

THE MEANING OF THE VARIOUS DECORATIVE MOTIFS OF TRADITIONAL ACEHNESE HOUSES IN THE 13TH CENTURY AS A CULTURAL TOURISM ATTRACTION

¹Eviana Sonata, ^{*12}Rahmi Novalita, Rambang Muharramsyah¹

¹Department of Social Science Education, Postgraduate, Universitas Almuslim, Indonesia

²Department of Geography Education, Faculty of Teacher Training and Education, Universitas Almuslim, Indonesia

Email: rahminovalita1111@gmail.com

*Corresponding Author, Received: Aug 21, 2024. Revised: Nov 14, 2024. Accepted: Dec 04, 2024



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ABSTRACT: This research aims to identify and explore the meaning of the decorative motifs on the traditional Acehese *Rumoh* Teungku Chik Awe Geutah. This type of research is qualitative research. This research uses primary data and secondary data. Primary data was obtained through direct observation of the condition of the Teungku Chik Awe Geutah *rumoh* site, while secondary data was obtained through journals. Data collection techniques through observation and documentation. Data analysis techniques include; data reduction, data display, data interpretation, and drawing conclusions. The research results show that; The decorative motifs of Aceh's traditional *Rumoh* Teungku Chik Awe Geutah include; 1) *Bungong Meulu*, symbolizes the beauty, fertility, fragrance and holiness of the land of Aceh, 2) *Bungong Awan-Awan*, has the meaning of power and greatness of Allah and gratitude, 3) *Putu Taloe*, as a symbol of guardian and strength, 4) *Tapak Catoe*, contains the meaning of intelligence in deciding something and taking the right steps by relying on faith, effort and prayer, 5) *Bungong Kala*, symbolizes the beauty and fertility of the land of Aceh, 6) *Bungong Lampu Gantung*, symbolizes beauty and is a form of creativity of the Acehese people, 7) *Bungong Apeng*, and *Bungong Mata Uroe* symbolize the beauty and fertility of the land of Aceh, 8) *Bungong Seumanga* has the meaning of prosperity, prosperity, harmony, beauty and fragrance, 9) *Bungong Seuleupok*, has the meaning of beauty and fertility, 10) *Awan Sitangke*, has the meaning of power and the greatness of Allah, 11) *Bungong Pucok Reubong*, has the meaning that everything in social, cultural and customary matters must be based on cooperation and mutual assistance between people, 12) *Ceureupa*, functions as a place for betel used by the people of Aceh.

Keywords; Motifs, Meanings, Decorations, Traditional Houses, Aceh

1. INTRODUCTION

Local policy is a knowledge system that is oriented to a particular area as traditional ecological knowledge which is passed down from generation to generation through culture which is linked to local wisdom so that it becomes a value and guideline for human life [1], [2]. In building a traditional house there are regional guidelines and values in addition to cultural and other supporting factors such as climate, needs, materials, construction technology, location character, economy, defense and religion [3]. Acehese traditional houses are a source of regional art, custom and cultural riches which have distinctive, unique characteristics and contain philosophical values for the people of Aceh. *Rumoh* Aceh has had a traditional house style since royal times. Based on

the author's observations, typical Acehese houses are rarely found. Several traditional houses that are still occupied by village communities have begun undergoing renovations so that they no longer have the characteristics and uniqueness of a true Acehese house. Renovations and changes to several Aceh village residents' houses were caused by the influence of modernization and technological developments.

Apart from that, the development of modern international style architecture means that people do not have a regional/local spirit. The globalization process causes architecture to not have a regional identity or the character of cultural homogeneity [4], [1], [5]. The development of world architecture, architectural identity is increasingly being faded by European and American architecture. As a result, finding a typical Acehese house is starting to

become difficult to find. However, there are several other Acehese traditional houses that contain values with local wisdom in their decoration or motifs, namely the Teungku Chik Awe Geutah traditional house which was built in the XIII century. Teungku Chik Awe Geutah was a cleric who lived and developed Islam in Aceh. Teungku Chik Awe Geutah's house is located in Awe Geutah village, Peusangan Siblah Krueng District, Bireuen Regency. Indonesia. This house still stands strong even though it is hundreds of years old. An effort to preserve traditional Acehese houses, especially the "Rumoh Aceh" building, is the Teungku Chik Awe Geutah "*Rumah Aceh*" which still stands tall and provides information about the life of the Acehese people in ancient times, both social, cultural, economic, religious and aesthetic values reflected in the shape of the floor plan, appearance of the building, and details of architectural ornaments. Teungku Chik Awe Geutah's house is a witness to the history of architectural development in the 13th century, where without realizing it the people of Aceh applied architectural values, such as function, form, decorative motifs and aesthetics in building houses.

