

STUDY OF LAYOUT, CIRCULATION, AND ORNAMENTS IN TEMPLE BUILDING (Case Study: Satya Budhi Temple, Bandung)

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ABSTRAK

Keberadaan bangunan kelenteng di Indonesia menjadi bagian dari akulturasi budaya Tionghoa yang berkembang pada linimasa. Kelenteng yang secara fungsi digunakan sebagai tempat peribadatan memiliki peran khusus pada perkembangan sejarah di Indonesia, khususnya di Bandung. Kelenteng Satya Budhi adalah salah satu bangunan kelenteng di Kota Bandung yang berumur lebih dari 50 tahun dan menjadi kelenteng tertua di Kota ini. Bangunan ini termasuk bagian dari cagar budaya kota Bandung yang kelestariannya patut dikaji dalam ranah arsitekturnya. Penelitian ini berupaya untuk menggali lebih dalam bagaimana tata ruang, alur sirkulasi, dan ornamen dalam bangunan kelenteng yang memmanifestasi nilai filosofi hidup, sosial, dan budaya Tionghoa. Metode penelitian yang digunakan yaitu menggunakan metode deskriptif kualitatif yang disertai dengan sketsa gambar elemen-elemen pembentuk ruang dan sirkulasi. Temuan dalam penelitian ini memperlihatkan bahwa arsitektur Kelenteng memiliki tata ruang yang khas disertai dengan sirkulasi linier yang merepresentasikan perjalanan menuju kepada transisi profan-sakral manusia menuju Tuhan. Dari temuan penelitian ini, diharapkan bangunan cagar budaya dengan tipologi bangunan peribadatan dapat terus dilestarikan melalui upaya pelestarian dan revitalisasi agar nilai sejarahnya tetap terjaga.

Kata kunci: Tata ruang, Alur sirkulasi, Ornamen, Bangunan kelenteng, Bangunan cagar budaya

ABSTRACT

The existence of temple buildings in Indonesia is part of the acculturation of Chinese culture that develops time by time. The temple, which is functionally used as a place of worship, has a unique role in historical developments in Indonesia, especially in Bandung. Satya Budhi Temple is one of the temple buildings in Bandung, which is more than 50 years old and is the oldest temple in this city. This building is part of the cultural heritage of Bandung, whose sustainability should be studied in terms of architecture. This research seeks to dig deeper into how the temple building's layout, circulation flow, and ornaments manifest the values of the Chinese philosophy of life, society, and culture. The research method uses a qualitative descriptive method accompanied by sketches of the elements forming space and circulation. The findings in this study show that the architecture of the temple has a distinctive spatial layout accompanied by a linear circulation which represents the journey towards the profane-sacred transition of humans towards God. From the findings of this study, it is hoped that cultural heritage buildings with a typology of worship places can continue to be preserved through preservation and revitalization efforts so that their historical value is well maintained.

Keywords: Layout, Circulation flow, Ornament, Temple building, Cultural heritage building

1. Introduction

1.1 Temple buildings and criteria for cultural heritage buildings

Cultural heritage is known as material heritage in the form of sites, buildings, structures, and cultural heritage areas, whose existence needs to be preserved because they have essential values for history, science, education, religion, or culture through the designation process. According to the Law of the Republic of Indonesia number 11 year 2010 concerning cultural heritage objects, cultural heritage buildings are built of natural or manufactured objects to meet the needs of walled or non-walled and roofed spaces. The object of this research is included in the class A cultural heritage building. According to Darmawan, the more criteria building fulfills, the higher the building class will be. Cultural heritage buildings will be categorized in group A if they meet four of the six criteria, namely: historical value, age, authenticity, rarity, landmarks, architectural aesthetics [1].

