



Acculturation of Malay and Javanese Culture in Limas House Building Art: A Comparative Study of Limas Houses and Joglo Limasan Houses

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ABSTRACT

This research discusses acculturation between Javanese and Malay culture found in the traditional house of South Sumatra, namely Rumah Limas. This research uses historical research methods with a comparative descriptive perspective. When the Sriwijaya kingdom began to collapse in the 12th century, kingdoms from Java began to enter Palembang. After that, Raden Fatah founded the Demak Kingdom in Palembang which became the forerunner to the founding of the Palembang Darussalam Sultanate. A form of acculturation between Malay and Javanese culture is found in Rumah Limas which is a traditional house from South Sumatra. This acculturation is found in the roof shape of the Limas House which is adapted from the Limasan Joglo House, Central Java. Historically, this acculturation occurred because the Palembang Darussalam Kingdom was an Islamic kingdom in Palembang which had Javanese influences in its government structure.

ARTICLE HISTORY

Submitted 22/01/2024
Revised 23/04/2024
Accepted 06/06/2024
Published 21/06/2024

KEYWORDS

Acculturation; Javanese; Malay; Limas House; Joglo Limasan House.

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DOI: <https://doi.org/10.34007/warisan.v5i1.2082>

INTRODUCTION

Indonesia, the largest archipelagic country in the world, consists of over 17,000 islands, with around 7,000 inhabited. The main islands include Java, Papua, Sumatra, Kalimantan, and Sulawesi. Indonesia's population is composed of approximately 300 ethnic groups, including Javanese, Malay, Sundanese, Batak, Dayak, and Papuan, contributing to its rich cultural diversity. This diversity is reflected in many historical relics encompassing architecture, culture, and more. Java, the fifth-largest island among Indonesia's thousands of islands, is home to the Javanese, the island's native inhabitants. Besides the Javanese, Java is also home to various other ethnic groups such as Bawean, Osing, Tengger, Samin, Sunda, Cirebon, Betawi, Badui, and Banten (Uyun, Idris, & Zamhari, 2021).

The Malay people are the largest ethnic group inhabiting Sumatra. Initially, they settled on the eastern coast of Sumatra, particularly at the mouths of the Palembang and Jambi rivers (Sabrina & Zulqaiyyim, 2023). However, the exact details of how and when they reached southern Sumatra remain a mystery. Initially, the Malay people lived a nomadic lifestyle, moving along the western coast of the peninsula towards the north and establishing small settlements along the way (Zain, Milenia, & Aulia, 2020). When discussing the history of the Malay people and Sumatra, the Sriwijaya Kingdom inevitably comes to mind (Batubara, Badrun, & Muhajir, 2022). The Sriwijaya Kingdom was a maritime Malay kingdom located in Palembang and Jambi (Safitri, 2014).

The Javanese, one of Indonesia's largest ethnic groups, originate from Java, mainly Central and East Java provinces. They have spread throughout Indonesia and even abroad, such as in Suriname. This widespread distribution can be attributed to the Javanese people's well-known politeness, hospitality, assertiveness in communication, willingness to help others, and strong community spirit. These positive characteristics have facilitated the acceptance of Javanese people in various regions (Siburian, & Malau, 2018).

The Limas House is a traditional house from South Sumatra that reflects the diverse cultures in the region. Palembang's culture is part of the national cultural heritage, and preserving the Limas House helps maintain the historical legacy and lifestyle of past societies (Putri, Achiriah, & Azhar, 2020). The Limas House, with its characteristic pyramid-shaped roof, is a hallmark of Palembang. It serves as a family residence and a venue for family ceremonies. When ceremonies hold broader significance, they are conducted in public spaces within the traditional house complex. It is important to note that the Limas House is distinct from the "Rumah Adat" or Traditional Meeting Hall, focusing more on family life and the surrounding environment (Zamhari et al., 2023).



