

# THE DEVELOPMENT OF THE TRANSFORMATION OF THE PAGARUYUNG BASA PALACE AS A HERITAGE TOURISM AND ITS IMPACT ON CULTURAL PRESERVATION AND THE WELFARE OF THE LOCAL COMMUNITY

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## Abstract

Istano Basa Pagaruyung is located in Batusangkar, Tanah Datar Regency, West Sumatra. Founded in the 14th century by Adityawarman in 1347, the palace served as a historical, cultural, and Minangkabau identity symbol for approximately 500 years until its collapse in the 1830s due to war. Experiencing repeated fires, including by the Dutch in 1804 and by lightning in 2007, the palace was reconstructed in 1976 as an open-air museum for the unification of the Minangkabau community after the PRRI conflict, and developed as a heritage tourism destination. The research objectives include analyzing the transformation process into a heritage tourism destination, identifying supporting and inhibiting factors for its development, exploring its role in preserving traditional Minangkabau values, and investigating the social, cultural, and economic impacts on the local community. The method used is a qualitative approach with direct observation, in-depth interviews with informant Mr. Yose, documentation research, and literature from online sources, as well as descriptive analysis to describe the transformation with an ethic of respect for local customs. The research results show that Istano Basa Pagaruyung evolved from the Rajo Tigo Selo government center into a replica museum (1976) after the fire. Meanwhile, the Tanah Datar Tourism Office's development strategy includes online and offline promotions. Although the main challenge is the limited regional budget (APBD), positive impacts include cultural preservation through education, boosting the local economy through free trade and tourist visits, and strengthening Minangkabau identity.

**Keywords:** Cultural Heritage, Heritage Tourism, Istano Basa Pagaruyung, Minangkabau Preservation, Transformation.

## A. INTRODUCTION

Istano Basa Pagaruyung is located in Batusangkar, Tanah Datar Regency, West Sumatra, and is now a major asset and a highly renowned cultural symbol. This kingdom was a continuation of the collapsed Malayu kingdom in Dharmasraya, according to Tambo Minangkabau (Najmi, 2023). Based on interviews with one of the informants the researchers met at the site, Mr. Yose, Yose stated that the Istano Basa Pagaruyung Kingdom originated in the 14th century. Although the exact year of the palace's founding is unknown, it was first established in 1347 when Adityawarman, a nobleman of mixed Malay and Majapahit descent, established a new power structure in the Minangkabau highlands and founded the Pagaruyung Kingdom. He was Maharajadiraja and a key figure in the cultural and political changes in the region at that time (Rahmat, 2021).

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The Pagaruyung Palace is inseparable from its historical, cultural, and identity values within the Minangkabau context. It represents the existence of a kingdom that once existed in Minangkabau, known as the Pagaruyung Kingdom. Historically, the Pagaruyung Kingdom lasted for approximately 500 years, from 1347 to the 1830s. It ended due to the war that occurred in Minangkabau at that time. Historically, the Pagaruyung Palace has been hit by repeated fires, causing significant damage to the palace structure. This palace is a replica of the original building, which was burned by the Dutch in 1804, when the Pagaruyung Kingdom was still active and active. In the past, the Pagaruyung Palace was believed to have been located on a hillside often referred to by locals as Bukit Batu Patah (Batu Patah Hill).

How has the Pagaruyung Palace evolved from its royal period to its current status as a heritage tourist attraction? and how can the development of heritage tourism at Istano Basa Pagaruyung impact cultural preservation and the well-being of the local community? The purpose of this study is to analyze the transformation process of Istano Basa Pagaruyung into a heritage tourism destination and identify various factors influencing the development of heritage tourism in the region. The research also focuses on Istano Basa Pagaruyung's role in preserving Minangkabau culture by developing heritage tourism that maintains traditional values. Furthermore, this study investigates the social, cultural, and economic consequences of these changes for the local community.

Although Istano Basa Pagaruyung has developed into a leading heritage tourism destination in West Sumatra, its use to support sustainable tourism development has not been fully explored academically. Tourists tend to make short visits to take photos and enjoy the palace's architecture, resulting in a lack of understanding or appreciation of the Minangkabau cultural values embodied in the spatial layout, artifacts, and traditional philosophies intended to be passed down. This indicates a gap between the palace's purpose as a center for cultural education and the tourist visitation pattern, which is primarily focused on recreational activities. In addition, the role of local communities in the management and economic utilization of the tourism sector is still not optimal, because decision-making is still largely based on local government and limited APBD funding has an impact on the slow innovation of tourism products.

