

PROCEEDING

ISBN 978-602-9164-17-6

# ISO<sub>NH</sub> 2017



## 6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



25<sup>th</sup> September 2017

Gedung Natya Mandala and

Citta Kelangen,

Institut Seni Indonesia

Denpasar-Bali



Proceeding

## **6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE**

*“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”*

Person in Charge : Prof. Dr. I Gede Arya Sugiarta, S. SKar., M.Hum

Council Committee : Prof. Dr. Setiawan Sabana, MFA  
Prof. Dr. Tjetjep Rohendi Rohidi  
Prof. Dr. Ismail Ibrahim  
Prof. Madya. Dr. Abdul Halim Husain

Peer Reviewer : Prof. Dr. Setiawan Sabana, MFA  
Prof. Dr. Tjetjep Rohendi Rohidi  
Prof. Dr. I Wayan Dibia, S.ST., MA  
Prof. Dr. Ismail Ibrahim  
Prof. Madya. Dr. Abdul Halim Husain  
Prof. Drs. I Nyoman Arlayasa, M.Kes  
Dr. Drs. I Gusti Ngurah Ardana, M.Erg  
Dr. Irma Damayanti  
Dr. Ira Ardriyati  
Dr. Riyanto, MA  
Dr. Dewi Yulianti, SS., M.Hum

Head of Steering Committee : Dr. A.A. Gede Rai Remawa

Deputy of Steering Committee : Dr. I Komang Sudirga, S.Sn., M.Hum

Editor and Layout : I Kadek Dwi Norwatha, S.Sn., MDs  
I Gusti Ngurah Wirawan, S.Sn., M.Sn

Publisher :

Institut Seni Indonesia Denpasar

Jalan Nusa Indah, Denpasar, Bali

Telp. 0361-227316, Fax. 0361-236100

Denpasar 80235

50 + 818 halaman, ukuran 29,7 x 21 cm

First Edition : Oktober 2017

Venue

Natya Mandala and Citta Kelangen Building 1st Floor, 25th September 2017

**INSTITUT SENI INDONESIA DENPASAR**

**TAHUN 2017**



**PROCEEDING  
THE 6<sup>th</sup> INTERNATIONAL  
SEMINAR ON NUSANTARA  
HERITAGE**



*“Nusantara’s Cultural Arts  
Diversity as Inheritance  
Source of Tolerant  
and Inclusive Society’s  
Development Value.”*

**INSTITUT SENI INDONESIA  
DENPASAR  
2017**

## TABLE OF CONTENT

Table of Content.....	ii
Head of Committee Greeting .....	iii
Nusantara Heritage Committee Greeting .....	viii
Rector of ISI Denpasar Greeting .....	x
Wellcoming Speech: I Gede Arya Sugiarta (Rector of ISI Denpasar) .....	xi
Keynote Speaker: Setiawan Sabana .....	xiv
Keynote Speaker: Dianne Butler .....	xviii
Keynote Sepaker: Jean Couteau.....	xxvi
Keynote Speaker: I Wayan Rai S.....	xxx
Keynote Speaker: Abdul Halim Husain .....	xxxvi
Keynot Spekaer: Yamaguchi Shinobu .....	xliv
1. Adnan Jusoh .....	1
2. Afiliasi Ilafi .....	11
3. Agus Muriawan Putra .....	17
4. Agus Suherman Suryadimulya .....	22
5. Anak Agung Kade Sri Yudari .....	29
6. Ananthan a/l Nagu .....	36
7. Anne Meir Siregar.....	47
8. Ariesa Pandanwangi .....	52
9. Arleti Mochtar Apin.....	57
10. Asep Yusup Hidayat.....	64
11. Ati Suryati .....	69
12. Aweng, E. Rak .....	74
13. Bani Sudardi .....	79
14. Betty Gama.....	86
15. Bramantijo.....	93
16. Carina Tjandradiputra .....	101

