

Acculturation of Architectural and Interior Elements in the Conversion of a Colonial Building into Cut Meutia Mosque, Central Jakarta.

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ABSTRACT

The Cut Meutia Mosque in Central Jakarta is a historical landmark that represents the conversion of a colonial-era building into a religious space. Originally constructed as an administrative office during the Dutch colonial period, the structure was later converted into a mosque while preserving its architectural integrity. This study examines the acculturation of colonial architectural features with Islamic interior elements, exploring how European design principles were integrated with religious and cultural needs. Using a qualitative case study approach, the research incorporates direct observation, interviews, and document analysis. Findings indicate that key structural elements, such as high ceilings, large windows, and classical columns, were maintained, while Islamic modifications, including the addition of a mihrab and Arabic calligraphy, enhanced its spiritual identity. This study highlights the significance of adaptive reuse in heritage conservation, demonstrating how historical buildings can retain their original character while accommodating new functions. By analyzing this conversion, the research provides insights into the broader discourse on architectural adaptation and the integration of Islamic identity in converted colonial structures. The findings contribute to discussions on heritage preservation in Indonesia, emphasizing the importance of maintaining historical buildings while addressing contemporary religious and cultural need.

Keywords: Cut Meutia Mosque, architectural acculturation, colonial heritage, Islamic interior, conversion.

INTRODUCTION

The Cut Meutia Mosque is not only a place of worship but also a witness to Jakarta's historical journey. Located in Menteng, Central Jakarta, this grand structure holds stories and architectural artistry worth studying. One of its defining aspects is the acculturation of Islamic architectural and interior elements with Dutch colonial architecture, resulting from its conversion from an office building into a mosque since 1910. Initially designed by Dutch architect Eduard Cuypers around 1910 as the office of NV de Bouwploeg, a colonial-era housing development company (Cuypers, 1910, pp. 45-47), the building experienced a functional transformation after Indonesia's independence. The increasing Muslim population in Menteng necessitated its adaptation into a mosque, integrating Islamic architectural features within the colonial structure, creating a symbol of cultural acculturation (Zain, 2011, pp. 112-115).

A. History and Building Context

Jakarta, as the center of government and economy during the colonial era, witnessed the construction of grand colonial buildings that symbolized Dutch power. The area surrounding Cut Meutia Mosque was initially designed as an elite residential district by the colonial government in the early 20th century (Taylor, 1983, pp. 102-105). The building in this area presents distinct European architectural styles with elements of Art Nouveau and Neo-Renaissance (Notoatmodjo, 1989, pp. 89-91). These characteristics are evident in structural elements such as high-pitched saddle roofs, large stained-glass windows, and symmetrical, solid facades (Kusno, 2000, pp. 127-130).

After Indonesia's independence in 1945, many colonial buildings underwent functional transformations to meet new social, economic, and cultural needs. In this context, Cut Meutia Mosque serves as a fascinating example of a secular colonial building repurposed into a place of worship while preserving its historical value. Instead of erasing its colonial past, mosque elements were introduced in ways that respect and maintain the original architectural character (Setiawati, 2015, pp. 60-63).

B. Architectural and Interior Acculturation

Acculturation, the process of interaction and blending between two or more cultures, is clear in the transformation of Cut Meutia Mosque. As the building was converted into a mosque, elements such as the mihrab, minbar, Arabic calligraphy, and prayer space arrangements were added, while colonial features such as structural integrity, original materials, and European decorative elements were retained (Sunaryo, 2010, pp. 45-50). This fusion creates harmony between two distinct architectural traditions, reflecting Indonesia's cultural tolerance and flexibility in adopting external influences without losing its local identity (Widodo, 2009, pp. 78-81).

This process of acculturation is not only relevant in an aesthetic context but also reflects post-colonial socio-political dynamics. The transformation of colonial buildings into mosques illustrates how Indonesians reinterpret colonial heritage within an inclusive cultural and religious framework (Mahmud, 2005, pp. 132-135). Furthermore, it highlights how architecture serves as a medium for expressing identity and cultural diversity (Mulyadi, 1997, pp. 55-58).