Another gap is the limited research examining how the transformation of the palace into a tourist destination directly impacts cultural preservation and the well-being of the local community. Yet, Istano Basa Pagaruyung was rebuilt with one of its goals: to strengthen the unity of the Minangkabau community and introduce traditional values to the younger generation and international tourists.

Therefore, a more in-depth analysis is needed regarding how heritage tourism development strategies at Istano Basa Pagaruyung can bridge the gap between its cultural educational function and the predominantly visual visitor experience. This research aims to address this gap, providing a foundation for strengthening the destination's development as a sustainable cultural tourism destination based on community empowerment. This research will enhance understanding of the changes and management of Istano Basa Pagaruyung in the history of tourism, broaden academic knowledge, and serve as a reference for further research. This research will serve as a basis for tourism development policies, evaluate management strategies, support cultural preservation, enhance the tourism destination's position, and assist in facility and human resource planning. For the community, this research increases awareness and participation in cultural preservation, opens economic opportunities through tourism, strengthens Minangkabau cultural identity, and encourages positive attitudes towards conservation.

## B. LITERATURE REVIEW

## Social and Cultural Transformation Theory

According to Umar Kayam, a Professor at the Faculty of Cultural Sciences, Gadjah Mada University, social and cultural transformation in Indonesia is a dynamic and ongoing process of major change. In his 1989 inaugural address, Umar Kayam explained two main interrelated paths of Indonesian cultural transformation: first, the transformation of ethnic cultures into the cultural fabric of the nation-state, and second, the cultural transformation from a traditional agrarian system to a modern industrial culture. He emphasized that this transformation is a consequence of a national commitment to creating dialogue and synthesis between local cultural values, national values, and modernity. Umar Kayam's views have been widely referenced in studies of Indonesian cultural dynamics (Kunu, 2014; Kompasiana, 2023).

## Heritage Theory and Cultural Preservation

Heritage and cultural preservation theory emphasizes the importance of preserving cultural heritage as an effort to maintain the nation's identity and historical value (Deliana et al., 2024). The Indonesian Museum Development Agency, in various guidelines and reports, states that cultural preservation includes the physical conservation of cultural sites and objects, as well as the development of culture to ensure its relevance to modern society. This preservation not only aims to maintain the physical integrity of cultural heritage but also utilizes its cultural value as a heritage tourism attraction that can support the welfare of local communities. This concept is also supported by Law of the Republic of Indonesia No. 5 of 1992 concerning Cultural Heritage Objects, which regulates the conservation and utilization of cultural heritage objects as an important part of national cultural development. Museums, as preservation institutions, play a role in the management, protection, and education of cultural heritage so that it remains alive and beneficial for future generations, while also strengthening social ties and cultural identity within the community (Indonesian Museum Development Agency, 2021; Law of the Republic of Indonesia No. 5 of 1992; Indonesian Museum Guidelines, Ministry of Education and Culture, 2023).

## Relevant Previous Research

Research by Nurhayati Nufut Alimin and Suastiwi Triatmodjo from the Indonesian Institute of the Arts Yogyakarta discusses the architectural transformation of Istano Basa Pagaruyung (IBP) as a replica of the Rumah Gadang (a traditional house) that combines Grand Tradition and Neo-Vernacular styles. The researcher used Erwin Panofsky's iconography-iconology approach to examine the IBP's function as a thematic museum preserving royal relics, carvings, and Minangkabau motifs such as Nan Ampek and Alam Takambang Jadi Guru. The research findings indicate that the IBP's reconstruction, particularly in 2013, was driven by tourism development to address limited natural resources, increase visitor numbers through historical narratives, and support global tourism infrastructure.

Furthermore, cultural preservation through the IBP plays a crucial role in maintaining collective memory, addressing urbanization, and educating younger generations about the matrilineal system. Its social impacts include increased community pride, economic empowerment, and social harmony, despite ongoing debates regarding its authenticity. This transformation process demonstrates how heritage tourism development can contribute to cultural preservation and improve the well-being of local communities. The IBP transformation, which focuses on cultural stories and identity, fosters the growth of the creative economy and sustainable tourism. To maintain the historiographical value and symbolic meaning of heritage, cultural restoration and interpretation must prioritize its authenticity and integrity. Therefore, to ensure the cultural and social sustainability of the

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Pagaruyung community, heritage tourism development must be conducted carefully and with a long-term perspective.