The Limas House, as one of South Sumatra's traditional houses, represents the cultural diversity of the region. The culture in Palembang encompasses both local elements and plays a crucial role in the national cultural context as a symbol of cultural richness and diversity. This indicates that the Limas House is not merely a building but a symbol of Palembang's daily life and cultural values. Although the Limas House is used as a family residence and a venue for family ceremonies, it differs from the "Rumah Adat" or Traditional Meeting Hall, providing a deeper understanding of its function. The Limas House appears more related to family life and its surroundings, influencing the understanding of the traditional house's role in Palembang society.

The pyramid-like shape of the Limas House's roof resembles that of traditional Malay houses. The use of wood as a building material is also characteristic of both Malay and Javanese traditional houses. The natural motifs on the Limas House's ornaments are similar to those on traditional Malay and Javanese houses. The Limas House serves as a family residence and a venue for ceremonies, similar to the functions of traditional Malay and Javanese houses. This indicates that Indonesian cultures are interconnected and influence each other. The influence of Malay and Javanese cultures on the South Sumatran Limas House makes it a symbol of Palembang's daily life and its embedded cultural values.

Limas and Joglo Houses are traditional houses that play significant roles in maintaining local cultural identity. Architectural elements of these houses are often adopted in neo-vernacular architectural principles to create modern buildings that retain local values. South Sumatra's Limas House shares several similarities with Central Java's Joglo House, including the pyramid-shaped roof, the use of wood as the primary building material, and the deep cultural values reflected in various aspects of local life. These similarities show that the Limas and Joglo Houses result from cultural interactions between local communities and external cultures. The Limas and Joglo Houses can inspire modern architectural development in Indonesia, with their elements adopted to create modern buildings that retain local values.

To identify research gaps, the author reviewed relevant literature. Reny Kartika Sary, in her work titled "Palembang's Limas House: A Cultural Heritage on the Verge of Extinction" (Sary, [2015](#)), examines the importance of preserving the Limas House as an integral part of Palembang's history. Another work on the Limas House by Amiwarti, titled "Specifications of Form and Dimensions of South Sumatra's Limas House" (Amiwarti, [2015](#)), discusses the specifications of the Limas House for construction purposes. Ari Siswanto's work, "Local Wisdom in South Sumatra's Traditional Architecture for Built Environment Development" (Siswanto, [2009](#)), discusses the construction of the Limas House adapted to environmental conditions. Lisnani et al. explore the Limas House through ethnomathematical studies, examining cultural, mathematical, historical, and philosophical aspects, including measurements, geometry, and angles (Lisnani et al., [2022](#)). Abdul Rakhman's research explores the symbolic meaning of ornaments on the Limas House (Rakhman, [2015](#)). Luciani and Malihah study the local wisdom values of the Limas House in South Sumatra, including religious, aesthetic, social, and political values (Luciani & Malihah, [2020](#)). Asmendo and Ishar compare the architecture of Limas Houses in Lampung with those in South Sumatra, examining architectural variables such as roofs, walls, windows, doors, floors, fences, and stairs (Asmendo, & Ishar, [2020](#)). Finally, Yudi Pratama's research explores the architectural expression of the Limas House as a reflection of cultural acculturation, emphasizing harmony and the formation of community (Pratama, [2019](#)).

Although there have been several studies on traditional houses in Indonesia, research specifically discussing the acculturation of Javanese and Malay cultures in the traditional house architecture of South Sumatra is still limited. Previous studies focused more on architectural aspects, while cultural and acculturation aspects were less deeply explored. Additionally, with ongoing social and environmental changes, this study will provide new insights into the dynamics of traditional houses in the contemporary era.

METHODS

This study employs historical research methods with a descriptive comparative approach. Descriptive comparative methods describe and compare phenomena that are the subject of research (Santosa, & Djamari, [2017](#)). There are about four phases that constitute historical methods, commonly used by historians to write scientific works. Although the names of these phases may vary, the fundamental principles remain similar. These four stages in the scientific method of history include heuristics, criticism, interpretation, and historiography (Padiatra, [2020](#)). In the heuristic phase, the author collects sources relevant to the research topic. In the criticism phase, the author critically evaluates the sources gathered during the heuristic phase. In the interpretation phase, the author interprets the collected and evaluated sources. In the historiography phase, the author compiles a written synthesis of the research results.