17. Chan Yi Chee,.....	110
18. Dean Raiyasmi .....	118
19. Derinta Entas .....	123
20. Desak Putu Eka Pratiwi.....	127
21. Diaspora Markus Tualaka .....	135
22. Dicky Sumarsono .....	142
23. Djarlis Gunawan .....	148
24. Dwi Sulistyorini.....	154
25. Elly Sutawikara .....	161
26. Endang Widiyastuti .....	166
27. Enrico.....	172
28. Ernawati .....	178
29. Fairus Ahmad Yusof.....	189
30. George Mentansan.....	203
31. Harry Nuriman.....	209
32. Hasdiana .....	218
33. Haslinaz binti Hanapi.....	225
34. I Gde Made Indra Sadguna .....	232
35. I Gede Mugi Raharja .....	236
36. I Gusti Ayu Srinatih .....	242
37. I Gusti Ngurah Parthama .....	247
38. I Komang Sudirga.....	253
39. I Made Adhi Pratama.....	260
40. I Made Jayadi Waisnawa .....	266
41. I Wayan Mudra.....	272
42. I Wayan Suardana .....	278
43. I Wayan Swandi .....	286
44. Ida Ayu Iran Adhiti.....	290
45. Ida Ayu Trisnawati .....	295
46. Ida Ayu Wimba Ruspawati .....	301
47. Iwan Purnama .....	307
48. Kadek Eva Krishna Adnyani .....	315

49. Kalih Trumansyahjaya .....	324
50. Kankan Kasmana .....	331
51. Karkono .....	336
52. Kiki Rizky Soetisna Putri.....	346
53. Lintang Widyokusumo.....	351
54. Lucky Wijayanti .....	360
55. Made Susini.....	367
56. Made Vairagya Yogantari .....	373
57. Mita Purbasari Wahidiyat.....	380
58. Murtini.....	386
59. Nafishah Md Noor .....	395
60. Nanang Rizali.....	404
61. Nanang Yulianto .....	411
62. Nanik Herawati.....	417
63. Naimah Musa @ Zakaria .....	422
64. Ni Kadek Dwiyani.....	428
65. Ni Kadek Karuni .....	433
66. Ni Luh Desi In Diana Sari.....	440
67. Ni Made Ruastiti.....	447
68. Ni Made Yudiantini.....	456
69. Ni Wayan Karmini.....	463
70. Ning Yuliasuti .....	471
71. Norsimaa Mustaffa.....	478
72. Nuning Y Damayanti.....	492
73. Peter Ardhianto .....	502
74. Nurul Syahida Mat Husin.....	511
75. Putut Suharso .....	517
76. R.A. Diah Resita I. Kuntjoro-Jakti .....	523
77. Rachmi Kumala Widyasari .....	530
78. Rachmita Maun Harahap.....	537
79. Ranti Rachmawanti .....	544
80. Ratna Cahaya Rina.....	549

81. Riza Lupi Ardiati.....	555
82. Ronald M.P. Kolibu .....	562
83. Rosaria Mita Amalia .....	569
84. Santhi A / P Letchumanan .....	575
85. Sawitri.....	581
86. Shigemi Sakakibara .....	586
87. Slamet Supriyadi.....	591
88. Soelistyawati .....	597
89. Sri Hargiyanti .....	603
90. Sri Rachmayanti.....	611
91. Sri Wahyuning Septarina .....	617
92. Sunarmi .....	624
93. Supana.....	631
94. Sutarjo .....	636
95. Suyin Pramono .....	644
96. Taufan Hidayatullah .....	650
97. Toddy H. Yupardhi.....	657
98. Trubus Semiaji.....	665
99. Tyar Ratuannisa.....	671
100. Vanesia Amelia Sembayang.....	678
101. Wan Juria Emeih Binti Wahed .....	683
102. Y. Sumandiyo Hadi.....	691
103. Yafed Syufi.....	697
104. Muhammad Zaffwan Idris .....	701
105. Zolkipli Hj Abdullah.....	711
106. Zulpaimin Bin Hamid .....	719
107. Hanisa Binti Hj. Hassan.....	735
108. I Komang Sumaryana Putra .....	743
109. Fabio R Toreh .....	748
110. Putu Satria Udyana.....	757
111. Husen Hendriyana .....	764
112. Ni Luh Sustiwati .....	775

113. Sandy Rismantojo.....	784
114. I Nyoman Cerita.....	793
115. Siti Norhayati Binti Shamsudin.....	805



**THE 6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE**



**INSTITUT SENI INDONESIA (ISI) DENPASAR  
SEPTEMBER 25<sup>th</sup> 2017**

**GREETINGS**

## HEAD OF STEERING COMMITTEE GREETING



Praises we extend to God Almighty, Ida Sanghyang Widhi Wasa, for His abundance of blessings has help the launching of the 6th International Seminar on Nusantara Heritage held on Monday, September 25th, 2017 at Natya Mandala and Citta Kelangen Building, Institut Seni Indonesia Denpasar Bali. The theme of this year's Seminar is **“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”** Diversity of Nusantara Art Culture, is a beauty that is worthy to be appreciated and developed. This latent knowledge can be a source of inspiration and scientific development to establish character into Nusantara in Southeast Asia as a

tolerant allied nations.