A study by Fellacia Suciana (2017), entitled "Partnership in the Management of the Istano Basa Pagaruyung and Batu Angkek-angkek Tourist Attractions in Tanah Datar Regency, West Sumatra," explores the public-private-community partnership model in the management of Istano Basa Pagaruyung (IBP), a heritage site of the Minangkabau Kingdom. Through interviews and documentation, it was found that the partnership in the IBP operates optimally without formal contracts, with the government providing facilities and promotion, the private sector investing, and the community selling freely. However, the issue of customary land (owned by the community) hinders private interest, while Batu Angkek-angkek is less than optimal. This partnership supports regional autonomy through heritage tourism, facilitates the preservation of cultural assets, and provides economic benefits to the local community, despite limited infrastructure. This demonstrates how the IBP can evolve from a royal site to a heritage tourism attraction through an ideal informal partnership, which not only preserves Minangkabau historical heritage but also improves community well-being through free sales and local initiatives. The results demonstrate that cross-sector collaboration can accelerate similar transformations while addressing customary land barriers to enhance cultural preservation and sustainable economic impact.

Amidst the rich cultural and historical landscape of West Sumatra, stands a kingdom that plays a central role in the development of Minangkabau customs and governance systems: the Pagaruyung Kingdom. As the center of Minangkabau customary power, Pagaruyung is not only a symbol of political power but also the guardian of deeply rooted traditional values within its community. This kingdom is known as a place where traditional, religious and royal elements (rajo) unite, which later gave birth to a typical Minangkabau government system with the principles of deliberation and consensus as the main foundation. (Yulika, 2017).

More than just a political entity, the Pagaruyung Kingdom is the birthplace of the traditional order of basandi syarak, syarak basandi Kitabullah - the philosophy of life of the Minangkabau people which combines traditional values with Islamic teachings. In this context, Pagaruyung is a reflection of how traditional social systems can adapt to changing times, without losing their identity. By tracing the history, government structure and cultural values preserved by the Pagaruyung Kingdom, we can understand how important the role of this kingdom was in shaping Minangkabau civilization. This study is also an entry point to dig deeper into the richness of Indonesian culture which is so diverse and has strong roots in local wisdom (Sadad, 2023).

This kingdom was not only known as a center of political power in the past, but also as a major axis for the development of distinctive Minangkabau customs. Pagaruyung's role went beyond the usual royal function; it served as a unifying node between customs, religious values, and a unique traditional government structure. (Rismansyah, 2014).

The Pagaruyung Kingdom is believed to have been founded around the 14th century, rooted in the Minangkabau Tambo legend, which states its origins as a continuation of the rule of the previous Malay kingdom. Its palace was located in the area now known as Batusangkar, Tanah Datar. It was here that the kings, known as Rajo Tigo Selo, ran a government based on deliberation with traditional leaders, religious scholars, and community leaders. This system of government made Pagaruyung one of the most democratic kingdoms of its time and a model of the Minangkabau social system that upheld the principles of togetherness and consensus (Rohmah & Salabi, 2025).

## C. RESEARCH METHODOLOGY

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This research method is to observe how the Istano Basa Pagaruyung Kingdom transformed into a heritage tourism destination using a qualitative approach that utilizes direct observation, interviews, documentary research, and literature research found on the internet. Primary data was collected through field observations and in-depth interviews with managers to gain a deep understanding of the physical conditions, management, perceptions, and experiences related to the transformation. Secondary data was collected from various online sources, such as research reports, academic journals, articles, and management documents related to the history of Istano Basa Pagaruyung, development strategies, and preservation policies. Data analysis was conducted descriptively to explain the conditions and processes of transformation, as well as the supporting and inhibiting elements of heritage tourism development. The results of observations and interviews with relevant literature and document sources, as well as research ethics that respect local customs and culture, ensure that the data is accurate and credible. By using this method, the research is expected to provide a comprehensive picture of the development and management of heritage tourism from a historical, cultural, and economic perspective. By using both internet sources and direct observation, the researcher is expected to provide a comprehensive picture.

