



Implementation of the *Yin* and *Yang* concept in the spatial planning of the *Sin Tek Bio* Temple cultural heritage building

Aurora Putri Wibowo¹, Isman Pratama Nasution^{1*}

¹ Department of Archaeology, Faculty of Cultural Sciences, Universitas Indonesia, Depok, 16424, Indonesia.

*Correspondence: isman.pratama@ui.ac.id

Received Date: January 17, 2025

Revised Date: February 1, 2025

Accepted Date: February 28, 2025

ABSTRACT

Background: The concept of *Yin* and *Yang* is a way of thinking of Chinese people regarding two opposing elements but producing balance. The concept of *Yin* and *Yang* can be implemented in everything in everyday life, one of which is in the architecture of the temple. The *Sin Tek Bio* Temple is one of the oldest temples in Jakarta which was built in the late 17th century AD and has been designated as a Cultural Heritage Building. This study discusses the implementation of the *Yin* and *Yang* concept in the spatial planning of the *Sin Tek Bio* Temple building. **Methods:** This study uses a descriptive analysis method. The archaeological research method according to Sharer and Ashmore is used to answer the research problem. The method begins with the formulation stage, then implementation, data collection, data processing, data analysis, data interpretation, and research publication. The analysis was carried out on the spatial layout of the temple building. **Findings:** The application of the *Yin* and *Yang* concept is seen in the mapping of the public and private spaces of the temple building, but is not seen in the spatial layout, relationships between spaces, and spatial organization in the temple. **Conclusion:** The spatial planning of the temple building does not create positive energy (*chi*). **Novelty/Originality of this article:** This study involves an archaeological perspective in examining the concept of *Yin* and *Yang* in spatial planning to discover the positive or negative energy (*chi*) that radiates in a temple building.

KEYWORDS: Chinese temple; spatial planning; *Yin*; *Yang*.

1. Introduction

The lives of the Chinese people are deeply intertwined with Chinese philosophical teachings, which hold a status comparable to that of religion in other civilizations. During the classical period of Chinese philosophy (600–200 BCE), there were a hundred philosophical schools with diverse teachings. These schools included Confucianism (*Ju Chia*), Taoism (*Tao-Te Chia*), *Yin* and *Yang*, Mohism (*Mo Chia*), *Ming Chia*, and *Fa Chia*, each emphasizing distinct aspects of thought (Sudarto, 2019). The *Yin* and *Yang* school adheres to cosmologism, focusing on the relationship between humans and nature as well as the interplay of space and time, which significantly influenced Chinese architecture (Darmawan, 2003). This school originated from the observations and records of natural phenomena by ancient Chinese astronomers, historically referred to as "*Fang Shih*" or practitioners of esoteric knowledge. Their observations provided the foundational

Cite This Article:

Wibowo, A. P., & Nasution, I. P. (2025). Implementation of the *Yin* and *Yang* concept in the spatial planning of the *Sin Tek Bio* Temple cultural heritage building. *Archaeology Nexus: Journal of Conservation and Culture*. 2(1), 1–18. <https://doi.org/10.61511/arc-jcc.v2i1.2025.1683>

Copyright: © 2025 by the authors. This article is distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).



understanding of the universe (Darmawan, 2003). The *Yin* and *Yang* school explores the relationship between humans and nature, resulting in the concept of *Yin* and *Yang*, which became a way of thinking in Chinese society. This concept embodies two fundamental principles categorized as opposites, such as positive and negative, which together achieve balance (Darmawan, 2003). In Chinese terminology, *Yin* and *Yang* (陰陽) can also be interpreted as “*Ti*” (體), meaning “structure,” and “*Yong*” (用), meaning “function.” This duality can characterize the structure and analyze the function of an object, though its application is context-specific and interrelated (Wang, 2013). The Chinese believe that *Yin* and *Yang* principles exist in all aspects of life. For instance, driving a gasoline-powered vehicle has positive aspects, such as facilitating mobility, but also negative consequences, such as causing pollution (Jiang, 2013). This duality reflects the balance in the *Yin* and *Yang* philosophy. In the construction of temples, achieving balance involves applying the *Yin* and *Yang* concept, which addresses the relationship between humans and nature. This concept became the foundation for the development of traditional Chinese architectural knowledge, commonly known as feng shui (Darmawan & Hetyorini, 2014).

Chinese temples, known as *klenteng*, serve as places of worship for adherents of the Tridharma teachings (Confucianism, Taoism, and Buddhism). The term *klenteng* is inspired by the sound *klinting* produced by a struck bell, and the buildings feature traditional Chinese architecture (Salim, 2016). Generally, the ornaments found in *klenteng* include flora and mythological animals. A hallmark of Chinese architecture is the decoration of every architectural element with ornaments, along with the use of specific colors imbued with particular meanings believed to provide positive energy (Harbyantinna et al., 2022). Pasar Baru is a district in Central Jakarta that is closely associated with Chinese culture and architecture. Established by the Dutch East Indies government in 1820, the area was previously a Chinatown where the majority of the population worked as farmers (Kurnia, 2011). The Chinese culture that is closely related to the Pasar Baru area still exists and the Pasar Baru shopping center is still operating today. Furthermore, several buildings in the area have been designated as cultural heritage sites, one of which is the *Sin Tek Bio* Temple which was built in 1698. The *Sin Tek Bio* Temple was initially constructed in 1698 under the name *Klenteng Het Kong Sie Huis Tek*. In 1753, its name was changed to *Klenteng Sin Tek Bio*, and since its management was transferred to the Dharma Jaya Temple Foundation on May 12, 1982, the temple has been known as Vihara Dharma Jaya or *Kelenteng Sin Tek Bio* (Junus, 2006).

Archaeology is a discipline that studies the past through its material remains. Archaeological research often requires auxiliary disciplines to better understand human behavior and cultural changes, including history, geography, and architecture (Siregar, 2019). Studies on the architecture of Chinese temples and the implementation of the *Yin* and *Yang* concept have been conducted by previous researchers in the form of journal articles, undergraduate theses, master's theses, and dissertations. Sugiri Kustedja researched the concepts of Chinese temples architecture in his dissertation titled *Konsep Ideologi, Hirarki, dan Keseimbangan, Pada Elemen Arsitektur Klenteng Berdenah Tipe Si-He-Yuan*. This research was conducted in 2014 and addressed the cultural meanings embedded in temple architecture and the dominant concepts involved in temple construction. The study focused on four traditional temples with *Si-He-Yuan* floor plans and used a descriptive-interpretative methodology. The findings revealed that temple construction concepts can be examined from both physical and non-physical (philosophical) aspects. In addition to Kustedja's dissertation, research on Chinese temples was also conducted by Junus (2006). Her master's thesis, titled *Tipologi Bangunan Klenteng Abad 16 Hingga Paruh Awal Abad 20 di DKI Jakarta*, discussed strong and weak attributes that serve as primary criteria in the architectural design of temple buildings to establish a typology of Chinese temple architecture in Jakarta. This study grouped temples from the 16th century to the early 20th century in Jakarta, with one of the discussed examples being the *Sin Tek Bio* Temple in Jakarta.

