

ANALYSIS OF NIAS TRADITIONAL HOUSES AT MUSEUM PUSAKA NIAS AS CULTURAL HERITAGE THAT SHOULD KNOW ABOUT NIAS YOUTH

By Putri Senati Lase



**ANALYSIS OF NIAS TRADITIONAL HOUSES AT MUSEUM PUSAKA
NIAS AS CULTURAL HERITAGE THAT SHOULD KNOW ABOUT NIAS
YOUTH**

UNDERGRADUATE THESIS



By:

PUTRI SENATI LASE

Reg. No. 202108058

21
DEPARTMENT OF ENGLISH EDUCATION
FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF NIAS
2025

**ANALYSIS OF NIAS TRADITIONAL HOUSES AT MUSEUM PUSAKA
NIAS AS CULTURAL HERITAGE THAT SHOULD KNOW ABOUT NIAS
YOUTH**

UNDERGRADUATE THESIS

Submitted to

The University of Nias, Faculty of Teacher Training and Education and English
Education Study Program in Partial Fulfillment of the Requirement for the Degree
of *Sarjana Pendidikan*

By:

Putri Senati Lase
Student ID Number : 202108058

DEPARTMENT OF ENGLISH EDUCATION
FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF NIAS

2025

ACKNOWLEDGEMENTS

Praise to Jesus Christ for his blessing, for the ³⁶ health, knowledge, easiness, patience, and strength to the writer be able to finish this undergraduate thesis, entitled “Analysis of Nias Traditional Houses at Museum Pusaka Nias as Cultural Heritage that Should Know About Nias Youth”. In writing this undergraduate thesis, The researcher realizes that there are many shortcomings in preparing the undergraduate thesis, there are still many of weaknesses. Therefore, researchers expect suggestions and corrections from various parties to improve this undergraduate thesis. The researcher also faced many obstacles in starting until finish this undergraduate thesis, but blessings and miracles of the Lord Jesus Christ, the researcher was able to pass as well because of support from ⁶⁴ various parties. The researcher would like to thank the parties who ⁵¹ helped with prayers, support, suggestions, corrections and helped the researcher in completing this thesis. Therefore, researchers would like to thank:

- ¹⁴ 1. Mr. Eliyunus Waruwu, S.Pt., M.Si, as the Rector of Universitas Nias.
- ¹⁴ 2. Mr. Dr. Yaredi Waruwu, S.S., M.S as the Dean Task Executor of Faculty of Teacher Training and Education, University of Nias who legalizes the decision letter of advisor and also as advisor who always gives a lot of new sight, suggestion, correction, support, and guides the researcher to organize this undergraduate thesis.
- ²⁴ 3. Mr. Afore Tahir Harefa, S.Pd., M.Hum, as the Chair of English Education Study Program who approves of the undergraduate thesis and managing the thesis forum and also as the first examiner provided many insights, suggestions, corrections, support, and guidance for the researcher.
- ²⁴ 4. Mr. Riswan Zega, S.Pd., M.Hum, as the Secretary of English Education Study Program who helps me to manage the letters of researcher need in undergraduate thesis forum.
5. The researcher express gratitude to Mr. Adieli Laoli, S.Pd., M.Pd. As supervisor to comple my research.
6. All lecturers who teach in the English Education Study Program.

7. Biggest thanks to the researcher beloved my parents (Mr. Ofentinus Lase and Mrs. Itena Hulu) who always prayed, help, gave advice and support during the researcher studied at Nias University. The researcher cannot describe in words how much love and immeasurable effort the parents has made for the researcher to finished until this step.
8. The researcher siblings (Febermawati Lase, Iman Selvia Lase, Ikhlas Pratama Lase) who always help, support and give the motivation for the researcher.
9. Sincerely thank to researcher close friend who always help and support in anything researcher condition and situation.

May God repay all kindness, assistance, motivation, advice and support that has been received by the researcher during the process of finishing this undergraduate thesis, the researcher hope this undergraduate thesis is as expected.

Gunungsitoli, February 2025

Author

Putri Senati Lase

6 TABLE OF CONTENT

ACKNOWLEDGEMENTS	ii
TABLE OF CONTENTS	iv

CHAPTER I INTRODUCTION

1.1	Background of the Problem	1
1.2	The Focus of the research	4
1.3	The Formulation of Problem.....	4
1.4	The Objective of Research	5
1.5	The Significance of Research	5

CHAPTER II LITERATURE REVIEW

2.1	Theoretical Framework	6
2.1.1	Concept Culture Heritage	6
2.1.2	Traditional House	7
	a. Defenition Traditional House	7
	b. Type and Characteristic of Traditional House	9
2.1.3	The Role of Museum Pusaka Nias.....	12
2.1.4	Nias Traditional Houses as Nias Culture Heritage: Ensuring Awareness among Nias Youth	14
2.2	Conceptual Framework	18

CHAPTER III RESEARCH METHOD

3.1	Type of Research	20
3.2	Variable of the Research	21
3.3	Schedule of the Ressearch.....	22
3.4	Source of Data	22
3.5	Instrument of research.....	23
3.6	Data Collecting Technique	24
3.7	Data Analysis Technique	25

CHAPTER IV RESULT AND DISCUSSION

4.1	Research Result	26
4.1.1	Description of the Research Location	26

4.1.2	Geographical Location	26
4.2	Description of Research Results	27
4.2.1	Result Observation.....	28
4.2.2	Result Interview	29
4.2.3	Result Documentation.....	30
4.3	Discussion	31
4.3.1	The Description and Interpretation of the Research Result.....	32
4.3.2	Nias traditional houses as Nias cultural heritage can be known by Nias Youth	38
4	CHAPTER V CONCLUSION AND SUGGESTION	
5.1	Conclusion	41
5.2	Suggestion.....	41
	BIBLIOGRAPHY	42
	APPENDIX	45

CHAPTER I

INTRODUCTION

1.1 Background of the Problem

Nias Island is located in the west of Sumatra and belongs to the North Sumatra Province. The island is famous for its Bhineka Tunggal Ika (unity in diversity) as it consists of various cultural heritages and is the largest island in Nias archipelago, with an area of 5,625 square kilometers. The island is divided into five main regions of Nias, West Nias, North Nias, South Nias, and the city of Gunungsitoli which serves as the capital and main business center of the island. What makes Nias special in Indonesia is how its people live. Many tribal leaders rule different areas, daily life revolves around ceremonies, traditions and historical battles. All Nias people speak one local language “*Li Niha*” and have the same beliefs, and build houses in slightly different ways. They feel connected like family because they come from the same area by calling themselves *Ono Niha* (which means “children of man”) and their island *Tano Niha* (which means “land of the people”). Nias has a rich cultural heritage that includes elements such as traditional houses (*Omo Hada* or *Omo Sebua*), dance performances (*Tari Maena*, *Tari Moyo*, and *Tari Baluse*), Nias clothing, colors and patterns, betel nut (*Afo*), megalithic statues (*Adu Zatua*), stone jumping (*Fahombo*), local cuisine, and tourism opportunities centered around the beach. In addition, Nias also has intangible cultural aspects such as the local language known as “*Li Niha*”, wedding traditions, death ceremonies, songs and legends. These distinctive traditions and natural beauty set Nias apart from other regions in Indonesia, and highlight the importance of preserving this cultural heritage for future generations, as explained above that Nias has a cultural heritage.

Cultural heritage encompasses customs, values, identities and traditions that are passed down by communities from generation to generation. As stated by Ashworth and Page (2019) explained cultural heritage consists of tangible and intangible elements that help maintain a group's cultural identity. Thus, Dallen (2020) further explains that cultural heritage consists of valuable

material and non-material aspects that communities want to preserve. Cultural heritage refers to customs, values, identities, and traditions passed down through generations, encompassing both tangible and intangible elements that communities aim to preserve. As UNESCO (2021) Nias cultural heritage is a combination of tangible and intangible assets that define the identity and resilience of the region. Tangible elements include traditional houses (*omo hada* and *omo sebua*), megalithic buildings and cultural artifacts. Intangible heritage includes oral traditions, dances, ceremonies and skills. Indonesian law emphasizes that preserving this heritage is very important in the digitalization era to maintain cultural identity, educate the younger generation, and foster economic benefits through tourism based on pasal 18b UUD 1945 Constitution as the basis of law in Indonesia which states that the state must respect and recognize the unity of indigenous peoples and their traditional rights as long as they are alive. That is why the Nias Islands Government must recognize and respect all cultures that are still alive in the midst of society. Then, this research focuses on the cultural heritage of the Nias traditional house.

The traditional Nias house, called “*Omo Hada*” or “*Omo Sebua*,” holds significant cultural and historical importance for Nias people. It serves as a place of residence and the hub for social, spiritual, and economic activities. Constructed entirely from wood without the use of nails, these houses showcase the local craftsmanship and architectural knowledge. Based on Sagir (2019) explained that *Omo Hada* is a vital symbol of Nias culture and identity, embodying the community's pride. Its design and function reflect the social, spiritual, and traditional values cherished by Nias people for generations. Each component of the house carries a specific meaning; for instance, the pillars are symbols of community strength and unity. Thus, Mahardika (2018) emphasizes that *Omo Hada* represents the intangible cultural heritage of Nias, highlighting the wisdom and values of its people. This traditional house not only illustrates the historical lifestyle of Nias but also reinforces important values such as environmental stewardship and community cohesion. Nias traditional house, known as *Omo Hada*, plays a vital role in teaching young

Nias people about their culture. As state by Mahardika (2020) *Omo Hada* helps preserve Nias cultural identity, especially for younger generations. When young people learn about its architecture, symbols, and values, they develop greater pride in their heritage. *Omo Hada* is more than just a building - it teaches life lessons about being independent, working together, and caring for the community. Moreover, Lase (2024) notes that *Omo Hada* inspires young Nias people to create new ideas in building design and cultural preservation. For example, its eco-friendly materials and earthquake-proof design show how traditional wisdom applies to modern problems. Young people can blend *Omo Hada* traditional features with new technology to create modern solutions while respecting their culture.

The hope is to promote education that educates the public on the importance of preserving cultural heritage to support Nias cultural life in the preservation of cultural heritage throughout Nias island as an economic recovery. One of the most important forms of local cultural heritage is the unique traditional houses of Nias. And as the fact is that many young people in Nias do not know or rarely see traditional Nias houses, and only a few are interested in their cultural heritage. As noted by Simbolon (2019) most young people prefer modern things and pay less attention to traditional culture, including *Omo Hada* architecture. This change occurs because modern influences make traditional cultural values less important to the younger generation. Therefore, the researcher chose the Museum Pusaka Nias in Gunungsitoli as the object of study because it contains various cultural heritages of Nias, one of which is the traditional house (*Omo Hada*).

Museum Pusaka Nias stands as the only museum in Nias Archipelago and is among the best in Indonesia. With more than 6,000 items in its collection, this museum showcases to visitors the finest artifacts that tell the story of Nias' unique culture. In 2014, the museum's founder received a national award from the Indonesian Ministry of Education for the protection of cultural heritage. Located at Jl. Yos Sudarso Ujung No.134-A, Iraonogeba, Kec. Gunungsitoli, Kota Gunungsitoli, North Sumatra 22812, this museum works to keep Nias

traditions alive and teaches others about them. This is a place where people can learn about what makes Nias culture unique. This museum collects and displays both objects and cultural traditions, helping everyone to better understand and appreciate the way of life in Nias. Museum Pusaka Nias preserves and shares Nias culture with everyone, especially young people. As said by Saragih (2020) expressed that cultural center plays a vital role in protecting traditional practices from being lost to modern influences. Added by Simbolon (2020) describes that museum as more than just a collection of artifacts - it's a place where both locals and visitors can learn about Nias history and culture. The museum uses modern technology to connect with young people and teaches them about important cultural elements like traditional Nias houses.

Regarding to explanation above the research conducted a research entitled "analysis of nias traditional houses at museum pusaka nias as cultural heritage that should know about nias youth".

23

1.2 Focuss of Research

Based on the background description presented, the author focus that several outlines as follows:

- 1.2.1 To explain the characteristics of each Nias traditional house as a cultural heritage
- 1.2.2 To helping youth generation of Nias to recognize Nias traditional houses as Nias' cultural heritage

7

1.3 The Formulation of Problem

Based on the focus of the problem above, the researcher wants to formulate the problem, namely:

- 1.3.1 What are the characteristics of each Nias traditional house as a cultural heritage?
- 1.3.2 How can the traditional Nias houses be recognized as a culture heritage by Nias youth?

7

1.4 The Objective of Research

Based on the description of the problem presented, the author outlines several research objectives as follows:

- 1.3.1 Know the various characteristics of each Nias traditional houses as cultural heritage.
- 1.3.2 Helping the younger generation of Nias to learn about Nias traditional houses

50

1.5 The Significance of the Research

This study is significant for several reasons:

- 1.5.1 Cultural Preservation: By documenting and analyzing the traditional houses, the study contributes to the preservation of Nias cultural heritage.
- 1.5.2 Educational Value: This study allows Nias youth to know the various forms of *Omo Hada* in Pulau Nias.
- 1.5.3 Cultural Identity and Continuity: Enhancing cultural awareness among Nias youth helps in maintaining and continuing the cultural identity of the community.
- 1.5.4 Informing Policy and Conservation Efforts: The findings can inform policymakers and cultural organizations about effective strategies for heritage conservation.

33

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

2.1.1 Concept Cultural Heritage

Cultural heritage can be defined as the legacy of tangible artifacts (cultural products) and intangible characteristics of a group or society's past. Cultural heritage is a concept that connects the past and the future by applying certain methods in the present. UNESCO (2020) defines cultural heritage as "the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present, and bestowed for the benefit of future generations." This includes monuments, buildings, and sites, as well as traditions, language, and knowledge.

As Laurajane (2015) in her influential book "Uses of Heritage," argues that cultural heritage is not just about physical objects or traditions but is fundamentally about the meanings and values that people attribute to them. Smith introduces the concept of "heritage as a cultural process," emphasizing that heritage is constructed and re-constructed through social and political processes. Also David (2020), a renowned historian and geographer, describes cultural heritage as a selective and subjective interpretation of the past. He states, "Heritage is not history; heritage is a celebration of the past, history is an examination of it." This highlights the role of cultural heritage in creating a sense of identity and belonging.

And also Cameron and Rössler (2015) underscore the dual nature of cultural heritage, combining tangible and intangible elements. They argue that heritage encompasses both the physical manifestations of culture (such as buildings and artifacts) and the non-physical elements (such as traditions and practices) that give meaning to those physical

manifestations. These perspectives illustrate the multifaceted nature of cultural heritage, encompassing both tangible and intangible elements and highlighting its role in identity formation, social cohesion, and the ongoing construction of cultural meanings. And supporting by UNESCO (2020) defines cultural heritage as the physical artifacts and intangible attributes inherited from past generations and preserved for the benefit of future generations. This includes monuments, traditions, language, and knowledge.

