
THE CONCEPT OF HERITAGE RICHNESS AND IDENTITY IN THE DESIGN CONFIRMITY STUDY OF THE THREE PALEMBANG MOSQUES: MUARA OGAN MOSQUE/KI MAROGAN, LAWANG KIDUL MOSQUE, AND KI GEDE ING SURO MOSQUE, IN RELATION TO THE HADITH OF BUKHARI-MUSLIM

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ABSTRACT

Mosques, as central religious architecture in Islam, serve a dual function: as places of worship and centres for community social activities. The evolving nature and diversity of mosque architectural typologies, both in Indonesia and globally, underscore the urgent need for establishing systematic design principles. This research compiles a set of mosque design principles based on relevant interpretations from the Hadith of Bukhari and Muslim. These principles can be applied as prescriptive guidelines for designing new mosques and as an evaluative framework for analysing existing structures. This framework is then integrated with survey findings from the case studies. The case studies focus on three historical mosques in Palembang, South Sumatra: Masjid Ki Marogan (established 1890), Masjid Lawang Kidul (established 1890), and Masjid Suro (established 1889). The selection of these sites is based on their significance as representations of the richness and heritage identity of sustained local Islamic architecture in Palembang. The research methodology employed is a comprehensive field survey, involving the identification and analysis of architectural elements (physical form, spatial layout, and functional activities) against the formulated design principles. The research findings will identify the degree of conformity between the actual conditions of these mosques and the proposed principles. The practical implications of these findings are expected to provide substantive recommendations for mosque management in planning and construction, ensuring that the buildings not only meet functional and religious aspects but also preserve their historical value and strengthen the inherent heritage identity of these three mosques.

KEYWORDS: design conformity, hadith Bukhari-Muslim, Ki Marogan mosque, Lawang Kidul mosque, Palembang heritage, Suro mosque

Masjid, sebagai arsitektur religius sentral dalam Islam, berfungsi ganda sebagai pusat ibadah dan aktivitas sosial kemasyarakatan. Pergeseran dan diversitas tipologi arsitektur masjid, baik di Indonesia maupun global, menggaris bawahi urgensi penetapan kaidah perancangan yang sistematis. Penelitian ini menyusun seperangkat kaidah perancangan masjid berdasarkan interpretasi relevan dari Hadist Bukhari dan Muslim, yang dapat diaplikasikan sebagai panduan preskriptif untuk desain masjid baru dan sebagai kerangka evaluatif untuk analisis bangunan eksisting. Selanjutnya diintegrasikan dengan hasil survey pada studi kasus. Studi kasus difokuskan pada tiga masjid bersejarah di Palembang, Sumatera Selatan: Masjid Ki Marogan (berdiri 1890), Masjid Lawang Kidul (berdiri 1890), dan Masjid Suro (berdiri 1889). Pemilihan objek ini didasarkan pada signifikansinya sebagai representasi kekayaan dan identitas heritage arsitektur Islam lokal yang berkelanjutan. Metode penelitian yang digunakan adalah survei lapangan komprehensif, melibatkan identifikasi dan analisis elemen arsitektural (fisik, pola ruang, dan fungsionalitas aktivitas) terhadap kaidah perancangan yang telah dirumuskan. Hasil penelitian akan mengidentifikasi tingkat kesesuaian antara kondisi aktual masjid-masjid tersebut dengan kaidah yang diusulkan. Implikasi praktis dari temuan ini diharapkan dapat memberikan rekomendasi substantif dalam perencanaan dan pembangunan masjid, tidak hanya memenuhi aspek fungsional dan religius, tetapi juga melestarikan nilai historis serta memperkuat identitas heritage yang melekat pada ketiga masjid tersebut.

KATA KUNCI : kesesuaian design, hadist Bukhari-Muslim, Masjid Ki Marogan, Masjid Lawang Kidul, heritage Palembang, Masjid Suro

INTRODUCTION

Mosques, as central to Muslim life, are not merely functional structures; they are profound expressions of a community's faith, history, and cultural identity. The rich diversity in mosque architecture globally, and particularly within a specific region like Palembang, underscores how these sacred spaces are deeply interwoven with the local cultural fabric. This is where the concepts of heritage richness and identity become critically relevant.

Ki Gede Ing Suro are prime examples of this connection.

