

## Local Cultural Heritage “Omo Hada” As An Icon Of Cultural Tourism Attraction In West Nias District

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**Abstract.** Cultural heritage is one of the attractions of cultural tourism to attract tourists to visit a place. The local cultural landscape in the form of traditional houses and megalithic remains scattered across West Nias Regency is a special attraction for tourists. War strategies and local traditional rituals influenced the figure of Omo Hada. Buildings characterized by oval-shaped vernacular architecture are called in the local term "owulo". However, unfortunately, age and climate factors have made Omo Hada a building that has become obsolete over time. It was discovered that currently Omo Hada is threatened with extinction and has been contaminated by modern materials and supporting buildings. This research is basically to reveal the form and symbolic meaning and socio-cultural values contained in the traditional house (Omo Hada) in West Nias Regency. This data collection was carried out by observation, documentation, interviews and literature study. Findings show that Omo Hada is no longer built by the community due to strict customary processes, and their numbers are also decreasing. West Nias Regency does not yet have traditional house names as its cultural identity, and there is no digital interpretation media for conservation. This discovery can provide recommendations to policy makers so that the name Omo Hada "Owulo" is patented as the name of the Traditional House of West Nias Regency. Cultural heritage needs to be equipped with interpretive media that is appropriate to current developments to preserve information and cultural heritage values.

**Keywords:** Traditional House, Socio-Cultural Values, Cultural Heritage, Conservation

### INTRODUCTION

Traditional houses are an identity for a region, designing traditional houses involves cultural elements in the region by paying attention to the meaning or philosophy based on the socio-cultural background of the people. West Nias Regency is one of the administrative regions on the Nias Islands, established based on Law Number 46 of 2008 concerning the Establishment of West Nias Regency in North Sumatra Province. Omo Hada is a house where the people of Nias live in the western region of the Nias Islands. Omo Hada is an embodiment of the local wisdom of the people of West Nias Regency, in the construction process it contains advice on dealing with natural potential and disasters that have been passed down from generation to generation. The shape of Omo Hada in the western Nias region was discussed by Ziegler (Alain et al., 2013) that on the west coast of the Nias Islands, oval-shaped houses are often seen along the Lahömi river, Moro'o, Hinako Islands to the west of Sirombu. Around the 1980s, the houses in the Hinako Islands area had disappeared and now only a square-shaped house and megalith stones remain which can remind you of the old villages there.

Omo Hada can be recognized by its oval shape and the presence of ornamental decoration with motifs and carvings found on certain parts such as pillars, ventilation, front walls, doors and so on. Most importantly, Omo Hada in West Nias Regency is a symbol of social status for its founder because it was built using the best wood, it is bigger because the sizes start from 5 tete, 7 tete, 9 tete, and so on. Omo Hada is a stilt house built on tall pillars or poles. To enter the house, people must first climb the stairs. All of the pillars supporting Omo Hada were built on large stone slabs with the aim of preventing moisture from coming from the ground (Sangkertadi et al., 2008).

The potential cultural heritage of OMO HADA was discussed by Nasruddin et al (Research & National, 2018) by taking objects in South Nias Traditional Houses. SOUTH NIAS TRADITIONAL ARCHITECTURE ON THE Brink of EXTINCTION that Nias traditional houses use slanted pillars resting on one point to form the letter V. Omo Hada Structure West Nias Regency consists of upright pillars (ehomo) placed on large flat stones, X-shaped sloping pillars (diwa), and beams arranged crosswise to support the floorboards (Silötö). There are four main pillars (Silalö yawa), erected perpendicularly through the roof, symbolically these four pillars are very important. The roof structure is made of tiers. Apart from that, some parts of Omo Hada also have their own philosophical meanings. For example, the door is made lower, the pig measuring tool (afore) is placed on the ehomo. The Omo Hada spatial pattern has traditional characteristics. A number of pig jaws (zimbi) as a sign of the owner's honor hang on the central beam (sanari).

Tradition has a very strong influence in shaping the identity of the people in West Nias Regency. Custom is something that cannot be separated from the life of the Nias people in West Nias Regency. Various large parties (owasa) used to be common, both parties related to rites of passage, weddings, house completion, funeral traditions and so on (Author (s): ANDREW BEATTY ANDREW BEATTY OVASA: FEASTS OF MERIT IN NIAS, 1991). Owasa is often carried out to support or raise someone's status or rank which will later influence their political position.

