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ETHNOGRAPHIC STUDY: "UMAH PITU BUNTUL LINGE SPACE" AS A GAYO CULTURAL HERITAGE IN CENTRAL ACEH REGENCY

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ABSTRACTS

Background: The preservation of cultural heritage is vital for maintaining the identity of indigenous communities. **Purpose:** This study explores the function and motifs of the seven spaces in the Umah Pitu Buntul Linge, a traditional Gayo house in Central Aceh Regency, and its significance as a cultural heritage. **Method:** Using a qualitative ethnographic approach, data were collected through documentation and observation. **Result:** The findings reveal that each of the seven rooms serves a distinct purpose related to governance and problem-solving in the Linge Kingdom, with motifs that symbolize specific functions and customs. The study highlights the philosophical meanings embedded in the building's design and the openwork motifs, which reflect Gayo cultural values. **Conclusion:** This research underscores the importance of preserving the Umah Pitu Buntul Linge as a symbol of Gayo identity and local wisdom.

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A. INTRODUCTION

The diversity of ordinary cultures can be known from the variety of languages used, cultural values, customary norms, symbols, tribes, religions and also the shape of community house buildings. Geertz (1992) and Yunus (2013) explain that culture is a pattern of meanings or meanings that are thoroughly interwoven in symbols transmitted historically, a system of inherited conceptions in symbolic form by which humans communicate, preserve and develop their knowledge and attitudes towards life. Furthermore, Setyaningrum (2018) explained that local culture is one of the components that gives us our identity as a special community that exists among the nations of the world.

Information from the explanation reported by ([wikipedia.org/wiki/budaya Aceh](https://wikipedia.org/wiki/budaya_Aceh)) states that Acehese Culture is a collection of cultures from various tribes in Aceh, Indonesia. Aceh Province consists of 11 tribes, namely: Gayo Tribe, Aceh Tribe, Tamiang Tribe, Haloban Tribe, Singkil Tribe, Jame Tribe, Kluet Tribe, Simeulue Tribe, Devayan Tribe and Sigulai Tribe. Each tribe has its own culture, language and mindset.

Acehnese culture is also famous in the eyes of foreign countries because of its strong traditions and religion. Islam has become an integral part of the life of the people of Aceh, and Aceh is known as the "Special Region" and the "Porch of Mecca" in Indonesia because the sharia laws and customs applied there are still quite strong today.

The Gayo Plateau or Tanah Gayo is an area located in one of the ridges of the Bukit Barisan mountains that stretches along the island of Sumatra. Administratively, the Gayo highlands cover the areas of Central Aceh, Bener Meriah, and Gayo Lues Regencies. The Gayo area in Central Aceh Regency is located at the westernmost tip of Indonesia and is in the central region of Aceh Province. The majority of the population in the Central Aceh region is the Gayo tribe. Gayo is a name that refers to several references including, the name of a tribe, language, custom and culture, but currently the name Gayo has been used by community members to introduce an area in the Central Aceh region.

One of the forms of inheritance of the Linge kingdom that still exists today is Umah Pitu Ruang which is a symbol of the Gayo people's ruling system. Umah Pitu Ruang is a building where government services are carried out in running the wheels of government at that time. The building is in the form of a rectangular stilt house, where each space has its own function. According to Salihin, et al. (2019) Every kingdom in Gayo has a royal palace as the king's residence, a place for deliberations and a place for traditional ceremonies.

The seven spaces have seven spaces where the number seven has a philosophical meaning. Salihin, et al. (2019) stated that according to the view of the Gayo Anggka community, it has its own meaning and philosophy in the content of the number pitu or seven. The philosophy of seven refers to the seven members of the human body in worship of Allah, namely the merifer in the pillars of faith and wrapped in customary regulations. This philosophy is also applied in Gayo traditional houses, seven components are constructed at the top of the Gayo traditional house so that it is sturdy on the roof and seven components are constructed at the bottom to make it sturdy on the floor of the Gayo traditional house.

The Umah Pitu Ruang until now has been on the verge of extinction because the Gayo people in Central Aceh themselves no longer know what, and what the umah pitu space is used for, this is due to the lack of attention and government participation in

the preservation of Gayo traditional houses. Judging based on the explanations of current Gayo figures and scholars that traditional houses are buildings that have special characteristics, used for residential places by a certain ethnic group.