Decorations are basic forms of decoration that become patterns that are repeated over and over again in the form of craft or art works. The traditional decoration of Acehese houses as a tradition must be maintained by developing it so that creativity does not die. This can be realized by continuing the tradition of local policy as a concept in development. Providing benefits in shaping regional identity and character as well as maintaining regional policies to live in balance with the environment. The existence of traditional Acehese houses which are rarely found can become cultural tourism icons so that they can increase the attraction of visitors both at home and abroad. As a historical building and a place visited by tourists, the Acehese Traditional House, Teungku Chik Awe Geutah, contains information about decoration as part of Aceh's history and culture. The condition of Aceh's traditional houses, which are almost extinct, has changed the

3.RESULTS AND DISCUSSION

Traditional houses are one of the highest cultural representations in a tribal community or society. The existence of traditional houses has a very important meaning from the perspective of history, heritage and progress of society in a civilization. Traditional houses have structural shapes, architecture and various decorative motifs based on local traditional culture. One of them is the traditional house of Teungku Chik Awe Geutah. Traditional Acehese houses are called *rumoh* Aceh by local residents. The shape is uniform, namely

decoration and function of house buildings. If traditional houses used to be a place to live, now their function is starting to become a tourist destination [7]. This is supported by the development of natural tourist attractions, cultural tourist attractions and manufactured tourist attractions which are carried out based on the principle of upholding religious and cultural values, as well as a balance between efforts to develop attraction management to create quality and powerful tourist attractions. competitive and develop conservation efforts to preserve its resources. The existence of the cultural tourist attraction of the Acehese traditional house, Teungku Chik Awe Geutah, which was built in the thirteenth century, has become a transit tourist attraction, namely a tourist attraction that tourists pass by as a temporary stopover so that they can continue their journey to the tourist destination where the tourists are headed.

Indonesia has a lot of cultural heritage [8]. One of them is the traditional house of Teungku Chik Awe Geutah. On this basis, it is necessary to trace the existence of the decoration of Teungku Chik Awe Geutah's traditional Acehese house to preserve the local wisdom of the Acehese traditional house which was built in the 13th century. Based on the background above, it is necessary to study the meaning of the various decorative motifs of traditional Acehese houses from the 13th century as a cultural tourism attraction

2. METHODS

This type of research is qualitative research. This research uses primary data and secondary data. Primary data was obtained through direct observation of the condition of the Teungku Chik Awe Geutah *rumoh* site, while secondary data was obtained through journals. Data collection techniques through observation and documentation. The data analysis used is data reduction, data display, data interpretation, and drawing conclusions.

rectangular extending from east to west. In terms of carvings and decorative motifs, traditional houses have a variety of different carvings, as well as different applications and meanings. One of the Acehese traditional houses whose decorative motifs can still be seen is the Acehese *rumoh* Teungku Chik Awe Geutah.

The traditional Acehese house Teungku Chik Awe Geutah currently still stands strong and is deliberately maintained and preserved as a symbol of regional culture. There is a form of decorative

motif for the traditional Acehese house, Teungku Chik Awe Geutah, this form of motif is a sign or symbol that can express the purpose or meaning that the creator wants to convey to a particular object and this covers a wide range, such as for the purposes of the history of the cultural life of the community. The motifs on traditional Acehese houses are a form of sign where each motif has a specific meaning. The meaning of the motifs on the traditional Teungku Chik Awe Geutah house is as follows;

a. Bungong Seumanga

Bungong Seumanga comes from the Acehese language or what is often called *Bungong Seulanga* which is interpreted in Indonesian as *Kenanga* Flower. The *Bungong Seumanga* motif has a symmetrical shape. The *Bungong Seumanga* motif will be easily recognized by its shape which has four petals that are curved in an oval shape and connected to each other. *Bungong Seumanga* is symbolized as a symbol of the gentle Acehese woman. Apart from being known for its beauty and fragrance, there is also a depiction of an Acehese story because *Bungong Seulanga* is a green flower that is often strung at the top of Acehese brides' buns.