Research in the form of journal articles discussing the concept of *Yin* and *Yang* in Chinese temple architecture includes *Konsep Yin dan Yang Pada Tata Ruang dalam Klenteng*

Hok Tek Bio, Purwokerto, written by Widyadini & Nursruwening (2019). This study aimed to explain the application of the *Yin* and *Yang* concept in the spatial layout of *Hok Tek Bio* Temple in Purwokerto, using a qualitative-descriptive method. The results of the study, namely the application of the concept of *Yin* and *Yang* in the *Hok Tek Bio* Temple can be seen from the circulation pattern in the temple which produces a balanced spatial pattern. Another journal article, titled *Yin dan Yang, Chi dan Wu xing pada Arsitektur Klenteng: Studi Kasus Klenteng Sebelum Abad 19 di Lasem, Rembang dan Semarang*, by Darmawan & Hetyorini (2014), aimed to reveal the relationship between the concepts of *Yin* and *Yang*, *Chi*, and *Wu Xing* in temple architecture in Lasem, Rembang, and Semarang. This study used a qualitative method with holistic analysis. The findings indicated that spatial divisions, ornaments, and colors serve as balancing elements of *Yin* and *Yang*, and orderly forms create positive energy (*Chi*). Another study on Chinese temple architecture is *Kajian Elemen Arsitektur Cina Studi Kasus: Bangunan Klenteng di Kawasan Pecinan Glodok*, conducted by Basri et al. (2020). This research aimed to identify the architectural elements of Chinese temple buildings in Glodok and compare them with Chinese architectural elements. The findings revealed that the architectural elements of temples in Glodok closely resemble Chinese architectural elements. Research on the concept of *Yin* and *Yang* was also conducted by Darmawan (2003) in his master's thesis titled *Mazhab Yin dan Yang pada Perancangan Arsitektur Studi Kasus Permukiman Pecinan di Lasem*. This study aimed to explain the *Yin* and *Yang* school in architectural design theory and its influence on architectural design in Chinatown settlements in Lasem. The qualitative study employed holistic analysis, and the results showed that the *Yin* and *Yang* school influences site shapes, mass and structure, orientation, and the colors used in buildings.

Research on *Sin Tek Bio* Temple in the form of undergraduate theses includes a study titled *Makna Simbolik Patung Mi Lek Hut dan Patung Ta Ol Lao Shi di Vihara Dharma Jaya (Sin Tek Bio) Pasar Baru Jakarta Pusat*. Conducted by Anwar (2019), this study aimed to describe the symbolic meanings of the two statues and examine the rituals associated with their worship. The findings revealed that the worship rituals for these statues are performed in the same manner as those for other altar statues. The researcher also described the symbolic and philosophical meanings of the two statues. Another study in the form of an undergraduate thesis is titled *Sin Tek Bio Temple Complex: Revitalisasi & Ekstensi Bangunan Cagar Budaya*. Conducted by Wijaya (2021), the study aimed to redesign the *Sin Tek Bio* Temple without diminishing its historical value. The results of this study included a new design for the *Sin Tek Bio* Temple complex, comprising exhibit spaces, a conference hall, an office, a dining hall, a shadow puppet theater courtyard, religious areas, an incense hall, a meditation area, and a retail area.

Studies conducted on the *Sin Tek Bio* Temple in Central Jakarta have addressed issues such as the building's typology, the symbolic meaning of the statues on its altars, and the redesign of the temple complex. However, further exploration is needed. This study focuses on the implementation of the *Yin* and *Yang* concept, specifically how this concept is applied to the spatial planning of the *Sin Tek Bio* Temple. The construction of Chinese temples is deeply rooted in the cultural beliefs of the Chinese community, one of which is the concept of *Yin* and *Yang*. The principle of the concept of *Yin* and *Yang* is also used in feng shui, namely the principle of duality, the coexistence of opposing elements that create balance and harmony. In temples, this balance is achieved through careful attention to architectural aspects. Based on the overall background, this study aims to explain the implementation of the *Yin* and *Yang* concept in the spatial planning of *Sin Tek Bio* Temple. Academically, the research contributes to the field of archaeology by expanding knowledge on the subject. Practically, it offers insights to the management of *Sin Tek Bio* Temple regarding the analysis of the implementation of the *Yin* and *Yang* concept.

2. Methods

The method used in this study is descriptive analysis. This study used the archaeological research method according to Sharer and Ashmore, which consists of seven

stages: formulation, implementation, data collection, data processing, analysis, interpretation, and publication (Sharer & Ashmore, 2003). The formulation stage is carried out by tracing the background of *Sin Tek Bio* Temple, related to the location, building history, and previous studies. The formulation stage also involves problem formulation and determination of the research objectives. The implementation stage is conducted by visiting *Sin Tek Bio* Temple in Pasar Baru Jakarta to arrange the necessary research permits.

In the data collection stage, a literature review is conducted by exploring sources and historical documentation related to the history and architecture of the *Sin Tek Bio* Temple. This stage also includes fieldwork, where a visit to the temple is made to observe the building firsthand, and data is recorded through photography and note-taking. The collected data is then processed and analyzed. Data is categorized based on its relevance to the research, followed by a detailed review. The data is subsequently associated with the research issues and subjected to both form and specific analyses. Analysis does not include the altar and the prayer equipment shop, as these elements are considered later additions to the temple structure. After the analysis, data interpretation is performed by identifying which architectural elements reflect the balance of the *Yin* and *Yang* concept.

3. Results and Discussion

3.1 The history of the Yin and Yang concept

The concept of *Yin* and *Yang* is one of the three fundamental principles of Chinese philosophy, consisting of two opposing yet complementary principles that result in balance: the negative and positive principles (Darmawan, 2003). The concept of *Yin* and *Yang* (陰陽) became widely recognized during the Han Dynasty (206 BCE – 220 CE), where "*Yin* (陰)" is represented by women, dark, soft, and cold, while "*Yang* (陽)" is represented by men, light, rough, and warm, both principles are opposite but balance each other (Yu-Lan, 1953). *Yin* and *Yang* are involved in everything that happens in the universe. For instance, when driving a car, the vehicle facilitates travel, but simultaneously generates air pollution (Jiang, 2013). The car produces both positive and negative impacts, with each element interconnected. If we do not drive a car, air pollution would be avoided. However, this would result in more time spent on travel. Thus, it can be said that the car embodies both blessings and disasters.

The term "*Yin* and *Yang*" is frequently mentioned in ancient Chinese literature. The earliest references to *Yin* and *Yang* are found in the *Guo Yu* (国语), translated as "Discourses of the States." Although *Guo Yu* was compiled in the 4th or 3rd century BCE, it only records the term *Yin* and *Yang* in the year 780 BCE, when an earthquake occurred. The literature stated, "When *Yang* is hidden and cannot emerge, and when *Yin* is suppressed and cannot manifest, then an earthquake occurs." In *Guo Yu*, *Yin* and *Yang* are not considered as the origin of all things, but rather as two natural forces. The cosmological perspective on *Yin* and *Yang* appeared later in the *Yizhuan* (易传), translated as "The Great Commentary of the Book of Changes" (Jiang, 2013). During the Han Dynasty (206 BCE – 220 CE), the term *Yin* and *Yang* mentioned in the *I Ching* (易经), translated as "Book of Changes", when discussing the school of *Yin* and *Yang*.