Several examples across Indonesia demonstrate similar conversions of colonial-era buildings into mosques, illustrating how architectural adaptation and cultural acculturation have occurred in various regional contexts. One notable case is the Banjaratma Rest Area Mosque in Brebes, which occupies a restored Dutch sugar factory complex from the early 20th century. The building retains its brick façade, steel trusses, and wide industrial spans, repurposed into an open worship area that maintains the site's historical identity (Putri & Yuliani, 2022). Another case is the Bayem Mosque in Yogyakarta, which was established atop a former Dutch factory. The original masonry walls and roof structure were preserved, while new Islamic architectural details were integrated, demonstrating how functional transformation can coexist with heritage conservation (Hidayat & Rachmawati, 2021). Similarly, the Nurul Islam Grand Mosque in Sawahlunto, formerly a steam power plant built in 1894, preserved industrial components such as chimneys and iron trusses, now serving as part of its architectural expression (Rahmawati, 2019). These cases, along with Masjid Cut Meutia, reveal a broader narrative of adaptive reuse in postcolonial Indonesia, where colonial structures are redefined as sacred spaces that embody both historical continuity and cultural transformation.

Recent discussions on preserving colonial architecture in Indonesia, including Cut Meutia Mosque, have become increasingly relevant, with efforts to maintain its historical and architectural values. Studies indicate that conservation efforts should not only focus on physical preservation but also respect the cultural and historical values embedded in these structures as part of national identity (Mahmud, 2005, pp. 132-135; Mulyadi, 1997, pp. 55-58; Wijaya, 2008, pp. 110-113). The integration of mosque architectural and interior elements into colonial buildings, such as Cut Meutia Mosque, serves as a concrete example of how historical buildings can adapt to changing cultural and social contexts without losing their historical essence.

Additionally, recent research indicates that colonial architectural preservation in Indonesia has gained more attention in the past decade, with numerous revitalization programs focused on historic urban buildings. These programs aim not only at physical conservation but also at reviving the social and cultural functions of these structures, ensuring their continued relevance.

Cut Meutia Mosque, for instance, has become a center for religious and cultural activities, attracting interest from academics and the public as an important symbol of Indonesia's historical and cultural dynamics (Wardani, 2022, pp. 23-26; Rizky, 2021, pp. 45-48).

In recent years, studies on the preservation of colonial buildings in Jakarta have evolved, emphasizing inclusive approaches that involve local communities and recognize the living cultural values surrounding these structures. Research by Syarif (2021, pp. 87-90) underscores the importance of community participation in preserving historical buildings, including Cut Meutia Mosque, considering how local identity and religious practices enrich existing architectural values. Furthermore, a study by Putra (2023, pp. 34-37) suggests that historic building preservation in urban areas like Jakarta should incorporate sustainability principles, integrating modern technology without compromising the authenticity of existing colonial architecture.

This study aims to deeply examine the acculturation process of mosque architectural and interior elements in a colonial building at Cut Meutia Mosque, exploring how these fusion influences perceptions of architectural heritage and cultural identity in Jakarta. Through a qualitative case study approach, this research is expected to provide broader insights into the dynamics of architectural acculturation in Indonesia and the importance of preserving historical buildings in modern contexts (Wijaya, 2008, pp. 110-113). By highlighting the case study of Cut Meutia Mosque, this research also seeks to enrich the literature on architectural acculturation in Indonesia and contribute to the conservation of historical buildings, not only from a physical perspective but also in terms of the cultural values they embody (Zain, 2011, pp. 112-115).

The purpose and objectives of this research are:

1. To trace the early history of Cut Meutia Mosque, including its functional transformation from a colonial building into a place of worship.
2. To analyze the architectural and interior elements of the mosque that have undergone acculturation with colonial-style features.
3. To appreciate the cultural and historical values embedded in this building and raise public awareness of the importance of preserving historical structures.
4. To provide an academic reference for researchers, students, and the general public interested in historical and architectural studies.

C. Research Aims

This study aims to examine the acculturation process of mosque architectural and interior elements in a colonial building at Cut Meutia Mosque, exploring how these fusions influence perceptions of architectural heritage and cultural identity in Jakarta. The objectives include tracing the building's transformation, analyzing acculturated elements, and promoting awareness of colonial heritage preservation.

