THE REPRESENTATION OF THE TRADITIONAL RESIDENTIAL IN JAMBI MALAY ISLAMIC CULTURE

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Abstract

This study examines the relationship of architecture, conservation and tourism in representing a cultural character. This study specifically assesses building regulations which are the product of the Government's collaborative strategy between tourism planning and cultural conservation. The study of research directives focuses on approaches to tourism planning and regulation in maintaining cultural representation. In general, approach tends to alter a so-called 'living museum' towards a disneyfication associated with popular culture, standardization, commodification and superficial city image. The study uses the Jambi case study, evaluates legally binding guidelines in maintaining traditional architecture and investigates how local values are resistant to vernacular identities. Within the study targets groups are selected from five different backgrounds for interviews. Groups included policy makers, built environment professionals and general households from two different local areas. The respondents are asked about their house designs in terms of their compliance with the building code, social values and their expectations for cultural representation in their residential. The finding indicate that in Jambi there is a transformation towards the commercialization of local cultural products as a potential tourist attraction and the effect of modernity. The study also concludes that instead of stressing the aesthetic and material elements of façade decoration that typically results from building regulation interpretation and compliance, a more intangible approach based on local myth, social order and traditional institutions are likely to be more resilient in term of effecting cultural sustainability and local residential identity. Using the case study of Jambi, the study also provides a significant example of how to reach a desirable strategy of conservation in a cultural city, where a pragmatic approach can be complementary to the cognitive framework of local cultures and beliefs.

Keywords: *Conservation, Islamic Culture, Architecture, Local building code, Jambi Malay*

INTRODUCTION

Malay literary sources and writers have stated that various traditional Islamic architectural languages were borrowed from other parts of the world and have been used in the construction of mosques, and a selection of other Islamic-style buildings (Imran, 2016). The Builders or architects consciously incorporate the interpretations and expectations of others in their designs, and create their own version of Islamic architecture in the designs. Suffice it to say that the early construction of mosques in various Islamic countries gave rise to many elements of Islamic design that are widely used today in attempts to create structures that are representative of modern Islamic architecture (Nasir, 1987). These architectural elements from the past from around the world, especially from the Middle East, Central Asia, North Africa, the Iberian Peninsula, and Northern India, are still used in modern mosques today. They are considered as a continuation of the language of Islamic architecture in the Southeast Asian region including Indonesia. The only difference now is that new, modern and lightweight materials are used to construct those design elements and various interpretations of certain styles to decorate these new buildings.

Islamic architecture has existed for approximately 1433 years, and has been interpreted by various caliphs, rulers, patrons, craftsmen, builders and architects. This interpretation of Islamic architecture is carried out through the construction of many different mosques around the world, which also influences the architectural language of other Islamic building forms. This includes office buildings, courthouses, palaces, universities and even homes (Bloom, 1989).

Islamic architecture is not defined, it is not standard and form, it is not limited to patterns applied in countries conquered by Muslims. The more we understand the architecture, the more we realize that Islamic content was created to shape the character of the building with a distinctive identity (Thalib & Zailan, 2011). The relationship between time and place differs in the architecture created in different Muslim countries. Despite the

variety of solutions, original features and the common weather of the surroundings, the materials of construction and the thought of the designers have been preserved. What sets them apart is that they have characteristics that match the requirements of their rights and traditions and the environment in which they live. It is the perfect solution for their needs. However, they are characterized by Islamic architecture and Islamic art in general, therefore with whatever common units are collected, we can identify any work produced under Islamic civilization in any country of the Muslim world. Maybe this is the secret of the superiority of Islamic civilization and the artistic ability to paint art products in all countries will always have one characteristic for each country (Douglas, 1994). The creation of this architecture originates from Islam and the areas where it came such as the Arabian Peninsula, Egypt, the Levant, the Arab Maghreb, Turkey, Iran, and others; those under Islamic rule such as Andalus (now Spain) and India. Islamic architecture and characteristics were selected mainly from the area of Islam and the scientific awakening that followed. They vary from region to region according to climate, architecture, and cultural heritage, with the spread of open space occurring in the Levant, Iraq, and the Arabian Peninsula (K. Hitti, 1974). While the architectural collapse in Turkey was the result of weather conditions, in Yemen it was caused by the results of architectural remains.

Architecture in Islamic Civilization.

The architectural decline that developed in Islamic civilization in one term is negating the civilization and cultural achievements produced by Islamic civilization. The sole configuration of decorations and adornments is a total deviation from the cultural profundity imparted by Islamic civilization (Kuala Lumpur: Language and Library Council, 1997). The use of the term "architecture in Islamic civilization" as a general framework, while the specific terms tend to use the term maintenance of each historical period in units such as "Islamic Architecture" or "Early Umayyad Architecture" from "Abbasid Architecture" as best we can in this regard, looking at it holistically in depth and detail the different features of the buildings that emerged from Islamic civilization: the geographical and temporal differences between them are architectural models in various Islamic regions to reach a comprehensive and logical point for Islamic architecture (K. Hitti, 1974). The real development of Islamic civilization did not begin only after ancient civilizations such as Iraq, Egypt, Persia and others converted to Islam. Religion is a source of excellence, and is integrated into craft and creative architecture with Islamic values that reflect Islamic architecture (Bloom, 1983). There is no doubt that Islamic architecture has inherited many experiences from the ancient civilizations that preceded it, like other stages of development before embarking on new ones. They had their own methods and types of building, new and distinctive, and construction methods that set them apart, as well as decorative and aesthetic elements, and thus a distinct Iraqi Islamic style was born (Nasir, 1987).