Based on data from the West Nias Regency Tourism, Culture, Youth and Sports Department, there are 132 Omo Hada units spread throughout almost the entire West Nias Regency area, and 3 of them were declared extinct because they were heavily damaged and had been destroyed by their owners. Over time the number decreases. The reality on the ground shows that Omo Hada is no longer being built, not because it was difficult to build, but to build it required enormous costs and had to go through a series of traditional ceremonies. It is felt that Omo Hada is starting to become less relevant to current

developments because it is impractical. Technological developments, changes in lifestyle and forms of adaptation to the weather have caused material changes in Omo Hada today. The increase in the number of families, changing generations and lack of awareness to preserve is one of the factors causing neglect, so that the movement of people across an area to live in West Nias Regency will have an impact on assimilation, acculturation and cultural diffusion.

Preservation is a necessity, as a continuous effort to maintain and protect the existence of Cultural Heritage and its value in various ways such as protecting, developing and utilizing it (Suharyono, 1943). Synergy of roles and commitment from implementing actors is needed as a concrete step to implement Law of the Republic of Indonesia Number 11 of 2010 concerning cultural heritage, so as not to lose its identity, a source of data for researchers to study the nature, environment and culture of West Nias in the past as reflection for the future.

## **RESEARCH METHODS**

This research uses descriptive qualitative methods. Collecting primary data is very useful for gathering information needed for analysis and decision making. The method of collecting primary data used by the author is by collecting data obtained from the first source, both from individuals and individuals, which are collected directly from the object under study. Among other things, through interviews, observations and interviews conducted directly.

This descriptive qualitative approach is used to describe the shape of a traditional house, its ornaments, meaning and visualization. Collection of various data, physical elements, etc., related to the meaning, ideas, traditions of the West Nias Regency traditional house (Omo Hada) based on the social and cultural background of the West Nias people. Researchers considered the sample considering that the number of Omo Hada is not small and is spread almost throughout the West Nias Regency area. This research was conducted on West Nias Regency Cultural Heritage objects, namely the Fönali Daeli Traditional House (Omo Hada), Balugu Sihönö Ana'a nobility title; Balugu Hilitöra; Balugu Sangahae; Balugu Dawido, in Sitolubanua Village, Lahomi District, West Nias Regency.

## **RESEARCH RESULTS AND DISCUSSION**

West Nias Regency bloomed since 2009 based on Law Number 46 of 2008 concerning the Establishment of West Nias Regency in North Sumatra Province. Geographically, West Nias Regency borders: To the north, Tugala Oyo District, North Nias Regency. To the south is Lölöwau District, South Nias Regency. To the east is Botomuzoi District, Hiliserangkai

District, Gido District, and Mau District, Nias Regency. West with the Indian Ocean. Administratively, the regional government of West Nias Regency consists of 8 (eight) sub-districts with a total of 115 villages. The area of West Nias Regency is  $\pm 544.09$  Km<sup>2</sup>.

Based on Customary Law (Fondrakö) West Nias Regency consists of 7 (seven) Öri and is regulated based on Bөрөwondrakö. Bөрөwondrakö is an association of several banua who agree to determine the rules that apply in their society. Öri is an expansion area of Banua. Each Öri has traditions in its traditional ceremonies. Based on regional division, Öri in West Nias Regency are Öri Lahomi Raya, Öri Lahomi Yöu, Öri Moro'o known as Moro'o Silima Ina, Öri Iraonozona, Öri Ulu Moro'o, Öri Talu Noyo, and Öri Hinako.

Figure 1. Administrative map of West Nias Regency



The daily life of the community is full of rituals as markers of the level of position in custom (Bosi) in local society, namely birth or having children, marriage, owasa and death. Bosi in the Nias community in West Nias Regency apply according to their respective Bөрөwondrakö, some only apply 9 (nine) bosu and there are those who still apply 12 bosu. In general, the Bosu (customary stages) in West Nias Regency are:

1. Bosu sisara, famatörö Töi Ndraono (giving names to children).
2. Bosu dua, Laboto (circumcision) for boys, while for girls fanögi talinga is carried out, namely making a hole in the ear marked by inserting an earring.
3. Bosu sitölu, Fangöhözi (Tooth straightening).
4. Bosu siöfa, Foaya Baluse ba Foaya Gari or Molaya Baluse ba fanaitagö gari (practice using traditional weapons and wearing a shield).
5. Bosu the five, Fanga'aso (Providing the necessities of life).
6. Bosu si önö, Mangowalu (wedding).
7. Bosu si fitu, Famasindro Omo, built a house.
8. Bosu si walu Fanörö, the process of appointing this family to be counted in the ranks of "Satua" or which means "elder".
9. Bosu the siwa, Fatomesa, threw a big party hosting several banua to prove his economic existence.
10. Bosu sifulu, Owasa Wamozi Ana'a ba Famataro Banua, namely making various types of jewelry, establishing villages or forming state organizations.