RELATED STUDY

Several studies have explored the transformation of colonial buildings into places of worship, highlighting the process of architectural adaptation and cultural integration. Research by Widodo (2009) examines the acculturation of Islamic architectural elements in former colonial structures, emphasizing how spatial modifications align with religious functions. Sunaryo (2010) further discusses how historical buildings in Indonesia have been repurposed while preserving their original colonial features. Additionally, recent studies (Putra, 2023; Syarif, 2021) highlight the importance of community participation in preserving architectural heritage amid evolving social and cultural contexts.

METHODS

This research employs a qualitative approach with a descriptive-analytical method to gain an in-depth understanding of the history and architecture of Cut Meutia Mosque. The methodology consists of several stages:

1. Literature Review:
 - Collecting and reviewing relevant sources, including books, articles, and journals discussing the history and architecture of Cut Meutia Mosque and colonial buildings in Indonesia.
 - Additional references include official documentation from institutions such as the Jakarta Cultural Agency.
2. Field Observation:
 - Conducting site visits to Cut Meutia Mosque for direct observation of its architectural and interior elements.
 - Documenting the structure through photographs and field notes for further analysis.
3. Interviews:
 - Interviewing key figures such as mosque administrators, historians, and architects knowledgeable about the building.
 - Exploring details on the functional transformation of the building and architectural elements not covered in literature.
4. Data Analysis:
 - Analyzing data collected from literature reviews, field observations, and interviews. Each data type served a complementary role: Literature data provided the historical background and theoretical framework of colonial and Islamic architectural integration. Observation data captured the spatial configuration, material usage, and ornamental features. Interview data from mosque administrators and architects offered contextual insights into the building's transformation process.
 - Comparing findings from various sources to construct a comprehensive and accurate representation. A triangulation approach, integrating findings from literature, field observation, and interviews to ensure validity.
5. Report Compilation:

Structuring the research findings systematically into a journal, including an introduction, literature review, methodology, results, and conclusion.

RESULTS AND DISCUSSION

A. Background and Establishment of Cut Meutia Mosque

Cut Meutia Mosque is located at Jalan Cut Meutia No. 1, Kebon Sirih, Menteng, Central Jakarta. Originally built by the Dutch colonial government in the early 20th century, around 1912, the building served as the office of NV de Bouwploeg, a housing development company. Menteng was designed as an elite residential area for Europeans, featuring modern urban planning and infrastructure. After Indonesia's independence, the building was repurposed as a government office before officially being converted into a mosque in 1987 [Fig.1].



Fig. 1. 1912 - NVDE Bauplo Building Stands
Source: <https://masjidcutmeutia.com/sejarah/>

1. Colonial Era

During the colonial period, the building functioned as an administrative center and housing development office. It adopted European architectural elements, including thick walls, large windows, and steep roofs. The Dutch colonial style was evident in its symmetrical layout and façade [fig.2].



fig. 2. 1964 - Office of Religious Affairs
Source: <https://masjidcutmeutia.com/sejarah/>

2. Post-Independence Period

After Indonesia's independence in 1945, the building was repurposed multiple times as a government office. Over time, the growing need for a place of worship led to its transformation into a mosque.

3. Conversion into a Mosque

In 1987, the building was officially converted into a mosque, initiated by employees of the Ministry of Religious Affairs. The transformation involved both physical modifications and spatial adjustments to accommodate Islamic worship [Interview with mosque administrator, April 2024]. The mosque was named after Cut Meutia, a national hero from Aceh who fought against Dutch colonial rule. The official designation as a heritage site was granted through the Jakarta Governor's Decree No. 5184/1987 on August 18, 1987, under Governor R. Soepranto [fig. 3].



Fig. 3. 1964 - Office of Religious Affairs
Source: <https://masjidcutmeutia.com/sejarah/>

4. Preservation and Role in the Community

Cut Meutia Mosque continues to undergo development to accommodate the needs of its congregation while preserving its colonial architectural elements. This preservation effort aims to maintain the building's historical value and aesthetic appeal. Renovations and restorations are carried out periodically to ensure the structural integrity and beauty of the mosque remain intact.