Architecture in the Modern Prophetic Era.

In distinguishing Islamic architecture looks very simple and firm. Two special Islamic architectures of this era that reflect these features are the Quba Mosque and the Prophet's Mosque. At the Quba Mosque, we find an example of simplicity in architecture, and the building of the Prophet's Mosque in the form of a large open courtyard, covered with several parts of palm leaves placed on palm branches, which stretch over the pillars, very simple and strict. Even after undergoing a new color change, the mosque has maintained the same simplicity compared to the mosques of this period. This is the result of carrying out many functions: as a hospital yard and detention camp, and a home for some of the friends and Muslims who worship in it (Nasir, 1987).

Figure 1. Nabawi Mosque and Quba Mosque (Author)

In Iraq, for instance we can see only a few changes to the Prophet's building. Changes are limited to the basic Meccan and Medinan principles of Islamic development and urban planning because not all Iraqis are Muslims. Islam is limited to a few people. It was a change at the residential level to isolate individual, public and private spaces. All art forms, graphics and motifs on the facade of the house are being removed (Nawawi, 2000). The

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Prophet's death and the end of a succession of companions, ended the era of austerity and began the Umayyad dynasty which was ruled by Syria and its capital, Damascus. After the prophetic era, every thought is a judgment based on the Qur'an and Sunnah and other legal provisions. This is also the case in architecture except for Syria, Palestine and all of the Levant, which were Christian districts and part of the Byzantine Empire, the first Umayyad architecture to be heavily influenced by Christianity is clearly reflected in the Umayyad Mosque in Damascus. In the redevelopment of Al-Aqsa Mosque, the Rocky Dome in a way shows Christian influence by introducing some new features of Islamic architecture by adding Quranic or hadith inscriptions in the decoration of the mosque. Between the Dome of the Rock, the Al Aqsa Mosque, the Umayyad Mosque in Damascus, and the Kairouan Mosque (Petersen, 1996). Every thought that emerged after the prophetic era was a judgment based on the Qur'an and Sunnah. During the time of the Prophet, the study of buildings was specialized because of the existence of the Sunnah and the condition of the Koran. Even the building of the post-Prophetic era is based on judgment. In Iraq, it is said that one caliph will design the city of Basra (16AH), and the city of Kufa (17AH) (Mitchell, 1978).

On the other hand, we can see the evolution of form and function from time to time which is very dependent on the political and cultural conditions of the population. The label of Islamic architecture goes back to the nineteenth century. As East and West are called, the concept of and is named after the Islamic cultural heritage, and not the conditions under which Islamic beliefs are enshrined. Muslim buildings refer to Muslim products where forms mix with thoughts that drive quality and develop with time according to variables. It is also noted that the practice of Muslims respecting the norms of all people, even in architecture and crafts, especially if it does not conflict with the religious principles of Islam and so-called contemporary Semitism. Muslims create something from their principles and time, if they consume what is produced by age alone, without taking into account their privacy then de-identity will occur (Douglas,1994). It is noted that the phenomenon of aesthetics in Islamic architecture, the fact that beauty can be adapted to the reality of needs is not the ultimate goal of architecture because it will lead to deviations in beauty to protect itself from the factors it is exposed to and meet the needs of its users. In general, in different Islamic eras, we can focus on various forms of concepts, such as the concepts of policy, society, and the economy so that we can ensure and prove that changes in Islamic architecture are always in accordance with the concepts of each existing era (Douglas, 1994).

Cultural Representation in Vernacular Dwellings in Jambi Community Traditions and Jambi Malay Islamic Architecture

The principles of vernacular architecture are evaluated in this chapter to gain a comprehensive understanding of local architectural elements and to determine a broader picture of changes in people's behavior towards cultural representations in their built environment. The aim is to look at the transformations that have occurred in the architectural layout of traditional dwellings and to measure the relationship between existing traditional settlement values and adherence to the 'Jambi Malay Islamic Culture' building system. It discusses and evaluates norms and principles, including the myths that directly characterize vernacular housing in Jambi. The trust of the Jambi Malay-Muslim community is a cognitive factor in assessing their attitude towards their physical environment. This factor is important because the socio-religious structure of the Jambi Malay community is the soul of the settlement's characteristics (Putra, 2006). Jambi Malay traditional Islamic architecture according to Archipelago Architecture (Seminar on Islamic Influence on Traditional Architecture, 2002), means that any planning or design of a site or building that is used as a space for the people of Jambi and the daily life of its people for generations, is based on the principles of the Malay concept. This principle is the maxim of rule and order in domestic Malay architecture. In practice, modifications and adaptations of Malay architectural conventions are interpreted and carried out by local artisans, builders or architects for traditional buildings.

The Jambi Malay community's traditional house, like humans, has a family head-mosque; arm-beds and social spaces; navel-yard; sexual-gate organs; finger and toe-kitchen and barn. The wave of change (Wahid, 2009), like other societies in the world, has gradually affected the resilience and

development of traditional society in Jambi, especially in the last two decades of the massive development of modernism in the province.