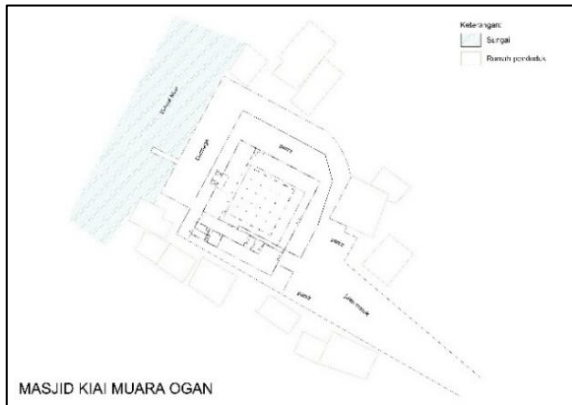


Figure 1. Site Existing Muara Ogan Mosque (Ki Merogan) (Source: Author's Document, 2025)



Figure 2. Muara Ogan Mosque (Ki Marogan) (Source: Author's Document, 2025)

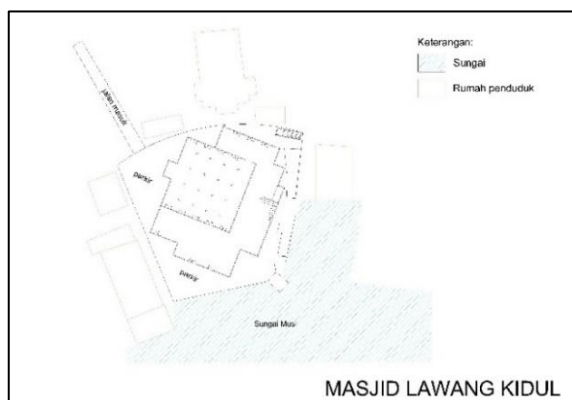


Figure 3. Site Existing Lawang Kidul Mosque (Source: Author's Document, 2025)

The three mosques under study in Palembang Mosque Muara Ogan (Ki Marogan), Lawang Kidul, and



Figure 4. Lawang Kidul Mosque (Source: Author's Document, 2025)

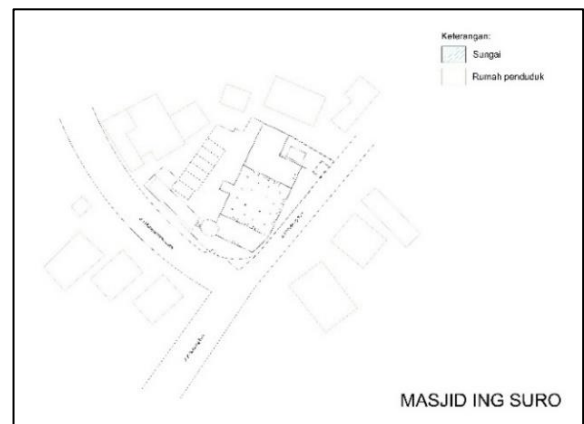


Figure 5. Site Existing Ki Gede Ing Suro Mosque (Source: Author's Document, 2025)



Figure 6. Ki Gede Ing Suro Mosque (Source: Author's Document, 2025)

They are not just old buildings; they are tangible heritage assets that embody centuries of Islamic presence and cultural evolution in Palembang. Their "distinctive architectural designs" are a direct reflection of the city's unique heritage richness. This richness isn't just about aesthetics; it tells a story of:

1. Syncretism and Local Adaptation: How Islamic architectural principles were interpreted and integrated with indigenous building traditions,

materials, and artistic expressions. This creates a distinct Palembang mosque "identity" that sets them apart from mosques in other regions.

2. **Historical Narratives:** Each mosque likely carries historical narratives of its establishment, the prominent figures associated with its construction, and its role in significant events. These stories contribute to the collective memory and identity of the Palembang community.
3. **Cultural Preservation:** By studying these old mosques, the research contributes to the preservation of architectural heritage. Understanding their unique designs and the influences behind them helps to ensure that this cultural legacy is recognised and protected for future generations.
4. **Community Identity and Pride:** As mentioned, these mosques are "the pride of the people of Palembang City." This indicates that they are not just places of worship but symbols around which community identity coalesces. Their age and distinctiveness reinforce a sense of belonging and a shared cultural heritage.