Traditional houses are one of the highest cultural representations in a tribal community or society. Based on the explanations of the figures and reviewers, the researcher wants to reveal with a scientific research study, and based on this, it was decided to determine the title of the study in the form of this thesis with the title "Ethnographic Studies: The Existence of the Gayo Cultural Heritage "Umah Pitu Ruang Buntul Linge" Central Aceh Regency.

B. METHOD

Types of Research and Research Approaches

The type of research used in this study is qualitative design with an ethnographic approach. Research with qualitative design, which refers to a research that describes, explores and interprets social or humanitarian problems, both individually and in groups (Cresswell, 2015:59). Meanwhile, the ethnographic approach according to Spradley (2007:13) is to study about culture with the aim of understanding and tracing the lives of individuals.

Place and Time of Research

The research was conducted in Buntul Linge, Linge Village, Linge District, Central Aceh Regency. The distance from the city of Takengon or the capital of Central Aceh Regency to Linge Village in Linge District is around 41.5 Km. Meanwhile, the research period is from November 2023 to March 2024.

Data Collection Techniques

Data collection techniques are an activity carried out by a researcher in the field in order to collect information related to the research theme. In an ethnographic approach, data collection techniques can be carried out through several stages, as explained by Creswell (2015:225) quoted from (Fetterman 2010; Hammerslay & Atkinson, 1995; Spradley, 1980) where in ethnographic studies, the researcher collects descriptions of behavior through observations, interviews, documents and artifacts.

Data Collection Instruments

According to Sugiyono (2007:59) the instruments used in qualitative research can be in the form of tests, interview guidelines, observation guidelines and questionnaires. This study uses interviews that contain questions asked to the interviewees. Data collection is also assisted by the use of several recording tools, useful for recording the course of interviews, and cameras as documentation tools.

Data Analysis

Systematic process data analysis to find and compile interview transcripts, field notes and other materials to determine what is important to report to others as research findings.

C. RESULT AND DISCUSSION

Kampung Linge and Buntul Linge

Linge Village is located in Linge District, a region in the middle of Aceh. Kampung Linge has an area of 2,075.28 and is a sub-district in Central Aceh Regency, Aceh, Indonesia. Linge District is one of the 14 (fourteen) sub-districts in the Central Aceh region, Linge is the largest sub-district in Central Aceh. The area of Linge District is approximately half the area of Central Aceh Regency. Umah Pitu Ruang is located in Kampung Linge precisely on the hills south of Kampung Linge called "Buntul Linge". The center of the linge sub-district government is in the Isaq settlement which is the meeting point of 5 (five) villages or in Gayo known by the name of the village: Kute Baru, Kute Robel, Kute Riyem, Kute Keramil and Kute Rayang. The majority of the residents in these five villages are the Gayo tribe with the main income in agriculture and livestock such as rice paddies, coffee gardening and buffalo farming.

The Existence of Umah Pitu in the Buntul Linge Room

In the ancient Gayo community, there were several types of umah or houses, there were Traditional Houses, namely community houses whose function was as a residence and had various forms, such as umah belah bubung, umah time space, umah rinung (a row of spaces in the middle (read Melalatoa, 1982: 71-72). While the house in this context is a house that has seven rooms that function as the controller of the royal government at that time, and has a keketar or philosophy as a handle in running the wheel of government of the Linge kingdom, this seven-room house can be categorized as a traditional house under the leadership of Reje Linge (king of linge) which is located in the Linge buntul of Linge village, The philosophy attached to this space is "I sky (above) star pitu, I earth (tuyuh) kal pitu mata" (interview: Joni, February 23, 2024).

According to an additional explanation (Joni, 2024) the philosophy in the form of Peri Mestike's speech that is attached to the umah pitu of this space, initially the Peri Mestike started from the speech "Ku Atas Mupucuk Bulet Ku Tuyuh Mujantan Tegep" the meaning of the Wise speech referred to by Peri Mestike is to the top with a rounded top, meaning to hand it over completely to the one above (God) and followed by faith and must have a strong commitment". Furthermore, in the second priodecation of Peri Mestike's speech developed along with the development of its society, becoming "Ku Atas Mupucuk Lemi Ku Tuyuh Mujantang Tegep" which means 'upwards rounded (fertile) and downward has fibrous roots", meaning that every member of the community lives and develops and can meet their needs so that life can be better.