11. Bosi sifelezara, Fanaro Gowe Zatusa (erecting megalithic stones). This is a very big party.
12. Bosi sifelendrua, folau owasa, threw a big party to assume the title of Balugu. Owasa is marked by the slaughter of large numbers of pigs and the presentation of the zimbi (lower jaw) as a valuable sumange (respect) to traditional figures.

Position is having status in society. There are two types of social strata, namely the noble layer and the ordinary layer of society. The nobility are heads of state, banua heads, traditional leaders and people who have succeeded in rising to a higher level of society because they have succeeded in holding four levels of pig slaughtering parties to get the title "Balugu". Social status obtained through traditional ceremonies has a very strong influence compared to status obtained through lineage. Status or position related to position or job is objective with rights and obligations. The traditional titles of nobility are based on the level of Owasa (large traditional celebrations) held in society starting from the highest, namely (1) Balugu, (2) Tuha. Balugu is a sacred and very sensitive title in local society, because it has more power than others and can change within strict limits. The person who received this Balugu title would be a 'curse' for him if he did not meet the requirements. Tuhenöri is an office title given to someone who already has a traditional title and is considered capable of leading in his area. Tuhenöri supervises at least five Balugu, Balugu supervises the Tuha, Tuha supervises the Satua Mbanua and all Family Heads who have fulfilled the 5th and 6th Bosi.

Omo Hada presents a real difference, having equality in cultural value with architecture in Southern Nias. The real differences are in the typology and construction, the size of the house, the number of roof levels, the height, the number of supporting pillars and slight differences in terminology for building elements. Omo Hada is indeed a place to live. The oval shape is based on folklore that on an umbrella-shaped hill a house was built, the house was lowered along with the osali. He landed on a rock, standing on top of the limestone. Sirao said, the ancestors of the people (Nias), build a nine-story house surrounded by supporting pillars (ehomo). Even bent wood has its uses. All materials have their benefits, don't throw away materials that are considered useless now, at some point they will have benefits. Osali used to be a certain type of traditional house which was used specifically for gatherings and also as a house for the idols of the Nias people (Rumah et al., 2022). Now that the people of Nias have embraced Christianity, osali is used to refer to the church. 'Owulö' means gathered, and can also be interpreted as round. Folklore about the origin of wood in Omo Hada has always been told from generation to generation by local people through Hoho (poetry). The oval design makes it a little difficult to change or expand. If there are people

who want to change the shape of the traditional house, then the entire house must be dismantled and rebuilt, which of course must follow the procedures and stages.

Omo Hada provides an understanding that a house showing social status is a complete building unit, built with a simple model and appropriate implementation methods. Hilly areas surrounded by dense vegetation were chosen as settlement locations. The village pattern is in the form of = where residents' houses are built facing each other and close to each other. In ancient times, the people of Nias were always in a situation of war, both wars between villages and wars between groups. War strategy and food security were the main reasons why they established banua-banua (villages) in hilly areas. Its high location serves as a place of defense so that the enemy finds it difficult to attack. The main access is always marked as a defensive fortification, there are no large stone steps as seen in the Bawomataluo Village area in South Nias.

Megalith statues can sometimes be found in front of several Omo Hada buildings in West Nias Regency. There are two types of megalith stones (kara Zatua or Gowe), namely menhirs for men (Gowe ndra'matua) made taller and bigger and megalith stone slabs for women (Gowe ndra'alawe) made shorter. The majority of megalith statues in West Nias Regency depict a human. The attitude you want to show is sitting on an oversized chair, wearing Belu Soyo (this gold shirt is not completely gold, so it can be flexible, it is usually made from suasa material); various jewelry such as head coverings (Saembu), necklaces (Nifatō fatō), large earrings (Gaule) bracelets (gala danga).

Figure 2. Megalith stone in front of Omo Hada. (Right to left): Gowe Ndra'matua, Gowe ndra'alawe.

Location: Nahambanua, Sisarahili I Village, Madrehe District, West Nias Regency



On the male statue, the lower part of the hand is tucked into a traditional weapon called a gari (in the form of a machete). In the lower part of the body, the male genitals are visible in an erect condition, while the image of the testicles is not very clear. Position your hands crossed in front of your chest at the heart or heart area. This attitude has the same meaning as

the meaning of the word Balugu. The word balugu consists of two words, namely balu which means blanket, and gu which represents the word I or me. This word balugu is called out by the community, that those who hold Owasa (big party) are worthy of being the umbrella of the community. The figure and attitude represented are related to Bosi and his social status, and the most important thing is the symbolic meaning contained in it.

