

Ecological Values of Cikondang Indigenous People and its Impact for the Community

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Abstract: The Cikondang Indigenous People are ethnically Sundanese people who still hold noble values from time to time. The values that are firmly held are related to local wisdom in preserving the surrounding environment. The main problem faced by the Cikondang Indigenous People is related to the erosion of local culture that occurs in Indonesia, especially in the younger generation. The indicators can be seen in the young generation's lack of understanding of the local culture that must be maintained and the increasingly incessant new popular culture that is more popular than that culture. As for the literature review, the researcher included two concepts, the first relates to the characteristics of the Cikondang Indigenous People, who are an agrarian social society who open fields using the concept of *palm oil*. The method used is the netnographic method which is seen as a method of cultural studies, especially computer-mediated communication. Results and Discussion refer to the values of the Cikondang Indigenous People which can be implemented in the process of environmental preservation. Conclusions and implications referring to the values of the Cikondang Indigenous People can be used as a solution in responding to challenges related to environmental damage that has occurred in

various regions in Indonesia. The limitations of this research are related to oral sources, due to the limited time of the researchers.

Keywords: Cikondang Indigenous Peoples, Ecology, Ecomuseum

Introduction

The diversity of human cultures and traditions explicitly reflects the actions of humans who are accustomed to learning. Indonesia as a country with a variety of cultural heritages gives a message to today's society that in the past, the place they stepped on was the result of creativity, initiative, human feelings. This concept of culture does not just appear suddenly, it is inseparable from the human mind which has the ability to accumulate the knowledge they have acquired by developing new concepts which in its development continue to progress.

Opinions regarding culture were expressed by Koentjaraningrat (2009, p. 144) who stated that the concept of culture, namely as a set of ideas, actions and human works, has been achieved through learning (*learned behavior*). This understanding emphasizes that culture is produced by all human beings by cultivating all of their abilities. This concept is different in its application to social communities because culture itself has a relative nature. This means that when the results of ethnic cultural creations in Indonesia are juxtaposed between them, it cannot be concluded that one of them is better. Thus, with the existence of cultural diversity, it becomes an opportunity for 'cultural people' also outside their community to learn existing local wisdom for solutions to national problems.

The emergence of local wisdom is the key to the community's contribution to the existence of ancestral cultural heritage in their community. Contributing steps included in it are embracing each other in fact it takes not a moment or even a very long time. Preservation of sustainable culture should indeed require concrete steps in society. Therefore, with the help of supporters, lovers, as well as the local community, the key is to protect it. This attitude is also inseparable from the ideology of a culture itself, in order to strengthen their identity in a

wider social environment (Karmadi, 2007, p. 5) . The elements of identity that are strengthened and maintained by the community are very diverse, but mainly have elements like a civilization, namely systems of technology, science, customs that are different from one another.

We then focus on cultural studies on the Sundanese as a part of the Indonesian cultural component. Sundanese culture, when examined further, was born from customs that have been guarded by the local community through *pamali for generations*. Through *pamali*, Sundanese culture is maintained in the form of oral tradition as a public belief which, if prohibited, will cause havoc. Not only for the Sundanese people, the concept of *pamali* has almost the same meaning as other ethnic groups in Indonesia but with different terms. Widiastuti (2015, p. 72) states that *pamali* is a binding rule that is taboo outside of people's belief in religion. Furthermore, Yulianti (2013) in her thesis explains that *pamali* is passed down as a form of knowledge to generations after them with little understanding of the background why *it* appears.

In their knowledge, the forbidden forest is something that is sacred so that it gets guard and special rituals in its management. Maybe if we look at the perception of ordinary people, it is unreasonable and irrational. But if we look at the function of forests as one of the ecosystems supporting human life, then indigenous communities are more aware of protecting the environment, because they make themselves part of nature, not above nature itself.

The quote explains that *pamali* as a result of culture greatly influences the daily life of the local community. This prohibition also covers outside the community including the wider community environment so that the emphasis on *pamali* is more intended as a prohibition to maintain sustainable ancestral heritage.

The Cikondang people as a representation of the Sundanese people have very strong cultural values that bind their people. Loyal friends, care for the environment, a culture of mutual cooperation that is still strong, harmony and forms of physical culture are the hallmarks of this community (Yulianti, 2013). This is also what distinguishes between homogeneous indigenous peoples and

urban communities with a high degree of heterogeneity. The results of the culture of the Cikondang people cannot be separated from the existence of the concept of *pamalli* and sacred elements in most forms of local culture.