Figure. Umah Pitu Buntul Linge Room

Umah Pitu Building Umah Pitu Space This space is located in the south of Linge village, precisely located on a hill or Buntul Linge. Currently, it is not far from the building, which is precisely to the north of the old building where a new building was built. According to the explanation of one of the leaders of the Gayo community and he is also the former Regional Secretary of Central Aceh, explained that the new building is a duplicate of the existing space house, the purpose is for the old building to survive, if there are people who visit, it is hoped that visitors will no longer climb the old building because it is feared that it will collapse, and this space house illustrates that the Gayo people have had a highly cultured civilization since ancient times (interview: Ibnu Hajar LT, March 28, 2024).

Joni (2019) in his book explained that Umah Pitu Ruang was founded based on the philosophical foundation of Peri Mestike's speech as mentioned above. As the times progressed, the wise speech of the Fairy Mestike continued. In Peri Mestike's speech, there are explanations and descriptions of the functions of the Umah Pitu Ruang. And, they made the Mestike Fairy as a philosophical foundation attached to the Umah Pitu Ruang, its philosophy; "I Sky (top) Bintang Pitu – I Earth (tuyuh) Kal Pitu mata". This philosophy was manifested in the priodeization when Islam had entered the archipelago and/or the Gayo people in general. The meaning of this philosophy according to Joni's explanation, this explanation includes instructions, directions and rules in running the wheels of government of the Linge kingdom at that time and as rules when behaving in daily life.

According to Joni Bintang Pitu, it means (1) head/forehead, (2) two hands, (3) two knees, (4) two soles of the feet, all of seven must be upheld and surrendered in totality to carry out Allah's commands 5 times a day and night. The refinement of Islamic norms into Gayo customary values can be referred to in a manuscript written in Malay which is currently stored in the Royal Society Library of London, published in 1914 this manuscript tells about the Pasai kingdom whose period covers the 13th to 16th centuries (in Sjamsuddin, 2007: 168 – 169).

The visual above is referenced from Rizqiyani, who is one of the 2023 Umah Pitu Space Interior researchers and he visualized a sketch of the umah pitu space of Buntul Linge and Umah Edet Baluntara Toweren which is located on the outskirts of Danau Lut Tawar, Lut Tawar District, Takengon City, Central Aceh.

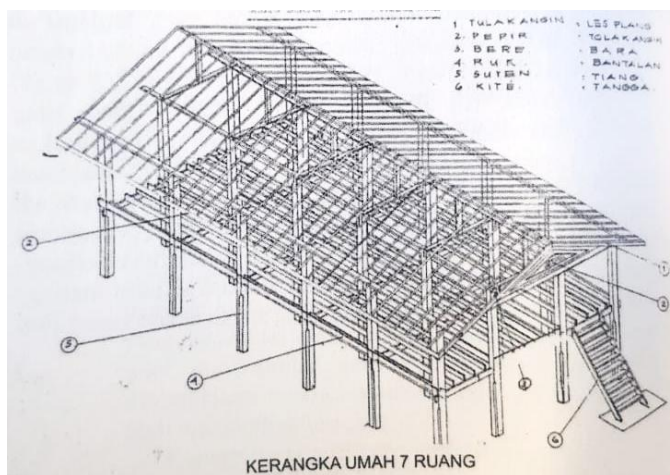


Figure. shape of the Umah Pitu Space Structure

The image of the skeleton of Umah Pitu Ruang above is referred to from the Nenggeri Linge Ethnographic Book (2019) compiled by Joni based on the results of his research for 1 year. He obtained this skeleton image from one of the traditional leaders and community leaders (Aman Bas) in 2017 and was confirmed by one of the descendants of Reje Linge named Juhursyah.

In addition to being known as a coffee city which is famous for its Arabica coffee, Central Aceh is also known for its tourist destinations, namely natural tourism, cultural tourism and customs. Almost all sub-districts in Central Aceh Regency have places that can be visited by tourists. However, the ones that are complete with tourist attractions, namely those that have sites, fences, nature and cultural tourism and customs, there are two sub-districts, namely Linge District and Lut Tawar District. This research focuses on Linge Village in the Linge District area. Namely studying about Umah Edet Gayo (Traditional House). In Central Aceh, there are two traditional houses left by their ancestors in ancient times, namely located in Kampung Linge and Kampung Toweren, Lut Tawar District.