Based on the explanation above, researcher concluded that cultural heritage is refers to the tangible artifacts and intangible characteristics that shape a group or society's past. It is a bridge between the past and future, utilizing specific methods in the present. Cultural heritage is not just about physical objects or traditions but also about the meanings and values we attribute to them. It is a subjective interpretation of the past, serving to create a sense of identity and belonging. Cultural heritage comprises both tangible and intangible elements, encompassing physical manifestations and the non-physical elements that give them meaning. Overall, cultural heritage plays a crucial role in identity formation, social cohesion, and the ongoing construction of cultural meanings.

2.1.2 Traditional Houses

a. Defenition Nias Traditional Houses

A traditional house is a building made with special characteristics to be used as a residence, as Saputra (2023), traditional houses are a manifestation of the collective identity of the people who built them and reflect the long history and cultural development of a region. Traditional houses are also built in the same way from generation to generation and experience little or no change.

Humans always try to organize their residence and to build their house, so that it is in harmony with their natural thoughts, feelings,

beliefs and everything that lives in their hearts. The human mind expresses itself in the way it builds its household. Each tribe created different shapes and styles to build their houses. Even though humans are always bound by the situation and conditions of the times, we can see various ways of building houses which have different characteristics from one tribe to another. This is our wealth, a treasure that is quite expensive, which needs to be cultivated and inherited so that it does not become extinct. Also Fadhila & Yulianti (2024) argued that traditional houses are a form of cultural expression that has aesthetic, historical, and educational values. They see traditional houses as a source of learning for the younger generation about the importance of preserving cultural heritage.

Furthumore, Nias culture is a representation from the habits of the Nias people both from the way of thinking, acting, and speak so as to produce rules that apply in Nias society. Various megalithic cultural remains ancestors that have been preserved from generation to generation are still upheld today for example regional dance, fashion customs, carved statues, megaliths, regional specialties, stone jumping (*hombo batu*), traditional houses (*omo hada*), and others what follows is a legacy of local wisdom which is rich in history and meaning. As Merdina Ziraluo and friends (2022), *Omo Sebua* (Traditional House) is a traditional house of the Nias tribe which Pregnancy by the king along with his family and descendants. This house has the difference from ordinary traditional houses, or traditional houses inhabited by ordinary people (not the king's family/descendants). If you look at the size, *Omo Sebua* (Traditional House) has a wider size (+300 m2), house height reaches 22m, pole diameter. The house supports are approximately 1m, making it different from ordinary traditional houses. Also Agustina and friends (2022) stated "*Omo Hada Nias* traditional house is one of the traditional houses of the Nias tribe. This traditional house has a unique and eye-catching building shape and design. *Omo Hada*

(*Omo Sebua*) traditional house has a building construction without nails, is earthquake resistant, and has a construction process almost 4 years or more. Nias traditional houses have different shapes depending on their location that area."

Nias traditional house is a human residence inhabited by people which is made as to their needs in accordance with their thoughts, feelings and beliefs so that a house building is created which has unique characteristics starting from size, shape, materials, accessories and so on. To differentiate it from other houses, the Nias traditional house is given the name "Omo Sebua". However, Nias traditional houses have different shapes depending on each region in Nias.

b. Types of Nias Traditional Houses

In Nias, there are several types of traditional houses depending on the region. As Simanjuntak (2023) Nias traditional houses are a manifestation of the local wisdom of the Nias people who utilize natural resources in a sustainable manner, as well as showing their adaptation to the surrounding environment Saragih (2020) also mentioned that the types of traditional houses on Nias differ by region, such as in South Nias and North as to him, in South Nias, traditional houses tend to be larger and have more elaborate ornaments than those in other regions. He also highlighted that the orientation of the house, the direction of the door, and the layout of the rooms in a traditional Nias house show a strong spiritual and social connection with the environment and ancestors.

1. North Nias

In North Nias, traditional houses, especially Omo Hada (people's houses) and Omo Sebua (houses of traditional leaders or nobles), are usually rectangular in shape and stand on strong

wooden poles. House structures in North Nias are often simpler than those in South Nias, but still retain the element of stilts. The shape of the house is designed to withstand earthquakes, with flexible floors and walls. The roof is made from thatch leaves or other natural materials that are lightweight and suitable for the local climate.



1.1 Traditional House North Nias

2. South Nias

In South Nias, traditional houses tend to be larger and more complex in structure and ornamentation. Traditional houses here are oval or elliptical when viewed from above, especially for the traditional leader's house. This oval shape is unique and not found in other regions. Houses in South Nias are often decorated with carvings rich in symbolic meaning, as well as larger walls and roofs, indicating the social status and position of the house owner. Just like in North Nias, these houses are built on stilts and use large, very strong wooden poles.



2.2 Traditional house South Nias

3. West Nias

Traditional houses in West Nias tend to be similar in design to North Nias, but with some minor variations in space placement and orientation. Houses in West Nias usually face a specific direction that is considered spiritually important. The basic shape of a traditional house here is rectangular, but with a slightly lower structure compared to South Nias and simpler in terms of ornamentation.



1.3 Traditional House West Nias

4. Nias

In Nias, traditional houses retain their stilt structure and rectangular or square shape, but with an emphasis on communal functions. Traditional houses here are often designed as gathering places or traditional ceremony venues, so they have large spaces. They are also designed with hardwood and roofs made from natural materials such as coconut leaves or thatch, similar to traditional houses in other regions.



1.4 Traditional House Nias

2.1.3 The Role of Museum Pusaka Nias

Museum Pusaka Nias, located in Gunungsitoli on Nias Island, plays a pivotal role in the preservation, education, and promotion of the cultural heritage of Nias. This museum is more than just a repository of artifacts; it is a center for cultural education, community engagement, and tourism development. Below are the key roles and functions of Museum Pusaka Nias:

a. Preservation of Cultural Heritage

Artifact Conservation:

Collection and Preservation: The museum houses an extensive collection of artifacts, including traditional house models, tools, weapons, and ceremonial objects. These items are meticulously preserved to prevent deterioration and loss.

Documentation and Research: Detailed documentation and research are conducted on the artifacts to understand their historical context and cultural significance. This information is crucial for accurate preservation and for educating the public.

Architectural Preservation:

Traditional House Models: The museum features models and reconstructions of traditional Nias houses, such as the Omo Sebua and Omo Hada. These models demonstrate traditional construction techniques and architectural designs.

Conservation Techniques: The museum employs traditional conservation techniques to maintain the structural integrity and authenticity of the models. This includes using local materials and methods that have been passed down through generations.

b. Educational Programs

Cultural Education:

Exhibitions: Regular exhibitions showcase the rich cultural heritage of Nias. These exhibitions are designed to educate visitors about the history, traditions, and daily life of the Nias people.

Workshops and Seminars: The museum organizes workshops and seminars on various aspects of Nias culture, including traditional crafts, music, dance, and construction techniques. These programs are aimed at both locals and visitors, fostering a deeper understanding and appreciation of Nias heritage.

Youth Engagement:

Educational Outreach: The museum conducts outreach programs in schools and communities to engage the youth. These programs include interactive sessions, cultural performances, and hands-on activities that make learning about cultural heritage fun and engaging

Internships and Volunteering: Opportunities for internships and volunteering at the museum allow young people to get involved in preservation activities, gaining valuable skills and knowledge in the process.

c. Cultural Promotion

Community Engagement:

Cultural Festivals: The museum hosts cultural festivals and events that celebrate Nias traditions, attracting both locals and tourists. These events provide a platform for showcasing traditional music, dance, and crafts.

Collaborations with Local Artisans: The museum collaborates with local artisans and craftsmen to promote traditional skills and crafts. These collaborations help sustain the livelihoods of artisans and keep traditional techniques alive.

Tourism Development:

Tourist Attraction: As a major tourist attraction on Nias Island, the museum draws visitors from around the world. The influx of tourists contributes to the local economy and raises awareness of Nias cultural heritage on a global scale.

Cultural Tours: The museum offers guided cultural tours that provide an immersive experience for visitors. These tours include visits to traditional houses, historical sites, and cultural performances, offering a comprehensive understanding of Nias heritage.

2.1.4 Nias Traditional Houses as Nias Cultural Heritage: Ensuring Awareness Among Nias Youth

Nias traditional houses, such as Omo Sebua and Omo Hada, are not merely architectural structures; they are embodiments of cultural heritage, reflecting the history, values, and traditions of the Nias people. It is crucial for the youth of Nias to be aware of and appreciate this heritage to ensure its preservation and continued relevance. This section discusses the characteristics and significance of Nias traditional houses and the importance of cultural heritage awareness among Nias youth.

1. Architectural and Cultural Significance of Nias Traditional Houses

Architectural Characteristics:

Omo Sebua: Known as the chief's house, Omo Sebua is a large, imposing structure elevated on high wooden stilts, often reaching up to 12 meters. It features a steeply pitched thatched roof and intricately carved wooden pillars. This design not only demonstrates social status but also ensures protection against enemies and environmental elements.

Omo Hada: Common houses for villagers, Omo Hada are also elevated but smaller than Omo Sebua. They share similar architectural elements such as the use of hardwood, thatched roofs, and stilt construction, which provide natural ventilation and protection from floods and pests.

Cultural Significance:

Social Status and Community Structure: The size and decoration of a house often indicate the social status of its inhabitants. Omo Sebua, for instance, signifies the importance of the chief in the community, while Omo Hada reflects the communal living practices of the villagers.

Symbolic Decorations: The carvings and motifs on the houses represent cultural symbols, ancestral figures, and elements of nature, embodying the spiritual beliefs and traditions of the Nias people. These decorations are not just ornamental but also serve as historical records and symbols of identity.

2. Importance of Cultural Heritage Awareness Among Nias Youth

Cultural Identity and Continuity:

Sense of Belonging: Understanding their cultural heritage helps Nias youth develop a strong sense of identity and belonging. It connects them to their ancestors and instills pride in their cultural roots.

Transmission of Knowledge: Educating the youth about traditional construction techniques, cultural practices, and the significance of their heritage ensures the transmission of knowledge and skills to future generations, promoting cultural continuity.

Educational and Socio-Economic Benefits:

Educational Programs: Integrating cultural heritage into educational curricula and extracurricular activities can enhance the learning experience of Nias youth. It provides them with a broader understanding of their history and culture, fostering critical thinking and creativity.

Tourism and Economic Opportunities: Awareness and appreciation of cultural heritage can lead to increased participation in cultural tourism. This not only boosts the local economy but also provides opportunities for youth to engage in heritage preservation and promotion activities, creating sustainable livelihoods.

3. Strategies for Promoting Cultural Heritage Awareness

Role of Museum Pusaka Nias:

Exhibitions and Workshops: The museum organizes exhibitions, workshops, and educational programs to teach youth about traditional houses and Nias culture. These initiatives provide hands-on learning experiences and foster a deeper understanding of cultural heritage.

Community Engagement: The museum collaborates with schools, community organizations, and local artisans to promote cultural heritage awareness. Community events and festivals that celebrate Nias traditions are vital for engaging youth and the broader community.

Educational Outreach and Technology:

School Programs: Incorporating cultural heritage education into school curricula through history lessons, field trips to the museum, and interactive projects can significantly enhance youth engagement with their heritage.

Digital Platforms: Utilizing digital platforms such as social media, websites, and virtual tours can make cultural heritage more accessible to the youth. These platforms can showcase the significance of traditional houses and other cultural aspects of Nias, reaching a wider audience.

4. Research and Documentation**Cultural Research:**

Anthropological Studies: The museum supports and conducts anthropological studies on the Nias people, their traditions, and way of life. These studies are essential for preserving intangible cultural heritage and providing a scholarly foundation for educational programs

Historical Research: Research on the history of Nias, including its interactions with other cultures and its development over time, is a key focus. This research helps contextualize the artifacts and traditions preserved at the museum

Publication and Dissemination:

Academic Publications: The findings from research conducted at the museum are published in academic journals and books, contributing to the global body of knowledge on Nias culture and heritage

Educational Materials: The museum produces educational materials, such as brochures, booklets, and multimedia content, to disseminate knowledge about Nias cultural heritage to a wider audience

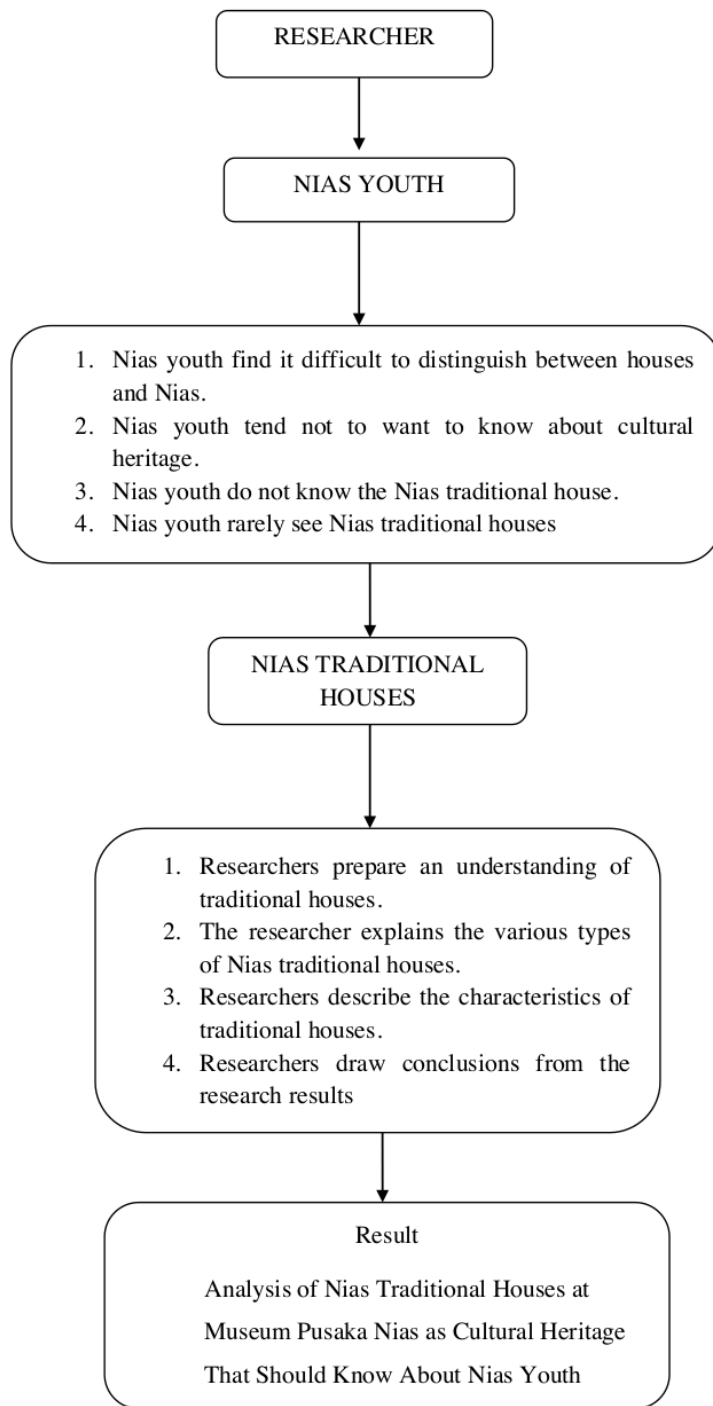
Museum Pusaka Nias serves as a cornerstone for preserving and promoting the cultural heritage of Nias. Through its comprehensive efforts in conservation, education, cultural promotion, and research, the museum plays a crucial role in ensuring that the rich traditions and history of Nias are recognized, appreciated, and preserved for future generations.