#### D. RESULT AND DISCUSSION

In the Minangkabau context, Pagaruyung holds historical, cultural, and identity value. It is worth noting that Istano Basa Pagaruyung also demonstrates the existence of the Minangkabau Kingdom, formerly known as the Pagaruyung Kingdom. The Pagaruyung Kingdom lasted approximately 500 years, from 1347 to the 1830s. However, the war that occurred in Minangkabau at that time ended the kingdom. Speaking of Istano Basa Pagaruyung itself, it was burned several times and destroyed in 1804, when the Pagaruyung Kingdom was still in power. The location of the Basa Pagaruyung Palace is said to be on a hill known to locals as Batu Patah Hill. Physically, this palace has been destroyed, and the administrators have no documentation, form, or appearance of its appearance. In the 1830s, during the Dutch colonial period and the capture of the king by the Dutch, the Pagaruyung Kingdom ended, and the palace ceased to exist. However, in West Sumatra, a conflict erupted in the 1960s, known as the Revolutionary Government of the Republic of Indonesia (PRRI).

This unrest in West Sumatra led to the Minangkabau people being viewed as traitors, separatists, and so on. The hype surrounding the desire of some Minangkabau to secede from Indonesia fueled a perception that marginalized the Minangkabau community, leading them to believe this was untrue. Historically, the founders of Indonesian independence were numerous Minangkabau, suggesting that it was impossible for the Minangkabau people to seek independence from Indonesia. However, this issue was debated, leading to the arrest of many Minangkabau people, leading to the division of the Minangkabau people at that time. When the conflict ended, West Sumatra Governor Prof. Dr. Harun Zain envisioned a reunification of the Minangkabau people. He formulated a concept for the reconstruction of Istano Basa Pagaruyung, based on a study by a team of experts who worked and collected data on the Pagaruyung Kingdom. The palace was then moved from its original location to its current location.

In reality, the palace was not built to revive the royal system or reactivate any former kings who may have ruled, but rather to promote unity. Therefore, Pagaruyung Palace is considered a symbol of the Minangkabau people because it embodies the unity of the previously divided Minangkabau people. Istano Basa Pagaruyung embodies cultural values of Minangkabau customs and culture, reflected in its spatial layout and depicting Minangkabau philosophies.

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The Pagaruyung Palace, built in 1976, serves as an open-air museum and educational platform, promoting Minangkabau cultural history and attracting both local and international tourists. Until the second tragedy occurred on February 27, 2007, the Pagaruyung Palace burned again due to a lightning strike and destroyed all the palace buildings up to 100%. Because this palace is a value for the Minangkabau people, therefore it must not be removed. Therefore, at that time the palace building was rebuilt in 2008. This was done because if the palace building no longer exists, this will have an impact on the younger generation who may not have knowledge or understanding regarding the Pagaruyung Palace. Therefore, the local government, the central government, migrants from the Minangkabau area, and the Minangkabau people who live around Istano Pagaruyung agreed to reconstruct this palace in the same location. Currently, Istano Basa Pagaruyung is not only a symbol of the existence of a kingdom but also to convey moral messages, traditional messages, how to convey the social order of Minangkabau people's lives which are reflected in the building, as well as being a tourist attraction in West Sumatra, and has many things related to tourism such as from a cultural, natural, maritime, and so on. Therefore, cultural elements play an important role in attracting visitors, which then Istano Basa Pagaruyung becomes one of the tourist attractions in West Sumatra that must be visited by tourists.

The strategy to develop the Istano Basa Pagaruyung tourist destination carried out by the Tanah Datar Tourism Office is by conducting integrated promotions both online and offline, promotions also involving national figures from various agencies who have diverse educational and professional backgrounds. The management of Istano Basa Pagaruyung opens space for visitors to document activities at the location and invites them to disseminate it through social media as an effective promotional effort, in addition to relying on word of mouth. In terms of service, the management of Istano Basa Pagaruyung provides more excellent service to guests by leaving a positive impression when guests come to visit. In addition, the management also holds events that are held almost every year to attract tourists, then tourists can find out through existing media, one of which is included in the national event calendar, namely the Minangkabau Charm Festival which is held almost every year at Istano Basa Pagaruyung. The management of the Basa Pagaruyung Palace also frequently invites influencers and community figures, such as artists and content creators, to document the site. Furthermore, many visitors take photos at the site, highlighting the palace's unique value. Therefore, the palace has become a strategic tool for the management to promote the Basa Pagaruyung Palace from a tourism perspective.