Bunga Kenanga are also a symbol of harmony in traditional Acehese marriages where the existence of *Bungong Seulanga* in Acehese edits is a form of luxury for Acehese women. *Seulanga* is also used at weddings as a complement to betel junjung or ornamental betel which is often called *Ranup Seulaseh* or *Ranub Meuh* in Aceh. *Seulanga* is the flower of pride of the Acehese people where *Seulanga* will not be separated from the culture of the Acehese people. The red color found in the *Seumanga* motif symbolizes the strength and courage of the Acehese people, and the yellow color symbolizes the majesty and wealth of the Acehese people [9]. The *Bungong Seulanga* motif also contains the meaning of well-being, prosperity, harmony and gentleness. The *Bungong Seulanga* motif symbolizes the gentleness of Acehese women. *Bungong Seulanga* also means beauty and fragrance, as the original form of the flower is very fragrant and is often used as a bridal bun in Aceh. This flower also contains the value of marital harmony which symbolizes luxury for Acehese women. The *Bungong Seulanga* flower is the pride of the Acehese people and its presence cannot be denied, apart from the culture and treasures of the Acehese people [10].

b. Bungong Meulu

Bungong Meulu comes from the Acehese language, which in Indonesian means jasmine flower (*Jasminum officilane*). This flower is not only found in the Aceh region, but also in other regions in Indonesia, only the name is different in each region. Each *bungong meulu* motif has various

designs depending on the area where the motif is designed. The *Bungong* motif always has a symmetrical shape. *Bungong Meulu* has 4 petals.

Bungong Meulu is a motif that symbolizes the beauty and holiness of the land of Aceh, this motif also means a form of fertility, fragrance and purity of the Acehese people, apart from its pure white color symbolizing purity, the Acehese people also often use this *Bungong Meulu* for the traditional needs of the Acehese people. The people of Aceh also use this *Bungong Meulu* during the traditional *manoe pucok* (in wedding customs) or holy bathing, and jasmine flowers are often used as decoration for Acehese women in traditional weddings [9].

c. Bungong Awan-awan

Bungong Awan-awan is interpreted as clouds, which is a motif taken from nature, just like the moon and star motifs taken from nature, the shape of the *Bungong Awan-awan* motif resembles clouds and almost resembles waves, the shape pattern is asymmetrical, and in the motifs found in *Rumoh* Aceh this motif has been combined with other forms. This cloud motif depicts the power and greatness of Allah SWT. We as His servants should always remember and be grateful to Him [9]. *Bungong Awan-Awan* also means the power and greatness of Allah SWT and as a servant you must have a sense of gratitude. *Bungong Awan-Awan* is a motif that comes from natural inspiration. This motif describes the strength and greatness of Allah SWT and as a servant you must obey and always be grateful for what Allah has given you [10].

d. Puta Taloe

Putu Taloe comes from the Acehese language which is translated in Indonesian as turning a rope. This motif is taken from the geometric motif type. The people of Aceh created this motif inspired by mining ropes. Swivel ropes/ropes play an important role for the Acehese people themselves, they are often used by the Acehese people in various social activities, for food, and as a means of binding in traditional Acehese houses. The shape of the motif is a rope that is wrapped together. This motif is combined with several other motifs.

Putu Taloe is symbolized as a guard, this is proven on the roofs of Acehese houses which use thatch leaves tied with rope which is the *Putu Taloe* motif, this functions if there is a fire on the roof, then the people of Aceh only need to cut or untie the rope to protect the roof. What is burning can be lowered or dropped, this is done so that the fire does not spread to other parts so that the house does not catch fire easily. Apart from being symbolized as a guard and also symbolized as strength, where the rope ties together, protects and unites everything strongly, it is the same as the social power of the Acehese people to maintain their culture [9].