2.2. Conceptual Framework

In this research, researchers will analyze the cultural heritage of Nias so that young people in Nias can find out about it. In conducting research, researchers chose the Nias traditional house as the research object. Nias traditional houses are an integral part of the cultural identity of the Nias people. With unique and meaningful architectural designs, these houses not only function as residences, but also as symbols of the continuity of local traditions and wisdom. Through conservation efforts and education for the younger generation, it is hoped that this cultural wealth can continue to be appreciated and passed on to the next generation. Based on the target, namely Nias youth, Nias youth are expected to be able to recognize and know the various traditional houses in Nias according to the characteristics of each region.

In this research, researcher analyze cultural heritage, especially Nias traditional houses, which aims to increase the knowledge of young people in Nias about the importance of the cultural values contained in each cultural heritage, especially those found in the Museum Pusaka Nias.

To understand the entire analysis process of Nias traditional houses, this research is to increase Nias youth's understanding of Nias traditional houses and to be able to differentiate them based on characteristics. The researcher provides the following conceptual framework on the next page.



RESEARCH METHOD

3.1 Type of Research

In this research, researcher apply qualitative research to help researcher solve the problem of Nias youth in being able to find out about various Nias traditional houses. As said by Creswell (2022) qualitative research involves understanding how individuals interpret and give meaning to their life experiences. He emphasized the importance of the methods and techniques used in qualitative research. Added Norman and Yvonna (2021) qualitative research is an approach that focuses on describing, explaining and understanding social phenomena using various data collection methods. They note that this research seeks to capture the meaning that results from social interactions and human experiences. This research usually involves rich and in-depth data collection procedures in natural contexts. Its means that qualitative research is a discovery that can be carried out by collecting factual data based on case studies, interviews, observations and so on.

It is clear that qualitative research is used to obtain factual data as a natural and exploratory method for understanding complex and dynamic phenomena. and as an effort to understand and interpret the meaning that people give to their experiences through observation, interviews, document analysis and so on. Qualitative research aims to understand the meaning that individuals or groups give to social or humanitarian problems. This involves collecting rich and in-depth data in natural contexts, enabling the exploration of complex phenomena and human experiences. This approach helps researchers develop theories based on the data collected. Therefore, the object of this research is an analysis of the Nias traditional houses Museum Pusaka Nias as a cultural heritage that should know about Nias youth.

In research, researcher have developed procedures for conducting research where Qualitative research seeks to uncover the true essence of a problem,

situation, or event. The goal is to provide an objective and detailed overview of the object of study. The research is typically flexible in design, allowing for changes if the initial plan is not suitable. However, it is still important to follow a structured research process, which typically involves three main stages in qualitative research.

- a. Researchers in the description stage observe, record, and document their findings, creating a brief list of the information gathered.
- b. Researcher focuses on specific problem by reducing obtained information in the reduction stage.
- c. During the selection stage, researchers specify and analyze their focus, conducting a deep analysis of the problem. This leads to the formation of a theme constructed from the obtained data, which can generate knowledge, hypotheses, and even new theories.

3.2 Variable of the research

In keeping with Indah (2023) research variables are elements that are the focus of research, which can be the nature, quantity, or quality that will be measured or quantified. To emphasized that a clear understanding of the variables is essential for effective research design. Also Kothari (2020) variable is a characteristic that can be measured and varies in a study. Variables can be divided into independent variables, dependent variables, and control variables, depending on their role and function in the analysis." Kothari emphasizes the importance of understanding variables to design good research. Research variable is which serve as representations of the characteristics or attributes that have the potential to differ or fluctuate within the subjects or objects under investigation. Variables play a crucial role in the development of hypotheses and the implementation of research designs. Through a clear comprehension and precise definition of variables, researchers can enhance the design of their studies and effectively analyze their results.

In this study, two types of variables are involved: independent and dependent. dependent and variable. Which of these two factors will be

discussed in greater detail below? more specific in the following description:

- Independent variable

Kurniawan (2021) Independent variable are that probably cause, influence, or affect out comes. The independent variable in this research is the Nias traditional house, namely will be used by researchers to influence and improve the dependent variable. This variable is measured by the results of observations carried out by researcher.

- Dependent Variable

Kurniawan (2021) The dependent variable is that variable depend on independent variables; this variable as a consequence or result of influence of independent variables. The dependent variable in this research is the youth of Nias. That will be influenced by independent variables.

3.3 Schedule of the Research

Creating a research schedule is essential to ensure that the research project is completed efficiently and effectively. So the researchers made a research schedule for 1 month. Below is a hypothetical research entitled "Analysis of the Nias Traditional House in the Nias Heritage Museum as a Cultural Heritage that Nias Youth Should Know".

3.4 Source of Data

Research data sources are all sources that provide information or data used in the research process. Sources of research data can be people the researcher observes, reads, or asks about specific details related to the research problem or question. If data collection is through interviews, the data source is the respondent who answered the interview questions that have been provided by the researcher, likewise with observation the data source is the activity observed in the classroom. There are two types of data used in this research:

- **Primary Data**

As said by Sugiyono (2022) primary data is a direct source that provides data for researchers, such as the results of interviews and questionnaires.

This data comes from interviews with traditional leaders or experts as informants or respondents who are the main source of information in this research because the success of the research is based on the responses given by respondents.

- **Secondary Data**

As stated by Sugiyono (2022) secondary data is an indirect source that provides data for researchers, the data is obtained from sources that can provide research support such as from literature and documentation. Researchers obtain secondary data from documentation in the field to support the data, previous research, articles, journals and books, internet sites, and other information related to the research title.

3.5 Instrument of Research

⁴⁷ Research instruments are tools chosen and used by researchers in carrying out data collection activities so that these activities become systematic and made easier by them. Murdiyanto (2020) stated that ²⁰ research instruments are tools used in data collection methods by researchers to analyze the results of research carried out in the next research step. In this research, researchers used a research instrument in the form of an interview guide. In relation to Creswell & Poth (2020) data collection instruments that are often used are ²⁵ in-depth interviews, participant observation, and document analysis. In-depth interviews provide an opportunity for researchers to explore information in more depth about the experiences and views of participants. Participant observation helps researchers understand behavior in its natural context,

while document analysis is useful in obtaining historical or in-depth data about the phenomenon under study.

3.6 Data collecting Technique

Data collection techniques Refer to the method or approach used to collect information or data needed in a study. As said by Sugiyono (2020:105) states that in general there are 4 (four) types of data collection techniques, namely: observation, Interviews, documentation and combination/triangulation. In this research, researchers used three types of data collection techniques, namely:

1. Observasi

As believed by Bungin (2024) observation allows researchers to capture the nuances of social life and human interactions that are not revealed through interviews, emphasizing the importance for researchers to have sensitivity to the observed situation which aims to reveal phenomena that occur in everyday life.

2. Interview

In line with Sugiyono (2020:114) an interview is a meeting of two people to exchange information and ideas through questions and answers, so that meaning can be contributed to a particular topic. Data collection techniques in interviews are a systematic process used to collect information or data from respondents through questions asked by researchers. Interviews are one of the most commonly used methods in qualitative research to gain an in-depth understanding of the experiences, views and perceptions of individuals or groups related to the research topic.

3. Documentation

Based on Denzin & Lincoln (2022) documentations are an important tool in data triangulation in qualitative research, emphasizing that by

utilizing various data sources, including documents, researchers can obtain a more holistic view and reduce the possibility of bias.

3.7 Data Analysis Technique

Flick (2023) identifies the technique of constant comparative analysis as an important approach in qualitative research. This technique involves continuous comparison of new data with previously analyzed data. This process is iterative to identify consistent patterns or themes across the data. In this approach, each piece of data is compared with another piece directly to find recurring categories or themes. This technique is particularly useful in grounded theory, where theories are developed through systematic comparison between data and existing theory. Sugiyono (2020:236) clearly shows that data analysis as following activities after data from all respondents or other data sources collected. Activities in data analysis are: grouping data based on variables and type of respondent, tabulating data based on variables studied, carry out calculations to answer the formulation problem. Data analysis techniques are a series of procedures or approaches used by researchers to analyze, process and interpret data that has been collected in a study. The aim of data analysis techniques is to identify patterns, trends, relationships, or meaning contained in the data, thereby enabling researchers to make relevant conclusions or generalizations related to the research topic.

13 CHAPTER IV

RESULT AND DISCUSSION

3.1 Research Result

4.1.1 Description of the Research Location

The research area description aims to provide a ²⁷ description of the area where the research was conducted. To support the discussion of the research findings, a regional overview study is required, so the description of the research area is a preliminary description of the overall research findings. This study was conducted at the Museum Pusaka Nias in Gunungsitoli, Nias State, North Sumatra, Indonesia. Nias is an island with a rich cultural heritage, especially its traditional houses, Omo Hada and Omo Sebua architectural styles. The study area ⁷³ covers the Gunungsitoli area and its surrounding areas, which has a variety of historical and cultural heritage, including the traditional houses of Nias Island.

4.1.2 Geographical Location

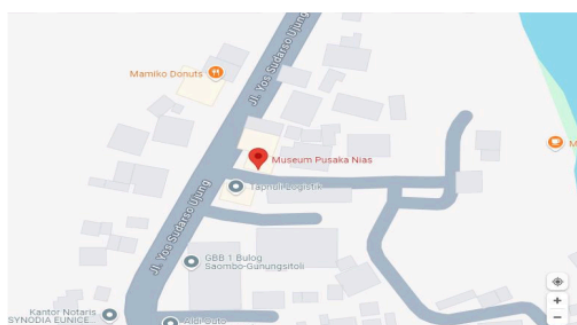
The Pusaka Nias Museum is located in Gunungsitoli, the capital and largest city of Nias Island, North Sumatra, Indonesia. This museum is located at Jl. Yos Sudarso No. 134A, Gunungsitoli. It is close to the beach, offers sea views and has easy access to the city's various public facilities.

Geographically, Gunungsitoli is located at the coordinates 1°17'42" N (latitude) and 97°37'41" E (longitude). The town is located in the northeast of Nias Island, close to the coast and also within easy access to rural areas and mountainous areas, where the culturally rich architectural style of traditional Nias houses is still preserved.

Here is the location of Museum Pusaka Nias according to the map:

- Geographical coordinates: 1.2897°N, 97.6314°E
- Address: ¹⁹ Jl. Yos Sudarso No. 134A, Gunungsitoli, Nias Island, North Sumatra, Indonesia

The museum is easily accessible from various locations on Nias Island, especially since Gunungsitoli is the transportation and economic center of the island. The city can be reached by air through Binaka Airport, which has direct flights to Medan. Museum Pusaka Nias is one of the main cultural tourism destinations for domestic and foreign tourists, and an educational center for studying the history and culture of Nias, including traditional houses.



4.1 Geographical Location Museum Pusaka Nias

4.2 Description Of Research Results

¹⁵ Based on the results of research conducted by researchers in the field, then the researcher found several findings regarding the data that the researcher needed. In research conducted by researchers on Nias traditional houses, researchers obtained data about the shape and characteristics of Nias traditional houses based on region, as an effort to help the younger generation get to know them. For more details below

This time the researcher will describe the findings that the researcher found one by one in the field. Based on the problems and

objectives of researchers who have stated in chapter I, namely explaining the shape and characteristics of Nias traditional houses based on the region and helping the younger generation to get to know traditional houses based on their shapes and characteristics. For this reason, acquisition guidelines have been prepared research data that can be used as an interview guide. For interpreting the data obtained from the interviews, then as follows. This research data will be described as follows:

4.2.1 Result Observation

⁶³ Based on the research objectives to analyze the traditional houses of Nias and how the youth on Nias can recognize the traditional houses of Nias based on their region, the researchers took the first step, namely direct observation at Museum Pusaka Nias to find out things related to the research objectives based on the observation sheet conducted on Monday, January 20 and Wednesday, January 22, 2024 at 09.00 - 10.00 WIB. For more details, here are the results of the observations that researchers got:

Based on observations, traditional houses on Nias vary in shape as to the beliefs of each region but generally houses are built in the form of stilts to avoid attacks by wild animals and withstand natural disasters such as earthquakes and floods. Nias traditional houses are built using materials that are easily found in the surrounding environment such as hard and sturdy wood as the main structure, bamboo is used to make fences, thatched leaves are used as roofs, stones are used as foundations that help maintain the balance of the house and the materials used are in accordance with the conditions in each region and generally utilize natural resources in a sustainable manner. Different social functions are not only used as a place to live but as a place for traditional meetings and traditional celebrations, Nias traditional houses also have many ornaments that have meanings based on each region.

After the researcher conducts non-participan observation. This non-participant observation was only conducted to support and confirm the results of the interviews that had been answered by the informants. In this case, observation is important to find out whether Nias youth have difficulty in recognizing or distinguishing Nias traditional houses based on their region.

4.2.2 Result Interview

Based on the purpose of the research to analyze the difficulties of Nias youth and the factors that influence them, the researcher conducted interviews after making direct observations to expert speakers as a source of relevant information and considered the most knowledgeable about matters related to the research objectives such as opinions. Researchers conducted interviews on Thursday, January 24 and Saturday, January 26, 2025 at 09.00 - 10.00 WIB. For more details, here are the results of the interviews that researchers got.

Based on the results of interviews with expert speakers as sources of information. Presented in the table above shows some information about traditional houses on Nias island based on the region and some of the factors that challenge the preservation of Nias traditional houses. In integrating local wisdom in the preservation of Nias traditional houses, Nias youth experience difficulties and several factors that influence these difficulties.

First, Nias traditional house is an important part of the traditional culture of Nias people. This traditional house is not only a place to live, but also a symbol of the cultural, social strength and ancestral values of Nias people. There are several types of Nias traditional houses, each of which has its own uniqueness and philosophy. Nias traditional houses should be distinguished by the

younger generation of Nias as one of the striking cultural heritages of Nias Island.

“The main difficulty in recognizing traditional houses for young people on Nias, including myself, is not being able to distinguish the shape, structure and materials used in traditional houses on Nias. Therefore, specialized education about traditional Nias houses is needed to help young people. The main problem for me is the lack of knowledge.”