The Toweren Traditional House is located in Toweren Village and is included in the Lut Tawar District area, precisely to the east of the Tawar Sea lake. Currently, the caretaker in charge of maintaining one person (a.n. Mustaqim). The condition of the treatment in terms of environmental cleanliness is quite good. This house was once restored and conserved, but now it has suffered damage, among others, to the pillars of the landslide and the pillars to the ground so that some of the pillars of the house are no longer on the axle. In addition, there are some minor damages such as on the front lisplang. Under the house there is always a mortar (dimple or hand mortar) for the virgins to pound rice. The cage of cattle, chickens, goats or cows is placed far behind the house.

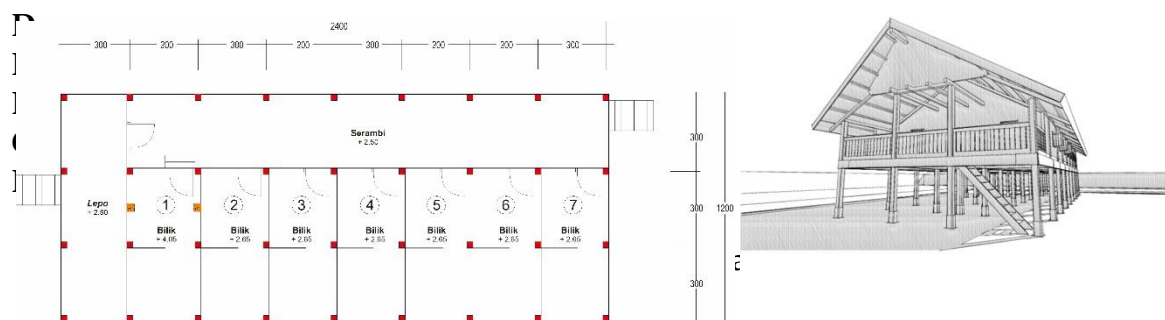
Umah Pitu Ruang or the seven-room house found in Kampung Linge is also called by the locals as Umah Edet ni Urang Gayo or a traditional house owned by the Gayo people/tribe. Judging from the physical shape of the house and looking at the interior areas contained in the traditional house, it is true that it has seven rooms/rooms with an area of about 3m X 3m. The room was not used as a room or a room for confidentiality, but for a room for dialogue and problem solving in the Linge kingdom in that era.

According to the confession of the Nenggeri Linge Ethnography book researcher, Joni (2019) explained the results of his research, that Umah Pitu Ruang Buntul Linge in Linge Village was a traditional house of the Gayo tribe which was used as the center of control of the Reje Linge government at that time. And, elements of the Reje (King) Linge kingdom, such as Saraq Opat and Kejurun believe that the problems that exist in the community generally consist of only seven cases, and each of these rooms is named after the name of the case;

For researchers related to customs and culture, the main goal of the researchers is to the Linge area, because they consider Linge to be the former place where Reje Linge was founded, namely the oldest King Gayo, currently there are still its remains, namely the tombs located in Buntul Linge and their traditional house known as Umah Pitu Ruang. The study in the research focuses on revealing the existence of Umah Pitu Ruang which is located in Buntul Linge, Linge Village, Linge District, in Central Aceh Regency.

According to Joni, Umah Pitu Ruang has historical value and stores traditional and cultural values in each variety of openwork carving motifs and the shape and position of the room. This has not yet been revealed and the information is still confusing. The meaning and hierarchy are stored behind the name, philosophy and variety of motifs used, the position of the various motifs in each place has an implied meaning, this must be revealed appropriately using the right method, it must not be haphazard and not with a haphazard method as well.

The Function of the Ummah Pitu Space and Seven Spaces in Seven Spaces



The Gayo traditional house has a "lepo" (veranda) located at the front of the house where the ulu ni kite (head of stairs) and the door are located. "Lepo" functions as a place to rest and look at the beauty of nature in leisure time, in addition to beautifying and strengthening house buildings. At the back of the house there is a anyung, which is a place to wash food and a kitchen.

Above the umah rinung located in the middle of the house, a parabuang was built, which is an attic where valuable items are stored in preparation for "sinte" (holding feasts for bathing, circumcision of the apostles, marriage and death). On one of the walls there is a bakuten or bukuten, which is a place to arrange "base penalas" (various sizes and types of mats and chopsticks) for the purpose of "besinte". While in the kitchen stove there is gegayang (a place for food and fish) and in the kitchen there is a "peleden" (a place to store spices).