The existence of the Cikondang community is also demonstrated by traditional buildings which are *landmarks* of the community. Traditional buildings that have not changed much since their founding have their own philosophy. The shape of the roof, the foundation of the house, the number of windows, the number of doors, the number of rooms and so on give an understanding that local people must be able to live honestly and as they are (results of interview Yulianti, 2013). These cultural objects as physical forms are very closely related to the unity of other cultural forms. Customary systems, community social activities, cultural products which, when explored further, have cultural complexes and social complexes that are universal and are tied to indigenous peoples' communities.

The Cikondang Traditional Village is still practicing the teachings of its ancestors. The expression *kudu saluyu jeung Zaman* with the meaning of life in line with the times is a potential for the development of a sustainable Cikondang culture and community. We raise this issue because currently the problem of local cultural erosion has occurred a lot in Indonesia. The young generation's lack of understanding of the existence of local culture that exists and is replaced by popular culture from outside is a problem that refers to the existence of traditional villages. Cikondang Traditional Village, although not more famous than Kampung Naga and Kampung Baduy, is still a unit of ethnic cultural elements in Indonesia. The government's efforts to get people to know more about traditional villages seem to be lacking in interest, the fact that these traditional villages are less well-known than the rapidly growing global culture.

Therefore, conservation efforts are needed that are in the same direction as the times. As the Cikondang ancestral saying goes, *kudu saluyu jeung epoch*, practical steps are needed to protect and preserve the local culture of Cikondang. This solution can be implemented with *ecomuseum*, a concept who helped elevate the existence of the Cikondang Traditional Village by adjusting the

traditional role of the village as a collection of community information in order to facilitate the curiosity of the wider community to explore the culture that exists in the Cikondang Traditional Village. This concept also refers to the emergence of social agents from the local community that facilitate community life, cultural preservation and a sustainable environment today.

In this study, the authors will also examine the *ecomuseum concept* in the Cikondang Traditional Village community for environmental preservation which aims to increase *culture experience* and *culture knowledge* which is expected to help preserve culture by directly participating in cultural communities and forming information centers whose functionalization is in various forms of media. This also shows the great potential that the Cikondang Traditional Village has in terms of cultural heritage that exists today.

Furthermore, indigenous peoples can be interpreted as a unit of human life that interacts within a certain system of customs that is sustainable and bound by a sense of shared identity (Koentjaraningrat, 1990, pp. 146-147). In addition, Alting (2010, p. 30) describes indigenous peoples as a group of people who are organized, live in a certain area, have their own power, and have their own wealth in the form of visible and invisible objects, where the members of the unit each experience life in society as a natural thing according to the nature of nature. In addition, none of the members has the thought or inclination to dissolve the bond that has grown or leave in the sense of breaking free from that bond forever. Based on this, it can be interpreted that the Cikondang indigenous people are indigenous people who live in Cikondang and are bound by the values, norms and customs that grow among the local community.

Furthermore, the general research objective is to get an overview of the preservation of Cikondang's cultural heritage through cultural and community empowerment in an *ecological concept* in order to produce generations who care about the sustainable Cikondang environment. More specifically, this research aims, among others, as follows: 1). Get an empirical description of the cultural values that can be developed by the Cikondang indigenous people, 2). Get an overview of sustainable environmental understanding in the process of

preserving Cikondang Traditional Village culture by the local community, 3). Get an overview of the appreciation of Cikondang traditional culture for the community.

Methods and Research Design

In this study, researchers used a netnographic research design, which is an ethnographic approach that tries to look directly and deeply at the natural conditions of activities related to certain contexts. Netnography comes from the word internet (*internet connection network*) and ethnography. Ethnography itself is an application of anthropology which comes from Greek, which is a combination of the word *ethnos* which means citizens of a nation or society and the word *graphien* which means writing. Netnography can be interpreted as an online research method adapted from ethnography that is applied to understand social interaction in the context of digital communication (Nasrullah, 2018 , p. 24). This is in accordance with the view of Kozinets (2010 , p. 58) that the Netnographic Approach is an approach in Ethnography that seeks to conduct research on certain communities in the cultural context of the internet.

In addition, according to Hine in Annisa (2019 , p. 1112) Netnography is a methodology used to conduct explorations or investigations of users on the internet. Furthermore, the main characteristic of netnographic research is to replace field studies with computer-based investigations, especially related to communication by surfing in cyberspace or via the internet (Kozinets. 2010, p. 59). In line with this, Berge and Gaede (2017 , p. 67) also explained that the Netnographic Method has a number of advantages as a research methodology. One of the investigations that will be carried out will get the data down to the most detailed level possible and the smallest part that exists in the world of the internet. Therefore, in this method knowing the content in the related social media that will be studied is the most important thing. Likewise with choosing the right time and type of visual selection which also need to be considered so that later it will produce a high *engagement rate*.