Vernacular Value in Symbolic Meaning

Religion as a key determinant of form, from a socio-cultural perspective, can generate social order and meaning in architecture such as the distinction between the sacred and secular realms (Mann, 1993; Humphrey & Vitebsky, 1997). Like Feng Shui in China, Jambi's ancient architecture also conceptualizes modesty and respect for the sacred and perfectionism in a cosmological context. In Jambi, the mythological doctrines of traditional architecture were originally documented in the Daun Nipah (palm leaf) text. Documentation of traditional architecture began in 1340 when Prince Majapahit visited Jambi from Java, which the community believed to be the ancestral land of the ancient Jambi-Malays. The prince is believed to have brought major changes in terms of socio-religious life for the local community. Today, the Jambi people consider themselves to be descendants of the ancient Malays who immigrated to Jambi after the time of Prince Adityawarman. The dominant Malay culture later became the basis of Jambi's traditional culture, including the traditional written principles of Jambi architecture.

The Jambi architectural doctrine describes principles such as the Landscape principle, the outline concept and the process of consulting with traditional builders or architects called artisans. It contains measurements and guidelines for traditional building ergonomics, mainly based on the proportions of the human body as the ultimate perfection of architectural scale. It also explains the principles of how to choose and use good local materials, taking into account the function of the building and the characteristics of the material. It describes the use of materials taking into account their weight classification.

Principles in Building Planning and Design

The Jambi-Malay philosophy has been practiced with traditions that have been formed in every detail of mosques, housing and village planning. This philosophy underlies the basic cosmological concept for every Jambi building design and master plan. The practice of animism, Hindu-Buddhism in prehistoric times and the arrival of Islam to this region have somehow shaped Jambi's views and principles. In architecture, it simply involves new interpretations by demonstrating new functions and meanings of existing pre-Islamic forms and structures. Building design concepts that comply with the criteria of traditional architectural principles generally emphasize functional and meaningful characters that reflect the belief in the original spirit of the Jambi Malay people. The rectangular shape is used for all types of buildings and exposed materials in walls and structural members of buildings are important in terms of their texture, pattern and color, as well as the clarity of their structural statement. The concept of the Three Natural Balances or the three elements of balance. These three components divide the design space or utility into three zones: Underworld-Demonic Space, Middle-Underworld Space and Upper-Main Space. This concept shows how the Jambi people connect the microcosm, home, and the macrocosm, the universe, thereby emphasizing the human element as another microcosm. Every effort was made in the design of the building to respect the links in this chain, each of which is considered a threshold in the human world. The *Nista* zone represents the waste disposal area in the floor plan of a house or sub-structure in building construction. The Middle-earth Zone is analogous to the living room, or upper construction. The sacred space always represents the upper sacred Main zone, which is used for the *mushola* (place of prayer).

Buildings are traditionally measured on the scale of the owner's own body. The construction dimensions are taken from human anatomy, namely fathoms, a unit of measurement taken from the length of a person's height in various positions of outstretched arms. The length of a cubit (one arm), one fathom and one palm, for example, is used to measure details of building parts, while the length of one span (one footrest), is used for larger measurements (see review in sketch, figure 1). Traditional builders, artisans, provide standardization of building proportions by taking into account the anatomical dimensions. Currently, the standard design proportions have been changed to a more popular and practical unit of measurement, the international standard of length: *the meter*.

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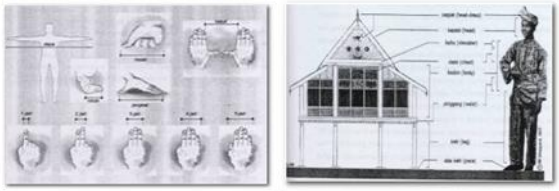

Figure2. Measurement of Traditional Architecture Building Design (Iskandar, 2001)

In Jambi, a house is traditionally described as a group of separate units surrounded by walls. Thus, the notion of inner space in Jambi people's homes includes the entire plot of the pavilion unit including open space, the surrounding walls of which are the boundaries of the outer space or the surrounding environment. The space enclosed by the arrangement of units is the inner open space yard, the yard. In the concept of indoor space, the courtyard becomes a family room where the public activities of family members are carried out. On certain ceremonial occasions, the temporary courtyard is covered with coconut leaves to provide guests with a more comfortable relaxing space. In this regard, the concept of space between outdoor and indoor in the Jambi house is interchangeable.

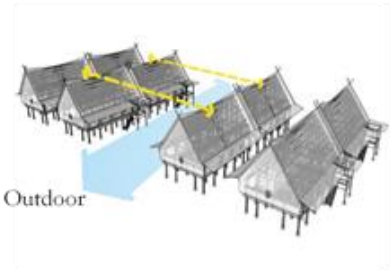

Figure 3. Typical layout of Jambi people's yard with open space for social activities (Author)

METHOD

This study attempts to examine the perceptions and responses of homeowners to the 'Local Culture' building layout through questionnaires and interviews. Homeowners' perceptions were collected by conducting a survey that included a qualitative approach and several quantitative measures. The following questionnaire, which combines closed and open-ended questions, was used to elicit broad responses from a large number of respondents. The responses were then analyzed statistically using the Statistically Product and Service Solution (SPPS) program.