By examining these mosques through the lens of Hadith-based design principles, the research not only assesses their adherence to religious guidelines but also implicitly highlights the dynamic interplay between universal Islamic principles and local cultural expression. The "level of conformity" will reveal how the heritage richness of Palembang has shaped, and been shaped by, these foundational religious tenets in mosque construction. This nuanced understanding contributes significantly to appreciating how Islamic architecture, particularly in a specific cultural context like Palembang, fosters a strong sense of identity rooted in both faith and local heritage.

METHODS

This study will utilise a descriptive quantitative research approach, employing an assessment method to evaluate the conformity of mosque designs to established planning principles. The degree of suitability will be expressed numerically, allowing for a clear representation of the level of adherence. Beyond mere functional assessment, this methodology is designed to implicitly highlight the heritage richness and cultural identity embedded within these sacred structures.

Data collection will be conducted through direct observation and on-site surveys at three historically significant mosques in Palembang: Masjid Ki Marogan, Masjid Lawang Kidul, and Masjid Suro. These mosques were selected precisely because they are recognised as key bearers of Palembang's architectural heritage and community identity. The data gathered will

encompass measurements, comprehensive documentation (including photographs and sketches), and interviews with mosque users. This quantitative data will focus on tangible architectural aspects such as form, size, patterns, and motifs, specifically noting any unique or locally influenced design elements that contribute to their distinctive character.

These collected data points will be meticulously organised and cross-referenced with a predefined table of mosque design principles, which have been specifically derived from the Bukhari and Muslim Hadith. This systematic approach to data collection will form the analytical bedrock for assessing the conformity of the architectural elements of Masjid Ki Marogan, Masjid Lawang Kidul, and Masjid Suro against the established Hadith-based principles. Furthermore, the analysis will not only identify the level of conformity but also interpret how local adaptations and stylistic choices, reflective of Palembang's heritage richness, have influenced the expression of these principles. This will allow for a thorough understanding of their alignment while simultaneously appreciating their unique contribution to Palembang's architectural and cultural identity.

The Sahih Bukhari and Muslim Hadith

The Sahih Bukhari and Muslim Hadith serve as the foundational texts for examining the relationship between mosque design and Islamic law. These Hadith compilations offer clear guidance on various aspects of life, including the practical needs and values pertinent to mosque construction. Previous research, specifically by Arief, A. (2016), has analysed the content of the Sahih Bukhari and Muslim Hadith to derive mosque design principles that align with Islamic tenets.

Based on this analysis, the following are 13 mosque design principles drawn from the Sahih Bukhari and Muslim Hadith:

1. **Vehicle Parking/Hitching Area:** The planned mosque location should include an area for temporary or long-term vehicle parking, accommodating visitors who arrive by transport.
2. **Space for Large Gatherings:** Mosque design should facilitate activities and assemblies attended by many people.
3. **Ablution Facilities with Water:** A mosque must feature visible and accessible ablution areas with readily available water, located before the main prayer space.
4. **Unpaved/Natural Ground Area:** An area of natural ground (not entirely paved or planted) should be provided within the mosque premises, allowing for prayer activities even when water is unavailable.

5. Plain Prayer Surfaces: The prayer mats or surfaces within the mosque should not contain any images.
6. Unadorned Drapery and Walls: Curtains, walls, and other decorative elements in the mosque should be free of images.
7. *Sutrah* (Barrier) for Prayer: A *sutrah* (barrier), such as a pillar or wall, should be present. The recommended distance between the *Sutrah* and the prayer spot is approximately 3 cubits or 1 meter.
8. *Mimbar* Placement and Design: An area should be designated for the *mimbar* (pulpit) near the imam. The *mimbar* should have steps and a seating area.
9. Qibla Orientation: The mosque's orientation must align with the direction of the Kaaba, as prayer is directed towards it.
10. Permissibility of Play Area: A children's play area may be included within the mosque premises.
11. Variety of Prayer Coverings: The prayer area can be designed with various clean coverings such as mats, carpets, or cloths.
12. Presence of Loudspeakers: It is advisable for the mosque to have a sound amplification system.
13. Dedicated I'tikaf Room: There should be a specific room designated for *i'tikaf* (spiritual retreat) inside the mosque.