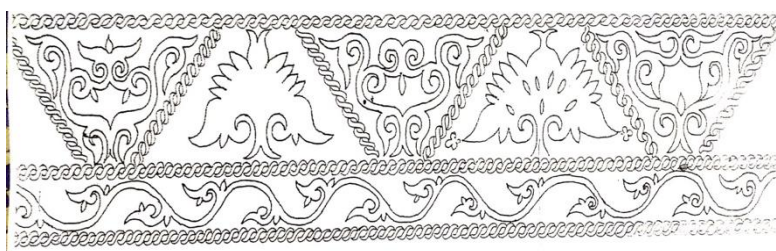
At the bottom of the floor of the house building is called "keleten". On the edge there is a "dispute", which is a place where wood is arranged. In the middle there is a jingki and "lusung" (mortar) for pounding foodstuffs. The components of traditional house building are: "Atu kenunulen suyen" (stone foundation pillars), suyen (pillars),

"tulen/gergel" (floor mats), tete (flooring), gapit (clamped poles), bere (flat pole covers), "bere singkih" (pole covers are located at an angle), "bere longitude" (pole covers that run longitudinally from east to west), "bere lintang" (pole covers that cross from north to south), "pepir" (reject angina/snail covers), "Tulen Bubung" (nok), "kaso" (rafters), "hanging kaso" (easels), "gegulungen" (batten), "supu" (roof), "bubungen" (ridge), "unte-unte" (large rattan for tying the roof), "bengkon" (serule or thatch roof bone), "belbes" (lisplang), "rering" (wall), "para-buang" (attic), "kite" (stairs), "door" (door), "tingkep" (window), "tetinyelen" (footwear), "ton bebesuh" (place to wash feet and hands). The traditional house of Pitu Ruang Gayo does not use nails, but is studded with wood and various carvings on each wood.

Openwork Motif on Umah Pitu Space



Based on the overall image of Umah Pitu Ruang buntul Linge, it can be observed that the waist of Pitu Ruang house has a variety of different motifs. There are also various motifs attached to the walls of the Umah Pitu Ruang building above, namely;



Figur. Emun Berkune, Emun Departure, and Tali Puter Tige



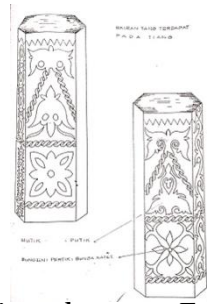
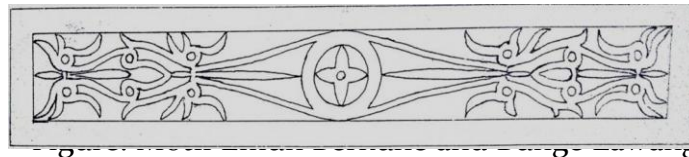


Figure. Motif of rante, Binge lawang, Emun Berkune and Pucuk Rebung



Gayo filigree is a symbol and identity of the Gsyo community, currently openwork has experienced rapid development and has been used as a variety of ornaments on cloth (clothing), wallets, bracelets, bags, peci (skullcap), belts, decorative motifs in community houses, school gates and offices. Before the 80s, this openwork motif was only used for wall carvings and door and window posts, and for mat weaving as well as for pottery carvings.

Openwork is a symbol that contains implicit messages behind a variety of motifs, The symbol embodied with this openwork includes the meaning of instructions, advice and directions and can be felt by the Gayo people. Joni's statement (February 15, 2024) explained that the word Kefiliang comes from the Gayo language, the root of the word is "Ker" and "Rawang". "Ker" means fitting something in the heart and "Rawang" means thinking while simultaneously looking for a form that can represent what has been thought, as an expression of the heart that will be conveyed to others.

Generally, the representation of what is thought is taken from natural objects or the surrounding environment, can be represented by clouds, rain, trees, animals, and other natural objects. For example, such as the philosophy that is the icon of Umah Pitu Ruang, namely; "i atas (sky) Bintang Pitu, i tuyuh (earth) kal pitu mata", this philosophical speech involves "Bintang (star) and Kal (coconut shell used as a measure of rice)". And, besides that, there are many more, such as "Emun Berkune", "Pucuk Rebamboo", "Puter Tali", "rante" and so on.