The concept of the duality of *Yin* (阴) and *Yang* (阳) has existed since ancient times, yet the origins of this concept remain shrouded in uncertainty. For instance, it is uncertain whether the terms "*Yin* 阴" and "*Yang* 阳" originally referred to physical phenomena. The initial portrayal and functioning of these concepts are also unclear. Zou Yan (邹衍) (305-240 BCE) founded the School of *Yin* and *Yang* (阴阳) with its foundational cosmological theory, yet his works have been lost. What is known about him and his ideas comes from brief references in the *Shiji* (史记), translated as "Records of the Historian." Long before Zou Yan's time, the concepts of *Yin* and *Yang* had been introduced and discussed by various philosophers, as recorded in works such as the *Zuozhuan* (左传), *Laozi* (老子), *Zhuangzi* (庄子), and *Xunzi* (荀子) (Chan, 1963). The Chinese people's belief in *Yin* and *Yang* and their

interaction came from their observation of nature. Through these observations, they recognized opposing elements, such as day and night or cold and hot, which are interdependent, therefore the doctrine of *Yin* and *Yang* seems to have emerged from the Chinese people's observation and admiration of nature (Jiang, 2013).

3.2 The belief system of the Chinese community

The Chinese community in Indonesia follows three main teachings known as *Tridharma*, which include Confucianism, Taoism, and Buddhism. Religious activities are carried out in temples, with the term *klenteng* originating from the sound of a bell that, when struck, produces a sound similar to '*klenteng*.' other terms in Mandarin are *bio* and *kiong* (Salim, 2016). The *Tridharma* belief system in Indonesia dates back to the pre-independence era. Initially, it was called *Sam Kauw* or *San Jiao*, but during the New Order era, the government implemented a policy of complete assimilation, which led to the term being adapted into *Tridharma* in Indonesian (Miharja et al., 2022). The term *kelenteng* was also changed to *vihara* to remove its Chinese associations. However, *kelenteng* and *vihara* are actually quite different. The most notable difference lies in their architecture. *Kelenteng* temples maintain strong Chinese architectural elements, while *vihara* temples are typically built in the form of houses or multi-story buildings that follow local architectural styles (Salim, 2016).

The worshippers at the *Sin Tek Bio* Temple consist of people who adhere to Taoism, Confucianism, and Buddhism, seen from the statues of gods and goddesses of each teaching. In the main room of the temple, there is an altar of *Hok Tek Ceng Sin* who is a Taoist Deity. In the middle room, there are several statues worshipped by followers of Buddhism, namely the statue of Buddha, *Ta Pai San Kai Fu Mu*, and *Kwan Seng Tee Kun*. The statue of *Kwan Seng Tee Kun* in the middle room is also worshipped by followers of Taoism and Confucianism. In the southern room, there is a statue of *Mi Lek Hut* which is worshipped by followers of Buddhism, then there is also a statue of *She Min Cao Kun* and a statue of *Hua Kung Hua Mu* which are worshipped by followers of Taoism. On the top floor of the temple, several statues are worshiped by followers of Taoism, namely the statues of *San Kuan Ta Ti*, *Cai Sin Ya*, *Thian Shang Shen Mu*, *Hian Thian Siang Tee*, *Kuan She In Pu Sat*, *Huang Ta Sien*, *K Kuan She In Pu Sat* and *Fat Cu Kong*.

Confucianism was taught by Confucius, or Kong Qiu (551 - 479 BCE). In the context of philosophy, Confucianism is referred to as *ju chia*, while in the context of religious belief, it is called *ju chiao* (Heriyanti, 2021). Confucianism, in its religious context (*ju chiao*), teaches moral values and ethical values. It encourages individuals to adopt an optimistic attitude and to persist without giving up. If they have succeeded, one should not become arrogant, as it is the Heaven's will. Confucianism teaches that human life becomes meaningful when it contributes to the well-being of society (Giang & Huynh, 2022). In other words, Confucianism upholds humanism, aiming for humans to lead prosperous and harmonious lives. In Indonesia, Confucius is also known by the term *Konghucu*.

Taoism was taught by Lao Zi (570 - 470 BCE), who was born in the Ku province of Chuguo, now Henan province, China. He lived during the same period as Confucius. Taoism emphasizes values of simplicity and purity, instructing its followers to practice humility and moderation, as everything has its consequences (Widisuseno, 2016). Taoism also teaches about *te* (virtue) and how to attain it, which involves not opposing the laws of nature, living reasonably and not excessively. Followers of Taoism aim to achieve virtue, with the ultimate goal of obtaining eternal happiness by uniting with the Tao, achieving the state of a sage (Rudin, 2017).

Buddhism was taught by Siddhartha Gautama (623 - 543 BCE), more commonly known as the Buddha. He was born in the Himalayan region, which is now part of Nepal. Buddhism is divided into two main schools: Hinayana and Mahayana, which have differing teachings but share the same ultimate goal, that is attaining nirvana (eternal happiness). The split occurred after the Buddha's death, due to disputes among his followers. In China, the form of Buddhism that became prominent is from the Mahayana school. The core teachings of

Buddhism aim to guide followers toward nirvana and liberation from suffering, asserting that the world is suffering (*dukkha*), there is a causal law behind suffering (*dukkha samudaya*), there is a possibility to end suffering (*dukkha nirodha*), and there is a path to end suffering (*dukkha nirodhagamini magga*). These principles are called the Four Noble Truths (*cattari ariya saccani*) (Arimbawa, 2022).

The *Tridharma* belief system is a form of syncretism. To this day, the Indonesian government does not officially recognize this belief, although it continues to persist in Indonesia (Miharja et al., 2022). Syncretism is the attempt to unify beliefs from different teachings, an effort that many adherents of monotheistic religions view negatively and reject (Miharja et al., 2022). Syncretism in *Tridharma* reflects the shared elements of Confucianism, Taoism, and Buddhism. The positive aspects of each of these teachings are integrated, while still refer to their holy books. Rituals are performed according to the guidelines of each tradition, without the creation of a new doctrine.

3.3 The concept of Yin and Yang in traditional Chinese architecture

Chinese philosophy has been deeply ingrained in the culture and society of the Chinese people for centuries, continuing to influence various aspects of life, including the field of architecture. One of the key philosophical concepts applied in Chinese cultural architecture is the principle of *Yin* and *Yang* (Meng & Liu, 2022). Architecture is shaped by various factors, such as social and cultural influences, and serves as a medium to express identity, whether social, cultural, or religious, through the harmonious arrangement of space and form. Traditional Chinese architectural design cannot be designed carelessly, but there are traditional rules that are the result of the Chinese's way of thinking. These rules are closely related to the relationship between humans and nature, as taught in Chinese philosophy, through the practice of *feng shui*, an ancient Chinese system of spatial arrangement.