As one of Jakarta's historic mosques, Cut Meutia Mosque serves not only as a place of worship but also as a center for religious and social activities. It frequently hosts Quranic study sessions, religious discussions, and various social events. Additionally, the mosque attracts students, researchers, and tourists interested in Jakarta's colonial history and architecture. The building features multiple rooms surrounding the main prayer hall, providing dedicated spaces for religious and community activities, further enhancing its role as a cultural and educational hub [Interview with mosque administrator, 2024].

5. Historical Significance

The history of Cut Meutia Mosque reflects the transformation of a colonial-era building into a vital religious landmark. By maintaining its original architectural features, it stands as both a religious symbol and a historical monument, witnessing Jakarta's urban development. Through continued preservation, Cut Meutia Mosque contributes to Indonesia's cultural and historical heritage.

B. Architectural and Interior Elements of Cut Meutia Mosque

1. Characteristics of Dutch Colonial Architectural Elements

Dutch colonial buildings in Jakarta reflect the deep influence of Dutch rule, shaping both the city's landscape and architectural style. The adaptation of these structures to Indonesia's tropical climate demonstrates a unique fusion of European design and local environmental considerations (Laksitarini et al., 2025). The article *Dutch Colonial Architecture in Jakarta* in the *Journal of Southeast Asian Architecture* highlights how these buildings were designed to endure the humid climate while maintaining their distinctive colonial aesthetic. Key characteristics include:

1. **Gabled Roofs:** Steeply sloped to allow heat dissipation and handle heavy rainfall, commonly found in colonial structures across Indonesia.
2. **High Ceilings and Large Windows:** Facilitating airflow and reducing indoor temperatures, a feature also observed in colonial buildings in Tegal, Central Java,

where ventilation played a crucial role in enhancing indoor comfort (Laksitarini et al., 2025).

3. **Thick Walls:** Often made of coral stone to insulate interiors from heat, ensuring durability and climate resilience.
4. **Porticos and Verandas:** Providing shade and acting as transitional spaces between indoors and outdoors, a strategy that aligns with the architectural principles of colonial health facilities in Indonesia, where spatial adaptation was necessary to meet climatic and demographic needs (Rukmini et al., 2012).

2. Architectural and Interior Elements of Mosques

According to Frishman in *The Mosque: History, Architectural Development & Regional Diversity*, mosques typically feature essential architectural components:

1. **Mihrab:** A niche in the qibla wall indicating the direction of Mecca.
2. **Minbar:** A pulpit beside the mihrab where the imam delivers sermons.
3. **Minaret:** A tower from which the call to prayer is announced and serves as a mosque's visual landmark.
4. **Sahn:** An open courtyard often used for additional prayers.
5. **Iwan:** A vaulted hall open on one side, commonly facing the sahn.

The literature review above will be used as the criteria for analyzing the interior and architecture of Masjid Meutia, which represents an integration of colonial architecture and characteristic elements in mosque interiors.

C. Architectural Elements of Cut Meutia Mosque

Cut Meutia Mosque exhibits unique architectural characteristics as it is an adaptation of a Dutch colonial building in Indonesia with the interior elements of mosque. Some of the key colonial architectural elements include:

1. Colonial Façade

The façade of Cut Meutia Mosque retains its Dutch colonial heritage, characterized by symmetrical design, arched windows, and decorative moldings. The exterior showcases thick walls and large openings, allowing natural ventilation—an adaptation to Jakarta's tropical climate. The use of pilasters and cornices reflects the European architectural influence, while the original materials and structural elements have been preserved to maintain historical authenticity. Despite its transformation into a mosque, the colonial façade remains a defining feature, blending heritage with religious significance.

The exterior of the building retains key characteristics of Dutch colonial architecture, including thick walls and large windows for ventilation. The original name, "NV de Bouwploeg," remains displayed on the façade, preserving its historical identity. Additionally, a gateway bearing the name "Masjid Cut Meutia" has been added to signify its current function as a place of worship. This blend of colonial and religious elements reflects the building's transformation while maintaining its architectural heritage. The following image illustrates these features [fig. 4].