Bandung has various cultural heritage buildings from the Dutch era and other ethnicities. Temples are buildings for worship and perform religious ceremonies for adherents of the *Tri Dharma* (Confucius, Taoist, and Buddhist). Moreover, a temple is also a refuge for various cultural forms, such as philosophy of life, rituals, and art [2]. Temple buildings must use traditional elements to represent local cultural identity. Thus, presenting the traditional architecture of each region based on the ideology that the local community has agreed upon as a symbol of democracy is the starting point for the design process [3].

Traditional temples are historical buildings in Indonesia that, at this time, tend to become extinct and even experience rapid deterioration. This is because the material becomes brittle due to age and mishandling so that it can change the historical value and philosophical meaning contained in the building. An old traditional temple that can survive following its original form and has not undergone much change, its architectural forms always tend to be similar. The living habits of the Chinese community and the housing needs of the community members have resulted in traditional Chinese architectural forms with distinctive spatial arrangements.

Visitors to the temple are from the Chinese community around the temple, and non-Chinese people [4]. As can be seen, the role of the Satya Budhi Temple in Bandung is not only a place of worship but also a tourist destination. Local citizens and those not part of the *Tridharma*'s followers often visit the temple to take pictures and seek knowledge about the philosophy of life. The Satya Budhi Temple is part of Bandung's tourism, which contains Chinese historical and cultural values.

1.2 History of the Satya Budhi Temple, Bandung

The arrival of Chinese citizens to Bandung occurred when the Diponegoro war occurred in 1825. At that time, many of them came to Bandung [5]. *Kampung* Suniaraja, better known as *Jalan* Suniaraja, was first mentioned as where Chinese people lived, and the immigrants formed a new community group. Only at the end of the 19th century, or more precisely in 1885, did the Chinese nation spread to several areas in Bandung. The distribution of the Chinese community is still under the supervision of the Dutch East Indies Government and is in an area that the Dutch East Indies Government has determined. One of the distributions of the Chinese community occurred in the *Jalan* Kelenteng area, adjacent to Old Chinatown Street.

Temple buildings with traditional Chinese architecture are thought to be in the archipelago, along with the arrival of immigrants from South China. This building is the first joint proposal that immigrant groups will carry out in a new residence. As a form of expression of gratitude to a figure who is considered a protector, these immigrants built a temple [6]. Old traditional temple buildings (meant for buildings built during the Dutch colonial period until the last before the Japanese invasion in 1943) as historical sites in Indonesia tend to become extinct and are experiencing rapid deterioration. This is due to the material being worn out with age and the result of wrong handling by the management and the people who built and changed it without understanding the historical value and the philosophical meaning implied in the building [7]. Old traditional temple buildings that can survive in architectural

forms always tend to be similar. However, this building has been detached from the environment in the community of origin.

Now, Bandung has twenty-three *Tridharma* temples. Meanwhile, the first temple built in Bandung was founded on June 16, 1855. The Satya Budhi temple is still the oldest and largest in Bandung. The history of this temple begins with ethnic Chinese who migrated to Bandung after the Diponegoro War (1825-1830). Apart from living and earning a living, the Chinese need a place to gather to practice local customs, traditions, and beliefs.

The temple's construction begins with determining the prominent statue figure who acts as the host so that the temple's name is related to the nature or character of the figure [8]. *Tan Hap Hay* quickly brought in an architect and civil engineer from China to build this temple. They are *Chui Tzu Tse* and *Kung Chen Tse*, experts in building temples. *Tan Hap Hay* then named this temple *Shend Di Miao*, which means Palace of the Gods. This name is taken because this temple is used as a place of worship for ethnic Chinese from various places with different beliefs. Nevertheless, in 1917, the name was changed to *Xie Tian Gong* or *Hiap Thian Kong*, along with renovations to the temple building. The name is taken from this Temple's Main Deity (host), which is *Guan Gong*.