Based on the above opinions, it shows that Nias youth have difficulties in recognizing traditional houses. The youth also admitted that they experience difficulties in integrating local wisdom in their daily lives due to lack of knowledge.

“I myself interviewed some of the youth around me about the traditional houses of Nias and most of them could not differentiate the traditional houses of Nias, usually they only know the traditional houses in their area. In the same case, local wisdom may not be well documented or easily accessible, making it difficult to recognize it”

“One of the main difficulties is the lack of available resources that combine education with elements of local wisdom”

Based on the points made above, it can be concluded that the youth have difficulty in differentiating Nias traditional houses into everyday life.

Secondly, Nias traditional houses are not only to be recognized and to be distinguished but there are many meanings of each traditional house in terms of shape, material, carvings or symbols, this is related to how Nias youth interpret them with the desire to preserve Nias traditional houses as cultural heritage. In this case, the youth have difficulty in interpreting it and applying it in everyday life.

“Yes, explaining how the meaning of Nias traditional house can be connected or applied to everyday life. For example, if Nias youth see a traditional house, there should be a sense of wanting to protect and preserve Nias traditional house as one of the cultural heritages that will be passed down from time to time. However,

interpreting Nias traditional houses as cultural heritage in relation to everyday life requires creative thinking and education. It is also important to ensure that Nias youth are able to understand the significance of cultural heritage, rather than it just being an abandoned place.”

Based on this opinion, it shows that Nias youth find it difficult to publicize in everyday life the meaning of traditional houses as cultural heritage because it requires a lack of creative thinking and education, so it can be concluded that Nias youth have difficulty understanding and applying in everyday life that Nias traditional houses as cultural heritage.

The interview results illustrate the difficulties of Nias youth in distinguishing Nias traditional houses and how Nias youth can interpret and apply Nias traditional houses as cultural heritage. The researcher also got the answer to the third research formulation, which is about the teachers' views on the integration of local wisdom in English language learning, as quoted from the following interview.

“Yes, I believe that it is very important for Nias youth to be able to distinguish, interpret and apply Nias traditional houses as a cultural heritage that must be preserved from generation to generation. With this, Nias youth easily recognize cultural heritage as customary values and desire to always maintain and preserve, this can increase the motivation and involvement of Nias youth to play an important role in preservation which contains customary values and also as a unique cultural heritage and has many spiritual meanings. In addition, traditional houses can also be used as a tourist attraction with the aim of promoting unique cultural heritage. This gives Nias youth the opportunity to learn and appreciate their own culture while developing their ability to care about preserving their culture. This can foster a sense of pride and identity, as well as a deeper understanding of the cultural diversity that exists in the world.”

Based on these opinions, it can be concluded that Nias youth must be able to have a good outlook to always recognize and preserve Nias houses as a unique cultural heritage. The local government

believes that Nias youth are able to preserve the cultural heritage that exists on Nias.

4.2.3 Result Documentation

Documentation was used as a research instrument to obtain further data. The purpose of this documentation is to assist research by collecting data through images based on the results of observations and interviews conducted by researchers at the Nias Heritage Museum. Researchers documented the results of observations and interviews, where researchers documented several traditional houses as a result of the research.

4.3 Discussion

4.3.1 The Description and Interpretation of the Research Result

Based on the research results that have been obtained through interviews with expert speakers and also supported by observation activities to support the truth of the interview results, the researcher will present a discussion with the research title "Analysis of Nias Traditional Houses at Museum Pusaka Nias as Culture Heritage that Should Know About Nias Youth" and answer the 2 problem formulations of the research. To facilitate the reader's understanding, below will be discussed one by one the results of the research that has been done.

4.3.1.1 Types and characteristics of each of the Nias traditional house as a cultural heritage

Based on the results of research obtained by researchers through observation interviews and documentation, it shows that there are difficulties for Nias youth in distinguishing or recognizing Nias traditional houses based on each region, so researchers explain the types and characteristics of each traditional house as cultural heritage. So that it can be explained as follows:

a. Traditional House of Nias Regency

Central Nias traditional houses have similar characteristics to traditional houses in other parts of Nias, but with some differences that reflect adaptations to the geographical and social environment of the local community. As to Nias myths, traditional houses were designed based on instructions from ancestors and ancestral spirits and were built to be sturdy and resistant to earthquakes, and have survived various natural disasters, including the frequent earthquakes that hit the island of Nias. Nias traditional houses are rectangular or elongated with a symmetrical layout. Nias traditional houses are built using materials found in nature, namely wood which is the main material in the construction of Nias traditional houses, the wood used usually comes from hard trees that grow in the surrounding nature such as meranti wood, teak, and Kalimantan. This wood is used as part of the house such as frames, walls and supporting poles. Bamboo is also used as part of the fence or decorative elements in traditional houses. Shingles or thatch are used as a roof because they are resistant to rain and heat, and can absorb heat so that the house stays cool. Stone is also used as the base or foundation of the house which is found at the bottom of the house poles. The shape and design of Nias traditional houses reflect cultural values, spiritual beliefs, and social status. Nias traditional house is a symbol of identity, harmony and peace for its inhabitants. Nias traditional houses have many carvings that have meanings such as, carvings on poles and walls as social meaning and honor, tooth or fang motifs as a symbol of courage and protection, geometric pattern motifs as a symbol of harmony and balance, colors in the house as a symbol of

strength and spirituality such as red, white, and black. Nias traditional houses can reflect very strong cultural values such as harmony with nature, mutual cooperation, spiritual beliefs, respect for ancestors, and a clear social structure. Nias traditional houses must be built with certain rules that are passed down from generation to generation and before a traditional house is built, Nias people often carry out traditional ceremonies involving sacrifices.

b. Traditional House of West Nias Regency

The West Nias traditional house is part of the cultural heritage of the Nias tribe which has historical value and has unique architectural characteristics and social functions as well as a strong structure to survive earthquakes. The traditional house of West Nias is rectangular in shape with a pointed roof with sharp corners, which symbolizes strength and firmness and this traditional house is made in the form of a platform high from the ground which serves as protection from floods. West Nias traditional houses are built using materials found in nature such as sturdy wood such as meranti and teak as the main materials used for poles, main frames, walls and floors. Thatch is used as a roof because it is resistant to rain and heat, rattan is also needed to bind the building structure and stones are used for the foundation to keep the house stable. The construction of a traditional house in West Nias emphasizes the values of togetherness and mutual cooperation that reflect the closeness of the community to nature. Before the construction of a traditional house in West Nias, rituals are carried out that show how important the relationship between humans, nature and ancestral spirits is in West Nias culture. This traditional house is

decorated with various distinctive carving motifs such as flower, leaf and animal motifs, the color selection in traditional houses uses natural colors such as black, white, brown made from natural materials and there are many decorative decorations in the form of statues and others.

c. Traditional House of North Nias Regency

North Nias houses have unique characteristics that distinguish them from other blood on Nias island, in North Nias beliefs, traditional houses are built based on the instructions of ancestors who are believed to have received revelations from the gods. Who taught them how to make the house earthquake resistant and protect its inhabitants from enemy attacks. This traditional house is oval or oblong in shape with a high roof and curved upwards, the shape of the house is made on stilts with strong wooden poles to support the building and also serves to protect from soil moisture, flooding and wild animal attacks. The unique and distinctive architecture reflects the identity of the people of North Nias, the process of building North Nias traditional house is a process that involves traditional skills, spiritual beliefs and community cooperation, every stage of construction from site selection to the inauguration of the house involves ceremonies and prayers so that the house built brings blessings and protects its inhabitants. North Nias traditional houses have a composition of rooms, namely the front porch (*Fasalina*) where residents or guests gather before entering the house or used as an informal meeting place, the main room (*Lawa*) is the largest room in the house used to receive guests, a place for traditional deliberations and traditional rituals, the bedroom (*Salo*) usually this room is located on the side of the house or adjusted to the social status of the occupants of the

house, the kitchen room (*Siboli*) is a place to cook and store kitchen utensils, and the room under the house (*Ba Gewa*) is a place to store crops, firewood, and as a shelter for livestock.

d. Traditional House of South Nias Regency

The traditional house of South Nias has its own characteristics and uniqueness which is very strong and the structure functions as a symbol of cultural strength and resistance to natural banana. The traditional house is used as a rectangular living space and is made in the form of a stage with a curved roof. The construction of South Nias traditional houses is a long process that combines technical skills with deep cultural values. South Nias traditional houses are built using large and hard woods such as ironwood, meranti wood and resin wood as the main material used in poles, beams and walls without using nails but using a system of pegs and connections. Bamboo is used as a material to make the walls of the house instead of wood, bamboo is chosen because of its light and flexible nature. The roofs of traditional houses are made of thatch because it is able to absorb heat and provide good insulation, as well as the ease of obtaining this material in the tropics. Stone is also used as a material for the foundation of the house which is placed under the pillars of the house to withstand earthquake vibrations and provide stability to the building structure, as well as other materials that support the construction of traditional houses. South Nias traditional houses also have room compositions such as the front terrace (*Fali Doi*) for informal meetings, front stairs (*Balo Zi'ulu*) for access into the house, the main room (*Alo Mbanua*) for traditional activities, the middle room (*Osali*) where goods are stored, under the house

(*Sisarahö*) for raising livestock, and the kitchen (*Sibowo*). The construction of traditional houses has several rules and rituals, namely rituals before construction begins, namely ritual offerings and site selection. And rules apply to the selection of wood trees, the use of bamboo and sago leaves. Shape and design of the South Nias traditional house serves as a symbol of honor, harmony with nature, and respect for ancestors and each element has a deep meaning that has been passed down from generation to generation in the culture of Nias people. The traditional house of South Nias also has many carvings and symbols that have meaning, one of which is the carving on the supporting pole which means strength and honor, animal motifs symbolizing strength and protection, geometric motifs meaning harmony and balance, tree and plant symbols meaning relationships with nature, claw and foot motifs symbolizing strength and protection, sun and moon motifs symbolizing life and irradiation.

e. Gunungsitoli City

The traditional house of Gunungsitoli city has its own characteristics and uniqueness. Traditional houses were built hundreds of years ago by people living in a social system based on clans and traditional leadership, the construction is designed to adapt to natural conditions. This traditional house is not only a place to live but also a symbol of resilience, social hierarchy and local wisdom. The main materials in the construction of Gunungsitoli town customary houses are strong wood used for poles, walls and house frames, natural stone as the foundation of the house, thatch leaves as the main material for the roof, rattan and wooden pegs replacing nails and bamboo as a complement. The walls and poles of the houses are often

decorated with distinctive carvings that have spiritual and social meanings, some carvings depict certain animals or motifs that are believed to protect the house from evil spirits. The rectangular and oval house shapes and designs of Gunungsitoli town customary houses have meanings that reflect the cultural, social and environmental values of the community. Overall, this traditional house is not only a place to live but also a symbol of resilience, social hierarchy, and harmonious relationships between humans, nature and ancestral beliefs. This traditional house also has parts with functions such as the front terrace (*Salaha*) for socializing, the living room (*Lobbu*) for guests and traditional deliberations, the kitchen (*Sowu*) for cooking, under the house (*Salowa*) where the bet, the entrance stairs (*Bowo*), and the sloping support poles (*Teteho*).

4.3.2 Nias traditional houses as Nias cultural heritage can be known by Nias Youth

Nias traditional houses are one of the most important cultural heritages for the Nias community, as the next generation of Nias youth must know and understand about Nias traditional houses so that they can always be maintained and preserved from generation to generation. There are several reasons why Nias youth must know about traditional houses

a. Maintaining cultural identity

Nias traditional house is a symbol of the cultural identity of the Nias people, by knowing and understanding about traditional houses, Nias youth can maintain their cultural identity and not lose their cultural roots.

b. Appreciate ancestral heritage

Nias traditional houses are ancestral heritage ²⁸ that has been passed down from generation to generation. By knowing and understanding about Nias traditional houses, Nias youth can appreciate their ancestral heritage and the importance of understanding the importance of preserving culture.

c. Increase awareness and concern for the importance of culture

By knowing and understanding about Nias traditional houses Nias youth can increase awareness and concern for the importance of their own culture. This can encourage them to be more active in preserving and developing Nias culture.

d. Keeping tradition alive

Through an understanding of traditional houses the youth can be involved in traditional house making or maintenance activities, such as cultural festivals or preservation activities this can strengthen the sense of community and solidarity amongst the younger generation.

e. Increasing cultural pride

By knowing and understanding the uniqueness of Nias traditional houses Nias youth can increase their sense of pride in their own culture. This can encourage them to be more active in preserving and developing Nias culture.

f. Improving the ability to preserve culture

By knowing and understanding about Nias traditional houses Nias youth can increase the ability to preserve Nias culture and are not easily influenced by outside cultures that might erode Nias cultural heritage. This is because they have a good knowledge and understanding of their own culture and identity.

g. Increase awareness of the importance of cultural preservation

By knowing and understanding about Nias traditional houses Nias youth can increase the importance of cultural preservation.

This can encourage them to be more active in preserving and developing Nias culture.

h. Historical education

Traditional houses not only function as a place to live but also as evidence of the long history of Nias society. Youth who know the construction process and meaning of traditional houses will appreciate the value of their history and culture.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Based on the results of the research, it can be concluded that traditional houses on Nias have many differences that can be seen from the types and characteristics of history, architecture, materials used, carvings or symbols and others. Nias dat house as a cultural heritage reflects the identity of Nias tribe and Nias youth can better appreciate, maintain and preserve the ancestral heritage. Young people who know the history and meaning of traditional houses will be more proud of Nias culture, this pride encourages them to continue to preserve traditions and share them from generation to generation. A traditional house is not only a physical building but also reflects the values of togetherness, social hierarchy and the life of the Nias people.

5.2 Suggestion

It is hoped that Nias youth will always be motivated to maintain and preserve cultural heritage so that it can also be recognized by the next generation. For Nias youth to make it easier to recognize and distinguish traditional houses from various regions on the Nias island Museum Pusaka Nias can help Nias youth.