Furthermore, Kozinets (2010, p. 59) revealed that in the Netnographic method data is collected by researchers by joining the internet community related to the research to be carried out, in the sense that the research is implemented in the form of participatory observation. Based on this, Netnography has become a popular approach with the existence of various communities on the Internet such as forums, *mailing lists*, blogs and *social networks* such as *Facebook*, *Instagram* and *Twitter*. The use of netnography is to be able to identify industry trends and consumer preferences; assist brands in developing and improving product quality; as well as in developing its marketing strategy. Some of the other advantages of using netnographic research methods are that they are more cost-effective, the results of research from research objects will be more natural or as they are, the time taken will be shorter, can access various groups, and can observe data or phenomena in the past. In this case the increasing need for the internet and consumers who are increasingly active in the online world, the internet is a new phenomenon that cannot be reached by existing methods. This is because there is an online reality that can be different from offline reality (Nasrullah, 2018, p. 34).

Methodologically, Netnography includes a procedure consisting of six stages, namely: research planning, *entrée* (the right to enter or join a certain scope or group), data collection, interpretation, and adhering to ethical standards, and representation. Netnography uses computer-mediated communication (the internet) as a data source to arrive at ethnographic understandings and representations of cultural or communal phenomena. (Bakry, 2011, p. 23). In the netnographic method, online observations and interactions are assessed as cultural reflections that result in deep human understanding. As in ethnography, Netnographic methods are naturalistic, immersive, descriptive, intuitive, adaptable and focused on context. Netnographic methods are more naturalistic than surveys, quantitative models and focus groups. According to Robert Kozinets, with the existence of netnography, social media is considered not only as a research tool but can be a sustainable system for market *intelligence* and as *insight* for marketers who need it (Kozinets, 2010, p. 65). In the data collection and analysis stage, researchers must still follow conventional procedures that

the research is reasonable and trustworthy, because according to Lincoln and Guba (1985, p. 45) in most qualitative consumer research, the concept of "trust" is used rather than the concept of "validity". Utilizing online data with netnography requires observing and must contextualize conversational acts and provide reliable interpretations.

Time and Place Study

The research will be carried out in Cikondang Village, Pangalengan, Kab. Bandung. To obtain a description of the implementation results, when this research was carried out in the Odd Semester 2022/2023 (July – November 2022).

Subject Study

The subject of this research is the indigenous people of Cikondang, Pangalengan, Kab. Bandung.

Collection Instrument Data

The development of instruments in this study consisted of three parts, namely (1) **field notes** to observe the process directly; (2) **authentic assessment**, namely process assessment related to ecological value (3) **questionnaire** to obtain data related to research.

Processing Data

Model development data processing is carried out through a qualitative approach to processing observational data in a way *trials*, *member checks* and *expert judgment* and quantitative to obtain an overview of the results of trials in the field.

Results and Discussion

Wherever there is a community, there is culture, as well as indigenous peoples. In indigenous peoples live cultural values that will remain relevant if they are

developed in the current educational context. However, the existence of indigenous peoples is often regarded as a marginalized, isolated and backward society. A terminology that is actually not quite right. Indigenous peoples are a social fact. In Indonesia, its existence is recognized legally and formally as stated in the 1945 Constitution article 18B paragraph (2), which reads: "The state recognizes and respects customary law community units along with their traditional rights as long as they still live in accordance with the development of society and the principles of the Unitary State of the Republic of Indonesia. Indonesia, which is regulated by law". Furthermore, in Article 28 paragraph (3) of the 1945 Constitution it is stated, "cultural identity and traditional community rights are respected in accordance with the times and civilization developments". A state's acknowledgment of the existence of indigenous peoples as well as the socio-cultural system that is developing in Indonesia inside.

An indigenous community such as the people of Cikondang Village, has various values, both historical values, social values, artistic values, knowledge values related to the environment. The historical value of a local community can be seen from the importance of history for human life. The origins of an indigenous people are also a valuable study to be used in learning history both in the sense of understanding local history, understanding national history and developing historical awareness that all participants must have educate.

Each region, especially traditional villages, certainly has its own history with different types of sources. Apart from all that, the values contained in the origins of an indigenous people are very interesting to study. Precisely the ambiguity that often gives rise to different versions of the story becomes the ground for creative, logical and critical thinking in connecting the various stories. Oral tradition is one of the sources for writing local history. It does have its weaknesses, *first* : the anachronistic nature of the sequence of events, namely not paying attention to the correct time sequence of events. *Second*, greater subjectivity. Because history is passed down from generation to generation, the element of subjectivity is getting bigger in it. *Third*, it is difficult to apply the concept of causality in the description of the story. Causal relationships in local

history are only built based on belief systems or views from within the community.