In 2019, the Satya Budhi Temple experienced a fire disaster that resulted in half of the main building being burned down, and this was due to the candles in storage area [9]. After the fire disaster, the temple's main building underwent renovation. However, it was long because, in this renovation stage, architects cannot be careless in selecting materials and building materials. After all, it can damage the value of the cultural heritage building Alone. The process of renovating the temple building will be declared complete in 2021.

1.3 Previous Studies

There are many previous researchers have carried out similar research in the terms of architecture. The list of prior studies which discuss Satya Budhi temple is as follows (see table 1):

Table 1. Previous similar research with the same building object, 2022

Year	Authors	Title	Findings
2022	Sugianto and Fauzy [3]	<i>Akulturasasi Arsitektur Tradisional dan Modern pada Bangunan Kelenteng Satya Budhi di Bandung</i>	The acculturation of traditional and modern architecture can be in the form of the transformation of new forms by maintaining the dominant traditional elements, one of which is the roof as the head cover element
2014	Primayudha et al. [10]	<i>Makna Penerapan Elemen Interior Pada Bangunan Vihara Satya Budhi-Bandung (Studi Kasus: Ruang Utama Vihara)</i>	This research aims to reveal the aesthetic values that emerge through a review of the composition of functions, forms, and meanings of each interior element to obtain a meaning regarding the concept of applying interior elements to oriental architectural designs
2011	Yoswara et al. [11]	<i>Simbol dan Makna Bentuk Naga (Studi Kasus: Vihara Satya Budhi Bandung)</i>	The findings of this study are that the dragon's position on the temple building's roof is a symbol of identity from the Chinese worship building. This illustrates that the Chinese people are expected to remember their ancestral culture. The position of the dragon in the incense holder means that the dragon is the giver of good luck

Source: analysis results, 2022

This study aims to identify the spatial layout, circulation, and ornaments of the Satya Budhi temple building, which have historical and cultural values for Bandung. The benefits expected from conducting this research are, as mentioned by Yin that an architect needs to ensure the safety of ancient buildings to avoid inappropriate decisions between architectural ethics and business needs, non-compliance with the profession's ethics, and unscientific architectural designs [12]. From the tourism aspect, it is hoped that the Regional Government will intervene in regulating the Cultural Heritage Area so that it can be appropriately maintained and become a tourist destination that can positively impact the continuity of cultural heritage buildings in Bandung [13].

2. METHODOLOGY

2.1 Research Methodology

This study uses a qualitative descriptive method by directly observing and identifying the temple building and conducting interviews with the key persons who understand philosophy, layout, ornaments, and circulation flow. By identifying and evaluating the sense of place and strategies for rehabilitating architectural heritage, new perspectives can be offered to the world of vernacular architectural practice to expand existing architectural knowledge [14]. Furthermore, according to Fadli, qualitative research is based on the quality of relationships, activities, situations, or various materials. So that qualitative research puts more emphasis on a holistic description with a detailed explanation of an ongoing situation without comparing the effects of specific treatments [15].

The time for the survey on research objects was carried out around November and ended in December 2022. The survey was conducted in the morning until noon to get good natural lighting and observe people carrying out worship or visitors as building users. The researcher avoids direct interaction with the building users so as not to disturb the solemnity of the prayer and also focuses on observing the architectural elements. The research flow steps and researchers can be seen in the research flow chart below (see figure 1).