The nobility, the Balugus and people from high social strata built Omo Hada measuring 5 tete, 7 tete, 9 tete and so on. Tete is the area unit term for Omo Hada. The way to measure it is by looking at the number of rows of sago leaves on the ridge. Usually there are always odd numbers starting from 3 drops. The greater the number of ridge tops, the larger the wooden circle (Lamaö'ö) so that it matches the oval shape of the building. The construction process uses ethno-thematic activities, namely using human body parts in measuring the area of a traditional house, determining the height of the pillars, measuring the length of boards and beams needed, the depth of the pile foundation, and other requirements. Rituals or ceremonies in the form of prayers delivered to intangible spirits are believed to be able to guard the house, provide health and safety for its residents. The local community's belief system influences the procedures for building Omo Hada. Religious values are found at every stage of the activity which is carried out first, starting with joint prayer.

According to the community's understanding, by building a new house in Banua, the glory of the village will increase. Involvement of close relatives or people from the village to help organize the event. This form of mutual cooperation is called Falulu Fohalöwö, it can be material or non-material, such as thought and energy. Mutual cooperation in material form is called Kosi, while mutual cooperation in non-material forms such as energy is called fasilö luo. The Falulu Fohalöwö tradition still exists and is still developing in the Nias community in West Nias Regency.

### **1. Structure of Omo Hada “Owulo”**

Based on local community folklore in Hoho (poetry), several types of wood used to build Omo Hada use local language, including:

- a. Manawa is used for bottom support pillars and floors
- b. Mause is used for wall boards and floor boards
- c. Afoa is used for the bottom connecting beam
- d. Hoya is used for windows, ribs

The parts of Omo Hada are mentioned in the local language starting from the lower structure, middle structure to upper structure, as follows:

- a. Dane-dane Ehome (Umpak), is made of large, flat stones and is wider than Ehome. The amount is adjusted to the area of Omo Hada.

- b. Ehomu (support legs) must be made of Manawa wood. Usually in Ehomu, Afore (pig size) is placed.
- c. Diwa (crossbars to support the weight of the house) must be made of Manawa wood.
- d. Tambua (weight stone) is placed on top of the Diwa.
- e. Silötö or Bara (connecting beam between ehomo), must be made from Afoa wood so that it can bend to follow the shape of the house.
- f. The second Silötö (cross beam to support the floorboards of a traditional house).
- g. Laliöwö (the large wood next to Silötö) is made from Simalambuo or Afoa wood.
- h. Salo (floor), is made from Simalambuo wood which is split in two, the purpose is not only for its strength but also there is a tradition of Fangöni (pounding the floor as a sign of agreement to look after the deceased) in the house so that the floor does not break and break easily.
- i. Ladae (bent beams that follow the oval shape of the house), must be made from Manawa wood. This wood is the most difficult to find because the craftsmen have to adjust the oval shape.
- j. Tuwu gahé, the vertical beams must be installed in a straight line with the roof ridge. Tuwu gahé is where the walls are installed. There are no rules regarding the number of Tuwu Gahé. On the Tuwu gahé, various types of ornaments are installed.
- k. Bawandruhö föna (Front door)
  - l. The edu'o (stairs) found in Omo Hada are straight, consisting of steps and steps, namely the parts for binding, supporting and locking the steps. Some Omo Hada in the West Nias Regency area have straight stairs that go directly to the door of the house, but there are also those that are straight and have landings for transitioning steps when there is a turn.
- m. Bagolö (Wall)
  - n. Lamaö'ö, where the ribs that form a round shape from the wall to the roof are attached, must be made of Hoya wood.
  - o. Lamaö'ö, must be made of Hoya wood. Lamaö'ö is like a stance, a place to attach the ribs.
  - p. Latagahe, which is tied at the end of the lower rib so that the thatch leaves do not shift or scatter.
  - q. Gasö, the ribs must be made of Hoya wood. The length of the Gasö must follow how high the roof is at the ridge, there must be no joints in the middle. This gasö is where the rumbia leaves are arranged. Set straight to curved to follow the shape of the roof ridge.
  - r. The second lamaö'ö, this is what forms a circle on the roof towards the ridge.
  - s. Sanari, a cross beam to connect Silalö yawa and Botombubu. Here, boards are usually placed to make the upper room.
  - t. Botombubu, ridge beams, usually use traditional Nias wood called Boli.
  - u. Sagö, roof made from palm grass leaves (zaku fur)
  - v. Langömbumbu, roof ridge covering made from thatch leaves, is now replaced with zinc shingles.
  - w. Tandombumbu, made from Hoya wood, serves as a barrier for Lagömbumbu so that the wind does not blow it away. "This Tandombumbu is placed at the top and is crossed and tied tightly." (interview, March 8, 2023).