Fig. 4. Cut Meutia Mosque is visible from Jl. Taman Cut Meutia. Source: Author, 2024

2. Roof Design

The building consists of a main structure and two supporting masses. The primary mass is a two-story elevated structure with a central void. The roof features a dome, influenced by European architectural styles, while the supporting structures have gable roofs, a common design in traditional Indonesian architecture. This combination of Western and local elements highlights the building's unique adaptation from its colonial past to its current function as a mosque [Observation, Fig. 5].



Fig. 5. The shape of the roof of the Cut Meutia Mosque.

Source: <https://masjidcutmeutia.com/toleransi-dan-cagar-budaya-pada-masjid/>

3. Ceiling / Plafond

The ceiling of Cut Meutia Mosque embodies colonial architectural principles, featuring high ceilings designed to enhance air circulation and maintain a cooler indoor environment. This element is further complemented by large windows with wide openings, allowing natural ventilation to flow efficiently throughout the space. Together, these design choices optimize airflow, improving ventilation while preserving the building's original colonial aesthetic. The following image illustrates how these architectural features contribute to a comfortable and well-ventilated interior [Observation, 2024; Author's Photo, fig. 8].



Fig. 8. Use of high ceilings
Source: Author, 2024

4. Columns and Pillars

The columns and pillars of Cut Meutia Mosque showcase distinct colonial architectural elements, serving both structural and decorative purposes [Observation, 2024; Author's Photo, fig. 6]. Reflecting Dutch colonial heritage, these bold, well-crafted columns are made from durable materials such as stone and wood, embodying the strength and elegance of European architecture. Their adaptation within the mosque seamlessly integrates colonial influences with Islamic architectural functions, preserving historical significance while ensuring practicality in the mosque's spatial organization. This blend highlights the continuity between past design traditions and the building's present role as a place of worship.



Fig. 6. Large columns that support the main building.
Source: Author, 2024

5. Walls

The walls of Cut Meutia Mosque are 30 cm thick and made of red bricks, a typical feature of colonial architecture, providing insulation against heat. The exterior is finished with white paint, maintaining its historical aesthetic. When the building was repurposed as a mosque, wooden panels were added up to a height of 160 cm, enhancing both functionality and visual appeal while preserving the structure's colonial character.



Fig. 7. Thick walls with the addition of wood panels. Source: Author, 2024

a. Windows and Doors

The windows and doors of Cut Meutia Mosque are large in size, reflecting a key characteristic of colonial architecture. These expansive openings not only enhance the building's grandeur but also serve functional purposes, such as optimizing ventilation and natural lighting. Their design aligns with the Dutch colonial aesthetic, maintaining the historical integrity of the structure while complementing its transformation into a mosque.



Fig. 9. Windows and doors from the East side of the building
Source: Author, 2024

Window Types

The windows of Cut Meutia Mosque feature distinct colonial architectural styles, including:

a) Arched Windows

These windows consist of two sections: an upper arch with louvers and a lower glass pane. The louvers allow air circulation; an adaptation of European architecture suited to Indonesia's tropical climate. This feature is a hallmark of colonial design, balancing aesthetics with functionality by improving ventilation while maintaining the historical integrity of the building.



Fig. 10. Windows with an arch shape at the top.
Source: Author, 2024

b) Stained Glass Windows

Stained glass windows have been used in European architecture since the 12th century, marking the Renaissance era. In Masjid Cut Meutia, stained glass is integrated into the upper sections of arched windows and doors, serving as an aesthetic element that enhances the colonial character of the building. This feature reflects the influence of European architectural styles while adding visual appeal and maintaining the historical essence of the structure.



Fig. 11. Stained glass placed on the top of a window or door as an aesthetic element of a building. Source: Author, 2024

b. Chandelier

A European-style chandelier hangs at the center of the room, emphasizing the spatial centrality of the mosque. This placement aligns with the architectural characteristics of traditional Jakarta mosques, which often feature a centralized layout (Latif, 2020). The chandelier not only serves as a decorative focal point but also reinforces the blend of colonial and local architectural influences within Masjid Cut Meutia, maintaining both its historical character and its functional role in mosque design.



Fig.12. Placement of hanging lamps in the interior of the mosque. Source: Author, 2024

D. Interior Elements of the Mosque

Several interior elements were added when the colonial building was repurposed as a mosque, creating a distinct atmosphere. These include:

1. Ablution Area

The ablution area is located outside the main building as an additional structure, ensuring convenience for worshippers. As shown in the following image, this placement aligns with traditional mosque design, where ablution facilities are often separated from the main prayer hall to maintain cleanliness and ease of access.