Currently, the main obstacle to the development of the Basa Pagaruyung Palace is that it is managed directly by the Tourism Office and financed by the Regional Budget (APBD). This hinders the management from achieving its desired objectives, as it must go through a lengthy process, from planning to submission, approval, and execution. Furthermore, there has been insufficient input from the local community regarding the development of the Basa Pagaruyung Palace. However, the management of Istano Basa Pagaruyung continues to innovate, including a Tourist Information Center (TIC) building featuring a mini cinema for visitors, offering audiovisual displays, providing explanations about Istano Basa Pagaruyung, resembling a cinema. Furthermore, Istano Basa Pagaruyung also offers an introductory room to explore the Bajamba dining tradition, allowing visitors to experience the thrill of eating like a Minangkabau person.

This attracts visitors of all ages, including international visitors. The management's message to visitors is that they are encouraged to visit Istano Basa Pagaruyung if they are interested in learning about Minangkabau. Upon visiting this location, they gain a deeper understanding of Minangkabau culture, which is fascinating to analyze and offers a paradigm shift in perspective on Minangkabau culture through Istano Basa Pagaruyung. This is one of

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the reasons the palace was built to ensure the continuity of Minangkabau customs and culture among young people, especially those from the Minangkabau community, many of whom may no longer remember or even know anything about it. The management of Istano Basa Pagaruyung can provide education on this topic. As a tourist destination, approximately 80% of visitors tend to be purely sightseeing.

The building's architecture and appearance remain similar to the original, as at the time of the 2007 fire, according to documentation, it was still owned by the West Sumatra government. Therefore, the building's concept, with 72 pillars, three floors, 11 gonjong (a traditional building with various carvings), and various spatial arrangements remain identical to the pre-fire architecture. However, the palace's layout after the fire remains uncertain whether it is identical to the original. The final palace was constructed based on studies conducted by a team of experts and also referenced palaces in Malaysia, which originated in West Sumatra and were designed to resemble their Malaysian counterparts. Because the shape of Istano Basa Pagaruyung is not much different from the Seri Menanti Palace, which has the same shape as the one in Negeri Sembilan, Malaysia.

Furthermore, the architectural meaning behind Istano Basa Pagaruyung is a palace whose construction is not straight, and all the pillars are tilted. Therefore, the degree of inclination of each pillar is not the same or varies. This aligns with the Minangkabau philosophy, popularly known as "Alam Takambang Jadi Guru." This value is conveyed as the Minangkabau people take a learning context from nature, that it is nature that teaches and becomes our teacher. Therefore, based on studies conducted by the community at that time, it appears that the Minangkabau people of ancient times already encountered...

West Sumatra is known to be located along an earthquake belt and has six volcanoes that are still active today. One of them is Mount Marapi, and the other five are still dormant but are categorized as active. It is important to clarify that the Minangkabau people believe that one cannot fight nature and must adapt to natural conditions and life. Therefore, houses are built with slanted pillars without nails, and the pillars are simply placed on a stone, which is known as Batu Sandi. The Sandi Stone is one of the most important elements in the Istano Basa Pagaruyung building, because the Sandi Stone also embodies one of the values. "a strong house means a strong house, a broken house means a broken house, a strong nation means a strong nation, a strong nation means a strong nation." The Sandi Stone is where each pillar stands, and its existence has a clan for each. A Sandi Stone symbolizes the agreement and unity of the clan members to choose one of the men in the clan concerned to be their leader, role model, advisor, representative, and protector. The Sandi Stone also symbolizes the support of the clan members to comply with, implement, and support policies taken for the common good. So it makes the shape of the pillars tilt to the right, left, forward, and backward which provides flexibility to the building when an earthquake occurs. Because between the pillars there is space that causes it to be not rigid, so the Minang people are predictable. Therefore, the shape of a palace or a traditional house, the tilt of the pillars is very important because it is a reason behind this philosophy. Another meaning is also found in the shape of a large window which symbolizes that Minang people do not grow big, Minang people are not 2 meters or 3 meters tall, but the shape of a wide and large window is a meaning as in the rules of Minangkabau people say that Minang people have the character of "Bahati Lapang Bak Alam Lauik" in simple language have an open mind, have a broad heart with the symbol of an open window. That they accept input and civilization that comes. But Minang people have a filter philosophy called the rule "pamanih ndak langsung di duluang, kok paik ndak langsung dimutapan dikunyah-kunyah dulu" which means a concept of understanding when seeing something good do not immediately swallow, when seeing something bad do not immediately throw it away but first do the process of adaptation,