RESULTS AND DISCUSSION

The shape of the house is known in various terms in Jambi according to the level of the owner. Common people's house, called *Umah* or *Rumah*. These terms were previously used in courtesy terminology rather than to describe the architectural context of the house. However, several symbolic ornaments and distinctive features characterize each type. The simplicity of the ornaments and materials used in the house represents the social level of the owner. A more complex design indicates a more affluent owner. Building design elements and house facades are architectural features that tend to determine the social status of homeowners. One of the elements of the house that is often used to communicate the status of the owner is the type of ornament and roof. The types of ornaments and roofs of ordinary people's houses dominate the residential landscape of the village, but the ornaments and roofs of the leaders' houses are still recognizable. Until the social system gradually changed from being dominated by the feudal level to being based on economic status and formal education, the distinctive ornaments and roofs were meaningful and became symbols of social identity.

Figure 4. Two ornaments and a roof representing the social status of the household (Author)

Spatial Planning and Yard

The Jambi people's house consists of a back and front part that revolves around the mother's house (core house) and the kitchen. Stairs at the entrance lead to the entrance anjung (porch) which serves as an important transition point between the public and private domains. It is here that unfamiliar visitors to the house are initially greeted and the occupants of the house relax and observe passers-by. One of the occupants was warmed to visitors, they were invited to enter the porch connecting to the walkway. The covered verandah is used for prayer, sleep and rest. Hose is generally an area where women socialize. A staircase leading to the secondary side entrance is also located here. The kitchen is located at the back of the house and

is primarily a women's area where women gather, prepare food and cook, and where the family eats. The cooking area consists of a simple wood stove.

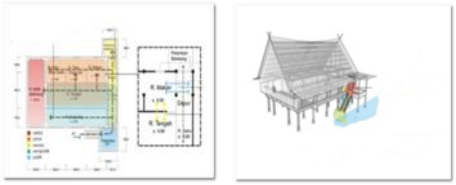

Figure 5. Illustration of the use of interior space in the Jambi traditional house (Author)

Some of the Jambi people's houses were decorated, while others were left without decoration with exposed materials and basic structures. Home decorations are found in reliefs and carvings made of wood. These reliefs are carved on the walls of houses and entrance gates.

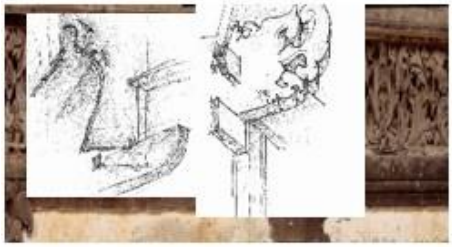

Figure 6. The local culture of a building is strengthened through the application of traditional ornaments

The earlier versions of the carved ornaments were very detailed and clear. Each section is carefully characterized, so the sharpness of the fins and other details are easy to spot. Over the last decade, this highly detailed home design ornament has become less popular in new housing in most urban cities in Jambi. However, they remain strong in traditional homes and, through adherence to 'Local Culture' regulations, these traditional ornaments are applied to commercial buildings and most government offices.

Figure 7. Simple roof shapes and ornaments of the Jambi Malay community style that are traditionally made on a human scale

Types of roofs in Jambi Malay traditionally represent social status, as previously explained. In addition, the roof also symbolizes the hierarchy of holiness. Traditional roof styles are also found in public buildings such as community buildings (Kampung) or traditional markets. Roofs are also applied to office buildings and village and district entrances. Several commercial buildings and houses have recently chosen this type of roof to represent the atmosphere of Jambi's local architectural culture. Roofs are Jambi's main visual cultural representation, following their use in many cultural destinations in the Province.

Survey Result

The survey in the context of this study aims to examine people's perceptions related to the cultural representation of their homes and to investigate the community's compliance with the Jambi Malay Islamic cultural architecture. In particular, it aims to examine the research questions developed. The survey consisted of interviews using a specially designed questionnaire. The questionnaire is addressed to stakeholder groups whose role is to directly influence the process of building cultural representation of the house. They include urban design professionals, policy makers, the tourism industry, and representatives from general households in Jambi's two regions. Supporting observations were also carried out, including photographs and sketches of residential areas. On the other hand it describes a detailed analysis of the survey results on 109 responses collected from five different sample groups. These results are presented in graphical and tabular form which greatly simplifies the analysis of various statistical modules. In the context of this study, the factor of cultural resilience in social and vernacular myths will be tested through the Jambi experience, in order to provide an appropriate assessment of government campaigns regarding cultural representation in housing.

Five questions were asked in the questionnaire to find out the attitudes and perceptions of the respondents about the social interactions that occur in their homes in relation to their traditional values regarding the built environment. The responses to the survey questions in the analysis are related to the respondents' perceptions and home expressions of traditional values. The majority of respondents in all sample groups showed similar reaction patterns. They agreed that the traditional

values of the house were 'important', if not 'very important', to their modern day-to-day lives. Surprisingly, none of these groups gave a negative

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('not important') response and only a small proportion took a neutral position in each group.