Lately the problem of intolerance has arisen in society and social media in its various forms. Researchers as a scientific society should respond in ways that are wise and sensible, collectively seek solutions and ways of handling them. In the past the values of Nusantara have been proven to bind kingdoms, islands, ethnics, religions and cultures in Southeast Asia. Therefore, the extraction of latent knowledge in the past, makes it necessary to get researchers' attention so that the development of grounded knowledge can be improved on an ongoing basis. Intense excavation of the values of this Nusantara heritage needs to be done to compensate for the various modern knowledge that is sometimes less precise with the culture of Nusantara. The ideas, suggestions, acts and works of that era ran in unison throughout Southeast Asia without violence and warfare. Nusantara has creations and even masterpieces such as Borobudur, Angkor Wath, Prambanan and others, can be an inspiration for the development of craft, design and culture in this modern era.

In this regard, the committee would like to thank all the participants involved, from the Board of Committees, Keynote Speakers, Reviewer, Formulating Team, and all presenters who have been actively participating in this International Seminar on Nusantara Heritage. As head of committee, we also extend our gratitude to all the committees who have worked hard to launch this 6th International on Nusantara Heritage. Final word on behalf of the organizing committee, we apologize as much as possible if in the implementation there are wrong words, speech, or dissatisfaction in the services we do. For the attention and contribution we express our deepest gratitude.

Denpasar, September 25<sup>th</sup> 2017  
Head of Steering Committee,

**Dr. Anak Agung Gede Rai Remawa**

## NUSANTARA HERITAGE COMMITTEE GREETING ON THE 6<sup>TH</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



**Prof. Dr. Tjetjep Rohendi Rohidi, MA**  
*Nusantara* Heritage Seminar Committee

Assalamualaikum Wararahmatullahi Wabarakatuh.  
Salam sejahtera,  
Om swastiastu.

First of all we would like to welcome you, glad to meet you again, and welcome to join the annual event "*Nusantara* Heritage Seminar" which is the 6th international seminar held at Institut Seni Indonesia (ISI) Denpasar, Bali. As we know and participate together, this "*Nusantara* Heritage Seminar" is a series of annual seminars starting at the *Universitas Malaysia Sabah* (first seminar), *Universitas Negeri Semarang* (second seminar), *Institut Teknologi Bandung* (third seminar), *Universitas Pendidikan Sultan Idris, Malaysia* (fourth seminar), and *Institut Seni Budaya Indonesia, Bandung* (fifth seminar). And, this time the sixth seminar was held at the *Institut Seni Indonesia Denpasar, Bali*.

This seminar was initiated by several parties, representatives from universities in Indonesia and Malaysia, who share the same vision and commitment in viewing *Nusantara* as a potential source for advancing civilization with a strong foundation in establishing identity in one way and affirmation of integration on the other. Therefore, the issues related to the *Nusantara* are what has always been the main topic in every seminar. The consideration to discuss such issues is based on the fact that the present-day *Nusantara* is facing challenges caused by changes that occur both in the world and in the internal interaction of its locality.

In regards of that, by looking at art as a strategic cultural element, then the discussion or dialogues in the seminar is bound in this field; is not art a subtle medium for linking cultural differences in empathetic and appreciative networks. Through it, the dialogue is freed from prejudice and also physical and superficial pressures. The seminars, followed by academics from various universities, especially universities in Malaysia and Indonesia, provide space for realizing the dynamics of life that bridges fraternities from time to time; about the story of the past, the life that is lived during this time, and the hopes and aspirations of the future.