Fig.13 The women's ablution area is an additional section located adjacent to the main building. Source: Author, 2024

2. Mimbar and Mihrab

The mimbar (pulpit) and mihrab (prayer niche) are designed with intricate Islamic calligraphy and carvings, enhancing the spiritual ambiance of the mosque. In the image below, the yellow circle highlights the position of the mimbar, while the blue arrow indicates the location of the mihrab. These elements serve crucial functions in Islamic worship, with the mimbar used for sermons and the mihrab marking the direction of prayer (qibla).



Fig. 14. Position of the Pulpit and Mihrab inside the interior of the Mosque.
Source: Author, 2024

Unlike the typical arrangement where the mimbar and mihrab are adjacent, Cut Meutia Mosque features a unique spatial adaptation. The mimbar is not positioned perpendicular to the mihrab due to the mosque's original structure, which was not initially designed for Islamic worship. Since the qibla direction is slightly misaligned with the building's axis, the mihrab is placed in the room's corner to accurately face Mecca, while the mimbar remains aligned with the building's original layout.

3. Ceiling

In typical mosque design, the ceiling is often left open, especially in domed or pyramidal roofs, emphasizing verticality within the space. However, since Cut Meutia Mosque was not originally designed as a mosque, the ceiling was closed off with a false ceiling. Despite this adaptation, the high placement and square shape of the ceiling maintain the sense of verticality, creating a focused, serene atmosphere suitable for prayer. This vertical emphasis contributes to a more contemplative and tranquil environment within the mosque. [Observation, 2024; Author's Photo, fig. 8].



Fig. 15. The interior of the roof is covered with a ceiling with a square pattern. Source: Author, 2024

E. Decorative Ornaments in the Mosque

Islamic ornaments in Cut Meutia Mosque can be categorized into:

- **Geometric Patterns:** Symmetrical, repeating motifs that reflect Islamic artistic traditions.
- **Arabesque Designs:** Stylized floral and vegetal motifs symbolizing infinite beauty.

- **Calligraphy:** Arabic inscriptions adorn the mosque's interior walls, reinforcing its spiritual ambiance.

While Arabic calligraphy is a universal element in Islamic art, its application in Indonesian mosques often incorporates local influences. In Masjid Cut Meutia, calligraphic elements are elegantly integrated into the interior, enhancing both aesthetic and religious significance.



Fig. 16. Calligraphy ornaments that decorate the walls of the Cut Meutia Mosque
Source: Author, 2024



Fig. 17. Calligraphy ornaments located on the building columns
Source: Author, 2024

Through the integration of these architectural and decorative elements, Cut Meutia Mosque serves not only as a sacred place of worship but also as a symbol of Indonesia's rich cultural heritage within a religious context. This fusion of colonial and Islamic influences reflects the nation's diverse historical layers while maintaining relevance in modern society. The mosque stands as a living testament to the evolving identity of Indonesian culture, preserving its historical significance while continuing to serve the community in contemporary times.

F. Comparative Discussion: Conversion of Colonial Buildings into Mosques in Indonesia

Similar conversions of colonial-era buildings into mosques can be found across Indonesia, reflecting a shared narrative of cultural transformation and architectural adaptation. One of the most notable examples is the Banjaratma Rest Area Mosque in Brebes, which occupies a restored Dutch sugar factory complex from the early 20th century. The adaptive reuse of this industrial heritage preserved its original red-brick façade, steel trusses, and expansive spatial configuration. By transforming the former production space into a worship area, the project demonstrates how colonial industrial typologies can accommodate new communal functions while maintaining their historical character (Putri & Yuliani, 2022). Likewise, the Bayem Mosque in Malang, established atop a former Dutch factory, retains its colonial masonry, roof framework, and symmetrical façade. Its design exemplifies a successful negotiation between historical preservation and religious adaptation, where architectural integrity is maintained while the function shifts toward a sacred purpose that unites the community (Hidayat & Rachmawati, 2021). Another compelling case is the Nurul Islam Grand Mosque in Sawahlunto, West Sumatra, which originally served as a steam power plant constructed in 1894. The mosque preserves distinctive industrial components such as brick chimneys and metal structures, which now coexist with Islamic architectural elements like domes, arches, and calligraphy. This transformation redefines the colonial legacy into a sacred landmark that symbolizes the merging of industrial history with religious identity (Rahmawati, 2019).