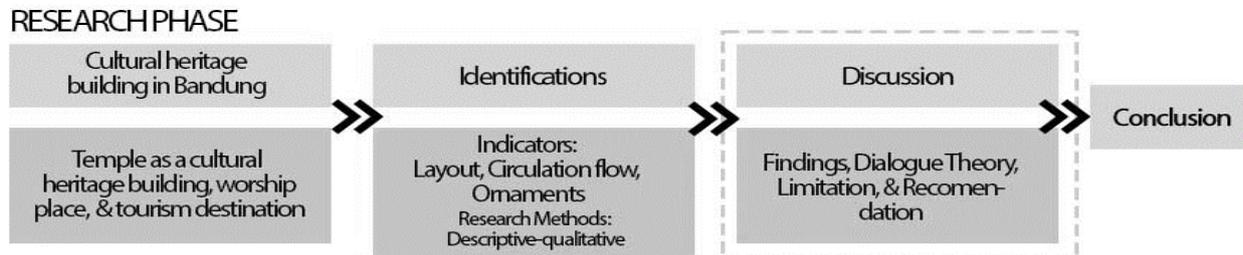


Figure 1. Research Phase

Source: analysis results, 2022

3. RESULTS AND DISCUSSION

3.1 Kajian layout denah kelenteng

In general, the layout of the temple building consists of four main parts: the front yard, the central statue area, additional buildings, and separate buildings [6]. The floor plan of the Satya Budhi Temple has a courtyard-type floor plan, *shi-he-yuan* (四合院), a type of traditional Chinese building known throughout the history of Chinese civilization and culture. This type of floor plan has relatively more comprehensive symbols and a whole meaning and cultural message [8]. The layout room of the temple can be seen in figure 2 below:

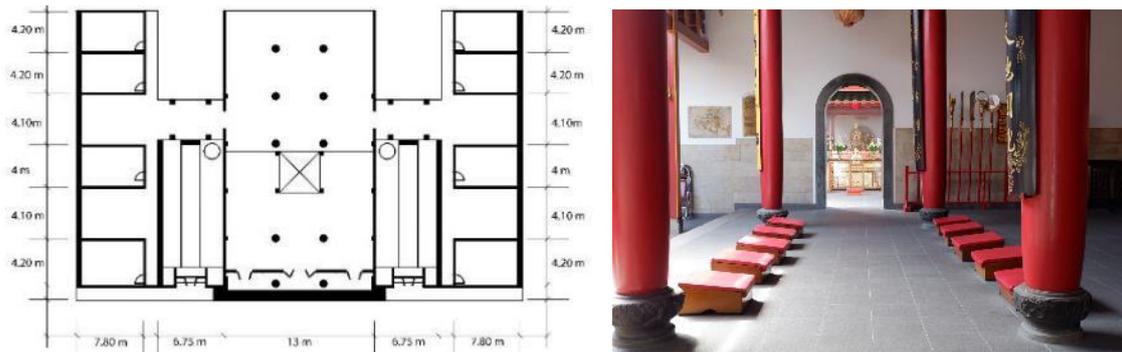


Figure 2. Spatial layout

Source: analysis results and survey, 2022

The layout of the Satya Budhi Temple has the same building shape and is balanced between the right and left sides. This is because this building applies the philosophy of *yin* and *yang*, and *yin* and *yang* have the meaning of a balanced life. One of the concepts and philosophies used by the Chinese community in building a building is the *yin-yang* concept or philosophy, which harmonizes two contradictory elements, namely *yin*, and *yang*, into a harmonious, harmonious, and balanced whole [16]. On the other hand, *yin* and *yang* is a concept of life that believes everything in this world has two opposing elements. However, opposites complement each other and create more beautiful conditions. Balance can also be seen in the cut and the appearance of the building. The two studies found that vertically and horizontally, the philosophy of the building of the Temple can contain wise Confucian values with a balanced spatial layout and complement each other.