Openwork has currently undergone a change in shape and many have been misplaced (Joni, 2024). Supposedly, the motif is placed on pottery but attached to clothing, clothing motifs are used for various decorations of buildings (houses), and so on. Openwork was originally used for conveying messages attached to pottery (keni), a place of water, such as the function of a teapot. Then, as time went by, this motif was considered effective in conveying messages to the next generation, starting to use this openwork motif as a meaningful symbol and attached to the house, such as on the right and left, doors, windows, lesplang, at the waist of the house wall and on the upper front wall of the house. The openwork motif for the house, first used by Reje Linge on Umah Pitu Ruang. The function of the openwork is not only a decoration on the building of the Pitu Ruang traditional house, but also as a symbol in which the mandate is implied, which includes; the meaning of instructions, advice and the meaning of rules.

$$C_2 = a_2 + b_2 \quad (1)$$

Analysis/Discussion

Umah Pitu Ruang which is located in Buntul Linge, Kampung Linge, Linge District, is a relic of the Linge Kingdom. Umah Pitu Ruang was built with the philosophy of "umah pitu ruang pengulang pitu pekara" and "i atas bintang pitu, i tuyuh kal pitu mata", this is a form of local wisdom of the Gayo tribal community, in accordance with the statement (Armini, 2015), in the context of Umah Pitu Ruang is a traditional house of the Gayo Tribe and has a philosophical meaning. This meaning implies a balance between human life and the surrounding natural conditions. ideas, customs, social status, and kinship relationships. Umah Pitu Ruang is not just a building, but the building has a close relationship with the arrangement of the Reje Linge government pattern in the kinship system of the ancient Gayo people, this is in accordance with the statement (Taylor Henry H, 1962) about the form of traditional house architecture.

Umah Pitu Ruang is the center of controlling the royal wheel (Reje Linge) in the field of Gayo customs and ceremonies, including: (1) Custom, (2) Customary Law, and (3) Istiedet or Culture. The values that are carried out in Umah Pitu Ruang are related to customs and ceremonies, this is as explained (Joni, 2019), namely carrying out (1) Sacred values and (2) the existence of Ritual values. In carrying out and enforcing customary law and resam or ordinances, Reje Linge has divided each room according to the expertise of the person who has been appointed by Reje Linge to occupy a position in their respective room according to their expertise. What is complained about in the room is in accordance with the function of each of the seven rooms is different. The following will be explained about the function and name of the room in Umah Pitu Ruang in the Linge buntul.

The Function of Each Room and the Philosophy of the Umah Pintu Space

Umah Pitu Ruang has 7 (seven) rooms, a seven-room house in Buntul Linge, facing it to the east and the back to the west. The rooms in Umah Pitu The space can be sorted starting from the first room in the east position with the order of one (Ayat), two (Sebda), three (Ijemak), four (Kiyes), five (Inget), six (arrange), and the last room in the east position, namely room seven (Resam). The function of the room in Umah Pitu Ruang globally was to serve the people, the controller of the Reje Linge government at that time. There are also two global designations, namely (1) Edet, and (2) Istiedet or 'Culture'.

The Verse Room in Umah Pitu The Linge Tail Room has a function as a curtain room, meaning that the people who sit in this space must have the skill of reading nature, both physical and non-fissi. The verse referred to in this context is anything that is around them, if they call it the term Lat, Batat, Wood, Atu or everything on the earth and also nasir opat, namely fire, water, wind and earth, this is what they mean by "verse". The people who sit in this room are the direct choice of the King and his orders are also directly under the King, meaning that his devotion is full to the King. They must have High Spiritual intelligence (can diverge dreams and natural phenomena). Then, these people take care of the forest, the environment, water, and the pet shelter and they must obey and submit to where they are and submit to the rules and leadership where they serve.

The first room (number 1) is called "Verse" whose function is to deal with the problem of signs and wonders that exist behind nature or behind what is seen. Signs of God's existence and greatness are more often found if we want to look behind what is expressed, that is, what is implied. The form of "Ayat" in this first space deals with the concept of culture as well, but this leads more to the concept of custom, but has a vertical dimension.

The Second Room (number 2), called "Sebda" in this context, who sit in this room are of course people who are experts in the field of rules, directives, instructions and policies who are really wise. So, the public already knows for themselves, right? If, it does not have to be directed. The phrase that often comes out and is discussed in this room is the wise speech of the Fairy Mestike (philosophical language), according to Goddard's opinion that the language contained in the rules and instructions of their cultural ethics is called "Cultural Concept". So this second space that deals with the concrete "Sebda" field they deal with the study and understanding as well as the practice of their cultural concepts. The concept of custom and culture in this context is horizontal dementia.