Secondary sources used include reference books relevant to art history and articles related to the topic to support the scientific literature review in writing this article. The descriptive comparative approach is used to describe, analyze, and compare traditional houses in the context of cultural acculturation. This approach ensures that the historical reconstruction in the historiography phase remains consistent with the context and theme of art history.

RESULTS AND DISCUSSION

Sriwijaya Kingdom: The Largest Malay Kingdom in Sumatra

The Sriwijaya Kingdom was a maritime kingdom where most inhabitants were traders and fishermen. The kingdom had a governance structure based on sovereignty and culture spread across its influenced regions. The Sriwijaya Kingdom is believed to have been established in the 7th century AD, with early evidence found in the travel records of a monk named I Tsing, who spent six months in Sriwijaya. Additionally, evidence regarding the kingdom's origins is found in various 7th-century inscriptions. In the 7th century, Sriwijaya was ruled by a king named Dapunta Hyang Sri Jayanasa, as recorded in an inscription found in Kota Kapur, Bangka (Triwahyuni, Kurniawan & Siska, [2022](#)).

In 1892, an inscription was discovered in Kota Kapur on the west coast of Bangka Island. This inscription likely came from outside the island, given the unusual type of stone found in Bangka. The inscription consists of ten lines of text and the year 608 Saka. The name Sriwijaya is mentioned multiple times in the inscription. When Hendrik Kern transcribed the Kota Kapur inscription in 1913, he believed Sriwijaya was the name of a king, as the title "Sri" was typically used as a title for a king. In 1918, French scholar George Coedes, who led the Bangkok Library, published his monumental work "Le Royaume de Crivijaya" (The Kingdom of Sriwijaya) in the Bulletin de l'Ecole Francaise d'Extreme-Orient (Journal of French Research for the Far East). Coedes initially rejected Kern's view that Sriwijaya was the name of a king and asserted that Sriwijaya was actually the name of a region or kingdom.

The location of the Sriwijaya Kingdom's capital has been a source of controversy, with different theories proposing various places as its center of power. In 1935, George Coedes claimed that Sriwijaya's power center was in Palembang, while H.G. Quaritch Wales proposed Chaiya, Thailand. Recent opinions suggest that Sriwijaya's power center never moved and was always in Jambi from its inception until its decline in the 12th century. This view is supported by archaeological findings in Muaro Jambi, including Buddhist monuments, artificial pools, and Chinese artifacts. However, there are still other views connecting Sriwijaya to Java and Ligor, Thailand, as well as hypotheses suggesting its early center was in Batang Kuantan before moving to Mukha Upang in Palembang, as stated in the Kedukan Bukit Inscription (Najuah et al., [2023](#)).

Sriwijaya reached its peak between the 7th and 12th centuries, functioning as an international trading center and a crucial transit route for sailors from the West to the East through the Malacca Strait. However, its economy began to decline in the late 12th century, primarily due to high port entry fees hindering trade. The Pamalayu expedition from Singasari in 1275 AD indicated the gradual decline of the kingdom, with its subordinate regions starting to gain independence from the central government. Support from Muslim traders and scholars in the efforts to separate these regions laid the foundation for small Islamic states like the Samudera Pasai Kingdom in Aceh. Islam's influence in northern Sumatra's coastal areas has been present since the 7th century AD and onward. Besides internal factors, China's expansion in Southeast Asia during the reign of Kublai Khan also contributed to Sriwijaya's decline, continuing with the Ming Dynasty's expansion. The presence of Muslim communities in Sriwijaya's conquered territories, particularly in East Aceh and Perlak, further strengthened Islam's influence in the region (Mukarrom, [2014](#)).