## **2. Symbolic Meaning and Contained Value**

Ritual actions and expressions show the symbolic meaning contained in the Omo Hada building:

- a. The roof of Omo Hada is similar to a towering mountain as an expression of the spirituality of the local community, as a symbol of prayer and a form of placing hope in God to live a better life.
- b. The shape of Omo Hada is round oval (awulo), supported by a number of supporting pillars, which is inseparable from the philosophical meaning in the proverb Round water because of vessels, round words because of consensus. The shape of Omo Hada



is round oval (awulo) which means democracy as a fundamental principle and commitment to the principles and system of human values.

- c. *Andrō so gehomo andrō wa so ndriwa, tundrehera nawōra enao bōi aso'a*, symbolizes the integrity of a banua. In the proverb United we stand, divided we fall.
- 1) Values of etiquette, good manners, namely humility, politeness, friendliness and respect. Represents an open personality, family, warmth, sociability and acceptance of people.
  - 2) the values of equality (egalitarianism) and equity (working simultaneously) create patterns of relationships and communication between communities; Expressive nature, and being open when having to respond to everything that is encountered, opens up opportunities for individual expression in a more transparent way.
- d. The Supporting Pillar (silalō yawa), is the oldest wood on the right, followed by the silalō yawa on the left in pairs, indicating that those who erected Omo Hada were a husband and wife couple. The main support pillars (silalō yawa) in Omo Hada must be at least 4 (four), meaning that individuals can position themselves well in accordance with agreed norms and not cause conflict. The four main supporting pillars were assisted by several people so that Sifelendrua had the meaning of a "four pillar" traditional institution in the Banua government with the composition of Sanuhe/salawa, Tambalina, Fahandrona and Sidaōfa). Silalō yawa as a symbol of the legitimacy of Balugu power. On the main pillar (Silalō yawa) the antlers of hunted deer are often hung. In illegal hunting, every technique, weapon and method used must be considered. The success of deer hunting can be seen from the antlers hanging on the Silalō yawa. The values contained are:
- 1) Wise and wise means being able to act in accordance with the norms that exist in society, encouraging the formation of a broad-minded person. Professional values maintain and maintain the quality of work, and strive to improve knowledge and performance, so that they can move to a higher social status.
  - 2) Responsibility to carry out as well as possible everything within their authority and duties, courage to bear all consequences for the implementation of their authority and duties.
  - 3) Values of self-respect and honor that must be guarded, defended and upheld by everyone.
  - 4) Have a high level of tolerance, be careful, patient and polite.
- e. The spatial patterns and divisions in Omo Hada are characteristic of the tradition. Moral values, the existence of norms, making rules and having to follow the rules given without questioning their truth, everything has a place and a time for everything.
- f. A rope (lema'a) made from the fibers of the palm tree (*Arenga saccharifera*) ties the ribs (Lamaö'ö) taken from the palm tree as a sign that the owner of Omo Hada has performed owasa. In ceremonies, tali lema'a refers to respect.
- g. There are 3 (three) types of floor heights in this living room starting from the lowest floor, called talu zalo, sinata and lawa-lawa. Each floor has a function and a 'level of position' that can be entered according to its position in customs. Carry out customary rules based on your rights and obligations in accordance with your position because in customary rules there are prohibitions or orders as well as advice for us in carrying out our lives. The floor is a symbol of the social status of the person sitting there. The values contained are:
- 1) Fair, putting things in their place and giving what is rightfully theirs, which is based on an agreement in customary law;
  - 2) Orderliness in carrying out duties, sincerity in service, and being a role model in his environment, and not abusing the trust and authority entrusted to him;