Table 1. Level of concern for traditional house maintenance

	Mid. Class	Lo. Mid Class	Professionals	Tourism	Policy Makers
0 = No response	4% (1)	0% (0)	0% (0)	5% (1)	0% (0)
1 = Unimportant	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)
2 = Nor important neither unimportant	12% (3)	19% (5)	19% (3)	10% (2)	10% (2)
3 = Important	31% (8)	52% (14)	38% (6)	60% (12)	45% (9)
4 = Very important	54% (14)	30% (8)	38% (6)	25% (5)	45% (9)

The next question asks the respondent to express how important these traditional values are. Respondents most frequently cited mythical examples of rituals, such as the traditional process during house construction, as the most valuable tradition to preserve. It seems that meaningful symbols in architecture are still significant. However, this can be seen from the level of respondents' understanding of traditional principles and their importance, including ritual procession, social order, cosmological orientation and mythology used in selecting a location for a house. Most of the respondent groups easily understood the additional explanations contained in each sub-question. As an example, The elements of traditional values that were considered the most important of the respondents who answered that these values were 'important' or 'very important' to be maintained in today's life (N = 109) are shown in the following table:

Table 2a. The level of importance of traditional values and design elements of middle-class residential groups

	Important	Natural	Not important
ritual myth	81% (21)	15% (4)	4% (1)
cosmology	88% (23)	8% (2)	4% (1)
site character	73% (19)	15% (4)	12% (3)
courtyard	85% (22)	8% (2)	8% (2)
purity of local material	54% (14)	23% (6)	23% (6)
traditional gate	54% (14)	31% (8)	15% (4)
traditional pavilion	50% (13)	31% (8)	19% (5)

Table 2b. The level of importance of traditional values and design elements for middle-low class dwellings

	Important	Natural	Not important
ritual myth	96% (26)	4% (1)	0% (0)
cosmology	0% (0)	19% (5)	81% (22)
site character	81 (22)%	4% (1)	15% (4)
courtyard	74% (20)	15% (4)	11% (3)
purity of local material	4% (1)	37% (10)	59% (16)
traditional gate	70% (19)	19% (5)	11% (3)
traditional pavilion	67% (18)	19% (5)	15% (4)

Table 2c. The degree of importance of traditional values and residential design elements to groups of built environment professionals

	Important	Natural	Not important
ritual myth	94% (15)	0% (0)	6% (1)
cosmology	88% (14)	13% (2)	0% (0)
site character	88% (14)	6% (1)	6% (1)
courtyard	81% (13)	19% (3)	0% (0)
purity of local material	19% (3)	13% (2)	69% (11)
traditional gate	69% (11)	13% (2)	19% (3)
traditional pavilion	63% (10)	6% (6)	31% (5)

Table 2d. The degree of importance of traditional values and residential-tourism design elements

	Important	Natural	Not important
ritual myth	85% (17)	15% (3)	0% (0)
cosmology	70% (14)	15% (3)	15% (3)
site character	90% (18)	10% (2)	0% (0)
courtyard	75% (15)	10% (2)	15% (3)
purity of local material	60% (12)	5% (1)	35% (7)
traditional gate	60% (12)	25%(5)	15% (3)
traditional pavilion	45% (9)	30% (6)	25% (5)

Table 2e. The degree of importance of traditional values and residential design elements to policy makers

	Important	Natural	Not important
ritual myth	85% (17)	15% (3)	0% (0)
cosmology	80% (16)	20% (4)	0% (0)
site character	85% (17)	0% (0)	15% (3)
courtyard	95% (19)	5% (1)	0% (0)
purity of local material	60% (12)	20% (4)	20% (4)
traditional gate	80% (16)	10% (2)	10% (2)
traditional pavilion	60% (12)	30% (6)	10% (2)

Similarly, from the examples given in the sub-question on 'purity of local materials', there is a general understanding of the use of wood materials for various construction functions. For example, the construction of a family prayer room must be made of special fragrant wood, such as *medang* wood. The question with seven independent sub-questions resulted in five cross tabulation charts, based on which respondents answered that traditional values were important. Surprisingly, the graphs shown in Table 2.a - Table 2.e illustrate the stages of behavior that affect the shape of the physical environment from local belief factors (cognitive factors) converted into attitudes and then applied to objects (physical design). This confirms what Stea have argued that vernacular architecture develops its own rich mythological system, and hence myth cannot be separated from vernacular premises (Stea, D., & Turan, 1990). They influence not only architectural forms, but also the plans, spatial arrangements and orientation of homes, as can be seen in the traditional Chinese landscape knowledge, *Feng shui*. Traditional myths discuss the natural surroundings, the influence of the landscape on the beauty of the building and the happiness of its inhabitants (Eitel, EJ, 1984). Religion as the main determinant in myth can build houses that represent symbolic and cosmological aspects. In this sense, the house is not just a tool to maintain daily activities, but is built for ritual and worship purposes. Many ancient cultures believed that the cosmos contained much more than the world around them. The sky is often considered the realm of perfection. Then the goal of much architecture is to reproduce this perfection on earth (Mann, AT, 1993).