The Riverine Orientation of Sacred and Urban Space

Palembang's identity is inseparable from the Musi River and its tributaries. Scholarly literature overwhelmingly establishes the city's development as that of a "water city," a concept central to understanding its spatial organisation. The French historian Pierre-Yves Manguin (2008) details how, during the Sultanate era, the Musi River functioned as the primary artery for trade, communication, and daily life, earning Palembang the moniker 'Venice of the East'. This riverine dependency dictated settlement patterns, with communities and significant structures concentrated along the riverbanks. According to research on Indonesian urbanism by Nas and Nas (2003), this orientation is a key characteristic of many historic port cities in the archipelago, where the waterfront is the most prestigious and strategic public space.

The placement of historic mosques was a direct reflection of this urban morphology. Research by Setioko, Pandelaki, and Nurdien (2018) on the city's waterfront heritage corridors highlights that religious buildings were intentionally located at key riverine points to maximise accessibility and visibility for a populace reliant on water transport. The establishment of a mosque at a river confluence, as seen with Lawang Kidul mosque, was therefore not a random choice but a deliberate act of embedding a

sacred centre into the very heart of the city's socio-economic life, making it a focal point for the river-based community.

Community-Focused Mosques and the Role of the Ulama

The late 19th century, when these mosques were founded, was a pivotal period following the dissolution of the Palembang Sultanate. This political shift saw the locus of Islamic authority move from the state to influential local scholars (*ulama*). These figures became central to maintaining social and religious cohesion. Research by Ihsan, Ja'far, and Adan (2021) confirms the significant role these scholars played in the societal development and religious education of the Palembang community, effectively filling the leadership void left by the Sultanate.

Consequently, mosques from this era were often not state-sponsored monuments but grassroots projects initiated and led by these respected scholars and their communities. This community-focused model meant that the mosques were built to serve local needs, functioning as centres for worship, education, and social gatherings. This is distinct from the grand, state-built mosques intended to project political power. The architecture reflects this purpose: functional, adequately sized for the local congregation, and deeply integrated into the community fabric, as described by Zein (1999) in his survey of historic Indonesian mosques. The mosques' establishment by renowned local figures like Ki Marogan cemented their status as institutions "of the people," reinforcing their role as social and spiritual anchors.

Devotion to a Scholarly Islamic Tradition

The architectural style of Palembang's old mosques—often characterised by simplicity and a focus on core functions—is a testament to the city's strong connection to a scholarly Islamic tradition. Azyumardi Azra (2004), in his seminal work on the intellectual networks of Southeast Asia, demonstrates how scholars from Palembang were part of a vibrant regional exchange of Islamic knowledge that was deeply connected to the intellectual centres of the Middle East. This tradition often emphasised theological substance and the purity of worship over elaborate ornamentation.

This scholarly preference is manifested architecturally. Hidayatun (2011) argues that the design of Palembang's old mosques shows a form of cultural acculturation that prioritises Islamic functionalism while integrating local building typologies. The high conformity to an accurate *qibla*, the use of plain walls to aid concentration during prayer, and the provision of pillars that can serve as *sutrah* (prayer barriers) are all architectural choices

that reflect a sophisticated understanding of religious principles. This adherence to function over ornate form demonstrates a "theological aesthetic" where the building's primary purpose is to facilitate correct and focused worship, a direct output of the scholarly principles guiding its founders.

In summary, the literature confirms that the foundational character of Palembang's historic mosques is a direct legacy of their environment. Their river-oriented placement is a product of the city's geographical identity; their community-focused nature stems from the historical shift toward *ulama*-led social structures; and their architectural simplicity is an expression of a deeply-rooted scholarly Islamic tradition.

RESULTS AND DISCUSSION

Mosques' Design Principles in relation to the Sahih Bukhari and Muslim Hadith

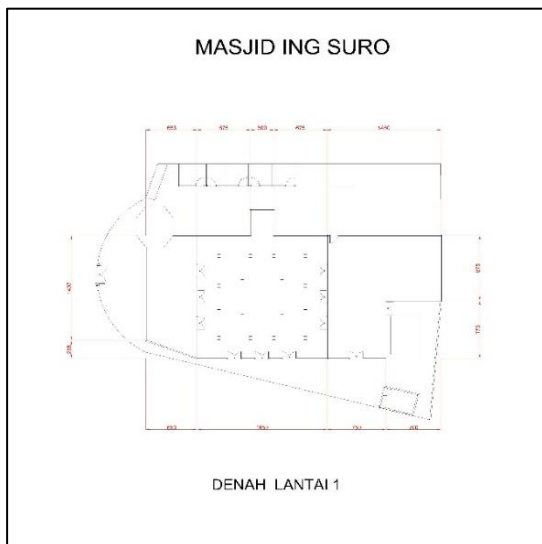


Figure 7. Layout Ki Gede Ing Suro Mosque
(Source: Author's Document, 2025)