- h.** The afore (pig measuring instrument) found on one ehomo is equivalent to a meter. Only Balugu can determine or place the size between sambua manu, dombua manu, tölu tue, efa tue, sara alisi, dua lisi, tolu alisi and so on. To measure how big a pig is being kept, measure the pig's armpit with a coconut leaf, then look at the number through the afore. Values contained: Conceptual way of thinking, able to build cooperation, brave to take risks, skilled at working, open minded, ready to compete in cooperation.
- i.** The fanörö tödö (reminder) found in front of Omo Hada Fönali Daeli has historical value. In accordance with what the source said, the heads of people killed by their ancestors were planted there. As missionaries entered the Sitolubanua area, the owner of Omo Hada embraced Christianity and decided that in future his descendants should become priests.
- j.** The door acts as a connection and barrier between two different places, namely from outside and inside the house, or from one room and another room in the house. The door is always made on the right, and the bedroom on the left. This means that every guest who comes must be respected. Omo Hada uses house doors that are lower than the height of people in general with a shape that juts forward and has ornaments intended to remind everyone to behave politely and bow down to each other in respect and respect. The door symbolizes blessings. The direction of doors and window openings always leads to the area where the owner comes from. This implies that every human being should not forget their origins.
- k.** The stairs are a vertical connection between two floors. The stairs in Omo Hada are straight, consisting of steps and steps, namely the parts for binding, supporting and locking the steps. Some Omo Hada in the West Nias Regency area have straight stairs that go directly to the door of the house, but there are also those that are straight and have landings. This means that in life achieving something better requires struggle, effort that is not easy for everyone to do.
- l.** It is hoped that the social relationships constructed among the Nias community in West Nias Regency will ultimately lead people to the process of taking a role in their community. As the saying goes, heavy is the same as being carried, light is the same as being carried.
- m.** Considering that traditional communities in West Nias Regency in the past were not familiar with measuring in meters, they used the procedure of measuring in fathoms, spans, cubits, steps, so that each traditional house tended to have a different size.
- n.** Regarding carving patterns and motifs, the carving patterns on the walls of Omo Hada are usually in the form of circular or square lines. This represents a vine, like a root that has leaves and fruit. Apart from the root motif, there are also carved motifs in geometric shapes, such as triangles, quadrangles or rhombuses. On the central pillar of the house there are mixed carvings with animal, plant and line motifs. This requires further research. In difficult situations, able to think tactically and try to save yourself from danger. Carvings and ornaments contain the meaning of strategy, patience, tenacity, painstakingness, toughness and maintaining natural balance in maintaining life.

**Figure 3.** Omo Hada Fõnali Daeli (Left), Site Plan of Omo Hada Fõnali Daeli (right) in Sitolubanua Village, Lahomi District, West Nias Regency



## DISCUSSION

### 1. Omo Hada "Owulo" as a Cultural Heritage

The main principles in the Omo Hada development process contain messages and knowledge that must be maintained. Currently, building Omo Hada is no longer carried out by the people of West Nias Regency. Preservation is not only related to the physical object, but also includes other aspects, both directly and indirectly related. Considering that most of these cultural heritage sites are in open spaces, they have the potential to experience damage and theft.

Table 1. Results of Field Research on the Number of Omo Hada in West Nias Regency

No	Regency	Quantity
1.	Lahomi	48 unit
2.	Sirombu	2 unit
3.	Moro'o	18 Unit
4.	Ulu Moro'o	4 Unit
5.	Mandrehe	19 Unit
6.	Mandrehe Barat	9 Unit
7.	Mandrehe Utara	6 Unit
8.	Lolofitu Moi	2 Unit
	Quantity	108 Unit

The existence of Omo Hada as an identity in the West Nias Regency area is very important. It is a fact that society adapts so that Omo Hada experiences changes in elements from before. Recent changes found in several Omo Hada in West Nias Regency are columns being filled in by concrete walls, supporting structures being created, thatched roofs being replaced with zinc, thereby disrupting the overall static and the risks have not been assessed. Most people adopt modern house models which are much more practical, durable and can prevent fire disasters.

Now it is not only occupied by local people but can be occupied by people outside their clan or also people from outside the West Nias Regency area. There is Omo Hada which is rented out as a residence to anyone who is interested. Omo Hada could become a profitable business area to improve people's living standards in the economic sector. It is important to understand that economic benefits are not the main goal in cultural heritage conservation. Community involvement is expected to provide positive benefits for the preservation of the Cultural Heritage itself. Cultural preservation is carried out in an integrated and coordinated manner, looking at the present and the future because these important values are intended for the benefit of the present and the future.

Socio-cultural values that can be interpreted as meaning for the local community are as follows:

**a. Social Values**

In community interactions in West Nias Regency, reciprocal relationships are created, mutual help, mutual trust, hospitality, self-respect (position in the group is attached to dignity and honor which must be guarded, maintained and upheld by everyone), the value of equality (equalitarianism), namely a balanced attitude between obtaining rights and carrying out obligations as members of society. The values that need to be developed are educational values, professional values of maintaining and maintaining the quality of work, as well as trying to improve knowledge and performance, so that they can move to a higher social status.