That architecture is a reproduction of the cosmic structure that makes human life reasonable by providing a model for the relationship between society and the world. Cosmos and myths are usually interpreted in sacred buildings such as mosques/prayers. In modern architecture, myth is also considered to give purpose to the function of a building and assist in the search for meaningful architecture When meaningful architecture takes place in a social environment, it will contribute intrinsically to people's daily life and routine activities, which are maintained and controlled through norms and customs. Johnson describes this common sense as a "social value" (Johnson, M, 2016). Traditions in vernacular settlements, whether mythical, historical, or practical, have shown extraordinary resilience. Waterson however argues that negative attitudes toward original architecture are likely to be damaging when expressed by those in authority. Local government officials may have considerable power to influence what happens in their own area (Waterson, 2016).

The graph above also emphasizes the extent to which formal operating guidelines can attempt to control the expressions of the physical environment. The physical value of heritage is considered more resilient than design elements (such as ornaments or certain distinctive objects). More interestingly, with reference to the Jambi case study, building regulations do not appear to be able to effectively safeguard the core factors of vernacular community resilience.Thus it can be concluded that mythology in architecture is still an integral part of the expression of houses in Jambi. The survey results show that a high percentage of all groups of respondents emphasize the importance of purity and social order in designing a house.These initial findings were then assessed by evaluating the physical characteristics of the respondent's house. The survey also showed (across all groups) that more than 85 percent of the respondents' homes provided a place for the family prayer room. This is not surprising because the majority of people surveyed are Muslims.There is a positive relationship between the perceptions of the respondent group about the important elements in traditional houses and their presence in home design and daily activities. Groups that agree to maintain traditional values in their homes emphasize the importance of mythology and the sacred in architecture, and as a result, these values are maintained in homes and activities in daily life.

Table 3. Distribution of respondent's houses with/without family prayer room

	Mid. Class	Lo. Mid Class	Professionals	Tourism	Policy Makers
With family mushola	81% (21)	89% (24)	100% (16)	80% (16)	70% (14)
Without family mushola	19% (5)	11% (3)	0% (0)	20% (4)	30% (6)

In further analysis, social interaction in the home is analyzed. Traditionally, Jambi's Malay Muslim Community performs ordinary adat functions which mostly involve social gatherings at home. Traditionally, such ceremonies are held in open spaces. Analysis of social activities in the

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house is needed to get an overview of the social impacts of tradition on traditional settlement spatial planning. As a result, the survey found that more than 75 percent of the people in the sample in each group lived in houses with open yards for some type. Of these, 60 percent of the houses have courtyards (inner courtyards), with or without an additional front page (Table 4). The survey also shows that the courtyard looks more fashionable among the middle class (Table 5). In other words, households from this class have greater affordability to provide land for their yard. Other types of open space present in the home include a backyard or front yard or with both back and front yards.

Table 4. Respondent's house with and without an open yard

	Mid. Class	Lo. Mid Class	Professionals	Tourism	Policy Makers
House with open yard	100% (26)	89% (24)	100% (16)	80% (16)	80% (16)
House without open yard	0% (0)	11% (3)	0% (0)	20% (4)	20% (4)

Table 5. Types of Respondent Open Space

	Mid. Class	Lo. Mid Class	Professionals	Tourism	Policy Makers
a. Laman	50% (13)	19% (5)	31% (5)	40% (8)	30% (6)
b. Laman & Frontyard	19% (5)	30% (8)	38% (6)	10% (2)	30% (6)
c. Frontyard	19% (5)	33% (9)	25% (4)	15% (3)	15% (3)
d. Back & Front yard	4% (1)	11% (3)	6% (1)	35% (7)	20% (4)
e. Backyard	4% (1)	4% (1)	0% (0)	0% (0)	5% (1)

In Table 5, more respondents in all groups stated that they mostly carried out their daily ritual activities at home (except for the middle class group). This is probably due to the high price of land in the city of Jambi. This will make it difficult to provide adequate open space for social and ceremonial gatherings. However, taking into account three other variables as indicators of outdoor activities, the graph shows a higher percentage of activities held in open spaces. The elements of the courtyard (courtyard), pavilion (bale), and family prayer room plots are part of the spatial layout of the Jambi courtyard dwelling. In other words, respondents in all groups carry out routine ceremonial activities, especially outside the home (more than 56 percent) than inside the home.These findings generally indicate that there is a slight change in the user's attitude towards the house, in terms of the spatial orientation from the traditional open space courtyard to indoor space.

Table 6. The spaces most often used to hold rituals/social interactions

	Mid. Class	Lo. Mid Class	Professionals	Tourism	Policy Makers
a. Laman	23% (6)	11% (3)	25% (4)	20% (4)	20% (4)
b. Pavilion	4% (1)	7% (2)	0% (0)	5% (1)	0% (0)
c. Family Mushola	12% (3)	4% (1)	0% (0)	0% (0)	0% (0)
a+b+c	31% (8)	26% (7)	44% (7)	10% (2)	30% (6)
d. Indoor	31% (8)	41% (11)	0% (0)	50% (10)	45% (9)
e. Front/backyard	0% (0)	11% (3)	31% (5)	10% (2)	5% (1)