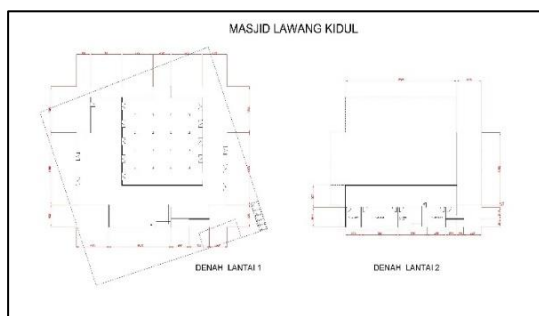


Figure 8. Layout Lawang Kidul Mosque
(Source: Author's Document, 2025)

Ki Marogan Mosque, Lawang Kidul Mosque, and Ki Gede Ing Suro Mosque are old mosques located in Palembang City. Ki Marogan Mosque was founded in 1310 H (1890 M) by a very renowned Palembang

scholar named Ki Marogan. In addition to building Ki Marogan Mosque, he also established Lawang Kidul Mosque. This mosque is situated at the mouth of the Lawang Kidul River, standing on the cape at the confluence of the Lawang Kidul River and the Musi River. It was built in 1310 H (1890 M). Meanwhile, Suro Mosque is located on Ki Gede Ing Suro street, 30 Ilir Urban Village, Ilir Barat (IB) II District, Palembang City. Suro Mosque was founded by Ki H. Abdurahman Delamat in 1889.



Figure 9. Layout Muara Ogan (Ki Merogan) Mosque
(Source: Author's Document, 2025)

From the results of the surveys and interviews conducted, the assessment scores for each mosque design principle were obtained for each mosque. The results can be seen in the graph diagram below. Based on the aforementioned graph, the following research findings were obtained:

1. Inadequate Parking Facilities



Figure 10. Parking Area
(Source: Author's Document, 2025)

All three mosques suffer from insufficient parking spaces. The capacity to accommodate vehicles is very limited, and Masjid Ki Gede Ing Suro, in

particular, lacks any dedicated parking area whatsoever. Consequently, many vehicles are forced to use the roadside for parking.



Figure 11. Parking Area
(Source: Author's Document, 2025)

2. Sufficient, Yet Not Expansive, Interior Capacity for Gatherings

The indoor prayer areas across all three mosques are adequately spacious, though not exceptionally large, to accommodate congregational activities and gatherings.



Figure 12. Interior of the Mosque
(Source: Author's Document, 2025)

3. Adequate Ablution Facilities (Wudu Area)

The ablution areas in the mosques are generally well-designed. They're easily visible and

strategically located before the main prayer hall, which is ideal. However, Ki Gede Ing Suro Mosque is an exception, as its ablution area is situated inside the mosque, after the main prayer hall.



Figure 13. Ablution Facility
(Source: Author's Document, 2025)

4. Limited Unpaved Open Space



Figure 14. Open Space
(Source: Author's Document, 2025)

Across all three mosques, there is a noticeable absence of open areas consisting of natural ground. The majority of their open spaces are paved surfaces.

5. Prayer Mats and Surfaces Often Feature Images



Figure 15. Prayer Mats
(Source: Author's Document, 2025)

A significant observation across the mosques is that most prayer mats and surfaces display images, with some being very prominent and clearly visible.



Figure 16. Prayer Mats
(Source: Author's Document, 2025)

6. High Conformity in Plain Walls and Drapes

The wall and other wall elements, such as curtains, in the mosques are largely unadorned

and plain. This characteristic demonstrates a high degree of conformity with the design principles.



Figure 17. Plain Walls
(Source: Author's Document, 2025)

7. Sufficient *Sutrah* (Prayer Barriers)



Figure 18. Mosque *Sutrah*
(Source: Author's Document, 2025)

The presence of *sutrah* or prayer barriers in all three mosques is quite adequate. This is due to the ample number of pillars and walls found in each mosque that can effectively serve as a *sutrah* during prayer.



