

created with dominant of floral and geometric and the philosophy about life and religion.

The research used the new qualitative method, because based on the post positivistic philosophy this method also called as artistic method cause in application was more artistic (less form). It also called as result data of the research same with interpretation to the data that found in the environment. This method used in research objective and naturally. The researcher was the key of instrument, the technique for collecting the data was combined, the analysis the data had inductive/qualitative, and the result of the research focused on the meaning from generalization [4].

The research also used Trichotomic Semiotic approach from Charles Sanders Pierce. When Semiotic was study about symbol and the entire thing that had relationship with symbolic way of function. (Semiotic Syntax) and between relationship also analyze sender and the receiver by them who used symbol (Semiotic Paradigm) [5], [6]. In symbol of Pierce context showed that meaning process of signification was very important because human being gave meaning in the reality that they met. This assertive point is that language had strong relationship between realities. According to Pierce [7], symbol showed from people signification in dynamic.

Society in general looked house as perfect that for take rest, because in the house they got quietly heart. For this reason it built did not mess, because when the building process and finishing the house constructions always followed by occur ritual mean for safety of occupant family members also the repairman who built it. Otherwise, part of the house also had function as place for keep many treasure and daily needed. The *Ghumah Baghi* that is popular for Besema Ethnic had meant an old house and traditional house [8]. The vocabulary of Besema society in pronounced letter “r” not clear and blurred, so the letter “r” in Indonesia language was changed by Besema society with letter “gh”. Such as *rumah* be *ghumah* and *rindu* be *ghindu*.

3.1. Kinds of *Ghumah Baghi*

Visual form of *Ghumah Baghi* as form of mirror from social strata occupants refer law, middle, and highest strata where each of the characteristic had special character by them self. There were for

classification of *ghumah baghi* that called Besema society’s original house. The form of the house was:

3.1.1. *Tatahan house (ghumah tatahan)*

Ghumah Tatahan was Besemah house that completed by wall curved in the door. It said *Ghumah Tatahan* because this house made with arranged the curved. It was kind of *Ghumah Baghi* for famous people like nobility and the rich person in the village. There were curved in the corner of the house and in the part of the doors had hole in the middle with size 2 cm to peek guest who came. If the guest was man, the house occupant who opened the door was family leader or son, but if they were woman, so the occupant who opened the door was mother or daughter of their family. The curved in the wall ha circle form with geometric and floral ornament called *Mandale Kencane Mendulike* with diameter of it 50 cm with small hole in the middle of the ornament had size 2 cm. This curved was in the *Tatahan* House. Other curved found in the wall, in the column (*sake*) in the other corner like *paku muda* that there was in the wall next to the floor. This curved described *Paku muda* flower. *Lengkenay naik* is in the middle of wall horizontally. The curves had geometric and floral form and this house was very complex with it curved more than other house of *Ghumah Baghi*.







Ghumah Tatahan




Source: Prayogi Wijaksono 2020

3.1.2. *Gilapan house (ghumah gilapan)*

Ghumah Gilapan was traditional Besema house that had similar architecture with *Ghumah Tatahan*. Just it, it had not decoration at the door, wall o the house, pole, or on the specific place. *Gilapan* in Besema meant lustres this house called *Gilapan* because sparkling with out curved and smooth. It owned by general society and poor society.

Trikotomis Peirce

Object	Representamen	Interpretan
Daun Paku (young fern leaves)		Describing as plant that described prosperity a big family and protection to family members.
Munce Ghebung (young shoots bamboo)		Describing human being life allied who in a big family so were needed skills, be thorough, and carefulness for managed of the life in the group or other.
Kuncop Teratai (The lotus flower was closing in the night)		Lotus buds were in the pood (pauk) as describing Besema people was part of the civilization of Melayu big family member. This curved described greatness and chastity in a household
Ipang Bajik		Giving the form of equitable social justice, harmony, and mutual cooperation.

Lengkenay Naik (Small Flowers)		Small flower described many of big family who were developed and also gave symbol of house occupants.
Bunge Melur		Jasmine flower arrangement were described life of human being who united and the attitude also said so could to reach the life purposed also they were not felt into the conflict. This curved described about the politiness.
Mendale Kencane Mandulike		Showed if Besema society who were life consistent between other person and the nature were focused of God that was had symbol with the small circle of the <i>Mendale Kencane Mendulike</i> curved, this condition with the motto of the Besema people; refer <i>Ninik Besanak Seumur Denie</i> . It meant in Indonesia lived on relationship between the persons every time.

Ghumah Baghi built by Besema society based on the believing that still believe by them self and looked from the architecture and the decoration in it. So this house