BIBLIOGRAPHY

- Abdulghani, T. Bambang Plasma Sati. (2019). “*Pengenalan rumah adat Indonesia Menggunakan teknologi Augment Reality dengan metode Marker Based Tracking mediapembelajaran.*” *Media Jurnal Informatika* , 43-50.
- Andi, M. A., & Wahyudi, T. (2017). *Nias Traditional Architecture and Earthquake Resistance*. *Journal of Indonesian Cultural Studies*, 8(2), 45-58.
- Ashworth, G.J., & Page, S.J. (2019). *Cultural Heritage and Tourism: Planning, Impacts, and Management*. Routledge.
- Cameron, C., & Rössler, M. (2013). “*Many Voices, One Vision: The Early Years of the World Heritage Convention*”. Farnham: Ashgate
- Creswell, J. W. (2013). “*Qualitative Inquiry and Research Design: Choosing Among Five Approache*”* (3rd ed.). SAGE Publications.
- Creswell, J. W. (2016). “*30 Essential Skills for the Qualitative Researcher*”. SAGE Publications.
- Creswell, J. W., & Poth, C. N. (2018). “*Qualitative Inquiry and Research Design: Choosing Among Five Approaches*” (4th ed.). SAGE Publications.
- Denzin, Norman K., Yvonna S.L. 1994. *Handbook of Qualitatif Research*. California: SAGE Publications, Inc.
- Fachrudin, I. (2008). *Rumah Adat Nias: Kajian Arsitektur Tradisional*. Universitas Sumatera Utara Press.
- Fauzi, I. (2010). *Tradisi Lompat Batu di Nias: Studi Simbolik*
- Feldman, J. (1999). “*Nias Tribal Treasures: Cosmic Reflections in Stone, Wood, and Gold*”. Editions Didier Millet
- Johanes, P. M. Hammerle OFCap. (1990). *Omo sebua*. 86-90
- Kurniawan, L. A., & Fruends (2021). *Writing the Purpose Statements in Qualitative, Quantitative and Mixed Method Research*. *Holistic Journal*, 13(2), 52-63.
- Kusuma, H. (2014). *Tari Tradisional Nias: Antara Ritual dan Hiburan*. *Jurnal Seni Budaya*, 11(2), 112-123.
- Lase, E. (2024). *Innovation and Tradition: Nias Youth’s Role in Sustainable Architecture and Cultural Preservation*. *Journal of Cultural and Environmental Sustainability*, 12(1), 55-70.

- Lowenthal, D. (1998). *"The Heritage Crusade and the Spoils of History"*. Cambridge University Press.
- Mahardika, I. (2020). *Cultural Identity and Youth Engagement in Nias Traditional Houses*. Journal of Indonesian Cultural Studies, 6(1), 45-61.
- Museum Pusaka Nias. (n.d.). *About the Museum*. Retrieved from Museum Pusaka Nias Website(<https://www.museumpusakanais.com/about>).
- Nora, P. (1989). Between Memory and History: Les Lieux de Mémoire. "Representations", 26, 7-24.
- Polit, D. F., & Beck, C. T. (2017). *Nursing Research: Generating and Assessing Evidence for Nursing Practice*. Wolters Kluwer Health.
- Putra, R. (2015). *The Cultural Heritage of Nias: A Preservation Challenge*. Heritage Conservation Journal, 10(3), 123-136.
- Rouhi, J. (2017). definition of culture Heritage Properties and their valuesby the past. *Asian Journal of Science and technology* , 08 (12), 7109-7114.
- Silalahi, B. S. (2019). *Educating the Youth on Cultural Heritage: The Case of Nias*. Indonesian Journal of Cultural Education, 6(1), 67-79.
- Tato, Syahrir. (2009). *"arsitektur Tradisional Sulawesi Selatan Pusaka Warisan Budaya Indonesia"* . Makassar: El Shaddai.
- Timothy, D.J. (2020). *Cultural Heritage and Tourism: An Introduction*. Channel View Publications.
- Schröter, S. (2010). *"Christianization and Religious Community in Indonesia: The Case of Nias"*. In L. T. van der Laan (Ed.), *"Sharing the Earth, Dividing the Land: Land and Territory in the Austronesian World"*. ANU Press.
- Sihite, Agustina C B & friends (2022). *" etnomatematika: eksplorasi rumah adat omo hada nias utara pada konsep geometri."* SEPREN: Journal of Mathematics Education and Applied. (4)1.46-55.
- Simbolon, A. (2020). *Digitalization and Cultural Engagement: The Case of Museum Pusaka Nias*. Indonesian Journal of Heritage Studies, 8(1), 75-92
- Smith, Laurajane. (2006). *"Uses of Heritage"* . Routledge.
- UNESCO. (2003). *"Convention for the Safeguarding of the Intangible Cultural Heritage"*. Retrieved from [UNESCO website](<https://ich.unesco.org/en/convention>)
- UNESCO. (2020). *Preserving Indigenous Architecture: Case Studies from Southeast Asia*. UNESCO Publishing.

- Viaro, Alain M. 1980. "*Urbanisme et architecture traditionnels du sud de L'ile de Nias.*" Etablissements humains et en vironnment social-culture. UNESCO, Jilid 21.
- Waterson, R. (1990). "*The Living House: An Anthropology of Architecture in South-East Asia*". Oxford University Press.
- Waterton, E., & Smith, L. (2020). *Cultural Heritage and Environmental Sustainability*. International Journal of Heritage Studies, 26(4), 340-359.
- Ziegler, A. C. (2013). *Hierarchy and Power in Nias Society*. Ethnology Journal, 52(1), 89-107.
- Ziraluo, Merdina & Friends (2022). "*filosofi dan makna omo sebua (rumah adat besar) di desa bawomataluo kecamatan fanayama kabupaten nias selatan.*" CURVE ELASTICITY: Jurnal Pendidikan Ekonomi. (3)2.

APPENDIX

**ANALYSIS OF NIAS TRADITIONAL HOUSES
AT MUSEUM PUSAKA NIAS AS
CULTURAL HERITAGE THAT SHOULD KNOW ABOUT NIAS YOUTH**

Aspect	Name of Traditional House					Note
Name of Traditional Houses	Rumah adat Nias	Rumah adat Nias Barat	Rumah adat Nias Utara	Rumah adat Nias Selatan	Rumah adat Kota Gunungsitoli	Traditional house names based on region
Building Shape	Traditional houses in Nias are generally rectangular in shape and built on sturdy wooden poles.	Traditional houses in West Nias generally have a rectangular shape and are built on stilts on wooden poles.	The traditional house of North Nias is an oval shape designed to withstand earthquakes.	South Nias traditional houses are generally rectangular in shape.	Traditional houses in Gunungsitoli town are generally rectangular and oval in shape.	Physical form that reflects regional characteristics
Construction Materials	Wood is the main material for the frame of the house and supporting poles, Bamboo is used as an additional material in some parts of the house, Daun and Rumbia are used for the roof of a traditional Nias house, stone is used as a material for	Wood is the main material for the structure of West Nias traditional houses, Bamboo is often used for making walls or fences, The roof of West Nias traditional houses often uses thatch leaves or palm fiber,	Wood is the main material for the structure of the house, both for the frame, walls, and roof, Bamboo as another structural element, Thatch leaves are used to make the roof of the North Nias traditional	This wood is used to make supporting poles, walls, roofs, and floors of traditional houses, Thatch or Sirih (Thatch Leaves) for roofs, Bamboo is also used in some parts of traditional houses, Rattan and Wicker are	Has a distinctive and earthquake-resistant design with a stilt structure and a construction structure without nails, reflecting the ingenuity of traditional architecture.	The materials used are appropriate to the conditions in each region and generally utilize natural resources in a sustainable manner.

	the foundation of the house and the lower walls, and clay or mixed soil is also used in the construction of the lower walls.	Natural stones or large stones are also used in some traditional house structures.	house, Stone is used in several parts of the house especially the foundation , and Coconut fibers are used as an additional material in making the roof.	used in certain parts such as walls or storage areas, stones are used as a support material to maintain the stability of the house.		
Social Function	The main social functions of the Central Nias traditional house are as a family gathering place, a symbol of social status, a place for traditional ceremonies, a center of cultural education, a community meeting place, and the preservation of traditional values.	The main social functions of a traditional house on western Nias are shelter and protection, a symbol of social status, a place for traditional rites and ceremonies, a center for education and inheritance of traditions, a place of cultural fusion.	The main social functions of a North Nias traditional house are gathering and celebration, education and learning tradition, decision making and deliberation, religious ritual, defense and security center, and social Status symbol.	The main social functions of South Nias traditional houses are family residence, a place of social integration , a symbol of social status, education and cultural learning, a place for performing traditional ceremonies, a place of protection and security, and a place for	The traditional house has a social function in society as a place to live, a center for social and traditional activities, a symbol of social status, a defense function, and cultural heritage as well as a community identity.	The social function of traditional houses is in accordance with needs

				storing property and resources.		
Ornaments and Decorations	Some of the ornaments and decorations found in Nias traditional houses are carvings on poles and walls, geometric patterns, animal and nature motifs, the length and width of the door is larger and higher than the door of a regular house, the house is built facing a certain direction, the colors used, the use of valuable objects as decorations, and the installation of statues or carvings of goddesses and ancestors.	Some of the ornaments and decorations found in West Nias traditional houses are wood carvings, curtains or woven fabrics, sculptures, ornate doors and windows, ornamental plant arrangements, traditional objects and handicrafts, traditional oil lamps, and traditional furniture.	Some of the ornaments and decorations found in North Nias traditional houses are carvings on poles and walls, decorations on the roof, doors and windows, statues and religious symbols, use of color, storage of goods, and large and wide stairs as the main access to the house.	Some of the ornaments and decorations found on South Nias traditional houses are wood carvings often depicting important symbols in Nias culture, geometric motifs, traditional houses decorated with statues, doors and windows, decorations from natural materials, use of color, foundations and poles, and decorations on the roof.	There are several ornaments and decorations that can be found in traditional houses in the city of gunungsitoli, namely geometric walls and pillars, flora and fauna that symbolize strength, protection and harmony. the color used is dark brown to accentuate certain carvings, the inside of the house also has statues and reliefs that symbolize ancestral spirits, and this traditional house also has decorations on the roof.	Ornaments and decorations are based on history and function
Philosophy or meaning	The traditional Nias house	The traditional house of	The traditional houses of	Every decoration on a South	This traditional house has a	The philosophy of

	<p>(Omo Hada) is not just a physical dwelling, but also holds a deep philosophy about the social, cultural, spiritual and historical life of the Nias people. With carefully designed and meaningful structures, these traditional houses symbolize togetherness, sustainability, cultural preservation, and harmony with nature and ancestors.</p>	<p>West Nias is not only a place to live, but also a symbol of culture, social status and spiritual values that are very important to the people of Nias. It plays an important role in maintaining traditions, strengthening social ties, and honoring ancestors and the natural environment. The philosophy of the West Nias traditional house teaches about harmony, courage and sacrifice, as well as the importance of maintaining</p>	<p>North Nias are deeply connected to the social, cultural and spiritual life of the Nias people. These traditional houses are not just a place to live, but also have an important role in reflecting the values of life, social status, family relationships, and the preservation of culture passed down through generations. As part of the cultural heritage, the traditional houses of North Nias play a very important</p>	<p>Nias traditional house has a special meaning. The carvings and designs are not just for looks; they also show important values like bravery, togetherness, and balance between people, nature, and ancestors. These decorations can also show the family's social status. So, the decorations on South Nias houses are not just pretty; they are a key part of the culture and identity of the Nias people, which is full of history,</p>	<p>deep philosophy that reflects the culture, social and local wisdom of the Gunungsitoli city community with several meanings such as a symbol of resilience and security, social status hierarchy, mutual cooperation and solidarity, harmony with nature and as a spiritual symbol.</p>	<p>traditional house forms</p>
--	---	---	---	--	--	--------------------------------

		relationships with the spirit world and ancestors.	role in maintaining the identity and pride of the Nias people.	spirituality, and social values.		
Adaptation to climate	Central Nias traditional houses built using natural materials and high stilt structures do have some advantages in dealing with tropical climate conditions.	West Nias communities can adapt their traditional houses with more flexible designs, use durable building materials, and improve the maintenance and preservation of traditional houses to ensure that this cultural heritage can survive and continue to be used by future generations.	Traditional houses in North Nias are an important part of their culture and require special care due to climate change. Although these houses were built to adapt to nature, the increasingly strong impact of climate change means we need to pay more attention to how we build and maintain them, so they can continue to represent the culture of North Nias for	South Nias traditional houses show resilience to climate change thanks to designs that are adaptive to the surrounding natural conditions. The tall structure of the house on poles, the sloping roof, and the use of natural materials suitable for the tropical climate are some of the important aspects that support the resilience of traditional houses to	Gunungsitoli City traditional houses are built based on adaptation to the local climate, which is tropical with high rainfall and the risk of natural disasters such as earthquakes, so they are designed with stilt structures, steep roofs, natural ventilation, durable wood materials and so on.	Nias Traditional Houses are made based on adaptation to the climate which are generally made on stilts

			generation s to come.	the impacts of climate change. Nonethele ss, good care and maintenan ce is still required for these traditional houses to survive in the long term, protect the occupants, and continue to symbolize the rich culture of Nias.		
--	--	--	--------------------------	--	--	--

Lampiran 2 Hasil Wawancara

ANALYSIS OF NIAS TRADITIONAL HOUSES

AT MUSEUM PUSAKA NIAS AS

CULTURAL HERITAGE THAT SHOULD KNOW ABOUT NIAS YOUTH

No	Pertanyaan	Rumah Adat Kabupaten Nias	Rumah Adat Kabupaten Nias Barat	Rumah Adat Kabupaten Nias Utara	Rumah Adat Kabupaten Nias Selatan	Rumah adat Kota Gunungsitoli
1	Apakah ada cerita sejarah atau mitos yang berkaitan dengan rumah adat ini?	Menurut mitos masyarakat nias, rumah adat dirancang berdasarkan petunjuk dari leluhur dan roh nenek moyang	Dizaman dulu, Nias Barat dipimpin oleh para Si'ulu (Bangsawan) yang membangun rumah megah, rumah ini dipercaya memiliki kekuatan magis karena hanya bisa didirikan oleh raja yang memiliki kekuatan besar dan restu dari leluhur.	Dalam kepercayaan Nias Utara, rumah adat dibangun berdasarkan petunjuk para leluhur yang dipercayai mendapat wahyu dari dewa-dewa. Yang mengajarkan cara membuat rumah tahan gempa dan melindungi penghuninya dari serangan musuh.	Dimasa lalu masyarakat Nias Selatan sering mengalami perang . maka dalam mitologi Nias Selatan rumah adat dibangun dengan arsitektur yang sangat kokoh dan tahan terhadap serangan musuh termasuk gempa bumi. Dan ada kisah yang mengatakan rumah adat ini dibangun dengan bantuan kekuatan gaib.	Rumah adat dibangun sejak ratusan tahun lalu oleh masyarakat yang hidup dalam sistem sosial berbasis marga dan kepemimpinan adat, konstruksinya dirancang menyesuaikan kondisi alam. Rumah adat ini bukan hanya sekedar tempat tinggal tetapi juga simbol ketahanan, hierarki sosial dan kearifan lokal.
2	Apa saja bahan utama yang digunakan dalam membangun	Bahan utama dalam pembangunan rumah adat Nias yaitu kayu sebagai	Bahan utama dalam pembangunan rumah adat Nias barat yaitu kayu sebagai bahan utama	Bahan utama dalam pembangunan rumah adat Nias Utara yaitu kayu untuk struktur	Bahan utama dalam pembangunan rumah adat Nias Selatan yaitu kayu sebagai bahan utama,	Bahan utama dalam pembangunan rumah adat kota Gunungsitoli yaitu kayu kuat