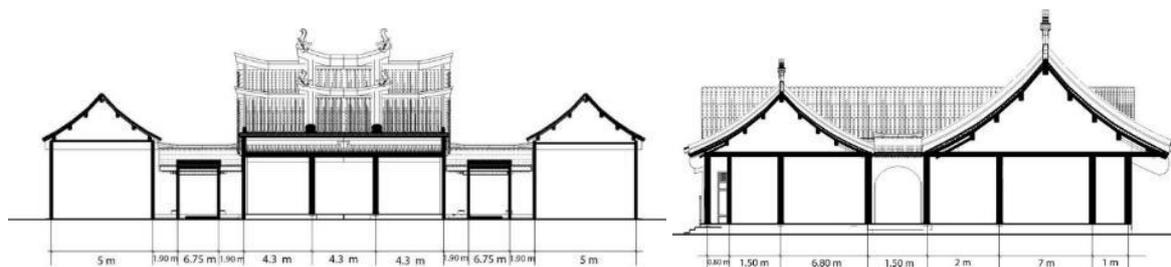


Figure 3a and b. Sections A-A and B-B of the temple building

Source: analysis results and survey, 2022

The structural frame used in the temple building is a continuous beam (portal) frame. In continuous beam frame construction, the columns directly support the *gording* beams. Columns are bound by tie beams that pass through the columnar columns and unite the columns one with the other columns forming a rigid frame (see figure 3a and b). The *suo zhu* column, or the round column, is usually found in the center of the building. The column holder is made of natural stone carved with sure ornaments, and the placement is done with regular module spacing. In Chinese architectural buildings, there are two types of columns, *Zhi* (支) straight rectangular beam columns and *suo* circular columns, which are smaller in diameter at the top and bottom ends and are accompanied by a larger diameter in the middle.



Figure 4a and b. Front and side view of the temple building

Source: analysis results and survey, 2022

The facade of the building is dominated by red colors, with three doors as the hallmark of the temple. Number three contains the philosophical meaning of Buddhism and Taoism. Taoism interprets three doors because it thinks that the Gods come from three realms, where the human realm is the final realm [17]. The three doors consist of two doors for entering and leaving humans and one in the middle as 'God's door.' 'God's door' is placed in the middle so that the flow of human circulation cannot go through to this door so that the path starts from right to left (the direction facing the people entering), left to right (the direction people are from inside the building). The courtyard or terrace, which consists of the *Tian* (The God of the sky) altar, is usually used for gatherings at certain ceremonies or events on religious holidays.