The International Seminar of "*Nusantara* Heritage VI" this time, has produced a collection of writings related to the study of various issues in art (in the context of *Nusantara*), new understandings, meaning and paradigms that

become alternatives in understanding the art of *Nusantara*, in its preservation and development. The contribution of thoughts from the participants of the seminar may be able to enrich understanding of our culture, and the academic community in general, on various matters relating to *Nusantara*, in order to advance the arts, science and technology sourced from *Nusantara*. At the same time, also in this case, increasing cooperation between Indonesia and Malaysia in the field of culture, especially in the arts with the same source.

So, have a pleasant seminar, and until we meet again at the International Seminar of "*Nusantara* Heritage VII" later.

Salam budaya.

Denpasar, September 25<sup>th</sup> 2017

## RECTOR OF ISI DENPASAR GREETING



I kindly extend my special regard and warm greeting to all people and all parties who have made this event possible. Special thanks and gratitude as well is addressed to the organizing committee of The International Seminar on Nusantara Heritage. It is a great delight to bring six outstanding keynote speakers to this wonderful International Seminar on Nusantara Heritage. Namely: Prof. Setiawan Sabana of the Bandung Institute of Technology, Prof. Madya Dr. Abdul Halim Husain of Sultan Idris Education University (UPSI), Malaysia, Prof. I Wayan Rai of the Indonesia Institute of Arts and Culture, Papua, Dr. Jean Couteau of France, Dr. Diane Butler of USA and Yamaguchi Shinobu Ph. D of

Toyo University Japan and all other distinguished guests.

I believe this special event would be a great success to promote public recognition among all people in accord with the diversity and value of Nusantara Heritage. I highly appreciate the unwavering efforts and significant contribution of the organizing committee of The International Seminar on Nusantara Heritage through this tremendous program. This year I proudly present our esteemed keynote speakers to share their thoughts and views on Nusantara Heritage both tangible and intangible.

I hereby reaffirm with delight to meet this opportunity and challenge to this year's participants to shine for the purpose of broadening the scope of understanding the precious cultural heritage of humanity in the spirit of cultural diplomacy. I hope through this special event we can strengthen our ties with all peoples and cultures of the world to build a strong relationship based on respect and mutual understanding. In this special occasion from the bottom of my heart I would like to thank and congratulate the organizing committee of The International Seminar on Nusantara Heritage for their success in hosting this remarkable event.

Again thanks and congratulations in this special milestone.

Warm regard,

**Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum**  
Rector of Indonesia Arts Institute, Denpasar  
Bali-Indonesia.



**THE 6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE**



**INSTITUT SENI INDONESIA (ISI) DENPASAR  
SEPTEMBER 25<sup>th</sup> 2017**



**KEYNOTE SPEECHES**

## BUILDING CULTURE CREATING NATION'S PERSONALITY

Wellcoming Speech By  
**Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum**  
Rector of ISI Denpasar



*Om Swastyastu*  
*Assalammualaikum Warohmatullahi Waborrakatuh*  
Salam Sejahtera

In opening this event, let us thank God for his grace that he has bestowed upon us this day so that we have been granted the ability to meet in health and happiness. May we always be under His divine protection. On behalf of our family at ISI Denpasar, I wish to welcome you all to the campus of “budaya mandala” and extend my sincere gratitude for your attendance and participation in this seminar. To the steering committee of Nusantara Heritage, I would like to extend my

deepest and most sincere feelings of gratitude for your belief and trust to ISI Denpasar for bestowing upon us the task of organizing the International Seminar on Nusantara Heritage 2017, hope we can deliver this belief and trust well. In accordance with the current theme, “Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value”, I would like to entice all of you to contemplate, exchange dialogue and together search for solutions to our Nation's challenges that have surfaced over the past few years.

The socio-cultural problems that challenge our nationality have penetrated into public space. Ranging political, economic, educational, health, to humanity these problems have become an issue that can be clearly seen and freely witnessed through the mass media. The occurrence of tragedies such as the *SARA* conflict, armed conflict, the disintegration of our nation and the increasing presence of terrorism networks mark our nation as a “danger area” that can threaten everyone here at any time. In the past, our country was a highly developed and glorious geographical and political area often described as the “*tata tentrem karta raharja*” or “the kingdom of peace” The success stories of the Sriwijaya Kingdom, the Majapahit Kingdom uniting our nation, the birth of various works, such as Borobudur, Prambanan, and Angkor Wat showcase the world of wonder that is our nation. This is a proof that this nation is a safe place that gives artists an opportunity to thrive and produce new works. Today, we have to explore the true meaning of success and the birth of archaeological wonders that are inherited to us through this nation.