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adoption, chewing, then adjusted to our own conditions. That is why in the kingdom or in the palace as well as in Minangkabau culture we see a blend of foreign cultures such as India, China, Java, and so on. In this context, Minangkabau society is open to outside culture but must maintain a filter that serves as the basis for their behavior. Within the Basa Pagaruyung Palace, one can see the absence of high seats; all seats are floor-level. Even the throne is flat, lacking a luxurious or high seat. This aligns with the Minangkabau philosophy of egalitarianism, emphasizing the concept of sitting at the same level and standing at the same height. Minangkabau people do not judge based on wealth, position, or appearance. Instead, they view people based on their ethics. This is a manifestation of egalitarianism, namely equality, sameness of being, and no distinction between origins; all are equal.

Following the 2007 fire, only 15% of the collection survived, including keris (keris), vases, plates, spears, seals, Balandi pistols, swords, pottery, and ceramics from the Dutch colonial era. All of these items have since been moved to the new building.

### **The Historical Development of Istano Basa Pagaruyung, from the Kingdom Era to its Current Heritage Tourism Destination**

Historically, the Istano Basa Pagaruyung kingdom originated in the 14th century, according to a stone inscription known as Batu Basurek, inscribed in Sanskrit, dated 1347 AD. The exact date of the palace's construction is unknown, but it was first established in 1347 when Adityawarman, a nobleman of mixed Malay and Majapahit descent, established a new power structure in the Minangkabau highlands and established the Pagaruyung kingdom. Thus, the true function of Istano Basa Pagaruyung is not only as a tourist attraction but also as a means of education, an introduction to Minangkabau cultural customs, a symbol of Minangkabau identity, and a venue for national and international events. However, on a larger scale, it tends to be limited to tourist visits.

The complexity of the palace's role demonstrates its flexibility in many aspects of life. The palace serves as the center of government and the place where the king and traditional leaders administer government and regulate community life. Furthermore, as a center of custom, the palace is an important venue for traditional rituals, customary deliberations, and other cultural activities. The palace also played a crucial role in the spread of Islam in Minangkabau, demonstrating its importance in establishing the community's religious identity.

Istano Basa Pagaruyung has transformed into one of the premier tourist and educational destinations in West Sumatra today. Visitors come from various regions and abroad to learn about its history, enjoy its architectural beauty, and understand its inherited cultural values. This palace also serves as a symbol of solidarity for the Minangkabau people, both in Indonesia and around the world. This makes Istano Basa Pagaruyung a location for Minangkabau culture and heritage that can be fully utilized for the benefit of the local community, particularly to improve the local economy through tourism.

### **Impact on Cultural Preservation and Local Community Welfare**

According to research, Istano Basa Pagaruyung has significant tourism potential and high cultural heritage value. To achieve this goal of becoming a leading national tourist destination, promotion and enhancement of tourist attractions are essential components of the development strategy. Furthermore, the palace's presence encourages cultural preservation, local community participation, and sustainable tourism management. As a heritage tourist destination, Istano Basa Pagaruyung involves various strategies, ranging from improving tourism facilities and infrastructure, promotion and marketing through mass media and the internet, to collaboration with stakeholders such as the local government and local communities. This strategy aims to increase tourist appeal while simultaneously providing a multiplier effect on the regional economy. However, challenges remain, such as limited

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funding, a lack of adequate infrastructure, and the need for increased community participation in tourism management. The Tanah Datar regional government encourages sustainable development through integrated management and improving human resource competencies in the tourism sector (Refnoliza, 2015).

Istano Basa Pagaruyung plays a significant role in history, customs, religion, and education. It is not only a legacy of the past but also an asset for the future. The preservation of this palace demonstrates efforts to ensure that Minangkabau cultural identity remains relevant despite changing times. Istano Basa Pagaruyung demonstrates that tradition and innovation can unite, creating a proud icon that will be remembered by future generations. The building is now used as a museum and a historical tourist attraction. Here, you can find numerous artifacts and historical objects that tell the story of the Pagaruyung kingdom. Istano Basa Pagaruyung also serves as a place to learn about Minangkabau culture and traditions, including language, customs, and art. Furthermore, the palace is often used for cultural and artistic events, such as dance, music, and theater performances. Istano Basa Pagaruyung is one of the important historical sites in West Sumatra and attracts many local and international tourists. Overview of the Basa Pagaruyung Palace