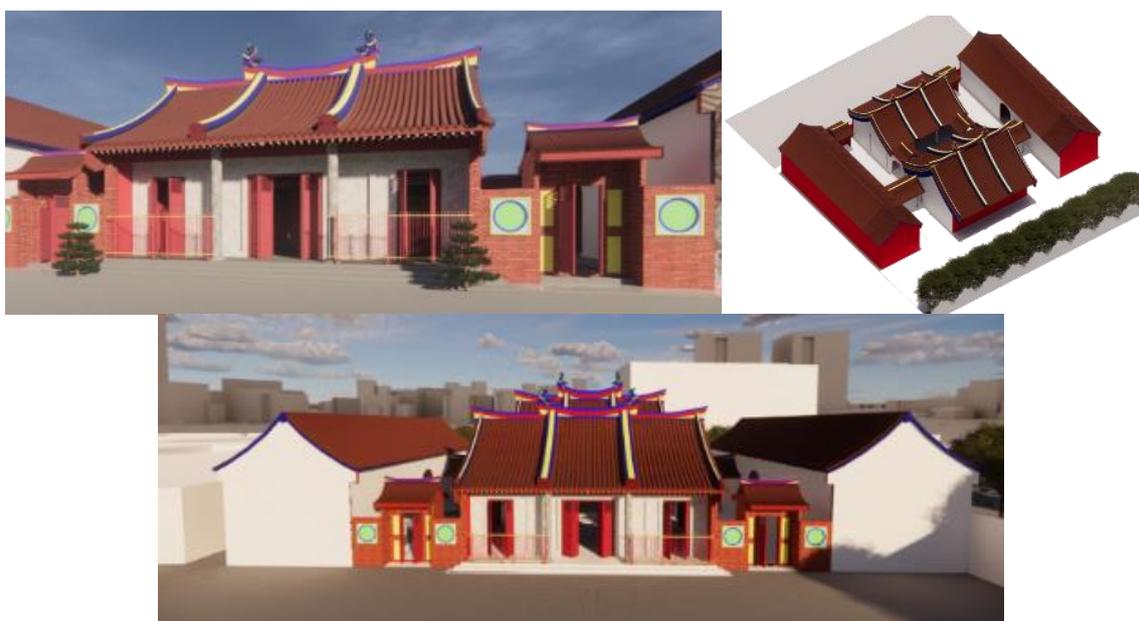


Figure 5. The 3D perspective of the temple building

Source: analysis results and survey, 2022

The roof element, the boundary between heaven and earth, is the dimension that unites heaven and earth. The dragon is an intermediary between the heavenly and earthly realms. The dragon on the roof is one of the implementations of the *Chihwen* dragon symbol, carved on the beams supporting the bridge and on the roofs of houses. Furthermore, the ornaments on the temple are usually inscribed with poems in the form of praise for the 'host' as well as icons regarding manners, mythology, and historical episodes [8]. The ornaments can be seen on the interior and exterior of the building (see Figures 6 and 7 below):



Figure 6a and b. Details of the roof, columns and beams of the temple building

Source: survey, 2022

The dragon is one of the requirements for sacred buildings, one of which is a temple because the dragon is the embodiment of the emperor who is present [11]. In addition, detailed dragon ornaments on the roof of the building are a symbol of strength, justice, and power [18]. The dragon ornament on the outer roof (above) in this temple depicts two dragons fighting over *Mustika*. This form implies two kinds of people who pursue 'true knowledge.' *Mustika* is a symbol of 'true knowledge' and or the key to happiness. Dragons are often depicted chasing or swallowing *Mustika* [11].



Figure 7a and b. Relic detail on stone pillars; ornaments on the walls

Source: survey, 2022

An icon of a white tiger *bai-hu* (白虎) is on the west wall. The white tiger symbolizes the constellation in the western equatorial sky. This mythological animal icon is a visualization of the constellations in the sky. Each animal constellation is a grouping of seven different constellations considered basic constellations. The overall basic constellations are 4 X 7 for a total of 28 constellations. In this East Ampig mural, there is a message that reads: *zhao cai yuan shi xing ren de* (招財原是行仁德) and *jin bao quan wei zai shan xin* (進寶全為在善心) which means: “doing good is a source of wealth, and a good heart is a basis of getting fortune”.



Figure 8. Detail of the mural on the eastern wall of the temple building

Source: survey, 2022

On the west side of the wall, there is a message that reads, *fu lu shou san xing gong zhao* (福祿壽三星拱) and *tian di ren yi qi tong chun* (天地人氣同春) which means: luck, glory or dignity, old age, three stars illuminate and heaven, earth, man together in spring. The mural's details can be interpreted as a philosophy of life which means prosperity and well-being on earth under the auspices of the sky. Human harmony with nature must always be maintained so that nature becomes balanced and does not injure each other.

3.2 Circulation flow (Inner and outer)

Spatial circulation flow is a form of design or spatial flow of movement from one space to another. The concept of room circulation flow in the building used in this temple refers to the three-door temple (see figure 9):