e. Tapak Catoe

Tapak Catoe comes from the Acehnese language which is interpreted in Indonesian as *Tapak Catur*. This motif has a symmetrical shape, the horizontal and vertical lines are connected to each other and form squares like connected crosses so that it is formed like a chess board. The colors in this motif are varied, namely yellow, red and white. *Tapak Catur* is that life is a puzzle, there are many ways, many choices, so the people of Aceh are taught to be smarter in taking steps, and are forbidden to give up in anything, because they believe that nothing is impossible in life if we believe. and strive to achieve it [9]. *Bungong Tapak Catoe* has signs of life. This motif is a geometric motif with crossed lines. The *Catoe* site contains the meaning that life is a puzzle containing many ways and choices. Therefore, the people of Aceh are destined to be very intelligent in deciding things and taking the right steps and are prohibited from giving up under any circumstances as long as they still rely on faith, effort and prayer [9].

f. Bungong Lampu Gantung

Bungong lampu gantung emerged from the creativity and imagination of the people of Aceh, namely the result of combining the *Bungong Awan-awan* motif with the *Bungong Geulima* motif to form the *Bungong Hanging Lamp* motif. This motif is generally placed at the bottom of the *kindang* board in traditional Acehnese houses. The shape is symmetrical. *Bungong lampu gantung* for the people of Aceh are just a symbol of beauty and a form of creativity for the people of Aceh in creating various forms of existing motifs [9].

g. Bungong Kala

Bungong Kala comes from the Acehnese language which is translated in Indonesian as *Kecombrang* Flower, *kantan*, or *honje* (*Etingera elatior*) is a type of spice plant and is an annual herb-shaped plant where the flowers, fruit and seeds are used as vegetable ingredients. Another name is *kincung*. The *Bungong Kala* motif has an asymmetrical shape. In traditional Acehnese house motifs, this motif has a shape with 3 petals patterned like a triangle. *Bungong Kala* is symbolized as the beauty and fertility of the land of Aceh [9].

h. Bungong Apeng

Bungong Apeng or what people also call it *Bungong Lapeng* comes from Acehnese which means rice field flower. The *Bungong Apeng* motif has a symmetrical shape. The *Bungong Apeng* motif will be easily recognized by its shape which has four petals where each petal has a curve in the middle of the petal and is connected to each other. *Bungong Apeng* is symbolized as a symbol of the beauty and fertility of the land of Aceh [9].

i. Bungong Mata Uroe

Bungong Mata uroe comes from the Acehnese language which means sunflower in Indonesian.

The *Bungong Mata uroe* motif has an asymmetrical shape. In traditional Acehnese houses, this motif has a shape that is exactly like a sunflower with many blooming petals, there are also inner and outer petals. *Bungong Mata uroe* is symbolized as the beauty and fertility of the land of Aceh [9].

j. Bungong Seuleupok

The word *bungong seuleupok* comes from the Acehnese language which means lotus flower (*nymphaea*). This flower means that no matter how difficult the obstacles that befall, humans will still grow to be better [11]. *Bungong Seuleupok* also means beauty and fertility. *Bungong Seuleupok* exudes the meaning of beauty and fertility because this flower grows abundantly in the land of Aceh. This flower motif is often used with a symmetrical shape and has four petals [10].

k. Awan Sitangke

The word *Awan Sitangke* comes from the Acehnese language which means sprig cloud. Likewise with the shape of the clouds taken from nature. Usually the meaning contained in this motif is the power and greatness of Allah [11].

L. Bungong Pucok Reubong

Bungong Pucok Reubong comes from Acehnese which is translated into Indonesian as bamboo shoots. The bamboo shoot motif is taken from nature, this flower can usually be found around bamboo stems. The meaning contained in this flower in every matter, both in social, cultural and customary terms, and in every matter must be based on cooperation and mutual assistance between each other [12]. *Bungong pucok reubong* also has the meaning of an ideological foundation that determines the progress of a society. This motif is associated with the mental aspect of the original form of the self. Apart from that, it symbolizes the ideological basis as the progress of a nation is determined by the basis of its life. This motif is also often associated with the term "the bigger, the stronger", meaning that humans will get bigger and stronger as time goes by [10].

M. Ceureupa

Ceureupa is written in Acehnese which is translated from Indonesian as the place of betel. This carving is a form of betel container used by ancient people. People adopt the shape of betel holders to make carvings on the walls of their houses.