The origins of Pagaruyung are often linked to myth and history, closely interwoven in folklore and ancient manuscripts. The Pagaruyung Kingdom, founded around the 14th century, played a significant cultural center in shaping the Minangkabau ethnic identity. As a symbol of royal power, the Basa Pagaruyung Palace reflects the social and cultural structure of the Minangkabau people, rich in historical and customary values. Research by Rahmawati et al. (2024) emphasizes the importance of this kingdom's legacy in historical and anthropological contexts. The name "Pagaruyung," which philosophically means "solid shelter," reflects its role as a center of customary and political stability. Although its history is steeped in myth and legend, considerable archaeological evidence and colonial records indicate that this kingdom was a powerful center of power in central Sumatra. Built in 1976, it is a replica of the Rajo Alam Gudam building, which was burned down by the Dutch in 1804. However, during the Padri War of 1804, the palace was completely burned down. A replica of the Pagaruyung Palace was rebuilt in Tanah Datar Regency in 1976. The Pagaruyung confederation kingdom once stood in this area. During the Padri War, this kingdom, which consisted of a combination of villages, collapsed due to Dutch colonial strategies. In the Pagaruyung village, Tanah Tanjung Emas District, Batusangkar, Tanah Datar Regency, stands a magnificent palace known as Istano Basa Pagaruyung, which means "the great palace of the Pagaruyung Kingdom." This is a historical remnant of the Pagaruyung Kingdom's reign. This palace immortalizes the architectural splendor of the kingdom's center of government, as its name suggests.

Although the current magnificent building is not a version of the original, various architectural features remain the same. Istano Basa Pagaruyung was once the residence of the Raja Alam and the center of government of a confederation system called "Rajo Tigo Selo". Raja Alam (the King responsible for government and diplomatic affairs) was in charge of the kingdom with two representatives, the Raja Adat (the person who maintains local customs and traditions) who resided in Buo and the Raja Ibadat (a leader in religious matters) who resided in Sumpur Kudus. Various customary and religious issues were decided by these two representatives. However, Raja Pagaruyung, also known as Raja Alam, would only intervene to resolve issues if they could not be resolved.

This large stilt house has three levels and 72 pillars as its main supports. The top of the building is decorated with eleven gonjong, or roof peaks. The gonjong at the Basa Pagaruyung Palace represents the unity and strength of all the people and the government. The gonjong is installed on a raised roof with a pointed tip, the presence of the gonjong at the

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pointed tip of the roof resembling a crown on the king's head. The walls of this building are decorated with colorful carvings with 58 different motifs. Each level of this building, as a royal palace, has a unique purpose. The lowest level serves as the center of the main government activities and consists of a large room with a special area in the center that serves as the king's throne. There are rooms to the left and right of the room. There are seven rooms behind the throne used to accommodate the king's married daughters. The first or rightmost room is occupied by the king's eldest married daughter, and so on are occupied by her married younger siblings. Istano Basa Pagaruyung has 9 rooms, one of which serves as a kitchen passageway called "Selasar". The first room, starting from the right when entering the house (palace), is also known as "Pangkal Rumah" and the last room is on the left, also known as "ujung rumah". The second level of the building serves as an activity area for the unmarried princesses. The size of this room is comparable to the main room below it. The highest room is where the king and his queen relax and enjoy the view from the top of the palace. Right under the gonjong roof, also known as gonjong mahligai, this room is called Anjung Peranganan. In this room, you can find various types of ancient weapons that still exist from the kingdom, such as spears, swords, and rifles originating from the Netherlands. Next, the kitchen is located in the rumah gadang section. The kitchen has two rooms. The right room serves as a cooking area, with all traditional kitchen utensils and equipment. Meanwhile, the left room serves as a place for the 12 ladies-in-waiting. The kitchen of the Basa Pagaruyung Palace is separate from the main building and connected by a hallway. Furthermore, behind the kitchen is a seven-pitched fountain, which serves as a bathing place for the royal family. The "tampek mandi" (bathing fountain) is intended for bathing, made from sampir stems.

Pagaruyung's function extends beyond administrative aspects. This kingdom also serves as a symbol of unity for the Minangkabau people, who are spread across various regions, even beyond Sumatra. Through traditional values passed down through generations, Pagaruyung plays a crucial role in shaping the collective identity of the Minangkabau people, both within and outside the Minangkabau realm. It's no surprise that its legacy and influence are still strongly felt today, both in the social structure of the community and in its enduring cultural traditions. (Sahrul, 2015).