From these examples, several comparative insights emerge. First, in terms of *architectural adaptation patterns*, all three mosques, including Masjid Cut Meutia, demonstrate an ability to

integrate colonial structural forms into spaces of worship. The use of existing frameworks such as factory halls, gabled roofs, and brick walls becomes the foundation upon which new Islamic spatial hierarchies are established. At Masjid Cut Meutia, for instance, the original symmetrical colonial plan and thick masonry walls are retained, while interior elements such as the mihrab, mimbar, and wudhu areas are inserted in response to religious functions. This adaptive approach mirrors the spatial strategies found in Banjaratma and Bayem mosques, where large colonial industrial spaces are reinterpreted as communal prayer halls.

Second, regarding *cultural and symbolic transformation*, each project represents a reinterpretation of colonial heritage into sacred space, and turning former sites of industry or administration into places of worship and community gathering. These transformations embody Indonesia's postcolonial recontextualization of space, where colonial architecture is no longer a symbol of control but a vessel for spiritual and cultural continuity. In Masjid Cut Meutia, this symbolism is reinforced by its dedication to the national heroine Cut Meutia, linking colonial-era materiality with narratives of resistance and faith.

Finally, in terms of *preservation versus modification*, Cut Meutia Mosque stands out for its balanced approach between maintaining authenticity and integrating new religious elements. While Banjaratma and Nurul Islam mosques underwent more extensive structural reinterpretations due to their industrial origins, Masjid Cut Meutia's adaptation is subtler, preserving the façade, layout symmetry, and key colonial materials while adjusting interior orientation to align with the qibla. This comparative reflection reveals that adaptive reuse in Indonesia is not merely a technical transformation but a cultural dialogue, where colonial architectural forms are preserved, re-signified, and imbued with new spiritual purpose.

In conclusion, the comparative analysis of these adaptive reuse cases reveals that the conversion of colonial buildings into mosques in Indonesia is more than an act of preservation, it is a process of cultural negotiation. Masjid Cut Meutia, alongside Banjaratma, Bayem, and Nurul Islam mosque, demonstrates how colonial architectural legacies can be reinterpreted to serve new religious and communal functions. Through this transformation, architectural heritage becomes a living testimony to Indonesia's ability to harmonize historical identity with contemporary spiritual and cultural needs.

CONCLUSION

Cut Meutia Mosque stands as a significant example of a colonial-era building successfully adapted into a place of worship while preserving its historical and architectural integrity. The retention of key architectural elements ensures its status as a landmark in Central Jakarta, reflecting a seamless integration of Dutch colonial influences with Islamic cultural adaptations.

This study highlights the process of architectural and interior acculturation at Masjid Cut Meutia, illustrating how colonial design elements were preserved and integrated with new religious functions. The mosque serves not only as a physical representation of this architectural fusion but also as an important cultural heritage site. Over the years, preservation efforts have been strengthened through community involvement and modern conservation technologies, ensuring its continued relevance.

The adaptation of Cut Meutia Mosque preserved major colonial elements such as the symmetrical façade, gabled roof form, large arched windows, and thick masonry walls, which reflect Dutch architectural principles. Conversely, interior features such as the mihrab, mimbar, ablution area, and calligraphic ornamentation were later additions aligning the space with Islamic function and aesthetics. This balance between preservation and modification illustrates how colonial structures can be harmoniously transformed to fulfill new cultural and religious roles without losing their historical.

Beyond its religious function, Cut Meutia Mosque is a historical monument showcasing Indonesia's dynamic cultural interactions and the importance of preserving colonial-era architecture within evolving social and cultural contexts. This research contributes to the broader discourse on architectural acculturation and heritage conservation in Indonesia.

Future studies are encouraged to further explore the intersection of cultural heritage and architectural adaptation, shedding light on the influence of history on Indonesia's built environment and inspiring the preservation of other historic structures across the country.

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