Acehnese traditional houses reflect the culture, lifestyle and values believed in by the Acehnese people [13]. The Acehnese traditional house is a manifestation of the existing moral culture that functions as a residence for the Acehnese people, with all forms of expression of belief in God and adaptation to the environment. This architectural element can be seen in the residential design, with a stage concept supported by parallel pillars and the building orientation facing north and south. The

front of the house is decorated with ornaments or carved motifs, most of which are made from wood or other materials. The form of decorative patterns on traditional Acehese houses expresses the meaning and meaning of previous ancestors, which is intended for the cultural and social benefit of the Acehese people [9]. Through ornaments, the basic values of a culture can be represented. Aceh Traditional houses in general are characterized by various decorative motifs in the form of technical carvings on wood [12]. The existence of decorative motifs also has different patterns and forms in each region of Aceh, while the motifs remain characteristic of the cultural values of each region. Based on this statement, it must be acknowledged that decoration is a determining element of the integrity of the form and function of Acehese traditional houses.

Ornaments are an important element in various traditional houses in the archipelago, especially in Aceh, which through their ornaments aims to convey local cultural values and meanings. Ornaments are Acehese spirits which are usually identical to Islamic spirits and contain wisdom messages that are in accordance with Islamic culture [14]. Acehese culture is strongly influenced by Islamic culture, so most of the motifs, patterns and designs come from Islamic values. The motifs used in Aceh are divided into five categories, including (1) geometric motifs (2) plant motifs (3) bird motifs (4) animal motifs, and (5) Islamic motifs (Arabic calligraphy motifs) [15], [16]. The tendency to use decorative motifs and patterns in traditional Acehese houses is plant motifs, or flora. On the other hand, motifs containing human and animal shapes are prohibited from being applied as decorative designs in Islamic values, except for shapes that have been changed and abstracted into various geometric shapes. This is also proven by the decorative motifs on the traditional Acehese house, Teungku Chik Awe Geutah, which use plant or floral motifs.

Architecture originates from a description of activities related to human needs, where understanding related to life is obtained because humans interpret space and time. The availability of space in human life includes how humans are able to interpret themselves and integrate with the locality formed around them. The expressions created in everyday life, both in physical architecture and housing, open spaces, etc., originate from values which are the result of cultural representations of meaning. Architecture as an artifact is a sensory experience that has implicit meaning in the form of conceptual meaning, physical meaning related to social function, and artifact meaning. This can be seen in various traditional buildings in various regions in Indonesia [7]. Meaning is intersubjective because it is born

individually but can be shared, approved and accepted by society [7].

Basically, human life in its cultural environment is based on four areas of belief: trust, social ties, personality, and meaning. Therefore, these four areas will influence patterns of thought, action, life and work, one of which is related to expression in architectural works. Architectural works will continue to develop because one of their functions is to communicate and express psychological feelings and personal ideas as well as social needs to explain the social aspects of existence regarding ways of life. The creation of a work is usually inseparable from certain functions and meanings, as well as decorative works found in traditional architecture.

Some of the meanings contained in the ornamental motifs found in the traditional house of Teungku Chik Awe Geutah include; a) *Bungong Meulu*, is a motif that symbolizes the beauty and holiness of the land of Aceh, this motif also means a form of fertility, fragrance and purity of the people of Aceh, b) *Bungong Awan-Awan*, has the meaning of the power and greatness of Allah SWT and as a servant must have a sense of gratitude, c) *Putat Taloe*, symbolized as a guardian and as strength, where the rope ties together, protects and unites everything strongly, just as the social strength of the Acehese people maintains their culture, d) *Tapak Catoe*, contains the meaning that life is a puzzle - puzzles that contain many ways and options. Therefore, the people of Aceh are destined to be very intelligent in deciding things and taking the right steps and are prohibited from giving up under any circumstances as long as they still rely on faith, effort and prayer, e) *Bungong Kala*, symbolizes the beauty and fertility of the land of Aceh.

Bungong Lampu Gantung, symbolizes beauty and is a form of creativity of the Acehese people in creating various existing motifs, h) *Bungong Apeng*, symbolizes the beauty and fertility of the land of Aceh, g) *Bungong Mata Uroe*, symbolizes the beauty and fertility of the land of Aceh, h) *Bungong Seumanga* means well-being, prosperity, harmony and gentleness. Apart from that, *Bungong Seulanga* also means beauty and fragrance, i) *Bungong Seuleupok*, has the meaning of beauty and fertility, j) *Awan Sitangke*, has the meaning of the power and greatness of God, k) *Bungong Pucok Reubong*, has the meaning of every good thing in social and cultural terms. and customs and in every case must be based on cooperation and mutual assistance between people. *Bungong Pucok Reubong* also has the meaning of the ideological foundation that determines the progress of a society, n) *Ceureupa*, functions as a place for betel used by the community.