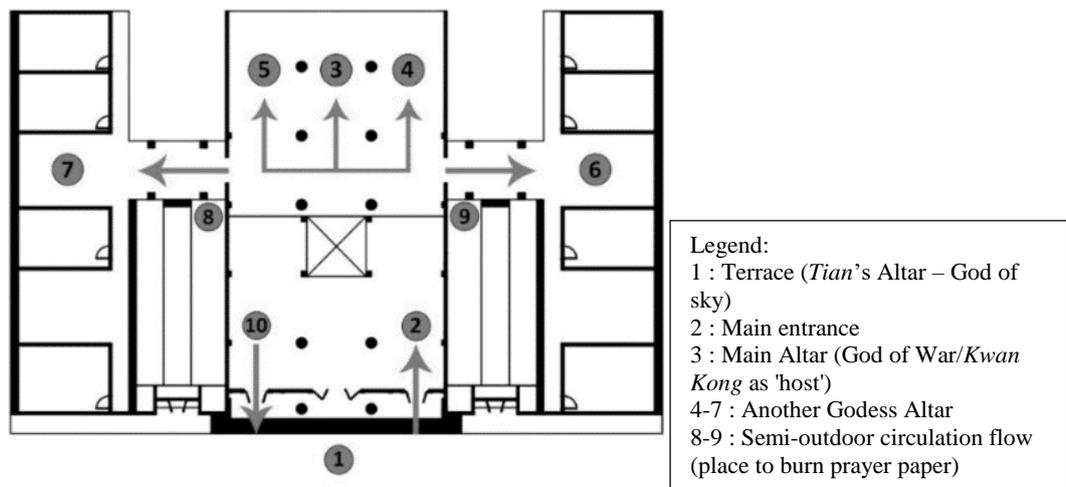


Figure 9. Circulation flow in the temple building

Source: analysis results, 2022

In this concept, the entrance used is on the left of the host (the left where the temple faces). Conversely, the exit is on the host's right (the right where the temple faces). The door in the middle is not intended as an entrance or exit because it has the meaning of 'God's Door.' The circulation flow begins in the middle of the façade of the building and faces the open sky, then salutes and asks permission from heaven and earth as the start of the ritual event. Then proceed to walk along the left aisle parallel to the axis to the center of the room to pray in honor of *Kwan-kong* (Host), located right in the middle of the room. It was next, moving on to *Ma-co* (chaperone 1) and *Fu De Cen Shen* (chaperone 2). Then proceed to the room in the building on the left wing and right wing. The last ritual activity is burning paper as a symbol of communication and reporting to *Tian* and respected figures at the burning site. After the ritual, visitors will exit with the groove in the hall on the right side of the building facing by bowing and saying goodbye to the 'host.'

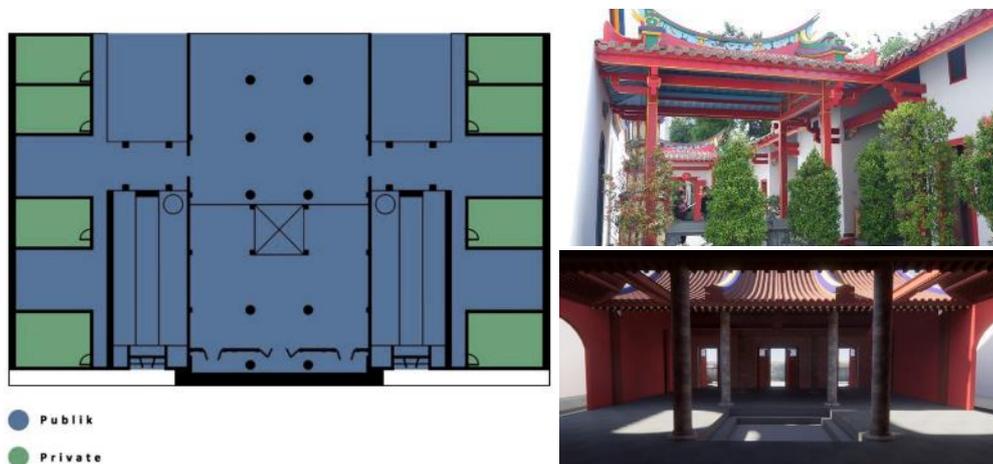


Figure 10. Zoning plan of the temple building and the interior and exterior transitions

Source: analysis results and survey, 2022

Table 2. Zoning of the main building of the Temple, 2022

Color	Spatial zoning	Explanation
Blue	public	This area is an area or groove for worship and prayer
Green	private	This area initially functioned as a resting place for monks and priests, but now it is used as a storage warehouse or as a resting place for the caretakers of the Temple.