	rumah adat ini?	tiang rumah, untuk dinding rumah, bambu bisa digunakan untuk dinding dan juga lantai karna stukturnya yang kokoh dan fleksibel, rumbia digunakan untuk atap rumah, batu digunakan sebagai fondasi rumah, ranting dan daun sebagai elemen dekorasi.	dalam konstruksi rumah adat Nias, Bambu untuk berbagai keperluan, rumbia sebagi atap, batang pinang untuk membuat pagar dan lantai, rumpu dan sereh untuk dekorasi dan batu dan tanah untuk menjaga kestabilan rumah.	utama rumah, bambu digunakan untuk pagar, daun sagu untuk atap rumah, tali dari rotan untuk mengikat bagian atap, dan batu sebagai fondasi	atap rumah dari rumbia, batu untuk penopang stuktural, tali dan anyaman sebagai pengikat bahan bangunan lainnya tanah dan lumpur sebagi plester dinding rumah.	digunakan untuk tiang, dinding, dan rangka rumah, batu alam sebagai fondasi rumah, daun rumbia sebagai bahan utama untuk atap, rotan dan pasak kayu menggantikan paku dan bambu sebagai pelengkap.
3	Apakah ada aturan atau ritual tertentu yang harus dilakukan saat membangun rumah adat ini?	Sebelum rumah adat dibangun, masyarakat nias sering melakukan upacara adat yang melibatkan kurban hewan.	Sebelum pembangunan rumah adat di Nias Barat terlebih dahulu dilakukan ritual yang menunjukkan betapa pentingnya antara hubungan manusia, alam, dan roh leluhur dalam budaya Nias.	Setiap tahap pembangunan, dari pemilihan lokasi hingga peresmian rumah melibatkan upacara dan doa agar rumah yang dibangun membawa keberkahan dan melindungi penghuninya.	Pembangunan rumah adat terdapat beberapa aturan dan ritual yaitu sebelum pembangunan dimulai yaitu ritual persembahan dan pemilihan lokasi. Dan aturan berlaku pada pemilihan pohon kayu, penggunaan	Pembangunan rumah adat dikota Gunungsitoli mengikuti serangkaian aturan dan ritual tradisional secara turun-temurun seperti pemilihan lokasi, pemilihan kayu dan material, ritual peletakan tiang utama,

					bambu dan daun sagu.	upacara pembangunan dan gotong royong, dan ritual menempati rumah.
4	Apa makna dari bentuk dan desain rumah adat ini?	Bentuk dan desain rumah adat Nias mencerminkan nilai-nilai budaya, kepercayaan spiritual, dan status sosial. Rumah adat Nias merupakan simbol identitas, keharmonisan, dan kedamaian bagi penghuninya.	Bentuk dan desain rumah adat Nias Barat mengandung makna simbolis yang sangat mendalam mencerminkan nilai-nilai sosial, budaya dan spiritual yang dimiliki masyarakat dan sebagai penghormatan terhadap alam, leluhur dan struktur sosial.	Bentuk dan desain dari setiap elemen tidak hanya berfungsi sebagai bagian dari bangunan fisik tetapi memiliki nilai-nilai simbolis yang mendalam yang mencerminkan hubungan harmonis antara manusia dengan alam, kepercayaan pada roh leluhur serta nilai-nilai sosial.	Bentuk dan desain rumah adat Nias Selatan berfungsi sebagai simbol kehormatan, keharmonisan dengan alam, dan penghormatan kepada leluhur dan setiap elemennya memiliki makna yang mendalam yang diwariskan turun-temurun dalam budaya masyarakat Nias.	Bentuk dan desain rumah adat kota Gunungsitoli memiliki makna yang mencerminkan nilai budaya, sosial, dan lingkungan masyarakat. Secara keseluruhan rumah adat ini tidak hanya sebagai tempat tinggal tetapi juga simbol ketahanan, hierarki sosial, serta hubungan harmonis antara manusia, alam dan kepercayaan leluhur.
5	Apakah ada simbol atau ornamen tertentu yang memiliki arti khusus?	Ukiran pada tiang dan dinding sebagai makna sosial dan kehormatan, motif gigi atau taring sebagai	Ukiran pada tiang rumah simbol kehidupan, ukiran kepala manusia simbol kehormatan dan status sosial, motif	Ukiran ditiang utama simbol kehormatan dan kekuatan, motif ukiran pada dinding dan pintu simbol keberanian	Ukiran ditiang penyangga makna kekuatan dan kehormatan, motif binatang simbol kekuatan dan	Dinding dan tiang rumah sering dihiasi dengan ukiran khas yang memiliki makna spiritual dan sosial,

		simbol keberanian dan perlindungan, motif pola geometris sebagai symbol keharmonisan dan keseimbangan, warna dalam rumah sebagai symbol kekuatan dan spiritualitas seperti merah, putih, dan hitam.	batang dan daun symbol keharmonisan dengan alam, ornament pada atap symbol pengaruh roh leluhur, motif kupu-kupu symbol kehidupan dan kelahiran, ukiran ornament geometris symbol kekuatan dan ketahanan.	dan perlindungan, ukiran bentuk binatang symbol kehidupan alam, ornament berbentuk matahari dan bulan symbol cahaya dan kehidupan, rangkaian tali dan rotan symbol kekuatan dan ketertarikan.	perlindungan, motif geometris makna harmoni dan keseimbangan, simbol pohon dan tumbuhan makna hubungan dengan alam, motif cakar dan kaki simbol kekuatan dan perlindungan, motif matahari dan bulan symbol kehidupan dan penyinaran.	beberapa ukiran menggambarkan hewan atau motif tertentu yang dipercaya melindungi rumah dari roh jahat.
6	Bagaimana rumah adat ini mencerminkan nilai-nilai budaya masyarakat setempat?	Rumah adat Nias dapat mencerminkan nilai-nilai budaya yang sangat kuat seperti harmoni dengan alam, gotong royong, kepercayaan spiritual, penghormatan terhadap leluhur, dan struktur social yang jelas.	Rumah adat Nias Barat merupakan cerminan wujud dari nilai-nilai budaya yang hidup dalam masyarakat setempat yang diinterpretasikan melalui kerjasama dan solidaritas.	Rumah adat Nias Utara mencerminkan berbagai nilai-nilai budaya seperti keharmonisan dengan alam, penghormatan terhadap leluhur, kekuatan, peneguhan, solidaritas, dan keberlanjutan hidup.	Rumah adat Nias Selatan merupakan pusat kehidupan budaya, tradisi, nilai-nilai social, kepercayaan spiritual terus hidup dan diwariskan antar generasi.	Rumah adat Kota Gunungsitoli mencerminkan nilai gotong royong, Hierarki status sosial, ketahanan dan adaptasi terhadap alam, keamanan dan pertahanan, simbol kepercayaan dan tradisi serta keharmonisan dengan alam.
7	Selain sebagai	Rumah adat Nias	Rumah adat Nias Barat	Rumah adat Nias Utara	Rumah adat Nias Selatan	Rumah adat kota

	tempat tinggal, apa saja fungsi rumah adat ini?	berfungsi sebagai tempat ritual dan upacara, tempat pertemuan komunitas, sebagai simbol status, tempat pendidikan anak dan pusat ekonomi dan pertanian.	berfungsi sebagai tempat upacara adat, pusat kegiatan sosial, simbol status social, sebagai tempat pengajaran, dan sebagai tempat perlindungan.	berfungsi sebagai tempat upacara adat, tempat berkumpul keluarga, tempat penyimpanan harta, simbol status social, tempat pengajaran tradisional, dan tempat perundingan/musyawarah.	berfungsi sebagai tempat upacara adat, tempat pertemuan keluarga dan komunitas, penyimpanan barang berharga, simbol status social, tempat pendidikan tradisional.	Gunungsitoli berfungsi sebagai pusat kegiatan ada, benteng pertahanan, pusat kegiatan keagamaan, penyimpanan harta dan pusaka, penginapan tamu penting dan sebagai warisan budaya dan pariwisata.
8	Apakah rumah adat ini masih digunakan dalam kegiatan adat atau upacara tradisional?	Ya pada masa sekarang rumah adat masih digunakan sebagai tempat kegiatan adat. Namun pada masa modernisasi sekarang banyak rumah adat dijadikan sebagai objek wisata.	Ya pada masa sekarang rumah adat Nias Barat masih digunakan sebagai tempat melaksanakan upacara adat meskipun ada perkembangan dalam gaya hidup dan konstruksi rumah modern.	Ya Masyarakat Nias Utara masih mempertahankan nilai-nilai tradisional dan adat istiadat sehingga rumah adat masih digunakan dalam kegiatan upacara adat.	Meskipun ada pengaruh modernisasi, rumah adat di Nias selatan masih digunakan sebagai tempat melaksanakan upacara adat dan ritual tradisional lainnya.	Masyarakat kota Gunungsitoli mengfungsikan rumah adat sebagai lokasi peragaan upacara adat bagi wisatawan dan penelitian budaya juga sebagai pusat pelastarian budaya.
9	Apakah ada bagian rumah yang memiliki fungsi khusus?	Panggung rumah (<i>tali pahahu</i>) untuk menyimpan barang berharga, ruang tengah (<i>Matanua</i>)	Ruang tamu sebagai pertemuan keluarga besar, lantai atas, tempat tidur dan tempat belajar anak-anak, ruang	Teras depan (<i>Fasalina</i>) tempat tamu, ruang utama (<i>lawu</i>) tempat musyawarah, ruang tidur (<i>Salo</i>), ruang dapur (<i>siboli</i>), dan	Teras depan (<i>Fali Doi</i>) untuk pertemuan informal, Tangga depan (<i>Balo Zi'ulu</i>) untuk akses masuk kedalam	Teras depan (<i>Salaha</i>), ruang tamu (<i>Lobbu</i>), Dapur (<i>Sowu</i>), kolong rumah (<i>Salowa</i>), tangga

		untuk kegiatan social atau ritual, ruang keluarga (<i>Huloto</i>), bagian depan untuk penyambutan tamu, dan bagian atap untuk pelindung dari cuaca.	penyimpanan (<i>Dai</i>) tempat penyimpanan pangan, ruang perapian tempat untuk memasak, pilar dan struktur rumah, dan halaman depan tempat mengadakan perkumpulan.	ruang bawah rumah (<i>Ba Gewa</i>) tempat untuk menyimpan hasil panen.	rumah, ruang utama (<i>Balo Mbanua</i>) untuk kegiatan adat, ruang tengah (<i>Osali</i>) tempat penyimpanan barang, kolong rumah (<i>Sisaraho</i>) untuk memelihara ternak, dan dapur (<i>Sibowo</i>).	masuk (<i>Bowo</i>), dan tiang penyangga miring (<i>Teteho</i>).
10	Apa yang membedakan rumah adat ini dari rumah adat daerah lain?	Bentuk struktur bangunan, system konstruksi dan tiang penyangga, atap dan material bangunan, fungsi social dan budaya	Fungsi dan status social, struktur dan ukuran, letak dan tata ruangan, system konstruksi dan keamanan, serta pengaruh budaya dan simbolisme	Bentuk arsitektur, posisi tiang penyangga, struktur atap, fungsi social, dan pola pemukiman	Rumah berbentuk oval dan lonjong dan struktur tiang dan pondasi rumah terdiri dari balok kayu, symbol status social yang dibuat lebih megah dari rumah adat lainnya.	Struktur dan bentuk, konstruksi tiang penyangga, fungsi sosial, detail ornament dan ukiran, dan material bangunan.
11	Apakah ada perubahan dalam bentuk atau bahan rumah adat ini dari waktu ke waktu?	Ya rumah adat Nias telah mengalami perubahan pada beberapa bahan material seperti kayu keras diganti dengan beton, semen dan	Ya beberapa rumah adat mengalami perubahan baik dari bentuk bangunan, struktur, material, perubahan fungsi dan penggunaan.	Ya beberapa rumah adat di Nias Utara telah mengalami perubahan pada beberapa bagian seperti bahan bangunan dan teknik konstruksi serta fungsi dan	Ya rumah adat di Nias Selatan mengalami perubahan bentuk, bahan bangunan, dan beberapa masih mempertahankan keaslian dengan tujuan mempengaruhi ekonomi	Ya rumah adat ini mengalami perubahan karena faktor modernisasi, ekonomi dan kebutuhan, banyak rumah telah mengalami modifikasi seperti dibuat lebih rendah untuk

		atap dari daun rumbia menjadi seng.		pemanfaatan.		kemudahan akses, perubahan material dan lainnya.
12	Bagaimana masyarakat saat ini memandang rumah adat? Apakah masih banyak yang tinggal di dalamnya?	Secara keseluruhan rumah adat Nias masih dihargai sebagai warisan budaya yang berharga. Namaun tantangan dalam pemeliharaan dan biaya membuat semakin sedikit masyarakat yang tinggal didalamnya.	Masyarakat Nias Barat memandang rumah adat dengan rasa hormat dan kebanggaan, mengingat nilai historis, budaya, dan arsitektural yang terkandung didalamnya. Namun tantangan pemeliharaan dan modernisasi telah menyebabkan penurunan jumlah penghuni rumah adat Nias Barat.	Masyarakat Nias Utara menganggap rumah adat sebagai symbol penting dari warisan budaya dan identitas masyarakat Nias Utara. Namun sebagian besar masyarakat beralih ke rumah-rumah modern, dan tersisa sedikit yang masih tinggal dirumah adat.	Rumah adat merupakan cerminan kearifan local dan identitas suku Nias dan masyarakat Nias Selatan masih banyak yang menempati rumah adat sebagai tempat tinggal mereka.	Pandangan masyarakat masih positif karena rumah adat dianggap sebagai warisan budaya yang memiliki nilai sejarah, estetika, dan kearifan lokal. Namun jumlah masyarakat yang menghuni rumah adat semakin berkurang.
13	Apakah ada upaya dari masyarakat atau pemerintah untuk melestarikan rumah adat ini?	Ya terdapat upaya dari masyarakat dan pemerintah daerah di Nias untuk melestarikan rumah adat salah satunya adalah peran aktif Museum Pusaka Nias	Upaya pemerintah yaitu membuat program revitalisasi rumah adat, dukungan dana promosi wisata budaya. Upaya masyarakat yaitu penerapan teknik tradisional dalam	Masyarakat dan pemerintah Nias Utara menjadikan museum sebagai langkah signifikan untuk edukasi mengenai budaya Nias.	Masyarakat dan pemerintah Nias Selatan mengupayakan pelestarian rumah adat dengan pendidikan dan sosialisasi, pengembangan wisata, dan kolaborasi dengan lembaga budaya dan	Masyarakat dan pemerintah memiliki upaya dalam melestarikan rumah adat berupa revitalisasi dan renovasi rumah, pengembangan desa wisata, festival dan acara budaya, dukungan hukum dan