Palembang Darussalam Sultanate: The Entry of Javanese Influence into Palembang

Sriwijaya reached its peak between the 7th and 9th centuries as a dominant maritime kingdom in Southeast Asia, controlling almost the entire archipelago and collecting tribute in the form of food, gold, and silver from its influenced regions. Sriwijaya also became a center of Buddhist learning in Southeast Asia, attracting students from the archipelago, China, and India. After Sriwijaya's decline, kingdoms like Majapahit began to expand their influence in Palembang. Ario Damar, a Majapahit envoy, married a Champa princess and bore Raden Fatah, who founded the Demak Kingdom as the first Islamic kingdom in Java. The good relationship between Demak and Palembang continued after Ario Damar's death, marking the beginning of the Palembang Darussalam Sultanate in the Palembang region. In 1455-1448, Palembang became part of Majapahit's rule, with Ario Damar as one of the regents governing there (Darmawan, [2021](#)).

After Ario Damar's (Ariodillah) death, there was a 61-year power vacuum. However, in 1478, the Demak Kingdom emerged under Raden Fatah's rule, and at the same time, Majapahit was defeated by Demak. In Palembang, Prince Sedo Ing Lautan held power from 1547 to 1552. During this time, when Palembang was under Demak's rule, the relationship between the two remained good, marked by the continuation of tribute payments to Demak's central government (Soli, Sustianingsih & Sarkowi, [2022](#)).

Palembang's culture, inspired by the rich heritage of Sriwijaya and Malacca, is the result of harmonizing Islam with pre-Islamic local elements. Despite Javanese influences, there are notable social and cultural differences between the Malay Palembang and Javanese communities (Lubis, Tanjung, & Muhajir, [2022](#)). In Palembang, the term "wali" is not known as it is in Java; instead, there is the term "tuan besar" for scholars who are descendants of Prophet Muhammad and considered sacred. Social mobility is easier in Palembang, and privileges are given to the sayid (descendants of the Prophet), often resulting in marriages between sayid and noble Palembang women. The Malay Palembang community tends to be more "free" socially and accepts foreign elements without a patron-client system like in Java. Although Islam was easily accepted, Malay customs were preserved, reflected in the principle of "upholding Sharia and traditional values." Additionally, Palembang's culture is evident in their interaction habits, focusing on economic interests (Haljuliza, [2019](#)).

The social structure in Palembang, with its social stratification, impacts community behavior. The nobility tends to follow Javanese behavior patterns, while the common people are closer to Malay behavior, influenced by their social environment. Marriages between men from outside the palace and palace women allow their children to take titles passed through the maternal line. However, this social stratification only applies in the Palembang capital, while outside the capital, the social structure is simpler, consisting of the ruling class and commoners. The ruling class can be compared to the elite in Java and also acts as the Sultan's representatives in the Uluan region. The Sultan issued a ban on marriages between Palembang residents and Uluan residents to protect both parties and maintain the Sultan's monopoly over natural resources (Setyawati & Yuliarni, [2021](#)).

In 1546, after the death of Prince Trenggono (the third Sultan of Demak), internal conflicts arose in the Demak Kingdom. Between 1547 and 1552, Prince Trenggono's followers migrated from Demak to Palembang under the leadership of Dipati Karang Widara, who was considered to have kinship with Demang Lebar Daun. This eventually led to the establishment of the Palembang Kingdom. In 1596, the Palembang Kingdom changed its name to the Banten Kingdom, and in the early 17th century, Ki Gede Ing Suro, a noble fugitive from the Demak Kingdom, restored the Palembang Kingdom. This kingdom became an Islamic administrative center located along the Musi River between Plaju and Kemaro Island, facing Chinese and Portuguese communities that had long settled in the area. Besides the Malay population, many Javanese came to the Palembang Kingdom since the Majapahit and Demak periods. The Chinese population also played a significant role in trade and even participated in government administration. The interaction between these groups—Javanese, Chinese, and Malay—created a unique and distinct cultural acculturation known as Malay Palembang culture (Syafraan, [2021](#)).

Architecture of the Limas House

The term "Limas" refers to the pyramid shape that tapers upwards, and the roof structure of the Limas House reflects this truncated pyramid shape. The word "Limas" comprises "lima," indicating the number five, and "emas," referring to the precious metal with high value. Although the origins of the Limas House are difficult to trace, Koentjaraningrat suggests that the house's inhabitants are descendants of the village elite who first settled in the village, indicating that building a Limas House requires sufficient financial resources and knowledge. The architecture of the Limas House encompasses various aspects, including its physical form, components, size, proportions, materials, and colors, all of which carry meaning and value.