Source: analysis results, 2022

After discussing it from an architectural perspective, the author tries to conduct a theoretical dialogue with studies on efforts to revitalize cultural heritage buildings with a typology of worship functions. According to Guo, in his research discussing protection at the Confucian Temple in Southern Shaanxi, the efforts that must be made entirely are implementing protection, rescue, rational use, and strengthening management policies [19]. Furthermore, according to Sudarwani, various building elements and components built on traditional Chinese architecture contain symbols that have special meanings and can tell the era's life [20]. Thus, the findings in this study can support the simple arguments and postulate that by maintaining the spatial layout, circulation flow, and also building ornaments both on the interior and exterior of the building, it is hoped that the revitalization of this temple building can still follow the provisions of type A cultural heritage rules, with without losing its artistic and cultural values. The summary of the findings in this study can be seen in the following table (see table 3):

Tabel 3. Layout, circulation flow, and ornaments in the temple building, 2022

Indicator	Room Section	Findings
Room layout	Interior & Exterior	<ul style="list-style-type: none"> • The floor plan is court-yard type, with the same spatial composition and balance between the right and left sides. • The prominent statue as the 'host' is in the middle. • The Tian's Altar (God of the sky) is located on the terrace (outdoor) as a form of worship for the 'shade of the sky' (free from building elements).
Circulation flow		<ul style="list-style-type: none"> • Linear circulation flow starts from the entrance and ends at a different exit. • The building consists of three doors, two of which serve as the flow of human circulation, while the door in the middle is the 'God's door,' which humans are not allowed to pass through. • The flow of circulation is based on ritual, namely the first to pray to <i>Tian</i> (on the terrace), then take a left direction to go to the 'host' altar and then proceed to other God's altars according to the fellows' beliefs. • The ritual ends with burning paper which can be done on the right and left of the main building (semi-outdoor)
Ornaments		<ul style="list-style-type: none"> • Ornaments of white tigers and green dragons dominate the temple buildings • Apart from animal ornaments, there are depictions and decorations of other mythological animals as well as depictions of historical episodes of human life • Apart from animal ornaments and decorations, lotus flowers can also be found on several minor reliefs, columns, and incense holders. • Aphorisms and poems at the main entrance (before heading to the garden).

Source: analysis results, 2022

4 CONCLUSION

Bandung has various historical relics, one of which is the history of the existence of temple buildings. The existence of a temple in the city of Bandung represents the history of the arrival of Chinese citizens and the acculturation of local culture. The Satya Budhi Temple is the oldest and largest temple in Bandung, primarily as a worship building for the Tridharma people. This temple has historical and cultural values that can be seen in the interior and exterior of the building. Architecturally, every building element has its philosophy and meaning, such as room layout, circulation flow, and ornaments. This study found that the Satya Budhi temple building is a Class A Cultural Heritage

Building. Its status as a Class A cultural heritage building places a condition that the temple building must be protected because much history must be preserved. This is a conservation effort so that subsequent restoration efforts maintain the cultural and historical values of the temple building.

The study of spatial layout, circulation flow, and building ornaments are part of efforts to revitalize cultural heritage buildings with a typology of places of worship that are expected to contribute knowledge to tourism in Bandung. The space layout formed from its primary activity, namely worship, is included in the courtyard criteria with a linear circulation flow. The profane and sacred zones are formed starting from the circulation of worship to the God of the sky on the outside of the building (front terrace) and continuing with prayers to the God of the Guardian of the Temple called (*Kwan Kong*). Then proceed with worship at the altar of other Gods according to the beliefs of the people who come. The study of building ornaments consists of depictions of life and some of the dominant mythological animals guarding the temple, such as the white tiger and the green dragon.

This research has limitations, namely, architectural studies only discuss layout, circulation, and building ornaments as suggestions for similar research with the same object, namely how the Satya Budhi temple can be studied more deeply related to the geomancy and *feng shui* of the building. It is hoped that all existing research efforts can renew knowledge about traditional Chinese architecture in Indonesia.

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