However, the wave of change seems to be insignificant in the study area, because social gatherings in ritual ceremonies remain outdoor-oriented. The findings of respondents who strongly agree with maintaining the value of traditional houses indicate that the cultural resilience factor of houses in Jambi is still present in maintaining meaningful architecture through symbols, sacredness and ceremonies, especially when physical buildings are associated with folk myths, traditions, customs and norms. Likewise, in vernacular settlements such as the Jambi people's homes, the cognitive factors of beliefs and norms are seen as more important for the household itself in conservation than the outward appearance which is the basis for the home expression campaign of the Jambi Malay Islamic Cultural System. This is proven because they most often mention ritual processes, such as the customary process at the time of building a house, as the most valuable tradition to be preserved. Home yards also exist and are innovative in the capital city of Jambi. The presence of social values in the house seems to be a means to uphold vernacular housing in this new millennium. However, the interpretation of the yard (laman) may be slightly narrowed physically in terms of spatial organization and scale. Based on the findings above, Jambi's experience can be seen as an example of efforts to formalize or standardize policies, namely the Jambi Malay Islamic Culture policy to foster urban identity which can reduce adaptability in vernacular culture. However, this strategy is aimed at the fringes of culture and tends to practice existing myths and symbols. On the other hand, indigenous peoples consider their built environment to be inseparable between the two real worlds (the visible world) - secular and the upper world (the invisible world)-

spiritual, and this has been intertwined from one generation to the next. However, the policy of 'Jambi Malay Islamic Culture' can still produce unwanted results and in the long run can have a negative impact on the cultural values themselves. For example, local people may become highly tourism-oriented and this may be related to the problem of high potential cultural exploitation towards commodification rather than conservation. The absence of local participation at the level of policy making may be one reason. Lack of bottom-up control and inadequate communication with the wider community lead to interpretation gaps in the former and can produce unforeseen consequences in operational policies in the latter.

The analysis of the following findings will attempt to articulate the perceptions of various homeowners regarding their expectations and images of traditional homes. In order to better understand the effectiveness of the standardization policy of 'Jambi Malay Islamic Culture', the perspectives and preferences of households will be examined. There are three questions posed in the questionnaire to find out people's perceptions of their preferences and image of traditional house expressions. Surprisingly, more than 90 percent of respondents across all groups indicated that houses built according to Jambi Community architectural principles were 'suitable' or 'very suitable' to the current lifestyle (Table 7). All groups of respondents reached the same positive agreement about traditional architecture. Slightly negative responses occurred in the tourism group (3 out of 20 responses), whereas a small proportion chose 'no response' for this question (less than 4 percent). This shows that they generally understand the meaning of traditional architecture as a representation of the Jambi people.

Table 7. Respondents' level of agreement on the current adaptation of traditional houses

	Mid. Class	Lo. Mid Class	Professionals	Tourism	Policy Makers
0 = No response	4% (1)	0% (0)	0% (0)	0% (0)	0% (0)
1 = Not at all suitable	4% (1)	0% (0)	0% (0)	10%(2)	5% (1)
2 = Not suitable	4% (1)	4% (1)	0% (0)	5%(1)	0% (0)
3 = Neither suitable nor unsuitable	4% (1)	59% (16)	13%(2)	10%(2)	10%(2)
4 = Suitable	81% (21)	19% (5)	69%(11)	65%(13)	75%(15)
5 = Very suitable	12% (3)	19% (5)	19%(3)	10%(2)	10%(2)

Further interesting findings were found when respondents were asked to imagine that they were designing a new house and it was assumed that there was no government campaign to apply the Jambi character to it. It found that at least 60 per cent of respondents across all groups would 'prefer' or 'really like' implementing traditional principles into their new home. This response, as shown in Table 8, shows that the community itself is actually willing to uphold the vernacular expression of the house with or without the government's involvement in it. There are also a number of respondents in several groups who are in a neutral position. Forty percent of the tourism group thought 'disliked', as did 30 percent of middle- and lower-middle class households. A quarter of designers and developers are also in an impartial position on this issue.

Table 8. Home design elements that respondents like

	Mid. Class	Lo. Mid Class	Professionals	Tourism	Policy Makers
0 = No response	12% (3)	4% (1)	0% (0)	5% (1)	0% (0)
1 = Not at all prefer	4% (1)	4% (1)	0% (0)	5% (1)	5% (1)
2 = Not prefer	4% (1)	11%(3)	0% (0)	5% (1)	0% (0)
3 = Neither prefer nor ignore	31%(8)	30%(8)	19% (3)	40%(8)	10% (2)
4 = Prefer	31%(8)	41%(11)	63% (10)	35% (7)	75% (15)
5 = Absolutely prefer	19% (5)	11% (3)	19% (3)	10% (2)	10% (2)

On another question, respondents wrote down three design elements they would include to represent a traditional house. The respondent group popularly stated that the philosophical-based inner courtyard or spatial planning concept became the most important expression element of the traditional house (especially for policy-making groups). Somehow they implicitly modify the concept of arranging pavilions around the courtyard with what they consider to be a tropical garden house concept. The elements that are most liked, which are grouped into the concept of a garden house or a courtyard house concept, include: the existence of the Jambi community pavilion or Jambi bale; adequate open space for courtyard inclusive gardens; typical landscape elements such as traditional sculptures, traditional garden lights or Jambi lights.