The Third Room (number 3), called "Ijmak" is an expression that describes, that "Ike Ruwes Ku Ines, keta ike Tungku ku Pelu", in this word is a symbol that indicates that those who sit on duty in the Umah Pitu Space are not arbitrary, they must be able to give and find solutions to problems. Here, the scholars and umara must be able to synergize with each other in solving cases or problems in life. This room is more concerned with the formulation of regulations and codes of ethics.

The Fourth Room (number 4), called "Kiyes", in the context of Peri Mestike this touch "ukum mukalam, edet mu-ujud", serves community members who have obstacles in determining punishment and/or to determine the level of urgency of something is studied and then can be a recommendation to be used as something that can have an impact on members of society in general. So, this "Ijmak" is inseparable from the inevitable studies on yimggi and the low rate of something.

The Fifth Room (number 5), referred to by many as "arranged", this part is indicated by the expression Peri Mestike "medekala, inget metekala atur mubangsa" meaning that everything has rules and legislation or at least village regulations also have a basis for study first. This room deals with the problem of instructions, rules, guidelines and directions as well as benchmarks that are intended to set the direction of life in achieving something better, then formulate it to become regulations.

The sixth room (number 6), called "Resam", Gayo's terminology in strengthening this konsep is "Uwah ni Rembiye beramuren, Resam ni deniye kin regulation" meaning that the commonly practiced habit has become a habit that can be reviewed about whether there are instructions, whether there are guidelines, and whether there are guidelines. Concretely, this part serves as a reminder and a reviewer of something that is familiar whether it is in accordance with the customs and customary norms that they have in all aspects of daily life. Resam here teaches that members of the community can find unethical and taboo habits, so that they can damage the order.

The Seventh Room (number 7), called "Inget", "Inget ari si pitu atur ari opat", the point is that this part of the work is more dominant in regulating human civilization with other humans, with nature and the environment as well as with other creatures other than humans. So, Umah Pitu Ruang in the Gayo community is a house that was functioned by Reje Linge long ago as a traditional house, which is a place to formulate

and solve people's/community problems. The shapes and ornaments used as symbols attached to the house of pitu space almost all have meaning (Joni et al, 2019).

D. CONCLUSION

Based on the results of the research that has been carried out, the results are obtained, the function of Umah Pitu Ruang and the openwork motif attached to the Umah Pitu Ruang Buntul Linge can be concluded that the function of Umah Pitu Ruang in addition to controlling the wheel of Reje Linge's government at that time, also handles and solves seven cases in the community. These seven rooms are managed by two managers, the first room one to the fourth room is directly managed and the people are chosen by the King directly, the second room is the fifth to the seventh room is responsible by Sagi Pindari and he is directly responsible to the King. The seven senses are Room (1) Verse, Room (2) Sebda, Room (3) Ijemak, Room (4) Kiyes, Room (5) Inget, Room (6) Atur, Room (7) Resam. The openwork motif in the seventh chamber in Umah Pitu Ruang, including in the first room "verse" has an openwork motif (1) Tapak Lemam, (2) Rante, (3) Tali Puter Tige, (4) Puter Rope. The second room "Sebda" has an openwork motif; (1) Mata ni Lao. (2) Rante, (3) Rope Twist, (4) Tige Rope. The third room "Ijemak" has an openwork motif; (1) Tekukur, (2) Rante, (3) Rope Twister, (4) Tige Rope. The fourth room "Kiyes" has an openwork motif; (1) Peger, (2) Rante, (3) Puter Rope, (4) Tali Puter tige. The fifth room "Atur" has an openwork motif; (1) Saraq Opat, (2) Rante, (3) Puter Rope, (4) Tali Puter Tige. The sixth room "Resam" has an openwork motif; (1) Bamboo shoot shoots, (2) Rante, (3) Rope rotors, (4) Tige rotor ropes. The seventh room "Inget" has an openwork motif; (1) Emun Berkune, (2) Rante, (3) Rope Twister, (4) Tige Rope Rope. Duties, functions and positions have been listed in the content of philosophical meaning implied in each motif. Umah Pitu Ruang Buntul Linge is the government house of the Linge kingdom and has implicit messages behind the shape of the building, the colors and various openwork motifs attached to each side of the Umah Pitu Space.

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