**b. Cultural Values**

The basic values that exist in the customs of the local community of West Nias Regency are self-respect, hard work, systematic and organized, high empathy, honesty (high trust), gratitude, politeness and having a long-term vision are a set of values that play a role in progress. the region and its people. Other basic values that are also important to uphold are those related to the application of rational thinking, independence, social justice and solidarity.

Omo Hada in West Nias Regency are on average more than 50 years old. Law Number 11 of 2010, Cultural Heritage is material cultural heritage in the form of Cultural Heritage Objects, Cultural Heritage Buildings, Cultural Heritage Structures, Cultural Heritage Sites and Cultural Heritage Areas on land and/or in water whose existence needs to be preserved because they have value important for history, science, education, religion, and/or culture through the determination process. The Regional Government of West Nias Regency has designated Omo Hada Fönali Daeli in West Nias Regency as a Regency level cultural heritage building through the Decree of the Regent of West Nias Number 430-579 of 2022 concerning the Determination of Omo Hada Fönali Daeli (Balugu Sihönö Ana'a, Balugu

Hilitöra, Balugu Sangahae, Balugu Dawido) in Sitolubanua Village, Lahomi District, West Nias Regency as a Regency Commemorative Cultural Heritage Building.

Omo Hada is aging with age and very little maintenance. The use of an oval shape as a traditional building plan is unique to West Nias Regency. The main frame of Omo Hada consists of local umpak stone, the main columns are standing wooden pillars (ehomo) and cross-linking reinforcing columns resembling a slanted X (Diwa) giving strength and flexibility to the building when earthquake waves occur (Setyowati & Sanjoto , 2017). All pillars are not planted in the ground, the umpak functions as the base of the main pillar as an insulator to reduce earthquake strength and soil moisture. The peg technique in wooden joints allows the wooden blocks to rotate freely when shaking occurs. The wall construction is tilted forward with windows following the oval shape of the house to make it easier for residents to see into the yard to keep an eye on livestock and enemies. Floor beams as nailing parts of the building frame. Omo Hada is an energy efficient building. The shape and number of window openings function as natural ventilation for comfortable room temperature, improving air circulation and lighting sources into the house.

Transmission of past culture into modern culture can be done by:

1. research and study, teaching and dissemination of various information and aspects of cultural works and heritage. The younger generation is expected to be a pioneer in loving their culture with positive activities through cultural dissemination.
2. Education as a process of acculturation, habituation. Culture can be transferred and transformed through education, both formal and informal, through various activities.
3. Socialize Law Number 11 of 2010 concerning Cultural Heritage to the community to encourage the role of the community and the protection and preservation of cultural heritage. This activity can also encourage the public to report discoveries of cultural heritage objects to the government for immediate action.
4. The Department of Tourism, Culture, Youth and Sports of West Nias Regency has the role of data collection or inventory of regional cultural heritage, needs to carry out regular outreach on cultural heritage preservation, and create a web-based cultural heritage information system to facilitate inventory and mapping of valuable buildings tall. The information displayed shows the distribution of cultural heritage buildings in West Nias Regency and can be used as a supporting medium for tourist destinations (cultural heritage) in West Nias Regency.
5. Management of cultural heritage involves two aspects, namely regulations and budget. The Regional Government, with its authority in carrying out government affairs, has the right to make special regulations as rules for managing cultural heritage in the region. Cultural heritage management requires a budget to support the running of the preservation program.

## **2. Conservation of Cultural Heritage as a Tourist Attraction**

Local historical and cultural sites have great potential to be used as regional tourism products. Sustainable synergy from implementing actors (stakeholders), both technical and non-technical, where each stakeholder has their own roles and responsibilities and influences each other. Regional governments have a role by acting as regulators, facilitators, mediators and infrastructure providers. The involvement of local communities as cultural owners should not be neglected in participating in preserving and maintaining historical heritage objects and customs.

Tourism as a human activity is a very complex phenomenon of movement of people, goods and services. The availability of attractions is a trigger for travel. Tourist attraction was discussed by Usman & Hapsari, 2020, that attraction is an effort to manage natural tourist attractions, cultural tourism and man-made/man-built tourism (Beni et al., 2021). Omo Hada has both challenges and opportunities to increase the beneficial value of regional tourism resources. Tourism planning through research is very important because there will continue to be shifts in the tourism market as tourist demands and behavior continue to change. Cultural heritage must have elements of sustainable use both ecologically and culturally and can contribute to the quality of life of the community concerned (Zain, 2014).