The main characteristic of Chinese architecture are found in its roofs and columns. An interesting characteristic of Chinese construction is that the roof framework is constructed first, followed by the placement of columns, which are positioned on stone bases. Wood is frequently used in traditional Chinese architecture due to its symbolic significance, it is also utilized in religious rituals and serves as a medium of communication between the earthly realm and the heavens (Darmawan, 2003). In China, the architectural style of traditional buildings varies depending on the region, and this variation has been categorized by historical-geography expert Ronald G. Knapp, based on the building's layout, exterior form, structure, and materials (Kustedja, 2014).

The regions in question include northern and southern China, which have distinct climates. Proximity to the central government also influences the architectural style. Northern China, being the center of imperial governance, is home to many monumental structures such as palaces, royal gardens, and temples commissioned by the government. In contrast, southern China, which is primarily agricultural and commercial, is characterized by smaller, more ornamented buildings. Temples in northern China are typically larger, more uniform, and less ornate compared to those in the south, which feature more elaborate decoration (Junus, 2006).

The concept of *Yin* and *Yang* in traditional Chinese architecture is reflected in the building's footprint, as well as in the regularity of its massing, with the presence of a central axis or midpoint symbolizing the balance between these two forces. This form is believed to radiate positive energy (Darmawan, 2003). The shape and condition of the site can affect the orientation of the building, then the spatial planning and the form of ornaments that are arranged in balance can also reflect the concept of *Yin* and *Yang* (Darmawan, 2003). The balance between *Yin* and *Yang* can be achieved by creating a simple building mass form, for example a square, rectangular, or a combination of rectangles (Darmawan, 2003). There are several ways to achieve balance between *Yin* and *Yang* if the mass form of a building is irregular, namely by changing the layout, installing lights in certain locations, creating landscapes (gardens), installing wind chimes, and even remodeling the shape of the building structure if necessary (Darmawan, 2003).

3.4 History of the Pasar Baru area and the presence of the Chinese ethnic group in Pasar Baru

The Pasar Baru shopping center is located in the Pasar Baru sub-district, Sawah Besar District, Central Jakarta (Fig. 1). It was established in the 1820s by the Dutch East Indies Government to cater to the upper-middle-class population from various parts of the world, particularly the Dutch residents of Batavia (Kurnia, 2011). In 1809, the Governor-General of the Dutch East Indies, Herman Willem Daendels, purchased land in Pasar Baru to establish a market, which was later named *Passer Baroe*. The market began leasing spaces on January 1, 1825 (Ahyat, 1998). Before Daendels formally opened Pasar Baru, the area was part of a Chinatown district surrounded by plantations, and many of its residents worked as farmers (Kurnia, 2011). The entrepreneurs operating in Pasar Baru were quite diverse, although the majority were of Chinese ethnicity. The Chinese migration to Indonesia was driven by the increasing population in China during the Ming Dynasty (1368-1644), which led many to migrate to Southeast Asia (Junus, 2006).

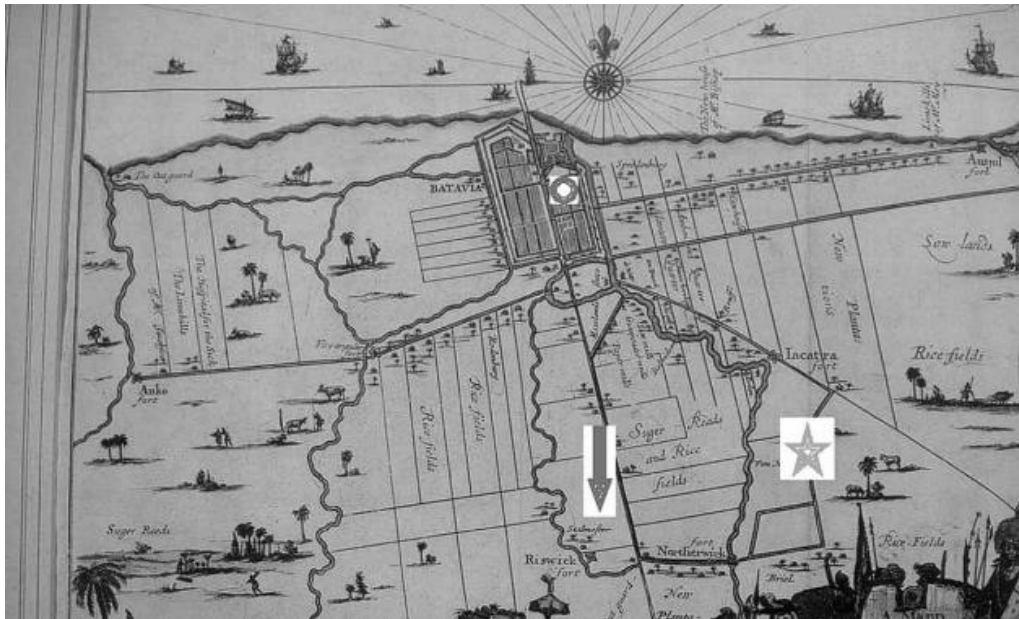


Fig. 1. Map of Batavia. The star symbol marks the Pasar Baru area, located in the northern part of *weltevreden*. The arrow symbol indicates the expansion of Batavia towards the south (Kurnia, 2011)

Initially, Pasar Baru was a typical market crowded by native and Chinese traders, who usually traded along the banks of the Ciliwung River. However, after Daendels acquired land in the area to establish an elite market, traders from other ethnic groups, such as Indians, began to arrive (Kurniawaty & Ekomadyo, 2022). In the early years of the market's development, many shop buildings adopted traditional Chinese architectural styles. By the end of the 19th century, mixed European-Chinese architectural designs began to emerge (Kurnia, 2011). The shift in architectural style of the many shop buildings in Pasar Baru signifies the transition from an exclusive Chinatown area to an open market space.

3.5 History of the Sin Tek Bio temple

The *Sin Tek Bio* Temple is administratively located in the Pasar Baru sub-district, Sawah Besar District, Central Jakarta, precisely in the Pasar Baru shopping center. Geographically, the temple is located at 106°50'00.4" East Longitude and 6°09'42.6" South Latitude. In the north and east, *Sin Tek Bio* Temple borders the back alley of Metro Atom, while in the south and west it borders residential areas. The temple is located relatively close to the Ciliwung River, on the eastern and southern sides of the temple. On the eastern side, the temple is approximately 490 meters from the river, while on the southern side, it is approximately

450 meters away. The temple was established at the end of the 17th century, specifically in 1698, as recorded in the temple's donation records. Initially, *Sin Tek Bio* Temple was located at Belakang Kongsu Street No. 16, Pasar Baru (now occupied by Bakmi Aboen). In 1812, it was relocated to Gang Toapekong (now Jl. Pasar Baru No. 146) (Junus, 2006). The *Sin Tek Bio* Temple consists of two floors, both of which serve as places of worship.