Southeast Asia is facing decline in social solidarity, intolerance, fanaticism and rapid despair because a failure to seek guidance from cultural heritage of the past. Until now, we are remain in the way of thinking of logo centric, structuralism and binary oppositions in great admiration, whereas history shows that great discoveries such as the Law of Archimedes, Quantum Physics and others are not achieved solely through rational scientific methods but through making use of the inner potential of non-ratios such as the

sharpness of intuition, emotional sensitivity and spiritual awareness (Amien, 2005: 318). Our lack of attention to the development of human non-human potential implicates the birth of individuals who are individualistic, selfish, indifferent, and insensitive to socio-cultural issues. Nusantara Heritage contains much wisdom that can be used as a guide to form the personality of our archipelago. One of which is to build a cultural heritage.

There is a phrase that states "no culture, no future", meaning without culture, a future cannot exist. The basic characteristics of culture are cross-country, cross-national, inter-religious, and cross-binding primordialism, thus causing culture to be a powerful force in building a sustainable world (Ariefandi in Kultur Magazine, 2013: 8). For Humanity, culture is a necessity of the soul, therefore the development of the cultural field is the "mandatory law" for the government of a nation. Nations in Southeast Asia such as Indonesia actually have received a "bonus of civilization" because it has the uniqueness and diversity of tangible and intangible cultural heritage that can be used for the prosperity of its people. In our cultural heritage, there are cognitive systems, values, behaviors, and strategies to manage our universe based on logic, ethics and aesthetics.

Awareness of the cultural power in promoting development, strengthening the nation's foundations and our position in a changing world is paramount. With regard to our efforts to revitalize and re-actualize the values of cultural heritage as a nation's personality, I try to offer some concepts of development in the field of culture.

*First*, multiculturalism is a socio-intellectual movement that promotes the values and principles of difference and emphasizes the importance of respect for each group that has a different culture. Embracing Multiculturalism will to bring people into a harmonious, peaceful, egalitarian, tolerant, respectful, respectful, non-violent without necessarily eliminating the complexity of the differences. Most importantly, what needs to be emphasized is multiculturalism is not intended to unite or melt existing cultures into a 'single principle'. In multiculturalism diversity is preserved in the imagination of togetherness to become one.

Understanding multiculturalism is characterized by three principles, namely identity, relativity, and plurality. Identity is the defense of the values of localization in which exist peculiarities, uniqueness, and rarity that distinguishes one locale from another. Uniqueness and rarity are both factors of attraction and are considered "costly goods" in the global era. Relativity is the principle that the values of human life in various communities are relative. The local wisdom possessed by every nation cannot be compared quantitatively, because each has different devices and methods. This principle makes us proud of what we have and appreciate others. Plurality is a principle that recognizes that diversity is power. We should appreciate the diversity of forms, ways of working, and cultural principles of the whole community. With mutual respect we then recognize the advantages of others, so that they can fill each other to enrich what we have.

*Secondly*, understanding history. In historical context, the value and meaning embodied in cultural heritage are the bridges between the past and the present in a complementary chain. Through culture we can harvest the value and meaning of the past to build the present and plan for the future. History is a reconstruction of the past while cultural heritage is evidence that the past is a very useful source of value for building the personality of our archipelago. Therefore it is necessary to educate our younger generation to embrace the spirit of our cultural heritage.



*Third*, understanding ritual. Why rituals are so important is evident in the fact that in ritual, cultural heritage functions as a medium in which is expressed symbolically the history of the people. Every scratch, movement, song, facial expression, melody, rhythm and harmony displayed in rituals contains meanings to glorify the greatness of God. Through this people experience the feelings of pleasure, peace and comfort that life has to offer. In ritual, one does not question the concept of culture in a particular identity or whether or not it is good or bad. In ritual, culture is not a source of entertainment. Everyone in attendance is a part of the ritual so that it can be performed with grace and full confidence. What we can take away from ritual in this regard is a kind of positive energy that fosters tranquility, comfort and passion for togetherness that motivates mankind to rise to new heights. Culture in ritual ceremonies is an event of appreciation for an undivided common order in collective life.