			pembangunan.		pemerintahan pusat.	kebijakan dan lainnya.
14	Apakah pemuda di daerah ini masih tertarik untuk menjaga atau membangun rumah adat?	Para pemuda kurang tertarik dalam mempertahankan minat karena pesatnya perkembangan teknologi.	Beberapa pemuda Nias Barat masih menjaga dan melestarikan rumah adat akan tetapi tantangan masa modern mengurangi minat para pemuda.	Seringkali minat para pemuda Nias Utara menurun karna dipengaruhi oleh factor tantangan modernisasi.	Pemuda Nias Selatan cukup terlibat dalam pelestarian rumah adat ditengah tantangan modernisasi.	Pemuda Kota Gunungsitoli masih menjaga dan melestarikan rumah adat akan tetapi tantangan masa modern mengurangi minat para pemuda.
15	Apa tantangan terbesar dalam melestarikan rumah adat ini?	Tantangan nya berupa modernisasi dan perubahan gaya hidup, keterbatasan sumber daya dan biaya, kurangnya pengetahuan dan keterampilan tradisional, serta pengaruh ekonomi dan social.	Tantangannya berupa modernisasi dan perubahan gaya hidup, keterbatasan sumber daya dan keahlian, biaya pemeliharaan yang tinggi, perubahan lingkungan, kurangnya dukungan infrastruktur, dan kurangnya kesadaran dikalangan masyarakat.	Tantangannya berupa modernisasi dan perubahan gaya hidup, keterbatasan sumber daya manusia, kurangnya pembiayaan dan dukungan, perubahan social dan ekonomi, kerusakan sumber daya alam dan lingkungan, dan keterbatasan akses.	Tantangannya berupa perubahan Gaya Hidup dan Modernisasi, Biaya Konstruksi dan Pemeliharaan yang Tinggi, Eksploitasi dan Kelangkaan Sumber Daya Alam, Kurangnya Kesadaran dan Minat Generasi Muda, Minimnya Dukungan dan Kebijakan Pemerintah, dan Pengaruh Perubahan Iklim dan Faktor Alam.	Tantangannya berupa perubahan gaya hidup dan modernisasi, biaya pemeliharaan yang tinggi, kurangnya pengrajin ahli, kurangnya kesadaran dan dukungan, alih fungsi lahan dan lainnya.
16	Apakah ada	Ya faktor ekonomi	Ya faktor ekonomi	Ya faktor ekonomi	Ya faktor ekonomi	Ya, faktor ekonomi dan

	faktor ekonomi atau sosial yang menyebabkan berkurangnya rumah adat?	menyebabkan berkurangnya rumah adat di Nias Tengah seperti Biaya Konstruksi yang Mahal, Kesulitan Finansial Masyarakat dengan pendapatan yang tidak stabil, Peralihan ke Material Modern.	menyebabkan berkurangnya rumah adat di Nias Barat, seperti Biaya Konstruksi dan Pemeliharaan yang Tinggi, Keterbatasan Mata Pencarian dan Pendapatan, dan Kurangnya Dukungan Dana dari Pemerintah.	menyebabkan berkurangnya rumah adat di Nias Barat, seperti Biaya Konstruksi yang Tinggi, Kesulitan Ekonomi Masyarakat, dan Urbanisasi dan Migrasi Penduduk	menyebabkan berkurangnya rumah adat di Nias Barat, seperti Biaya Konstruksi dan Pemeliharaan yang Tinggi, Perubahan Sumber Penghasilan Masyarakat, Urbanisasi dan Migrasi, dan Rendahnya Dukungan Finansial dari Pemerintah	sosial sangat berpengaruh terhadap berkurangnya rumah adat dikota Gunungsitoli seperti biaya pembangunan yang mahal, tekanan ekonomi masyarakat, perubahan gaya hidup, urbanisasi, kurangnya regenerasi budaya.
17	Apa harapan Anda terhadap pelestarian rumah adat di masa depan?	Harapan utama untuk masa depan rumah adat Nias adalah menjaga kelestariannya dengan adaptasi yang tepat tanpa menghilangkan nilai budaya aslinya. Jika semua pihak bekerja sama dengan generasi muda, pemerintah, akademisi, dan masyarakat maka rumah adat Nias	Harapan kedepan supaya kesadaran dan partisipasi generasi muda lebih mendalam, adanya dukungan pemerintah dan kebijakan pelestarian, inovasi dalam arsitektur tradisional tanpa menghilangkan nilai-nilai, serta adanya pemberdayaan masyarakat lokal.	Harapan kedepan Rumah adat tetap dipertahankan sebagai bagian dari identitas budaya Nias, generasi muda merasa bangga dan terlibat aktif dalam pelestarian, rumah adat dapat beradaptasi dengan kebutuhan zaman tanpa kehilangan nilai tradisionalnya.	Pelestarian rumah adat Nias Selatan di masa depan harus menjadi prioritas bersama. Dengan adanya edukasi budaya, dukungan pemerintah, pengembangan pariwisata berbasis budaya, serta kolaborasi yang kuat antara berbagai pihak, diharapkan rumah adat Nias dapat bertahan dan terus menjadi	Diharapkan kepada para pemuda Nias terus melakukan perbaikan dan perawatan rumah adat yang masih berdiri agar tidak mengalami kerusakan akibat usia atau faktor alam. Dalam hal ini para pemuda Nias perlu diberi edukasi tentang nilai sejarah dan budaya rumah adat melalui kurikulum sekolah,

		akan tetap berdiri sebagai simbol kebanggaan dan identitas budaya yang kuat.			simbol kekuatan budaya dan identitas masyarakat Nias. Semoga rumah adat Nias tetap dilestarikan dan diwariskan kepada generasi mendatang sebagai kebanggaan budaya yang tak ternilai harganya.	festifal budaya, dan kegiatan wisata edukatif.
--	--	--	--	--	--	--

Lampiran 4 Reduksi Data Hasil Wawancara

ANALYSIS OF NIAS TRADITIONAL HOUSES

AT MUSEUM PUSAKA NIAS AS

CULTURAL HERITAGE THAT SHOULD KNOW ABOUT NIAS YOUTH

No	Pertanyaan	Rumah Adat Nias	Rumah Adat Nias Barat	Rumah Adat Nias Utara	Rumah Adat Nias Selatan	Rumah Adat Kota Gunungsitoli
1	Apa makna dari bentuk dan desain rumah adat ini?	Bentuk dan desain rumah adat Nias mencerminkan nilai-nilai budaya, kepercayaan spiritual, dan status social. Rumah adat Nias merupakan symbol identitas, keharmonisan, dan kedamaian bagi penghuninya.	Bentuk dan desain rumah adat Nias Barat mengandung makna simbolis yang sangat mendalam mencerminkan nilai-nilai social, budaya dan spiritual yang dimiliki masyarakat dan sebagai bentuk penghormatan terhadap alam, leluhur dan struktur social.	Bentuk dan desain dari setiap elemen tidak hanya berfungsi sebagai bagian dari bangunan fisik tetapi memiliki nilai-nilai simbolis yang mendalam yang mencerminkan hubungan harmonis antara manusia dengan alam, kepercayaan pada roh leluhur serta nilai-nilai social.	Bentuk dan desain rumah adat Nias Selatan berfungsi sebagai symbol kehormatan, keharmonisan dengan alam, dan penghormatan kepada leluhur dan setiap elemennya memiliki makna yang mendalam yang diwariskan turun-temurun dalam budaya masyarakat Nias.	Bentuk dan desain rumah adat kota gunungsitoli memiliki makna yang mencerminkan nilai budaya, sosial, dan lingkungan masyarakat. Secara keseluruhan rumah adat ini tidak hanya sebagai tempat tinggal tetapi juga simbol ketahanan, hierarki sosial, serta hubungan harmonis antara manusia, alam dan kepercayaan leluhur.

2	Apakah ada simbol atau ornamen tertentu yang memiliki arti khusus?	Ukiran pada tiang dan dinding sebagai makna social dan kehormatan, motif gigi atau taring sebagai symbol keberanian dan perlindungan, motif pola geometris sebagai symbol keharmonisan dan keseimbangan, warna dalam rumah sebagai symbol kekuatan dan spiritualitas seperti merah, putih, dan hitam.	Ukiran pada tiang rumah symbol kehidupan, ukiran kepala manusia symbol kehormatan dan status social, motif batang dan daun symbol keharmonisan dengan alam, ornament pada atap symbol pengaruh roh leluhur, motif kupu-kupu symbol kehidupan dan kelahiran, ukiran ornament geometris symbol kekuatan dan ketahanan.	Ukiran di tiang utama symbol kehormatan dan kekuatan, motif ukiran pada dinding dan pintu symbol keberanian dan perlindungan, ukiran bentuk binatang symbol kehidupan alam, ornament berbentuk matahari dan bulan symbol cahaya dan kehidupan, rangkaian tali dan rotan symbol kekuatan dan ketertarikan.	Ukiran di tiang penyangga makna kekuatan dan kehormatan, motif binatang symbol kekuatan dan perlindungan, motif geometris makna harmoni dan keseimbangan, symbol pohon dan tumbuhan makna hubungan dengan alam, motif cakar dan kaki symbol kekuatan dan perlindungan, motif matahari dan bulan symbol kehidupan dan penyinaran	Dinding dan tiang rumah sering dihiasi dengan ukiran khas yang memiliki makna spiritual dan sosial, beberapa ukiran menggambarkan hewan atau motif tertentu yang dipercaya melindungi rumah dari roh jahat.
3	Selain sebagai tempat tinggal, apa saja fungsi rumah adat ini?	Rumah adat Nias berfungsi sebagai tempat ritual dan upacara, tempat pertemuan komunitas,	Rumah adat Nias Barat berfungsi sebagai tempat upacara adat, pusat kegiatan social, symbol status	Rumah adat Nias Utara berfungsi sebagai tempat upacara adat, tempat berkumpul keluarga, tempat	Rumah adat Nias Selatan berfungsi sebagai tempat upacara adat, tempat pertemuan	Rumah adat kota Gunungsitoli berfungsi sebagai pusat kegiatan ada, benteng

		sebagai simbol status, tempat pendidikan anak dan pusat ekonomi dan pertanian.	social, sebagai tempat pengajaran, dan sebagai tempat perlindungan.	penyimpanan harta, simbol status social, tempat pengajaran tradisional, dan tempat perundingan/ musyawarah.	keluarga dan komunitas, penyimpanan barang berharga, simbol status social, tempat pendidikan tradisional.	pertahanan, pusat kegiatan keagamaan, penyimpanan harta dan pusaka, penginapan tamu penting dan sebagai warisan budaya dan pariwisata.
4	Apakah ada bagian rumah yang memiliki fungsi khusus?	Panggung rumah (<i>Tali Pahahu</i>) untuk menyimpan barang berharga, ruang tengah (<i>Matanua</i>) untuk kegiatan social atau ritual, ruang keluarga (<i>Huloto</i>), bagian depan untuk penyambutan tamu, dan bagian atap untuk pelindung dari cuaca.	Ruang tamu sebagai pertemuan keluarga besar, lantai atas, tempat tidur dan tempat belajar anak-anak, ruang penyimpanan (<i>Dai</i>) tempat penyimpanan pangan, ruang perapian tempat untuk memasak, pilar dan struktur rumah, dan halaman depan tempat mengadakan perkumpulan.	Teras depan (<i>Fasalina</i>) tempat tamu, ruang utama (<i>lawu</i>) tempat musyawarah, ruang tidur (<i>Salo</i>), ruang dapur (<i>Siboli</i>), dan ruang bawah rumah (<i>Ba Gewa</i>) tempat untuk menyimpan hasil panen.	Teras depan (<i>Fali Doi</i>) untuk pertemuan informal, Tangga depan (<i>Balo Zi'ulu</i>) untuk akses masuk kedalam rumah, ruang utama (<i>Balo Mbanua</i>) untuk kegiatan adat, ruang tengah (<i>Osali</i>) tempat penyimpanan barang, kolong rumah (<i>Sisaraho</i>) untuk memelihara ternak, dan dapur (<i>Sibowo</i>).	Teras depan (<i>Salaha</i>), ruang tamu (<i>Lobbu</i>), Dapur (<i>Sowu</i>), kolong rumah (<i>Salowa</i>), tangga masuk (<i>Bowo</i>), dan tiang penyangga miring (<i>Teteo</i>).

5	Apakah pemuda di daerah ini masih tertarik untuk menjaga atau membangun rumah adat?	Para pemuda kurang tertarik dalam mempertahankan minat karena pesatnya perkembangan teknologi.	Beberapa pemuda Nias Barat masih menjaga dan melestarikan rumah adat akan tetapi tantangan masa modern mengurangi minat para pemuda.	Seringkali minat para pemuda Nias Utara menurun karna dipengaruhi oleh factor tantangan modernisasi.	Pemuda Nias Selatan cukup terlibat dalam pelestarian rumah adat ditengah tantangan modernisasi	Pemuda Kota Gunungsitoli masih menjaga dan melestarikan rumah adat akan tetapi tantangan masa modern mengurangi minat para pemuda.
6	Apa tantangan terbesar dalam melestarikan rumah adat ini?	Tantangannya berupa modernisasi dan perubahan gaya hidup, keterbatasan sumber daya dan biaya, kurangnya pengetahuan dan keterampilan tradisional, serta pengaruh ekonomi dan sosial.	Tantangannya berupa modernisasi dan perubahan gaya hidup, keterbatasan sumber daya dan keahlian, biaya pemeliharaan yang tinggi, perubahan lingkungan, kurangnya dukungan infrastruktur, dan kurangnya kesadaran dikalangan masyarakat.	Tantangannya berupa modernisasi dan perubahan gaya hidup, keterbatasan sumber daya manusia, kurangnya pembiayaan dan dukungan, perubahan social dan ekonomi, kerusakan sumber daya alam dan lingkungan, dan keterbatasan akses.	Tantangannya berupa perubahan Gaya Hidup dan Modernisasi, Biaya Konstruksi dan Pemeliharaan yang Tinggi, Eksploitasi dan Kelangkaan Sumber Daya Alam, Kurangnya Kesadaran dan Minat Generasi Muda, Minimnya Dukungan dan Kebijakan Pemerintah, dan Pengaruh Perubahan Iklim dan	Tantangannya berupa perubahan gaya hidup dan modernisasi, biaya pemeliharaan yang tinggi, kurangnya pengrajin ahli, kurangnya kesadaran dan dukungan, alih fungsi lahan dan lainnya.