This temple has changed its name several times, initially named Het Kong Sie Huis Tek Temple, then changed to *Sin Tek Bio* Temple, and changed again to Dharma Jaya Temple on May 12, 1982 when this temple began to be managed by the Dharma Jaya Temple Foundation. The name change to *Sin Tek Bio* is believed to have occurred in 1753, as evidenced by the donation records for the *Sin Tek Bio* nameplate (Junus, 2006, 101). It is estimated that the *Sin Tek Bio* Temple was built in the middle of the market by Chinese farmers, as at the time, many Chinese ethnic groups lived around the Pasar Baru area. This theory is supported by the placement of the statue of *Hok Tek Ceng Sin* at the main altar, as *Hok Tek Ceng Sin* is regarded as the Earth Deity of prosperity and service. *Hok Tek Ceng Sin* was a favored deity for farmers and merchants, who saw him as the protector of the earth and provider of sustenance, while the general public considered him as a giver of safety and well-being (Direktorat Pelestarian Cagar Budaya dan Permuseuman, 2018). In the past, *Hok Tek Ceng Sin* was believed to be a wise and intelligent king, respectful of elders, kind to the lower class, often talked with farmers, and engaging in good deeds (Subandi, 2019, 135).

Initially, the roof of the *Sin Tek Bio* Temple was visible from Jl. Raya Samanhudi. However, since the completion of the Metro Atom Plaza building in 1978, the roof of the temple was no longer visible from the street, and visitors now need to enter a narrow alley to reach the temple. In 1988, the Vihara Dharma Jaya Foundation, with donations from local business owners and residents of Pasar Baru, undertook a restoration of the temple due to the deteriorating condition of the building. The restoration was officially completed on March 25, 1990 (Fig. 2). Currently, the *Sin Tek Bio* Temple is well-maintained, although the interior walls have become faded over time. The temple still stands to this day and was officially designated as a Cultural Heritage Building on September 8, 2021.

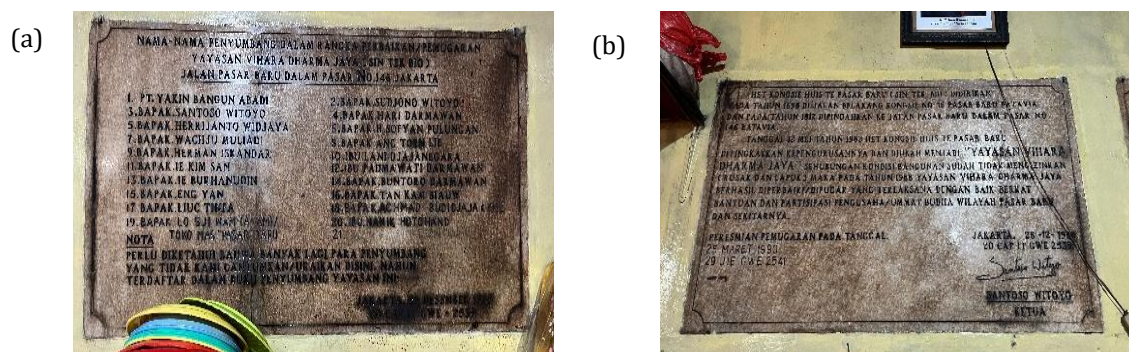
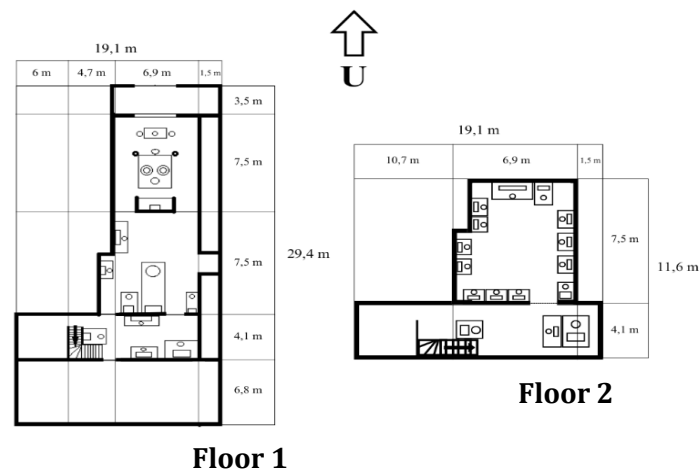


Fig. 2. (a) Inauguration inscription of restoration; (b) Names of contributors

3.6 Architectural elements of *Sin Tek Bio* temple

The *Sin Tek Bio* Temple spans a total area of 561.54 m², with dimensions of 29.4 meters in length and 19.1 meters in width (Fig. 3). Initially, the temple faced south. However, after its relocation to Gang Toapekong (currently Jl. Pasar Baru No. 146), its orientation shifted to face north (Junus, 2006). The floor plan of the temple generally adopts a vertical rectangular layout.

Fig. 3. *Sin Tek Bio* temple floor plan

3.6.1 Front yard

The front courtyard of the *Sin Tek Bio* Temple is relatively small, covering an area of 29.4 m² with a length of 3.5 meters and a width of 8.4 meters. The courtyard is rectangular in shape and enclosed by a wall with an iron fence. The fence is painted red, with decorative yellow accents at the center and top of the structure. On both the eastern and western sides of the gate, there are red-colored columns. On the eastern side of the courtyard, there is a small storage room that is not enclosed by walls or doors. Part of the front yard, specifically on the eastern side, is covered by an asbestos roof. The decorations in the front yard are only two red lanterns on the east and west sides of the front door. Additionally, in the front yard there are incense burner (*hiolo*), pagoda (*hok*), a pair of lions, and a chair.

3.6.1.1 Incense burner (*hiolo*) and pagoda (*hok*)

The *hiolo*, or incense burner, located in the front yard of the temple, is shaped like a vase. The body of the *hiolo* bears the inscription "*Sin Tek Bio*," which has begun to fade over time. Standing at a height of 1.2 meters, the *hiolo* is supported by three legs, each decorated with animal-like motifs. The ears of the *hiolo* decorated with face motifs, while the rim of the vessel is decorated with geometric patterns (Fig. 4a). Then, on the western side of the temple, there is a *hok* or *pagoda*, standing at a height of 4 meters, colored red with some yellow accents (Fig. 4b). The *pagoda* functions as a place for burning charms or paper money, and its body features several openings to allow the release of smoke.



(a)



(b)

Fig. 4. (a) *Sin Tek Bio* temple *hiolo*; (b) *Sin Tek Bio* temple *hok*

3.6.1.2 Floor

The flooring in the front yard of the temple consists of red, unpatterned ceramic tiles in a rectangular shape, measuring 19x10 cm, with some areas showing signs of fading. The floor inside the temple is made of white, unpatterned ceramic tiles in a square shape, measuring 30x30 cm, with some small chips along the edges (Fig. 5). The height of the floor in the front yard is level with the surrounding street, while the interior floor is slightly elevated in comparison to the yard. The steps leading to the interior are painted red.