*Fourth*, cultural diplomacy. Countries in Southeast Asia until this day have elements of their nation state that have not advanced in terms of technology and economy. This division is far too often the subject of discussion over Southeast Asia. To make our young people proud to be Southeast Asians, we need to display our superiority and for that we need to be strong in diplomacy. Borobudur Temple in Indonesia and Angkor Wat in Cambodia have been included in the list of the seven wonders of the world, the traditional Balinese agriculture system, *Subak* and nine Balinese dance genres also have recently been established by Unesco to be a world cultural heritage. In addition, now Indonesian gamelan (Java and Bali) has become a flagship program at various top universities in America, Europe and Japan. In realizing this condition, these elements of culture can be a reliable source of diplomacy to raise the dignity of the Southeast Asian nations as “Cultural Superpowers.”

*Fifth*, the development of cultural industry. The key to the development of the cultural industry is in the creative industry. The creative industry relies on the power of the creative to give birth to something that can bring prosperity. Avoiding the stigma that culture is something ancient, out of date or obsolete is paramount in the cultural industry. The cultural industry is not meant to sell cultural heritage or make cultural objects of display items to watch and make money, but rather to cultivate cultural assets with creative power to produce products that can be sold. Creative power means the ability to create or creativity. Creative human beings always have many ideas and able to swiftly utilize various approaches in overcoming any challenge. Alongside utilizing local material objects, creative work can also be done with cross cultural, collaborative, and technological applications.

In observation of the reality of cultural function in building the nation’s personality in the era of globalization, it is evident that we must now re-arrange our attention to the development of the cultural field. Modern science and technology do provide us with convenience, but we are now experiencing various anomalies that require us to re-think the nature of the reality of our universe. With the inability of modern science to organize complex socio-cultural problems, eventually culture in all its manifestations have the opportunity to exist as “lata mahosadi” (a panacea) to form the personality of Nusantara.

# VISUAL LANGUAGE SYMBOLS ON THE FRONT WALL OF NIAS TRADITIONAL HOUSE

**Ariesa Pandanwangi, Krismanto Kusbiantoro**  
Faculty of Arts and Design, Universitas Kristen Maranatha  
ariesa.pandanwangi@maranatha.edu

Bawomataluo is one of the ancient traditional villages in South Nias. This area lies on top of a hill. The traditional houses in this area horizontally lie in rows face to face. There are two kinds of these traditional houses: house that has been ever lived by people (*Omo Hada*), house has been ever lived by nobility (*Omo Sebu*). Both types of house are the house on stilts with a unique roof. The differences between two houses are the size and position of entrance door. *Omo Sebu* is bigger than *Omo Hada*. The position of *Omo Sebu* entrance door is under the stilt flanked by its huge pillars. On the other hand, the position of entrance door of *Omo Hada* is the side of the house. The uniqueness of the *Omo Sebu* lies on the three dragon heads made of wood (*Lasara*) and its ornaments arranged horizontally from the left to the right on the board. The purpose of the research is to explain the visual language of the front wall of the house. The research method used is ethnographic method with case study approach. The result of the research is that the visual language of the traditional house in Nias is a symbol of expression of thinking way, behavioral way and the strong and firm belief of the social and culture system.

**Keywords:** Nias, *Omo Sebu*, Visual language.

## INTRODUCTION

Bawomataluo is one of available traditional villages in Southern Nias district. This district covers 1825 square kilometers and has the maximum temperature of 31°C. This area is located on top of hill surrounded by mountains. To attain a mountain top, every visitor will have to go via the high stair. At the beginning of stair, visitors will be welcomed by a dragon head in a stair side. On the hill, they will see the community staying in the traditional houses. Some houses apply some changes in their material like the changes in roof material. Before a change, a roof of houses is made of dried grass; a wall and floor are made of wood. After a change, the roof is made of zinc or terracotta, the wall is made of cement, and floor is made of ceramics. Most people in Bawomataluo still keep their traditional principle so that they do not change the building form. Besides it, the other reason of not changing the building form is supported by the government rule that intends to make the original form still exist until now. One of traditional houses that are important is the biggest one. This house becomes the icon in its period because the king, with his family, stayed in it. Besides that, interesting ornaments and a dragon head, called *Lasara*, exist on the wall of this traditional house. *Lasara* is similar to the dragon head coming from China.



