – siedziska duchownych, H – kredencja, I – miejsca na świece, kandelabry, J – posąg Najświętszego Serca Jezusowego, K – świece paschalne, L – ambona, M – lektorium celebransa, N – krzesło celebransa, O – lektorium-pulpit (oprac. A. Lumunon)

historical basilicas of Christendom, while remaining clearly distinguishable as a contemporary addition rather than a reproduction of the pre-conciliar altars (Fig. 10). This approach reflects the methodological position, established in scholarship on conservation of liturgical interiors (Bellanca, Muratore 2009; Bellanca 2011), according to which new interventions in historic buildings should be harmonious with, yet clearly distinguishable from the existing historic fabric. The author deliberately avoids the use of modern and contemporary styles to prevent visual and contextual discord with the surrounding environment and to align the intervention with the current movement advocating a return to tradition and identity.

Conclusions

This study set out to examine the post-conciliar liturgical adaptation of the presbytery of the Sacred Heart of Jesus Church in Tomohon, Indonesia, to assess the extent to which those interventions conformed to the provisions of official Church documents, and to propose a design for a minimum-intervention liturgical adaptation that addresses the dual imperatives of liturgical functionality and heritage conservation. The analysis and design work presented in this article lead to the following conclusions.

First, the post-conciliar liturgical adaptation undertaken at the Sacred Heart of Jesus Church constitutes a case of radical transformation that substantially exceeded the limits established by the General Instruction of the Roman Missal.



Fig. 10. Design proposal for new liturgical adaptations to the presbytery of the Church of the Sacred Heart of Jesus in Tomohon:

a) the three reconstructed altars,
b) front views of the presbytery,
c) the presbytery with its proposed liturgical furnishings (elaborated by A. Lumunon)

Il. 10. Projekt adaptacji prezbiterium kościoła pw. Najświętszego Serca Jezusowego w Tomohon:
a) trzy zrekonstruowane ołtarze,
b) widok na prezbiterium,
c) prezbiterium z proponowanym wyposażeniem liturgicznym (oprac. A. Lumunon)

The removal of three neo-Gothic wooden altars was undertaken. These comprised the main altar and two side altars, dedicated to the Virgin Mary and St. Joseph. The implementation of liturgical adaptations constitutes a direct contravention of the General Instruction for the Roman Missal, articles 289 and 303. These articles explicitly mandate the preservation of furnishings of artistic value and the retention of existing altars, where their removal would result in irreversible damage. In regard to the artistic quality and historical significance of these furnishings as products of the Dutch Jesuit missionary in the Dutch East Indies, their demolition or removal constitutes an irreversible loss of heritage of considerable religious and cultural importance.

Second, the proposed design demonstrates that the imperatives of post-conciliar liturgical reform and the conservation of historical furnishings are not mutually exclusive. The introduction of a new *versus populum* altar (Altar D), designed in the tradition of *Romanitas*, and incorporating simple geometric patterns harmonious with the existing in-

terior, in combination with the reconstruction of the three pre-conciliar altars (Altars A, B, C) and the reintroduction of the altar rail, pulpit and choir seating for participants other than the celebrant, fulfils the relevant requirements of the GIRM, while simultaneously restoring the spatial and aesthetic coherence of the historic interior associated with the Dutch Jesuit mission heritage. This conclusion aligns with the findings of comparable studies in the European context and extends their methodological framework to the specific conditions of a post-colonial church in Southeast Asia, particularly in Indonesia.

Third, the methodological distinction between source-based reconstruction, in which the form of a lost element can be directly derived from surviving physical fragments and archival documentation, and interpretative reconstruction, in which the available evidence is insufficient for direct derivation and recourse to analogous typologies is therefore necessary, is proposed as a necessary and transferable tool for design research in comparable contexts. Its consist-

ent application in this study is intended to ensure intellectual transparency and to prevent the conflation of established historical evidence with hypothetical interpretation.

The study is subject to several limitations that must be acknowledged. The absence or lack of photographic documentation of the presbytery interior immediately before and after the post-conciliar interventions (1962–1965) means that the precise sequence and chronology of the alterations cannot be fully established. The paucity of surviving physical fragments, specifically two fragments of altar pieces from the three altars, means that a significant proportion of the reconstruction, particularly the ornamental and decorative details of all three altars, is interpretative in nature and must therefore be regarded as a working hypothesis rather than a definitive historical reconstruction. These limitations do not invalidate the design proposal, but rather define its epistemic boundaries and indicate directions for future research.

Summary

This article presents a research and design study on the post-conciliar liturgical adaptation of the Sacred Heart of Jesus Church in Tomohon, North Sulawesi, Indonesia, a 1903 neo-Gothic iron ecclesiastical building erected by the Dutch Jesuit mission, combining historical documentation, archival analysis, field survey, and design methodology.