Therefore, the existence of the meaning and function of ornaments in architecture is very sacred,

containing the values and norms of people's lives. This has been happening since prehistoric times (even though the concept is simple), Greek and Roman times, the Renaissance era, based on its function and meaning so that the resulting work not only looks beautiful to the eye but is actually able to present noble emotions and expressions so that the work has more value. Basically, the decorative motifs that exist in various regions in Aceh, apart from having differences, also have several parts with certain similarities. The difference sometimes only lies in the creativity of the ornamental motif design patterns and techniques used by the sculptor. The similarity actually comes from the noble philosophical foundations of the community because creativity in designing decorative motifs cannot be separated from the behavioral patterns of the Acehese people which form the identity of their local wisdom.

Apart from that, Acehese ornaments also have functions, educational, moral and spiritual values. In the context of decorative arts in architecture, ornaments are decorations used to beautify the design elements of a building. The geometric patterns formed in the ornaments of traditional Acehese houses contain mathematical logic. Basically, this geometry is arranged in a simple way resulting from repetition, movement, rotation, scale, reflection, and their respective combinations. The Acehese house decoration is also equipped with various carvings carved directly on the boards and wood of the house walls or a variety of other wooden ornaments that are specially embedded.

The existence of ornaments contains three functions, namely aesthetic function, symbolic function and constructive function. Based on the decorative motifs or shape patterns, Aryo Sunaryo simply groups them into 2 types of ornaments, namely geometric motifs and organic motifs. Geometric motifs usually use various elements, such as lines and planes, by repeating points, lines or planes in certain patterns [15], [16]. Organic motifs Ornaments often made in traditional Acehese houses. Based on the results of identifying organic motifs found in the traditional Teuku Chik Awe Geutah house, they consist of motifs *Bungong Meulu*, *Bungong Awan-Awa*, *Put*

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Taloe, *Tapak Catoe*, *Bungong Kala*, *Bungong Hanging Lamp*, *Bungong Apeng*, *Bungong Mata Uroe*, *Bungong Seumanga*, *Bungong Seuleupok*, *Awan Sitangke*, *Bungong Pucok Reubong*, *Ceureupa*. Acehese traditional house which symbolizes the identity of the Acehese people and represents local wisdom. Therefore, its existence must be maintained both in form and in understanding the science of Acehese traditional housing itself. This is intended so that the scarcity of traditional Acehese houses, which are starting to disappear as time goes by, will still be familiar to us and attractive to future generations, so that the values of local wisdom are not lost. One of them is an understanding related to the variety of decoration or ornaments found in traditional Acehese architectural society.

3. CONCLUSION

The meaning contained in each type of decoration in the traditional *Rumoh Aceh Teungku Chik Awe Geutah* includes; 1) *Bungong Meulu*, symbolizes the beauty, fertility, fragrance and purity of the land of Aceh, 2) *Bungong Awan-Awan*, has the meaning of power and greatness of Allah SWT and gratitude, 3) *Put* *Taloe*, as a symbol of guardian and strength, 4) *Tapak Catoe*, contains the meaning of intelligence in deciding something and taking the right steps by relying on faith, effort and prayer, 5) *Bungong Kala*, symbolizes the beauty and fertility of the land of Aceh, 6) *Bungong Lampu Gantung*, symbolizes beauty and is a form of creativity of the Acehese people, 7) *Bungong Apeng*, and *Bungong Mata Uroe* symbolize the beauty and fertility of the land of Aceh, 8) *Bungong Seumanga* has the meaning of prosperity, prosperity, harmony, beauty and fragrance, 9) *Bungong Seuleupok*, has the meaning of beauty and fertility, 10) *Awan Sitangke*, has the meaning of the power and greatness of Allah, 11) *Bungong Pucok Reubong*, has the meaning that every thing, both social, cultural and customary, must be based on cooperation and mutual assistance between each other, 12) *Ceureupa*, functions as a place for betel used by the people of Aceh.

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