Figure 1: Two dragon heads are on left and right side of stairs to Bawomataluo.



Figure 2: The form of dragon head



Figure 3: Landscape under hill of Bawomataluo. surrounded by green hill.

The purpose of this study is to reveal visual language of the ornament focused on front side of this traditional house. Ethnography is the method used in this study. According to Creswell (2015), ethnography is a qualitative design that describes and interprets a similar pattern of value, behavior, belief, and language from a group having the same culture. The approach used in this study is case study.

## DISCUSSION

Traditional houses in Bawomataluo have an in-row position towards left and right side. These houses consist of two types: the house that has been ever lived by people (*Omo Hada*), the house has ever been lived by nobility (*Omo Sebua*). Both types of house are the house on stilts with a unique roof. The differences between two houses are the size and position of entrance door. *Omo Sebua* is bigger than *Omo Hada*. The position of *Omo Sebua* entrance door is under the stilt flanked by its huge pillars whereas the position of entrance door of *Omo Hada* is the side of the house.



Figure 5: The difference between the residence house and king house can be seen based on size and the height of roof.



Figure 6: On middle part of outside wall, three dragon heads and ornaments under head are available.



Figure 7: Dragon head and ornaments under its head

Physically, the traditional house existence is symbol of life and survival tradition of Nias people. This existence proves that tradition is still lifted high and preserved by Nias people, inherited to Nias descendants. Building traditional house means that people must follow the rules of tradition and slaughter pigs in each level of building. In this building process, the application and development of good physic and spiritual tradition are conducted. The comprehension on the physical aspect of culture causes the huge amount of money and can be cost borne by people. This condition leads to the down of spiritual culture value (Duha, 2012).



Figure 8: The dragon head (Lasara) on the wood is similar to the dragon head at the side of entrance stair. Both dragons are opening their mouth with the tongue sticking forward.

The dragon is symbolic expression that describes the extraordinary power from ancestor of Nias so that this power is able to protect the island of Nias. Traditional house becomes cosmology symbol of Ono Niha. Upper, middle, and lower structure describe the symbol of upper, middle, and under world. Sikholi (ewe) is the border between middle world and underworld while Lago-lago (closing) is the limit between the middle world and upper world. Middle part of the world must be closed by Sikholi (Duha, 2012). The special feature of traditional houses for noble is the existence of three dragon heads (Lasara) and ornaments having horizontal pattern where the arrangement is from the left to the right. Lasara is the former name of a boat and “Hogo Lasara” refers to the heads carved on the bow of the boat. Here the house is thought to be like a big boat, a fact which the house’s name, “Omo Nifolasara”, refers to (*ni-fo-lasara*=like a boat). Three heads, such as the ones on the bow of the boat also adorn the front of the house. Only the highest chief (balo zi’ulu) in the village is allowed to have such carvings on this house. The dragon heads of the “Lasara” houses, coffins, stone or wooden seats and also swor hilts all contain components of the largest Nias animals, wild bears, deer, hornbill birds and monkeys.

The number of the dragon heads in front of house is three (see Figure 6). The three dragon heads are installed on the left, middle, and right side on long block of left and right Sikholi. This condition is related to Nias belief that trusts its ancestor presented via a statue of brave and strong man. Thus, this statue is drawn as dragon. Based on the explanation of Pastor Yohannes, Lawolo is implemented in man statue that is burly in war or noble statue (Duha, 2012). The mentioned man is the ancestor, assumed to be God, has the power (*fa’abolo*). Therefore, the name of Lawolo protecting Bawomataluo appears. The stone statue of Lawolo lies in front of the gate near the beggining stair. The

function of Lawolo is to protect the vilage from attacks of enemies and epidemic of disease. The form of Lawolo is inspired from the snake that is ready to bite.