Figure 19. Mosque Sutrah
(Source: Author's Document, 2025)

8. High Conformity of Mimbar Design and Placement

The *mimbar* (pulpit) in the mosques generally shows a high degree of conformity with mosque design principles due to its appropriate form and positioning. However, the *mimbar* at Ki Gede Ing Suro mosque is less congruent in terms of its form, as it does not feature steps and only provides a seating area.



Figure 20. Mimbar Design
(Source: Author's Document, 2025)

9. Accurate Qibla Direction

All three mosques demonstrate accurate Qibla (prayer direction) alignment, with most showing only a minor deviation of approximately 1 degree.

10. Absence of Dedicated Children's Play Areas

None of the mosques provides a specific area designed for children to play.

11. Prevalence of Carpeted Prayer Areas

Nearly all prayer areas in the three mosques are carpeted.

12. Clear Sound Systems

All mosques are equipped with loudspeaker systems, both inside and outside the buildings, and the sound quality is generally clear and audible.

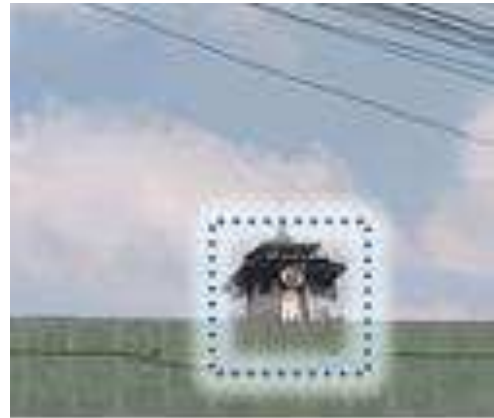


Figure 21. Sound Systems
(Source: Author's Document, 2025)

13. Absence of Dedicated I'tikaf Rooms: None of the three mosques has a specific room designated for I'tikaf (spiritual retreat).

14. Similar Conformity in Two Mosques: Ki Gede Ing Suro Mosque and Lawang Kidul Mosque exhibit nearly identical scores regarding their conformity to the mosque design principles. This similarity can be attributed to the fact that both were founded by the same individual in the same year.

The architectural DNA of these three mosques (Ki Marogan Mosque, Lawang Kidul Mosque, and Ki Gede Ing Suro Mosque) is a direct reflection of Palembang's unique heritage, and in turn, their steadfast construction has helped preserve and define that very heritage.

Palembang's Heritage Shaped the Mosques

The design and location of these late 19th-century mosques were not conceived in a vacuum. They were profoundly shaped by Palembang's

established identity as a riverine trade hub with a strong Islamic scholarly tradition.

1. Riverine and Maritime Identity

The most telling detail is the location of Lawang Kidul Mosque, deliberately built "at the confluence of the Lawang Kidul River and the Musi River." For centuries, Palembang was the heart of the maritime Srivijaya empire and later a thriving Sultanate whose lifeblood was the Musi River. Recent research by Kim et al. (2021) confirms that settlements along the Musi River initially developed in harmony with the river's morphology, resulting in linear urban patterns aligned closely with river-based economic activities and transportation. Moreover, recent research by Zinaida et al. (2023) highlights that the "riverine" element is a critical aspect of Palembang's modern identity, essential for city branding and cultural preservation. Fabriati et al. (2022) further detail that riverbank settlements, like those in Palembang, display urban morphological evolution influenced significantly by a combination of endogenous (cultural and social structures) and exogenous factors (policy and infrastructure), underscoring a historical dependency on waterways for daily life and economic sustenance. Miyazawa et al. (2022) similarly argue that historical and physical features along Palembang's riversides significantly contribute to "place attachment," reinforcing the collective identity and emotional connection residents have with their city. Moreover, building a mosque at such a strategic river junction ensured it was a central, accessible landmark for a community that lived, traded, and travelled on the water (Manguin, 2008). This positioning reflects the city's fundamental character as a "water city," where river networks were the primary infrastructure for social and economic life (Nas & Nas, 2003).