Fig. 5. *Sin Tek Bio* temple floor

3.6.2 Main building

3.6.2.1 Main hall and walls

The main hall of the temple has an area of 51.75 m², with a length of 7.5 meters and a width of 6.9 meters. At the front of the main hall, there is a partition separating the front door from the interior space. This partition consists of large red candles with dragon motifs and behind it is the altar of *Thien Ti Kong*. Opposite the *Thien Ti Kong* altar is the *Hok Tek Ceng Sin* altar, which is the primary altar at *Sin Tek Bio* Temple.



Fig. 6. Front view of the main hall from the front door of the temple

The ceiling of the main hall of the temple is decorated with many red lanterns. In the center of the ceiling, there is an open ceiling, with wooden grilles covering the sides (Fig. 7). At the eastern and western ends of the wall, there are doorways, also known as *konglions*, that connect the main hall to the central room. These *konglions* are arch-shaped and painted red. Then, the walls of the main building are decorated with numerous photo frames. The walls are painted light yellow, though the paint has started to fade and lose its

vibrancy. The northern wall, which separates the main hall from the front yard, consists only of window grilles.



Fig. 7. Open ceiling of the main hall of the temple

3.6.2.2 Columns and dows

In the main building of the *Sin Tek Bio* Temple, there are two red columns decorated with dragon stucco (Fig. 8). The two dragons are colored green, with yellow on their lower sections. The dragon's mouth is wide open and its tongue sticks out slightly. The dragons' eyes are red, and their bodies are sculpted to wrap around the columns. These columns stand 3.8 meters tall with a diameter of 76 cm, and the distance between the two columns is 2 meters.



Fig. 8. Columns with dragon stucco

3.6.2.3 Doors

The door of *Kelenteng Sin Tek Bio* is made of iron, painted red, and is designed to slide open (Fig. 9). The door measures 2 meters in width and 3 meters in height. The door handle is shaped like a face, and the knob is round. This door was installed in 1982 and was a donation, as indicated by the plaque with the names of the donors, located next to the left-hand knob. In front of the door, there are two lion statues and a hiolo. The female lion statue measures 90 cm in length, 54 cm in width, and 125 cm in height, while the male lion statue measures 87x54x126 cm. The difference between the male and female lion statues lies in the front section, where the female statue is carved carrying a lion cub.



Fig. 9. The temple's front door

3.6.2.4 Main building roof

The roof of the main building is a gable roof with solid wall ends (*ngang shan*). Decorative elements on the ridge of the roof are two golden dragons positioned on the east and west sides, with a pearl placed between them. Additionally, there are also red and yellow geometric pattern decorations along the ridge, while the roof's ridge ends in a sharp point. The walls adjoining to the roof are not decorated (Fig. 10).

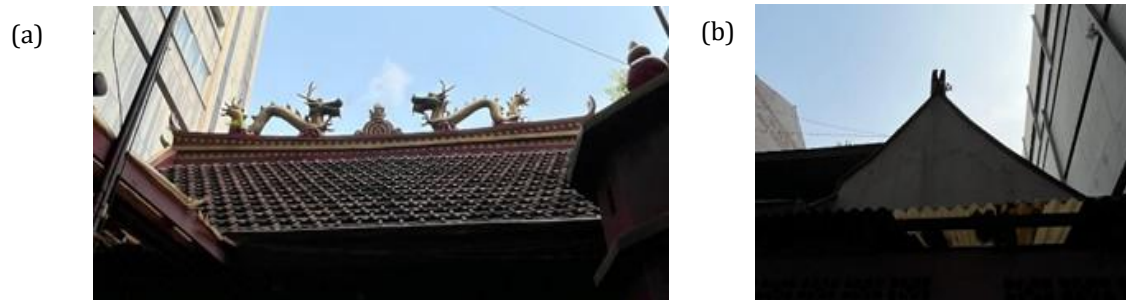


Fig. 10. (a) Roof of the main building; (b) The wall adjoining to the roof

3.6.3 Additional buildings

3.6.3.1 Eastern room

Part of the eastern room is not enclosed by walls, it only contains a single column painted red, allowing the interior of this space to be clearly visible from the main room. The area of the eastern room is 11.25 m², with a length of 7.5 m and a width of 1.5 m. On the eastern part of the temple building, there is a shop that sells incense and various equipment for praying (Fig. 11). Next to the shop there is an office space that is not separated by walls.



Fig. 11. The shop inside the temple

3.6.3.2 Central room

The central room of the temple contains various deity altars (Fig. 12). The area of the central room is 51.75 m², with a length of 7.5 m and a width of 6.9 m. At the eastern and western ends of the room's walls, there are kongliongs in rectangular shapes that connect the central room to the southern space.



Fig. 12. The central room of the temple

3.6.3.3 Southern room

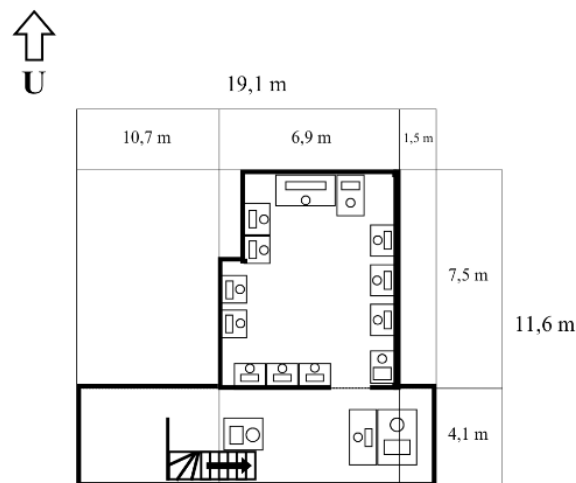
The southern room of the Kelenteng contains various deity altars and is used as a place of worship. The area of the southern room is 72.16 m², with a length of 4.1 m and a width of 17.6 m. Within this space, there is a notable altar, namely the Mbah Raden Suria Kencana Winata altar, which is dedicated to a local figure. The staircase leading to the second floor is located on the western side of the southern room, and on the eastern side of the room, there is a red-painted iron storage room door (Fig. 13).



Fig. 13. The storage room door in the southern room

3.6.3.4 Upper floor

The second floor of the temple functions as a place of worship, which contradicts the belief that deities should not be stepped upon by humans (Junus, 2006). This floor consists of two rooms, both containing altars dedicated to deities. The total area of the upper floor is 221.56 m², with a length of 11.6 m and a width of 19.1 m (Fig. 14). The first room has a length of 4.1 m and a width of 13.1 m, while the second room has a length of 7.5 m and a width of 6.9 m.