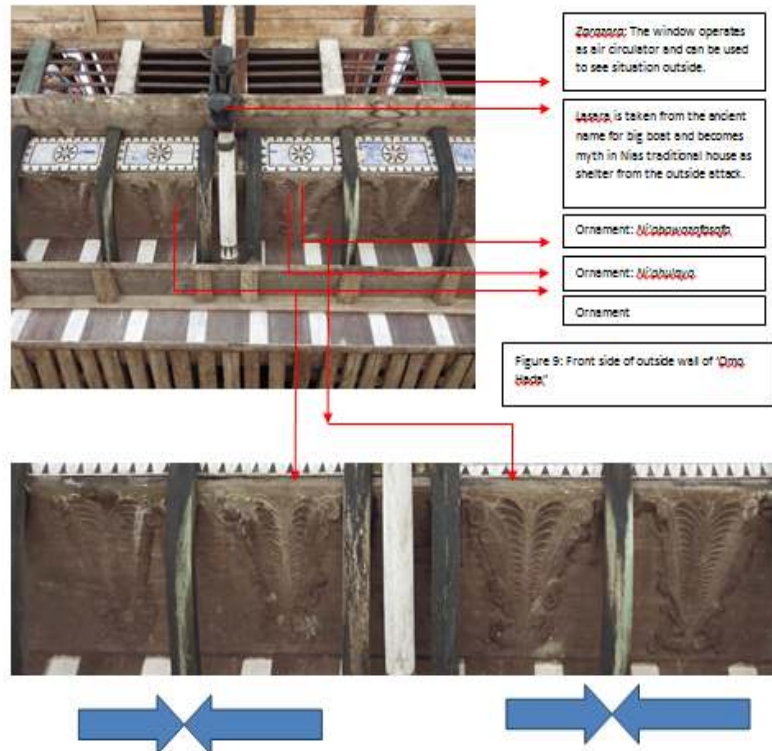


Figure 10: Ornament of Ni'obulurai, carved is similar to the king crown (*saembu*), is the symbol of magnificece and glory. The composition of Ni'obulurai and Ni'owaha, carved as hartshorn (*waha mboho*) in basic of plant, is trusted as strength symbol and carved on front wall of the house. These patterns are trusted as middle world that is placed by human beings as the couple.  
**Source: Zebua, Baziduhu. (2004: 46, 68).**

Figure 8 presents Lasara that is placed on the front wall of the house. This position is trusted to protect all inside house contents from the outside attacks. The function of Lasara is as symbol and ornament. This form is the same as God Lasara opening his mouth with tongue sticking forward and long fangs. Figure 9 present the front side of outside wall of 'Omo Hada". In this figure, the ornaments are craved like embryo of plant *sofosofo* with eight petals. Around them, there are ornaments forming equilateral triangle. This triangle is like the end of spearhead *hulayo*. This ornament has symbolic meaning as the struggle symbol of life.

The meaning of ornament must be adjusted with placement of the house structure. The description about the form of dragon heads and petals are the symbol of middle world. These ornaments are the harmony from upper world and underworld. The ornament forms that are craved on outside wall at middle part appear because the people perception at their first time is determined by their response on natural

environment. Therefore, the culture of making ornaments can be generally found in the society of Indonesia, especially for people living in middle of the jungle (Sumardjo, 2014).

### **CONCLUSION**

The background of culture social and social status in society makes the habitants of this traditional house at their age deliver their status to the society via visual language appeared through this house building and its ornaments.

Ornaments in front of this traditional house wall are the expression symbol of paradigm, way of action, strong and firm belief on social and cultural system that they hold in their life. Now is the time for young generation in Indonesia to converse *Omo Sebua* di South Nias.

### **REFERENCE**

- Creswell, John W. (2015). *Penelitian Kualitatif & Desain Riset*. Yogyakarta : Pustaka Pelajar.
- Duha, N. (2012). *Omo Niha: Perahu Darat di Pulau Bergoyang*. Gunung Sitoli, Nias, Indonesia/South Asia: Museum Pusaka Nias. Retrieved 2017.
- Sumardjo, J. (2014). *Estetika Paradoks* (1 ed.). Bandung: Kelir. Retrieved August 11, 2017.
- Tabrani, Primadi. 2012. *Bahasa Rupa*. Bandung: Kelir.
- Hidayah, Zulyani. 2015. *Ensiklopedi Suku Bangsa di Indonesia*. Jakarta: Yayasan Pustaka Obor Indonesia

*“Nusantara’s Cultural Arts Diversity as Inheritance  
Source of Tolerant and Inclusive Society’s  
Development Value.”*