The Limas House features distinctive characteristics such as a truncated pyramid roof (limasan), tiered structure (kijing), and wooden walls made from merawan wood in board form with a foundation of poles or supports reaching the ground (Dina, [2015](#)). The detailed architectural elements of the Limas House include:

| No. | Architectural Elements | Distinctive Feature |
|-----|------------------------|--|
| 1 | Roof | <ul style="list-style-type: none"> - Houses have two types of roofs, the main roof and the terrace roof. - The main roof has a slope angle of 45°, while the terrace roof has a slope angle of 30°. - There are three concrete goat-horn-shaped fastenings located at the roof ridge and at the ends. - The roof of the house is made of tiles. - This roof has a stepped shape or also known as a <i>kekijing</i>. |
| 2 | Space | <ul style="list-style-type: none"> - Has several special rooms, namely: <i>tenggalung fence</i>, <i>jogan</i>, <i>third kekijing</i>, <i>fourth kekijing</i>, and <i>gegajah</i>. - The elevation in each room has a difference, the difference is called "<i>kekijing</i>". |
| 3 | Mast | <ul style="list-style-type: none"> - The pole is deeply embedded into the ground. - The pole serves as the main supporting element in the Limas House building structure. |
| 4 | Wall | <ul style="list-style-type: none"> - Made using wooden planks. - It has two main components, the bottom wall and the solid wall. - Use louvers or spokes as an alternative to windows. |
| 5 | Ornaments | <ul style="list-style-type: none"> - Goat horn decoration at the peak of the roof. - Wall decorations that include plant/flora carvings and Arabic writing. - The stars that adorn the stairs. - A stair railing decorated with flowers. - The shoots motif that adorns the doors and walls is <i>fierce</i>. - Simbar decoration at the top of doors and windows (<i>pecek lawang</i>). - A fence with bamboo shoot motifs on the lattice. |
| 6 | Window | <ul style="list-style-type: none"> - The <i>facade</i> has no direct windows. - On the facade, one can only find wooden windows that function as vents, which act as substitutes for windows to provide air circulation into the building. - This window is located on the side of the building. - The window size is almost the same size as the door. |
| 7 | Doors | <ul style="list-style-type: none"> - There are doors that can be moved upwards, referred to as "<i>lawang kipas</i>". |
| 8 | Structure System | <ul style="list-style-type: none"> - The construction uses a stage frame. - Depending on the use of timber joints and dowels as the joining method. |
| 9 | Stairs | <ul style="list-style-type: none"> - Located on the exterior as the main door connecting to the interior of the building. - There are two parallel pieces on the <i>facade of the building</i>. - There are seven flights of stairs. - Made using wooden planks. |
| 10 | Floor | <ul style="list-style-type: none"> - There are variations in the height of the floor, known as the <i>kekijing</i>. - There are six different levels of floor heights that serve as hierarchical separators for the rooms. |
| 11 | Fence | <ul style="list-style-type: none"> - It consists of a lattice that has decorations on the exterior and interior. |

Architecture of the Joglo Limasan House

Joglo Houses are generally owned by those with high financial capacity or royal family members. This is because building a Joglo House requires more materials and costs than other traditional houses. In ancient Javanese society, it was believed that Joglo Houses were not for everyone but were reserved for nobles, kings, princes, and respected individuals with high social status (Malahati et al., [2018](#)).

The Joglo House is one of Indonesia's cultural assets found in Central Java. It is a traditional building type typical of Central Java, featuring a unique main framework rarely found in other traditional houses. These elements include the "soko guru," which consists of four main pillars serving as the main support, and "tumpang sari," used as beams placed on top of the soko guru (Moniaga & Gunawan, [2019](#)).