Floor 2

Fig. 14. The temple's second floor floor plan

3.7 Analysis of the implementation of the Yin and Yang concept in the spatial planning of Sin Tek Bio temple

To analyze the implementation of the *Yin* and *Yang* concept in the spatial planning of the temple, an examination was conducted on the spatial layout, relationships between spaces, and spatial organization across both floors of the temple. The analysis of these components is presented in a table that highlights two categories, one that demonstrates the implementation of the *Yin* and *Yang* concept and one that does not. Further elaboration on each section is provided in the following description.

Table 1. Analysis of the implementation of the *Yin* and *Yang* concept in the spatial planning

Building elements	Implementation of the <i>Yin</i> and <i>Yang</i> concept	Descriptions
Ground floor spatial layout	X	Asymmetric spatial layout.
Ground floor relationship between spaces	X	No visible relationship between spaces.
Ground floor spatial organization	X	No visible spatial axis as the temple faces north
Ground floor mapping of the public and private spaces	✓	There is a mapping between public (<i>Yang</i>) and private (<i>Yin</i>) spaces.
Upper floor spatial layout	X	Asymmetric spatial layout.
Upper floor relationship between spaces	X	No visible relationship between spaces.
Upper floor spatial organization	X	No visible spatial axis as the temple faces north
Upper floor mapping of the public and private spaces	✓	There is a mapping between public (<i>Yang</i>) and private (<i>Yin</i>) spaces

The analysis of the implementation of the *Yin* and *Yang* concept in the *Sin Tek Bio* Temple is seen in the mapping of public and private spaces on both floors of the temple, but is not seen in the spatial layout, relationships between spaces, and spatial organization. Based on the findings from the mapping of public and private spaces on both floors of the temple, as presented in the table, the implementation of the *Yin* and *Yang* concept is visible in this aspect. On the ground floor of the temple, the public spaces consists of the front yard, the main hall, the eastern room, the central room, and the southern room, while the private spaces consist of the storage room and the innermost room of the temple. The public spaces, being open, represent the *Yang* element, while the private spaces, being enclosed, represent the *Yin* element. The mapping of spaces on both the ground floor and upper floor of *Sin Tek*

Bio Temple, divided into public and private areas, shows the balance between *Yin* and *Yang* (Fig. 15).

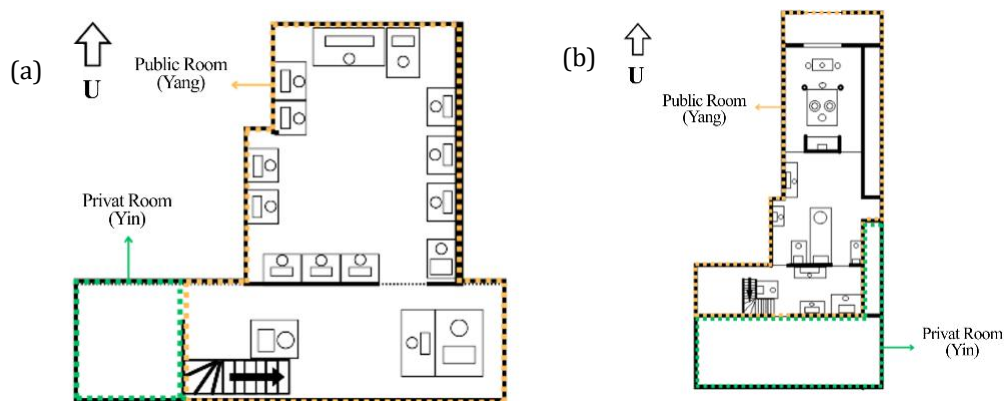


Fig. 15. (a) Mapping of spaces on the ground floor; (b) Mapping of spaces on the upper floor

The implementation of the *Yin* and *Yang* concept is not seen in the spatial planning of the temple's asymmetrical layout on both floors, as the land is not of equal size, thus failing to demonstrate a balance between the elements of *Yin* and *Yang*. The relationship between adjoining and interconnected spaces also does not reflect the implementation of the *Yin* and *Yang* concept due to the asymmetry of the spatial planning. Furthermore, the concept of *Yin* and *Yang* is also not seen in the spatial organization on both floors of the temple, as there is no spatial axis extending from the south (*Yang*) to the north (*Yin*). This is because the temple faces north, which contradicts the principles of Chinese architecture. This orientation does not represent a balance between the elements of *Yin* and *Yang*, and according to Chinese belief, it is also considered to possess unfavorable energy (*chi*).

4. Conclusions

The concept of *Yin* and *Yang* can be shown from the mapping of public and private spaces on both floors of the temple, but it is not visible in the spatial layout, relationships between spaces, and spatial organization in the temple. As a result, the spatial layout of the temple building carries negative *chi*. The footprint of the *Sin Tek Bio Temple* is rectangular, but asymmetrical in shape, meaning the dimensions are unequal. The spaces within the temple are not arranged evenly, and the spatial forms on the eastern and western sides do not mirror each other. Therefore, it can be concluded that the footprint of the *Sin Tek Bio Temple* does not reflect the implementation of the *Yin* and *Yang* concept.

Additionally, the temple faces the north, preventing the creation of the spatial axis that signifies the balance between the elements of *Yin* and *Yang*. *Sin Tek Bio Temple* is a Cultural Heritage Building that was designated in 2021, so it should be preserved in accordance with laws and regulations. In the future, it is hoped that further research will be conducted on the implementation of the *Yin* and *Yang* concept in temple architecture to better understand the influence of this concept in the construction of a temple.

Acknowledgement

The authors express their gratitude to the reviewers for their valuable and constructive feedback on this article.

Author Contribution

A.P.W., and I.P.N., contributed to the literature search, interpretation, writing, and proofreading of the manuscript.

Funding

This research did not receive funding from anywhere.

Ethical Review Board Statement

Not available.

Informed Consent Statement

Not available.

Data Availability Statement

Not available.

Conflicts of Interest

The authors declare no conflict of interest.

Open Access

©2025 The author(s). This article is licensed under a Creative Commons Attribution 4.0 International License, which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license, and indicate if changes were made. The images or other third-party material in this article are included in the article's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the article's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder. To view a copy of this license, visit: <http://creativecommons.org/licenses/by/4.0/>