Lahomi sub-district, as the center of regional government, is the area with the highest number of Omo Hada among other sub-districts in the West Nias Regency area. Conservation of cultural heritage buildings as tourist attractions has serious challenges, because you have to pay attention to their authenticity which has an economic impact on society (Zain, 2014). Development of land and buildings that have been registered as cultural heritage may not be restored or change their architectural form. Conservation is to preserve the carrying capacity, quality, function and capability of resources in a balanced manner (Rachman & Semarang, 2012). Omo Hada has a strong role in forming regional identity through customary activities, related to power and status realized through the formation of spatial patterns, building structures and building techniques that need to receive legal recognition and protection (Atsar, 2017) as communal intellectual property rights. Nias traditional house architecture is earthquake-resistant house architecture that has been tested, but in conservation efforts disaster management is still needed (Bencana et al., 2020).

It is not too late to protect this cultural heritage through legal protection of Omo Hada architecture to avoid legal violations (Mahal, 2021). Some of the problems include the continued destruction, destruction and even theft of cultural heritage, whether carried out by humans or from the threat of disaster. Some of the findings can be taken as part of a

comprehensive strategic planning process for the protection and utilization of the Omo Hada cultural heritage as an iconic tourist attraction in West Nias Regency, including:

- a. It is necessary to consider specifically determining Omo Hada "Owulo" as the name of the Traditional House of West Nias Regency for its legal umbrella and to create a brand image as a regional character.
- b. Carry out mapping and create a map of the distribution of cultural heritage in the West Nias Regency area as a preventive effort or an effort carried out at the pre-disaster level or before a disaster occurs.
- c. Develop investment policies and management commitment to support cultural tourism heritage investment.
- d. Regular conservation efforts for wooden buildings will maintain the durability of wooden buildings, so that their unique architecture and history are maintained. If we refer to the principle of preservation, the parts that have been changed must be dismantled and returned to their original condition.
- e. Digitization of cultural heritage to provide accurate information to a wide audience without being limited by time and space. This aims to create a web page that can be accessed by the wider public. It is hoped that it can develop informative archaeological tourism, making static cultural heritage informative and educational and can encourage public awareness and appreciation regarding the existence of cultural heritage in their area.
- f. The Omo Hada cultural heritage building can be used to develop a regional museum as an interesting historical tourist attraction, especially for people who have a special interest in the history and culture of a region. Museums are not only used as storage containers for historical and cultural objects, but museums are also expected to be tourist attractions that can attract tourists, as well as instill a love of historical and cultural buildings. The regional government must be responsive in finding solutions on how to manage regional museums considering that there are no museums in the West Nias Regency area.
- g. Create strategic partnerships (government, non-profit organizations, private companies) by forming or appointing groups of individuals and organizations to take seriously and responsibly the sustainability of cultural heritage tourism.
- h. The Omo Hada Cultural Heritage Building can also be developed as a center for the development of traditional arts and other activities. There needs to be a party that bridges communication between arts activists and the government to present traditional craft activities, traditional dance performances and film screenings, creative fashion shows highlighting local culture (fashion shows based on local and Indonesian culture). The culture-based performance with the Omo Hada backdrop feels iconic so it can be used as a promotion of regional culture to attract many tourists. One business opportunity that can have an impact on society is cultural

performances and activities to trace the history of struggle figures in the West Nias Regency area. Involvement of the surrounding community to provide supporting facilities such as homestays, restaurants and so on.

- i. The importance of emphasizing a caring attitude towards cultural heritage. Efforts that can be made are to provide space for local writers from various circles to write about local culture, and increase the printing of books about local culture written by local authors.
- j. Carrying out market research, making documentary videos in cultural promotion (various languages so that tourists can easily understand them).
- k. Develop limited cultural heritage facilities and programs with attention to preservation and guided by its important values.

## **CONCLUSION**

Based on the discussion above, it can be said that the Omo Hada cultural heritage is a very unique and superior cultural tourist attraction. Promoting the cultural heritage of Omo Hada as a regional characteristic is very appropriate even though there are other tourist areas that offer similar cultural heritage. It is recommended that the government establish the name "Owulo" as the typical name for West Nias Regency Traditional Houses. and local communities to continue to pay attention to Omo Hada as an icon of local cultural heritage so that it remains sustainable and sustainable so that it can be enjoyed by future generations. In this research, researchers can suggest research and planning. Strengthening the development and utilization of local culture through regular inventory, documentation, research, studies and outreach related to regional cultural research and development programs. Designate all of Omo Hada as cultural heritage buildings in West Nias Regency based on the priority scale. Community assistance and strengthening local cultural institutions or institutions through coordination, cooperation and partnerships.

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