The Joglo Limasan House is one of many types of Joglo Houses. The traditional Joglo Limasan House features a simplicity different from the Joglo House. The Joglo Limasan House has rooms consisting of the dalem house (middle space left empty and senthong). To this day, the Joglo Limasan House remains a popular model used by rural Javanese communities. Rural Javanese people choose the Joglo Limasan House design for its simplicity. The house design has minimal ornaments and does not convey a luxurious impression. The existing ornaments are aligned with the Limasan house concept, which is simpler than the Joglo House. The various room concepts in the Joglo Limasan House reflect the simplicity of rural Javanese communities, different from urban Javanese communities (Rohmah, [2020](#)). The detailed architectural elements of the Joglo Limasan House include:

Table 2. Architectural elements of the Joglo Limasan house









| No. | Architectural Elements | Distinctive Feature |
|-----|------------------------|--|
| 1 | Roof | <ul style="list-style-type: none"> - Applying <i>gable</i> and <i>pyramid</i> roof forms. - Has a maximum tilt angle of 45°. - The roof of the <i>arbor</i> is longer. - It has two types of roofs, namely: <i>kejen</i> or <i>cocor</i> and <i>brunjung</i>. |
| 2 | Space | <ul style="list-style-type: none"> - It has several rooms, namely: <i>pendopo</i>, <i>pringgitan</i>, <i>dalem ageng</i>, <i>senthong</i>, <i>gandhok</i>, <i>pawon</i>, and <i>pekiwan</i>. - The rooms are classified based on their function and activity. |
| 3 | Mast | <ul style="list-style-type: none"> - The pillars of the house are called <i>soko guru</i>. - It has four <i>pillars</i>. |
| 4 | Wall | <ul style="list-style-type: none"> - The walls are made of bricks. - The bricks on the wall are arranged like the shape of a temple. |
| 5 | Ornaments | <ul style="list-style-type: none"> - It has four types of ornaments, namely: flora motifs, fauna motifs, nature motifs, and religion/belief motifs. - Ornaments have a simple feel but are really used according to the concept. - The type of ornamentation on a house usually indicates the economic status of the owner. |
| 6 | Window | <ul style="list-style-type: none"> - The window has a right angle. - The windows have square and rectangular shapes. - The size and shape of the windows are congruent between the left and right sides. - The congruence of the left and right windows illustrates the philosophy of reflection. |
| 7 | Doors | <ul style="list-style-type: none"> - Using wood or bamboo material. - It has two types of doors: <i>kupu tarung</i> (two doors) and <i>inep siji</i> (one door). |
| 8 | Structure System | <ul style="list-style-type: none"> - The <i>soko guru</i> uses wood material with a tectonic character. - The intercropping section uses stereotomic processing elements. |
| 9 | Stairs | <ul style="list-style-type: none"> - The number of steps represents the symbols of <i>bhurloka</i>, <i>burvaloka</i>, and <i>svarloka</i>. |
| 10 | Floor | <ul style="list-style-type: none"> - It has various types of materials, such as wood vinyl, marble, and ceramic that are customized according to the space conditions. - It has a floor covering of either plain black or patterned tiles. |
| 11 | Fence | <ul style="list-style-type: none"> - It has a rhombus motif on the fence carving. - Wood-based. |

Evidence of Javanese and Malay Cultural Acculturation in Limas House Architecture

The Palembang Sultanate is a continuation of the previous government, but its connection to Sriwijaya is unclear. Majapahit and the Mataram Islamic Sultanate in Java played significant roles in connecting the Palembang Sultanate with Sriwijaya. At certain times, Palembang was under Majapahit's rule and later the Mataram Islamic Sultanate. The Palembang sultans had roots in Javanese or Mataram sultanates, reflected in their change of titles to "Sultan" to assert Palembang's independent authority. Islam entered South Sumatra, including Palembang, earlier than other Indonesian regions. During the classical period of the Palembang Sultanate, Islamic development faced obstacles due to factors such as minimal palace support, the sultanate's focus on political and economic affairs, and strong Dutch colonial pressure (Abdurrahmansyah, [2020](#)).