2. Legacy of the Sultanate & Local Scholarship:

The mosques were founded not by rulers but by eminent Palembang scholars in the decades following the Dutch abolition of the Sultanate. This represents a profound shift: religious authority transitioned from palace dominance to scholarly grassroots leadership, becoming the principal force in preserving and guiding Islamic identity. Studies by Maryamah et al. (2025) illustrate that during the Sultanate era, ulama and umara collaborated closely, producing religious literature across various Islamic sciences—fiqh, tauhid, tariqh—demonstrating their intellectual influence. Additionally, research on the Sammaniyah ulama by Kurniawan et al. (2022) highlights how these scholars adapted to shifting power structures, evolving into multifunctional leaders who maintained religious authority and fostered social cohesion. Thus, local scholarship became the cornerstone for Islamic continuity, community cohesion, and spiritual resilience during periods of socio-political upheaval.

This scholarly background is reflected in the architectural choices:

1. High Conformity in Fundamentals:

The unwavering focus on an accurate Qibla, plain walls, and sufficient sutrah (prayer barriers) demonstrates a priority on the theological substance of worship over opulent decoration. This reflects a scholarly approach to faith, emphasising focus and humility, a characteristic of the intellectual networks of *ulama* in the region during that period (Azra, 2004).

2. Functional Simplicity:

The mimbar at Ki Gede Ing Suro Mosque, noted for being a simple seat without grand steps, further underscores this function-over-form principle. This stylistic choice is often seen in older mosques in the Malay Archipelago, where local materials and craftsmanship dictated a more grounded, less monumental architectural language (Hidayatun, 2011).

3. Communal and Social Fabric:

The findings show that while the prayer halls are sufficient, they aren't "exceptionally large." This suggests they were built primarily for the immediate community, serving as vital local hubs rather than monumental state mosques. Their construction was an act of community-building by trusted local leaders, reinforcing social cohesion in the post-sultanate era (Ichsan et al., 2021).

These mosques did more than just reflect their environment; they actively shaped and preserved Palembang's cultural and religious identity through changing times.

1. Anchors of Islamic Identity in a Colonial Era: By being established in the 1880s and 1890s, these mosques became crucial institutions that cemented Islamic practice and community cohesion during a period of Dutch colonial influence. They ensured the religious and cultural legacy of the preceding Sultanate was carried forward, creating a lasting spiritual geography in the city that persists today (Zein, 1999).
2. Creating Enduring Sacred Landmarks: Originally just local houses of worship, these mosques are now historical treasures. Their adherence to foundational principles has lent them an aura of authenticity and timelessness (Listen, P, 2023). They are no longer just religious sites but key heritage markers that tell the story of Palembang's enduring faith. The conservation of such historic mosques is recognised as vital for maintaining the city's identity and collective memory (Prijetomo, 2006).
3. Illustrating the Tension Between Tradition and Modernity: The research findings on their current state also shape Palembang's contemporary heritage.

4. The inadequate parking and paved-over open spaces tell a story of a historic city grappling with modern urban density. This conflict between the spatial needs of heritage sites and the pressures of modern vehicle-based traffic is a common challenge in the conservation of historic urban landscapes across Indonesia (Adishakti, 2015).
5. The absence of dedicated children's areas or I'tikaf rooms highlights how these historic structures are navigating evolving social and religious practices, forcing communities to adapt their use of sacred space within the constraints of a protected historical structure.

CONCLUSION

This study demonstrates how the architectural design of Ki Marogan Mosque, Lawang Kidul Mosque, and Ki Gede Ing Suro Mosque in Palembang deeply reflects the intersection between Islamic principles from Hadith-based guidelines and the city's unique heritage richness. The mosques, while largely adhering to key religious principles such as correct qibla orientation, plain wall decoration, and functional simplicity, also exhibit specific adaptations influenced by Palembang's riverine context, scholarly Islamic tradition, and local community values.

These mosques are historically significant not only because of their age but also due to their role as pivotal cultural landmarks that anchor the community's collective identity. The findings indicate notable conformity in core religious requirements but reveal limitations in contemporary functional aspects such as parking availability, open spaces, and dedicated facilities for children or spiritual retreats (I'tikaf). Such shortcomings highlight the ongoing tension between preserving historical authenticity and meeting modern practical demands.

Overall, the architectural features and locations of these historic mosques encapsulate the cultural narrative of Palembang, showcasing how Islamic religious tenets and local cultural identity harmoniously coalesce. Their preservation remains essential for sustaining community pride and cultural continuity in a rapidly urbanising environment.

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