The Basa Pagaruyung Palace Museum has burned down three times throughout its history. In 1804, the Basa Pagaruyung Palace was burned by the Padri, who were fighting against the nobility and traditional communities in a religious purification movement spearheaded by three Hajj pilgrims. However, history shows that the Dutch East Indies government attempted to take over the Pagaruyung kingdom. The palace building was rebuilt in 1930, but was destroyed by fire again in 1966. In 1968, the palace was rebuilt on its current site, not far from the old building.

On December 27, 1976, the then Governor of West Sumatra, Prof. Dr. Harun Zain, placed the Tunggak Tuo (Main Pillar) to restart construction of the replica of the Istano Basa Pagaruyung museum. However, lightning struck the top of the palace, causing a massive fire that destroyed the Istano Basa Pagaruyung Museum. Valuable museum items, such as several documents, decorative textiles, and other collectibles, were damaged in the fire. To ensure that the items that survived the fire could be reused, the Istano Basa Pagaruyung museum collection was stored by the Cultural Heritage Preservation Center. The heirloom treasures of the Pagaruyung kingdom are kept at Istano Silinduang Bulan, which is located about two kilometers from Istano Basa Pagaruyung.

As provided by the Tanah Datar Education and Culture Office, the West Sumatra Cultural Heritage Preservation Center has 93 items in the collection of the Istano Basa Pagaruyung Museum. The collection of the Istano Basa Pagaruyung Museum consists of

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items from the colonial, European colonial, Japanese, classical, and traditional eras, some of which are even of unknown period. Objects collected from that era usually include ornaments, food containers, water containers, weapons, and cannon ornaments. At that time, food and ornaments were usually made of ceramic, brick, and porcelain, while weapons and ornaments were made of metal. Three knives, ten keris, sword canes, horn canes, talempongs, teapots, covered containers, carano, betel and lime containers, and stamps are items that survived the fire. There are also gambier containers, betel leaf containers, jars, bowls, plates, whiskey bottles, bowl lids, swords, rifle barrels, awls, rifle barrels, paintings of Sultan Alam Bagagar Syah, cibuak, jars, and rice jars. In the near future, the preserved artifacts of Istano Basa Pagaruyung will be returned to the museum to be used for education, research, and tourism.

**E. CONCLUSION**

Istano Basa Pagaruyung originates from the Pagaruyung Kingdom which was founded by Adityawarman as a continuation of the Malay Kingdom in the 14th century (around 1347) and experienced great development as a center of political, customary and religious power (based on Rajo Tigo Selo and the traditional philosophy of basandi syarak, syarak basandi Kitabullah) until it ended in the 1830s due to the Padri War and Dutch colonialism. The original palace on Batu Patah Hill was destroyed repeatedly, including burning by the Dutch in 1804, burning by lightning in 1966, and burning by lightning in 2007. Only 15% of the artifacts survived. To unite the Minangkabau people after the PRRI conflict, Governor Harun Zain built a replica in 1976. It was then moved to its current location in Batusangkar, Tanah Datar, as an open-air museum, place of education, and symbol of ethnic identity rather than reviving the kingdom. Architecturally, the replica, rebuilt in 2008, retains original architectural elements, such as three floors, 72 flexible, earthquake-resistant slanting pillars reflecting Alam Takambang Jadi Guru (The Teacher), eleven gonjong (a traditional house), 58 carved motifs, and functional spaces consisting of a throne, a women's pool, a pavilion, a separate kitchen, and seven fountains. It also embodies egalitarian values (sitting at the same height and standing at the same height). The Tanah Datar Tourism Office is promoting the transformation of heritage tourism through online and offline promotions, annual events (the Minangkabau Charm Festival), influencers, pre-wedding events, a TIC (Traditional Convention Center) with a mini cinema, Bajamba dining experiences, and outbound activities. However, this transformation is hampered by the regional budget (APBD), lengthy bureaucratic processes, infrastructure, and customary land issues.

Minangkabau cultural preservation (education of the younger generation, conservation of matrilineal customs, collective memory, and the synthesis of modern traditions in the style of Umar Kayam) and the welfare of the local community (free trade, public-private partnerships, social harmony, and sustainable tourism). It is now a national and international historical tourism destination. Istano Basa Pagaruyung supports regional autonomy, identity pride, and creative economic growth, with careful management recommendations to maintain truth, sustainability, and long-term community participation.

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