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Table 9. Respondents' most favorable impression of the house design

	Typical roof	Worship	Functional	Ornaments	Meaningful gate	Material/color	House form; pavilion	Cosmology	Satisfaction	Space arrg/landscape
Mid. Class	4% (1)	4% (1)	4% (1)	4% (1)	4% (1)	12%(3)	12%(3)	15%(4)	23%(6)	19%(5)
Lo. Mid Class	4% (1)	4% (1)	4% (1)	15%(4)	11%(3)	11%(3)	11%(3)	15%(4)	11% (3)	15%(4)
Professionals	6% (1)	6%(1)	25%(4)	6% (1)	6% (1)	6% (1)	6%(1)	13%(2)	19%(3)	6% (1)
Tourism	5% (1)	0% (0)	0% (0)	10%(2)	5% (1)	15%(3)	15%(3)	15%(3)	15%(3)	20%(4)
Policy Makers	5% (1)	5% (1)	5% (1)	5% (1)	10%(2)	10%(2)	5% (1)	10%(2)	20%(4)	25%(5)

The second design element that respondents like the most from the expression of the house is functional. Except for the tourism group, they feel functional towards the design of the house and want to follow traditional measurement units and human scale proportions which involve some local beliefs and mythologies. The third most favored design element was the earth perfection principle, although it received relatively little response from policy-making groups. This explicitly arises from the cosmological orientation elements chosen by the respondents. This can show that the orientation of building design towards the lines of the microcosm (human) and the macrocosm (universe) remains an indicator of psychological comfort for future home designs. Respondents' preferences regarding the position of the family prayer room and the orientation of the cardinal points of the building are also grouped into this element. The use of certain colors in local materials is also currently popular.

In conclusion, traditional houses with their architectural principles seem to be still adaptive in Jambi society. People tend to live in physical environments that are empirically constructed under traditional norms and vernacular principles. This continues to be maintained along with the durability of social values in people's daily lives.

Tourism developments in Jambi may also have inspired the local community to stifle change and cultivate potential elements of vernacular architecture. This can be seen from the respondents' preference for future home designs. The concept of a garden house which is commonly imitated from hospitality tourism, hotels or bungalows, was popularly indicated by respondents as their future home preference. These findings lead us to further conclude that the community's understanding and expectations of the traditional expression of a house are very important for conservation strategies in vernacular settlements. The respondent's strong preference is traditionally oriented and the character of the house is a matter of long-standing norms tied to their social life, personal values and beliefs. When tourism becomes part of the planning strategy, the need to advocate for potential vernacular values can be prioritized in policy making, because architectural uniqueness and nostalgic feelings can be maintained with vernacular conservation. Unfortunately, many of the policies and strategies adopted have had unintended consequences or even failed to preserve traditional values. What can happen is the emergence of a popular style in architecture that aims to adapt to tourist consumption. The combination of tradition and innovation in architecture, which is called tourism-architecture, however, can strengthen the uniqueness of local values, but at the same time it can break down long-standing traditional customs. Respondents prefer to live comfortably in a physical environment inspired by traditional architectural arrangements. On the other hand, the campaign for the preservation of cultural representations, 'local culture' has resulted in some aesthetic elements being promoted as representations of vernacular images. The survey showed that the people in the study group slightly disagreed with the aesthetic elements being campaigned for, even though substantially they agreed with the policy of advocating local culture through cultural preservation in housing. However, the question remains whether a formal regulatory approach is necessary for societies where traditional social values and myths exist in the daily practices of relatively homogeneous societies (i.e. Islamic traditions).

This understanding should be a careful consideration and specification in choosing a conservation strategy method for a living heritage, compared to other physical heritage. The survey findings also provide evidence of differences in perceptions between policy users and policy makers, whereby 'local culture' arrangements have resulted in different understandings of advocacy for cultural representation in housing. This confirms that in the design process and in communicating identity, the meaning of the user is

more important than the meaning of the planner (Bonta, 2018).

Thus, the user's expectations of the image of the built environment must be the basis for consideration in evaluating the image of a city where people can express themselves (Bonta, 2018, p. 126), in terms of resistance to popular culture. This is also a shared parameter to encourage indigenous people to form all aspects of culture that have tourism values and at the same time maintain and uphold traditional values. Overall, the responses to the questionnaire suggest that the community's strong orientation towards social values is reflected in the architectural identity of the house. Interestingly, this phenomenon is still found in community-based urban development that is rather loose, such as in the capital city of Jambi, which is much more modernized than other areas in Jambi. Therefore, if the finding is valid there, it is reasonable to assume that it may be stronger in other urban areas in the province.

CONCLUSION

Cosmological patterns and traditional mythologies that are meaningful in the settlement process have inspired and deeply embedded in the architectural forms and vernacular principles of Jambi housing. These guidelines are derived from social values and are processed in an abstract sense and then become an indicator of the resilience of domestic architectural culture in terms of resistance to popular culture caused by the massive development of tourism and the impact of globalization. Although it is now rare to find visually meaningful traditional dwellings in Jambi or other urban areas in Jambi, the existence of certain arrangements in household architecture may be related to certain beliefs and attitudes towards their built environment and social activities. To achieve the aim of the study in analyzing the effectiveness of the revitalization of cultural representation in housing promoted by the local government, several cognitive variables of social values were included in the questionnaire design.

In summary, experience in Jambi has shown that any planning policies that focus on a narrow, top-down approach will always be deficient, while policies involving citizen participation will be resilient. For the future research, the case is similar to any culture that negotiates competing interests between the cultural commodifications that arise from tourism development in a conservation context such as in Nepal, China, Toraja, etc.

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