					Faktor Alam.	
--	--	--	--	--	-----------------	--

Peta Pulau Nias Berdasarkan Pembagian Wilayahnya



Notes:

Yellow = 53 Kabupaten Nias Selatan

Pink = Kabupaten Nias

Grey = Kabupaten Nias Barat

Orange = Kota Gunungsitoli

Blue = Kabupaten Nias Utara

Sumber Data Berdasarkan Wilayahnya

Peta Kabupaten Nias



Keterangan

I. Sumber data

- a. Kabupaten : Nias Dari,
- b. Kecamatan : Botomuzoi
- c. Desa/ Dusun : Talafu

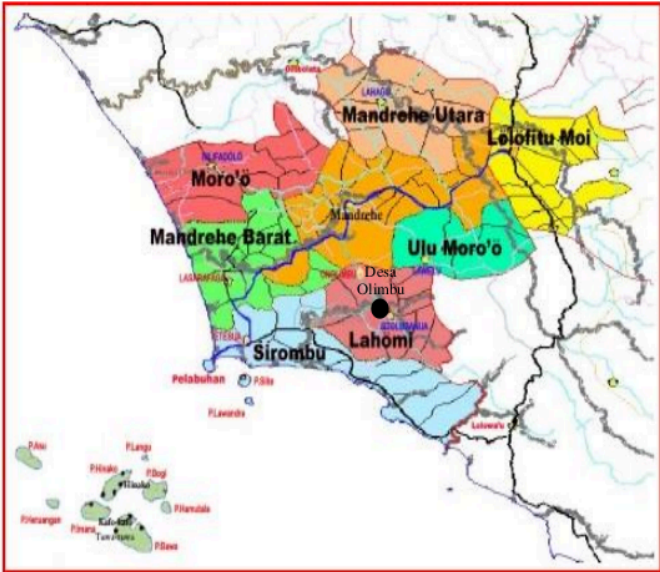
II. Waktu wawancara

- a. Hari :
- b. Tanggal :
- c. Jam :

III. Pemilik rumah adat

- a. Nama Lengkap :
- b. Nama samaran :
- c. Tempat tanggal Lahir :

Peta Kabupaten Nias Barat



Ket:

Keterangan

- I. Sumber data
 - a. Kabupaten : Nias Barat
 - d. Kecamatan :
 - e. Desa/ Dusun :
 - b. Waktu wawancara
 - d. Hari :
 - e. Tanggal :
 - f. Jam :
 - c. Pemilik rumah adat
 - d. Nama Lengkap :
 - e. Nama samaran :
 - f. Tempat tanggal Lahir :

Peta Kabupaten Nias Utara



Keterangan

I. Sumber data

- a. Kabupaten : Nias Utara
- b. Kecamatan : Tugalaoyo
- c. Desa/ Dusun : Ononazara

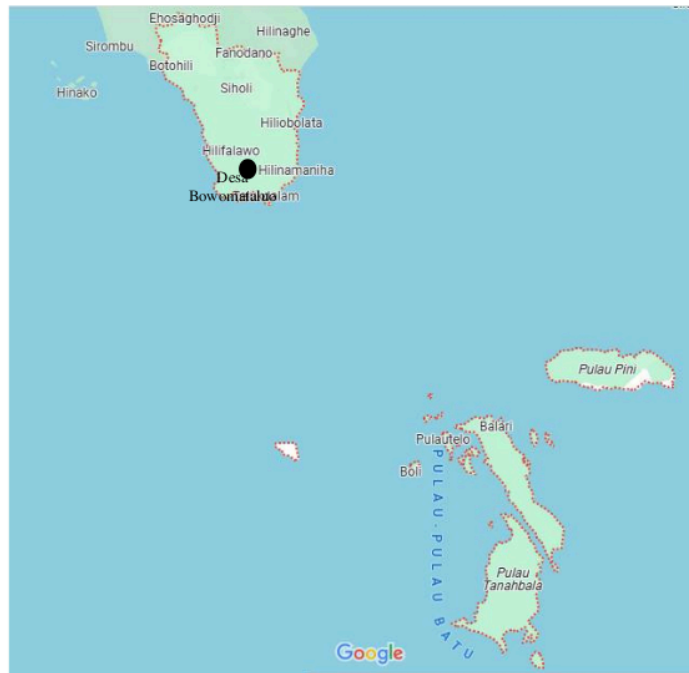
II. Waktu wawancara

- a. Hari :
- b. Tanggal :
- c. Jam :

III. Pemilik rumah adat

- a. Nama Lengkap :
- b. Nama samaran :
- c. Tempat tanggal Lahir :

Peta Kabupaten Nias Selatan



Keterangan

I. Sumber data

- a. Kabupaten : Nias Selatan
- b. Kecamatan : Teluk Dalam
- c. Desa/ Dusun : Bawomataluo

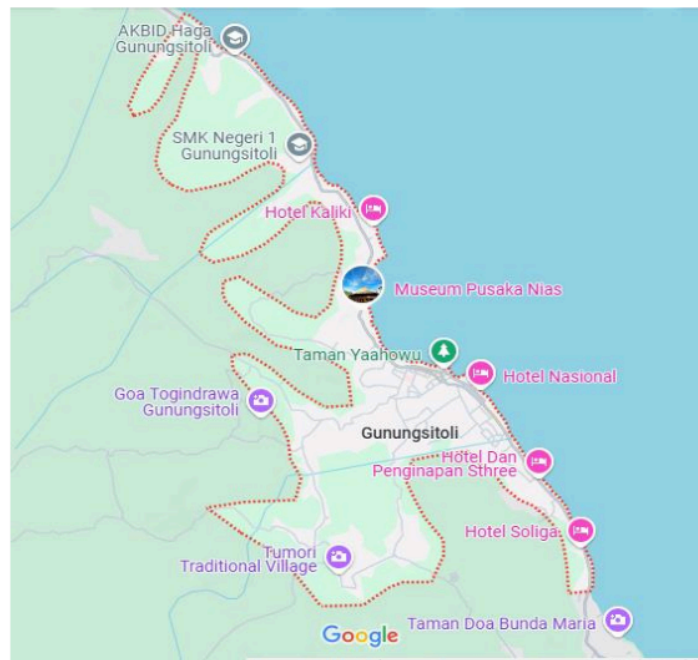
II. Waktu wawancara

- a. Hari :
- b. Tanggal :
- c. Jam :

III. Pemilik rumah adat

- a. Nama Lengkap :
- b. Nama samaran :
- c. Tempat tanggal Lahir :

Peta Kota Gunungsitoli



Keterangan

I. Sumber data

- a. Kabupaten : Gunungsitoli
- b. Kecamatan :
- c. Desa/ Dusun :

II. Waktu wawancara

- a. Hari :
- b. Tanggal :
- c. Jam :

III. Pemilik rumah adat

- a. Nama Lengkap :
- b. Nama samaran :
- c. Tempat tanggal Lahir :

ANALYSIS OF NIAS TRADITIONAL HOUSES AT MUSEUM PUSAKA NIAS AS CULTURAL HERITAGE THAT SHOULD KNOW ABOUT NIAS YOUTH

ORIGINALITY REPORT

8%

SIMILARITY INDEX

PRIMARY SOURCES

1	docslib.org Internet	70 words — < 1%
2	Ayyakannu Anatona, Abdul Hakam, Mhd. Nur, Purwo Husodo, Novalinda, Syafrizal, Zulqaiyyim. "Earthquake Resilience of Traditional Nias Island Houses: Lessons from the 2004 and 2005 Earthquakes", International Journal of Sustainable Development and Planning, 2024 Crossref	55 words — < 1%
3	altinriset.com Internet	46 words — < 1%
4	vdocuments.mx Internet	42 words — < 1%
5	Surabhi Srivastava, Ruchika Kulshrestha. "Dynamics of Heritage Management and Tourism Development - Trends, Practices, and Approaches", Apple Academic Press, 2025 Publications	41 words — < 1%
6	repo.bunghatta.ac.id Internet	40 words — < 1%

7	Internet	40 words — < 1 %
8	publications.waset.org Internet	36 words — < 1 %
9	Elmi Septiana, Ahmad Afandi, Ilmiawan Ilmiawan, Agus Herianto. "Meaning and philosophy of Bale beleq traditional house East Lombok", IBDA` : Jurnal Kajian Islam dan Budaya, 2023 Crossref	35 words — < 1 %
10	jurnal.univpgri-palembang.ac.id Internet	34 words — < 1 %
11	Kalliopi Fouseki, May Cassar, Guillaume Dreyfuss, Kelvin Ang Kah Eng. "Routledge Handbook of Sustainable Heritage", Routledge, 2022 Publications	33 words — < 1 %
12	journal.widyakarya.ac.id Internet	30 words — < 1 %
13	repository.ub.ac.id Internet	29 words — < 1 %
14	jonedu.org Internet	28 words — < 1 %
15	repository.unmuhjember.ac.id Internet	28 words — < 1 %
16	www.hcs-commando.com Internet	28 words — < 1 %
17	repository.uki.ac.id Internet	27 words — < 1 %

18	ebin.pub Internet	26 words — < 1 %
19	museum-nias.org Internet	26 words — < 1 %
20	Allif Rizkia Amelita Putri, Agustin Eny Widhia, Achmadi Tofan Ali, Krisnawati Maria. "Comparative Analysis Of The Level Of Knowledge Of Choosing Acne Skin Care Products On Beauty Students With Culinary Students", Journal for Quality in Public Health, 2024 Crossref	25 words — < 1 %
21	eprints.umk.ac.id Internet	24 words — < 1 %
22	journal.feb.unmul.ac.id Internet	23 words — < 1 %
23	repository.uinjambi.ac.id Internet	23 words — < 1 %
24	repository.umsu.ac.id Internet	23 words — < 1 %
25	ijemr.politeknikpratama.ac.id Internet	22 words — < 1 %
26	"Indonesian Houses", Brill, 2008 Crossref	21 words — < 1 %
27	ir.haramaya.edu.et Internet	21 words — < 1 %
28	jurnal.uhn.ac.id Internet	20 words — < 1 %

29	repository.iainpare.ac.id Internet	19 words — < 1 %
30	digilib.unimed.ac.id Internet	17 words — < 1 %
31	strapi-media.essaypro.com Internet	17 words — < 1 %
32	kuadatart.blogspot.com Internet	15 words — < 1 %
33	Pei-Lin Yu, Chen Shen, George S. Smith. "Relevance and Application of Heritage in Contemporary Society", Routledge, 2018 Publications	14 words — < 1 %
34	Pilar Chias, Tomas Ab. "Chapter 12 Open Source Tools, Landscape and Cartography: Studies on the Cultural Heritage at a Territorial Scale", IntechOpen, 2012 Crossref	13 words — < 1 %
35	T. C. Daniel, A. Muhar, A. Arnberger, O. Aznar et al. "Contributions of cultural services to the ecosystem services agenda", Proceedings of the National Academy of Sciences, 2012 Crossref	13 words — < 1 %
36	repository.uinjkt.ac.id Internet	13 words — < 1 %
37	repository.upi.edu Internet	13 words — < 1 %
38	etheses.uin-malang.ac.id Internet	12 words — < 1 %

-
- 39 repository.uinsu.ac.id
Internet 12 words — < 1%
-
- 40 www.rumahkuistanaku.info
Internet 12 words — < 1%
-
- 41 Javier Lizarzaburu-Montani. "THE UNEQUAL CITY. Spatial Heritage and the Construction of Narratives of Exclusion: Architecture, Street Names and Monuments - Lima, 1845 to 1945 -", Open Science Framework, 2024
Publications 10 words — < 1%
-
- 42 Philipp K. Masur. "Capturing situational dynamics: Strength and pitfalls of the experience sampling method", Open Science Framework, 2019
Publications 10 words — < 1%
-
- 43 S. Yaiphaba Meitei, Sarit K. Chaudhuri, M.C. Arunkumar. "The Cultural Heritage of Manipur", Routledge, 2020
Publications 10 words — < 1%
-
- 44 cdn.undiknas.ac.id
Internet 10 words — < 1%
-
- 45 ejournal.uika-bogor.ac.id
Internet 10 words — < 1%
-
- 46 www.mdpi.com
Internet 10 words — < 1%
-
- 47 Salmon Runesi, Al Ihzan Tajuddin, Ronald Dwi Ardian Fufu, Yudabbirul Arif. "The Relationship Between Abraham Maslow's Theory of Learning Motivation and the Learning Motivation of FKIP Students of Nusa Cendana University", Kinestetik : Jurnal Ilmiah Pendidikan Jasmani, 2022
9 words — < 1%

48	en.wikipedia.org Internet	9 words — < 1 %
49	eprints.unimudasorong.ac.id Internet	9 words — < 1 %
50	repository.syekhnurjati.ac.id Internet	9 words — < 1 %
51	repository.unugiri.ac.id Internet	9 words — < 1 %
52	text-id.123dok.com Internet	9 words — < 1 %
53	www.cermati.com Internet	9 words — < 1 %
54	"The UNESCO Memory of the World Programme", Springer Science and Business Media LLC, 2020 Crossref	8 words — < 1 %
55	digitalheritage.pl Internet	8 words — < 1 %
56	es.scribd.com Internet	8 words — < 1 %
57	iaset.us Internet	8 words — < 1 %
58	ijrss.org Internet	8 words — < 1 %
59	livrepository.liverpool.ac.uk Internet	8 words — < 1 %

60	mts.intechopen.com Internet	8 words — < 1 %
61	open.uct.ac.za Internet	8 words — < 1 %
62	papyrus.bib.umontreal.ca Internet	8 words — < 1 %
63	rayyanjurnal.com Internet	8 words — < 1 %
64	repository.umko.ac.id Internet	8 words — < 1 %
65	repository.unj.ac.id Internet	8 words — < 1 %
66	researchonline.ljmu.ac.uk Internet	8 words — < 1 %
67	talenta.usu.ac.id Internet	8 words — < 1 %
68	uir.unisa.ac.za Internet	8 words — < 1 %
69	vital.seals.ac.za:8080 Internet	8 words — < 1 %
70	Amir Molbang, Abraham Nurcahyo. "Rumah Adat Lakatuil Di Desa Bampalola Kecamatan Alor Barat Laut Kabupaten Alor NTT (Kajian Historis, Nilai Filosofi, Serta Potensinya Sebagai Sumber Belajar Sejarah)", AGASTYA: JURNAL SEJARAH DAN PEMBELAJARANNYA, 2016 Crossref	7 words — < 1 %

71

World Forests, 2012.
Crossref

7 words — < 1%

72

Ashton Sinamai, John D. Giblin, Shadreck Chirikure, Ishanlosen Odiaua. "Routledge Handbook of Critical African Heritage Studies", Routledge, 2024
Publications

6 words — < 1%

73

Ken Taylor, Giulio Verdini. "Management Planning for Cultural Heritage - Places and their Significance", Routledge, 2021
Publications

6 words — < 1%

EXCLUDE QUOTES	OFF	EXCLUDE SOURCES	OFF
EXCLUDE BIBLIOGRAPHY	ON	EXCLUDE MATCHES	OFF