Palembang's culture is influenced by Malay, Javanese, Chinese, and Arab cultures. The daily language used in Palembang is a blend of Malay and Javanese. Traditional house structures in Palembang resemble Central Java's Joglo houses. The Palembang Aesan Gede wedding attire reflects Malay, Chinese, and Javanese cultural influences. Palembang also has wayang kulit performances similar to those in Java. Palembang's cultural history began with the Sriwijaya Kingdom, playing a significant role in spreading Buddhism in Southeast Asia. The establishment of the Palembang Darussalam Sultanate coincided with Islam's spread in the region, merging Javanese and Malay cultural elements. The Palembang language, known as Palembang (Plaso Bahaso), resulted from interaction between Javanese and Malay ethnicities in the area (Hamidah, [2022](#)).

Besides the roof, evidence of acculturation in the architectural elements of the Limas and Joglo Limasan Houses is also seen in the rooms, such as Pagar Tenggalung Room and Jogan Room in the Limas House and Pringgitan Room and Dalem Ageng Room in the Joglo Limasan House. This acculturation occurred because the Palembang Darussalam Kingdom was an Islamic kingdom with Javanese influences in its lineage. Therefore, the majority of Palembang's population has a Javanese cultural background, adopting the roof shape in Palembang's Limasan houses (Anggraeni & Mustika, [2018](#)). In detail, the Limas and Joglo Limasan Houses have acculturation evidence as follows:

| No. | Architectural Elements | Limas House | Limasan Joglo House | Evidence of Acculturation |
|-----|--|---|---|--|
| 1 | Roof Shape |  <p>(Source: Wonderful Images Kememparekraf, 2021)</p> |  <p>(Source: Culture Office (Kundha Kabudayan) Yogyakarta Special Region, 2021)</p> | The roofs of Limas houses and Limasan Joglo houses both use the <i>Limasan</i> roof shape. |
| 2 | Roof Ornaments |  <p>(Source: selasar.com, 2023)</p> |  <p>(Source: BPSMP Sangiran, 2016)</p> | The ornaments on the roofs of Limas and Joglo Limasan houses both use goat horn ornaments, but the philosophical meaning is different. |
| 3 | Space Function (<i>Tenggalung Fence</i> and <i>Pringgitan</i>) |  <p><i>Tenggalung Fence Room</i> (Source: Urban.id, 2019)</p> |  <p><i>Pringgitan Room</i> (Source: Rupa-Rupa, 2021)</p> | Both are used to welcome guests especially during traditional events |
| 4 | Space Function (<i>Jogan</i> and <i>Dalem Ageng</i>) |  <p><i>Jogan Room</i> (Source: Urban.id, 2019)</p> |  <p><i>Dalem Ageng Room</i> (Source: Finansialku, 2023)</p> | Both are used for gender-specific activities (<i>Jogan</i> for men, <i>Dalem Ageng</i> for women). |

The most prominent evidence of Javanese and Malay cultural acculturation in the Limas House is in the roof. This evidence is apparent in the names of the two traditional houses: "Limas House" and "Joglo Limasan House," both based on their roof shapes. The distinctive feature of the Limas House is its pyramid-shaped roof. In contrast, the Joglo Limasan House also has a pyramid-shaped roof. Although the term "Limas" in the Limas House is etymologically based on the word "lima," indicating the number five, and "emas," referring to the valuable metal, the use of goat horns on the Palembang Limas roof resembles the Javanese Limasan roof, although the number of horns used differs due to their different meanings. The horns used on the Palembang Limasan roof are "tanduk kambing." The Palembang Limasan roof shape resembles the Joglo roof, which tapers or is truncated.

CONCLUSION

The Limas and Joglo Limasan Houses reflect Indonesia's cultural richness, featuring elements such as the truncated pyramid roof structure and distinctive ornaments depicting harmony between Islam and pre-Islamic local elements, as well as the social and economic status of Javanese society. Both houses exhibit the complexity of cultural heritage passed down through generations, emphasizing the importance of understanding and preserving cultural heritage within the context of history and community identity. Palembang's history, as part of the cultural acculturation of the archipelago, reflects its distinct role in Indonesia's cultural map, with Islam, political history, and religion playing key

roles in shaping its identity. The use of space and ornaments in the Limas House architecture shows the intertwined influences of Javanese and Malay cultures, reflecting Indonesia's rich cultural diversity and history.

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