The demolition of three neo-Gothic altars and the wholesale redesign of the presbytery were not mandated by the

conciliar documents and contradicted the explicit provisions of the GIRM. This finding extends the well-documented European pattern of excessive post-conciliar intervention to Dutch East Indies-era churches in Indonesia, a context that has hitherto received little or no scholarly attention and demonstrates that post-conciliar liturgical requirements and the conservation of historical furnishings can be reconciled through the GIRM based normative assessment combined with a minimum-intervention design approach.

The study could not determine whether the intervention at Tomohon was an isolated case or representative of a broader regional pattern, as no comparative data are available. The precise original configuration of the three altars could not be fully established due to the absence, across all archives consulted, of photographic documentation from the period 1955–1975 (before and after the Second Vatican Council), rendering the reconstruction necessarily dependent in part on typological inference.

Three directions for future research are proposed: systematic archival investigation targeting photographic documentation of the presbytery from ca. 1955–1975 with the aim of strengthening the evidentiary basis for the altar reconstruction; a comparative study of post-conciliar liturgical adaptation across Dutch East Indies-era Catholic churches in Indonesia as a prerequisite for any generalisation of the present findings; and a dedicated study of Dutch Catholic ecclesiastical furniture-making traditions of the late 19th and early 20th centuries to advance the interpretative reconstruction of the altar details.

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Streszczenie

Kościół pod wezwaniem Najświętszego Serca Jezusa w Tomohon: propozycja projektu adaptacji prezbiterium związanych z nowymi wymogami liturgii

Reformy liturgiczne po Soborze Watykańskim II (1962–1965) spowodowały powszechne przekształcenia przestrzenne w katolickich miejscach kultu – od minimalnych zmian we wnętrzach po usunięcie historycznie cennych elementów wyposażenia. Zgodność tych działań z oficjalnymi dokumentami Kościoła, w szczególności z *Ogólnym wprowadzeniem do Mszału Rzymskiego* (OWMR), które wprost nakazywało zachowanie wartościowego pod względem artystycznym wyposażenia, była bardzo zróżnicowana w zależności od kontekstu regionalnego. Katolickie kościoły z epoki Indii Holenderskich w Indonezji pozostają niemal całkowicie nieobecne w międzynarodowej literaturze naukowej dotyczącej posoborowych adaptacji liturgicznych, pomimo ich skrajnej podatności na nadmierne ingerencje w obliczu braku skodyfikowanych działań konserwatorskich.

Tematem artykułu jest kościół Najświętszego Serca Pana Jezusa w Tomohon (Celebes Północny) – neogotycki obiekt dziedzictwa kulturowego z czasów Indii Holenderskich, wzniesiony przez misjonarzy jezuickich w 1903 r. Prezbiterium tej świątyni poddano radykalnej posoborowej adaptacji, która doprowadziła do demontażu wszystkich trzech przedsoborowych drewnianych ołtarzy, co stanowiło bezpośrednie naruszenie artykułów OWMR 289 i 303. W badaniach związanych ze studium przypadku oparto się na danych z inwentaryzacji terenowej, analizie archiwów fotograficznych oraz ocenie normatywnej pod kątem przepisów OWMR. Opracowano projekt konserwatorski oparty na zasadzie minimalnej interwencji, wprowadzający nowy ołtarz *versus populum* (skierowany ku ludowi) w formalnej harmonii z istniejącym wnętrzem, przy jednoczesnej rekonstrukcji trzech utraconych ołtarzy na podstawie zachowanych fragmentów materialnych oraz dokumentacji archiwalnej. W pracy utrzymano metodologiczne rozróżnienie pomiędzy rekonstrukcją opartą na źródłach (gdzie utracone elementy wynikają bezpośrednio z dowodów materialnych i archiwalnych) a rekonstrukcją interpretacyjną (w której przypadku niezbędne jest zastosowanie analogii do współczesnych precedensów typologicznych).

Dowodzono, że posoborowe wytyczne dotyczące liturgii oraz ochrona wyposażenia dziedzictwa Indii Holenderskich są możliwe do pogodzenia w ramach spójnej koncepcji minimalnej interwencji, a także zaproponowano możliwą do szerszego zastosowania metodologię oceny adaptacji liturgicznych kościołów katolickich z epoki Indii Holenderskich w archipelagu indonezyjskim i szerszym regionie Azji Południowo-Wschodniej.

Słowa kluczowe: adaptacje do zmian liturgii, prezbiterium, holenderska architektura kolonialna, kościół pw. Najświętszego Serca Jezusa, Tomohon