References

- Ahyat, I. S. (1998). *Pasar Tua di DKI Jakarta : (Pasar Baru, Pasar Glodok, Pasar Ikan, Pasar Senen, Pasar Tanah Abang)*. Lembaga Penelitian Universitas Indonesia.
- Arimbawa, I. K. S. (2022). Dialektika Pencerahan Buddhisme. *Sanjiwani: Jurnal Filsafat*, 13(2), 149-163. <https://doi.org/10.25078/sanjiwani.v13i2.1931>
- Basri, D. M. E., Masieh, A. N., Shafira, F. B., & Sandora, P. A. (2020). Kajian Elemen Arsitektur Cina Studi Kasus: Bangunan *Klenteng* di Kawasan Pecinan Glodok. *Arsitekta: Jurnal Arsitektur Dan Kota Berkelanjutan*, 2(2), 1-9. <https://doi.org/10.47970/arsitekta.v2i02.197>
- Chan, W.-T. (1963). *A Source Book in Chinese Philosophy*. Princeton University Press.
- Darmawan, D. (2003). *Mazhab Yin-Yang pada Perancangan Arsitektur Studi Kasus Permukiman Pecinan di Lasem*. Universitas Diponegoro. <http://eprints.undip.ac.id/12557/1/2003MTA2258.pdf>
- Darmawan, D., & Hetyorini. (2014). *Yin Yang, Chi dan Wu Xing pada Arsitektur Kelenteng Studi Kasus Kelenteng Sebelum Abad 19 Di Lasem, Rembang Dan Semarang*. *Serat Acitya*, 2(3), 115-128. <http://dx.doi.org/10.56444/sa.v2i3.112>
- Direktorat Pelestarian Cagar Budaya dan Permuseuman. (2018). *Bangunan Cagar Budaya Berlanggam Cina di Jakarta*. Direktorat Pelestarian Cagar Budaya dan Permuseuman.
- Giang, T.-V., & Huynh, V.-S. (2022). The impact of Confucianism on social and emotional health of Vietnamese adolescents: A phenomenological study. *Acta Psychologica*, 229. <https://doi.org/10.1016/j.actpsy.2022.103700>
- Harbyantinna, A. L. D., Raudhoh, R. S., & Andrianawati, A. (2022). Ragam Hias Gaya Tionghoa sebagai Identitas Bangunan Candra Naya. *Waca Cipta Ruang*, 8(1), 23-27. <https://dx.doi.org/10.34010/wcr.v8i1.6407>
- Jiang, X. (2013). Chinese dialectical thinking—the *Yin Yang* model. *Philosophy Compass*, 8(5), 438-446. <https://dx.doi.org/10.1111/phc3.12035>

- Junus, G. S. (2006). *Tipologi Bangunan Klenteng Abad 16 Hingga Paruh Awal Abad 20 di DKI Jakarta*. Universitas Indonesia. <https://lib.ui.ac.id/detail?id=88985&lokasi=lokal>
- Kementerian Pendidikan, Kebudayaan, Riset dan Teknologi Dinas Kebudayaan Provinsi DKI Jakarta. (2022). *Himpunan Kajian Cagar Budaya Provinsi DKI Jakarta 2015-2021*. Kementerian Pendidikan, Kebudayaan, Riset dan Teknologi Dinas Kebudayaan Provinsi DKI Jakarta.
- Kurnia, L. (2011). Pasar Baru: colonial space and contemporary hybridity. *Inter-Asia Cultural Studies*, 12(4), 552-567. <https://dx.doi.org/10.1080/14649373.2011.603918>
- Kurniawaty, G., & Ekomadyo, A. S. (2022). Menelusuri Genius Loci Pasar Baru Jakarta. *Jurnal Arsitektur ARCADE*, 6(1), 30-37. <https://dx.doi.org/10.31848/arcade.v6i1.908>
- Kustedja, S. (2014). *Konsep Ideologi, Hirarki, dan Keseimbangan, pada Elemen Arsitektur Klenteng Tradisional Berdenah Type Si-He-Yuan*. Universitas Katolik Parahyangan.
- Meng, L., & Liu, S. (2022). Why apply yinyang philosophy in mixed methods research: Harmony perspectives from ancient Chinese culture. *Educational Philosophy and Theory*, 55(4), 468-482. <https://doi.org/10.1080/00131857.2022.2105695>
- Miharja, D., Gumilar, S., Ruswanda, A. S., & Alivin, M. Z. (2022). Tridharma Religion in Indonesia: Reading Hikmah Tridharma and Tjahaja Tri-Dharma Magazines during the 1970s-1980s. *Religious: Jurnal Studi Agama-Agama dan Lintas Budaya*, 6(2), 223-230. <https://dx.doi.org/10.15575/rjsalb.v6i2.17395>
- Rudin, T. (2017). Ajaran taoisme dan mistisisme Islam (studi komparatif). *Jurnal Intelektualita: Keislaman, Sosial dan Sains*, 6(2), 271-294. <https://dx.doi.org/10.19109/intelektualita.v6i2.1611>
- Salim, P. (2016). Memaknai pengaplikasian ornamen pada atap bangunan *klenteng* sebagai ciri khas budaya Tionghoa. *Aksen: Journal of Design and Creative Industry*, 1(2), 50-64. <https://doi.org/10.37715/aksen.v1i2.130>
- Sharer, R. J., & Ashmore, W. (1993). *Archaeology: Discovering our past*. McGraw-Hill Humanities, Social Sciences & World Languages.
- Siregar, S. M. (2019). Paradigma Dalam Ilmu Arkeologi. *ISTORIA: Jurnal Pendidikan dan Ilmu Sejarah*, 15(2). <https://dx.doi.org/10.21831/istoria.v15i2.26781>
- Subandi, A. (2019). Makna Simbolik Barang Persembahan Pada Altar Dewa-Dewi Di Kelenteng Liong Hok Bio Kota Magelang. *Vijjacariya: Jurnal Pemikiran dan Pendidikan Buddhis*, 6(2). <https://doi.org/10.69835/vjp.v6i2.374>
- Sudarto, S. (2019). Perbandingan Filsafat Cina Dengan Filsafat India. *Jurnal Artefak*, 3(2), 131-146. <https://jurnal.unigal.ac.id/artefak/article/view/1096>
- Wang, R. R. (2013). Understanding of Yin Yang. *Religion Compass*, 7(6), 214-224. <https://dx.doi.org/10.1111/rec3.12047>
- Widisuseno, I. (2016). Etika Natural Taoisme dan Implementasinya. *Humanika*, 23(2), 49-58. <https://dx.doi.org/10.14710/humanika.v23i2.13645>
- Widyadini, W., & Nursruwening, Y. (2019). Konsep Yin-Yang Pada Tata Ruang dalam Klenteng Hok Tek Bio, Purwokerto. *Teodolita*, 20(1), 21-28. <https://doi.org/10.53810/jt.v20i1.298>
- Yanti, K. H. (2021). Humanisme dalam Ajaran Konfusianisme. *Widya Katambung*, 12(1), 56-66. <https://doi.org/10.33363/wk.v12i1.694>
- Yu-Lan, F., & Bodde, D. (1954). A history of Chinese philosophy, Vol. II, The period of classical learning. *Tijdschrift Voor Filosofie*, 16(1). <https://doi.org/10.2307/1396954>

Biographies of Authors

Aurora Putri Wibowo, Department of Archaeology, Faculty of Humanities, Universitas Indonesia, Depok, West Java 16424, Indonesia.

- Email: aurorapw07@gmail.com
- ORCID: N/A
- Web of Science ResearcherID: N/A
- Scopus Author ID: N/A
- Homepage: N/A

Isman Pratama Nasution, Department of Archaeology, Faculty of Humanities, Universitas Indonesia, Depok, West Java 16424, Indonesia.

- Email: isman.pratama@ui.ac.id
- ORCID: 0000-0003-0408-7695
- Web of Science ResearcherID: N/A
- Scopus Author ID: 59206161100
- Homepage: N/A