According to Ahmadi (2007, p. 104), one of the social values in community development is to place more emphasis on society, rather than individuals. This means that every action of the community prioritizes the public interest over personal or group interests, because by prioritizing the public interest personal interests will also be fulfilled. These values are the noble values of the Indonesian nation which are reflected in the foundation of the state, Pancasila. Another meaning contained in this culture is that humans do not like to demand rights before they carry out their obligations properly. Personal rights will also be fulfilled after they fulfill their obligations correctly. For example, the obligation to protect the forest or the environment will also have an impact on fulfilling one's own rights, whether in the form of the availability of groundwater or protection against floods.

The Cikondang indigenous people still maintain noble cultural values in the form of caring for the environment, solidarity, mutual cooperation, deliberation, and harmony. They have the advantage of adapting to the natural environment, so that nature is no longer their enemy but is used as a friend to live in harmony. Indigenous peoples' solidarity is still well lived which is shown by behaving prosocially in everyday life. In constructing houses and other private facilities, almost all members of the community were involved in the work. They work consciously that humans need each other. No human being is able to meet all needs without getting the help of others. For this reason, cooperation is needed to facilitate the work being done do it.

Administratively, the Cikondang Traditional Village is located in the Lamajang Village area, Pangalengan District, Bandung Regency. The administrative boundaries of the Cikondang Traditional Village include: to the north it borders Cipinang Village, to the south it borders Protected Forest, Gunung Tilu and Pulosari Village, to the west it borders Sukamaju Village and Mekar Sari Village, and to the east it borders Cikalong Village and Tribakti Mulya Village. Cikondang Traditional Village has a history that originally came from the word

famous, which in Sundanese language is *kawentar* (famous). Another perception appears to mean that Cikondang comes from 2 words, namely *ci* (water) and *famous*. The naming of Cikondang is reinforced by the origins of the spread of Islam since the 17th century which initially developed in the Cirebon region with three distribution areas, namely Upper Cirebon, Central Cirebon and Lower Cirebon. Cikondang Traditional Village itself is a village located in the Central Cirebon region and is often used as a meeting place for Islamic religious leaders because of its strategic location in the middle between other areas (Yulianti, 2013) . Therefore, this village is '*famous*' as a meeting center for Islamic religious leaders.

The condition of the Cikondang indigenous people is also very rich in culture in the form of traditional arts, both in the form of dance, music, and other arts. In indigenous peoples, all types of art that develop are usually very thick with various values that reflect wise human behavior in establishing relationships, both with nature and with each other. Traditional art is also considered sacred because it is related to traditional ceremonies that are often carried out by the community. Thus, traditional art that develops in indigenous peoples has a dual function, apart from being a means of entertainment for the community, it also functions as a complement to a series of traditional ceremonies. In addition to the various cultural values of indigenous peoples described above, indigenous peoples still have other cultural values that are no less important to study and develop as a source of historical learning, namely environmental wisdom which is part of the local knowledge and technology system or indigenous knowledge.

The value of the local ecological wisdom of Kampung Adat Cikondang fits in with the idea of *an ecomuseum* which has an orientation as a very appropriate solution because *ecomuseum* helps change the role of traditional museums as a place of curiosity that facilitates social, cultural and environmental mental changes. Typically used as a socially inclusive mechanism, *ecomuseums* can be understood as community-based heritage projects that embrace and respond to changing environmental, socio-economic and cultural needs at the local level (Choi, 2017, p . 87). *The ecomuseum* focuses on all aspects of the identity and diversity of its landscapes, material and immaterial cultures rooted through

centuries, as well as societal characteristics and values that can guide more coherent development policies (Cassalia & Ventura, 2014, p. 387). This principle has distinguished between *ecomuseums* that focus on traditional objects and museums in general, placing *ecomuseums* as a conservation area and practicing an approach based on Public.

The values that can be taken from the Cikondang Indigenous People are as follows:

Guidelines for Life and Systems Score

The Cikondang people's life guidelines can be seen in various expressions. However, in fact this concept did not belong exclusively to Cikondang residents but was an attitude or view of life for Sundanese people in general in ancient times. He said some traditional expressions as follows: *saur kedah is measured*, *nyabda kedah diuger* means, all words must be considered before being spoken, always control oneself in speech so that misunderstandings do not occur. *Sing alus chess ka dulur*, *sing hade carek ka saderek*, meaning that every word in a conversation must be expressed politely to anyone, both to relatives and to other people. This behavior will invite sympathy and many friends when we go anywhere and wherever we are. They express this attitude in the words *ka overtime loba batur*, *ka kota loba baraya*, which means going to the village of many friends, going to the city of many relatives.

Every citizen of Cikondang is required to do good, be responsible, and be able to keep promises. This can be seen from the expression that *you owe*, *you have to pay*, *you have to borrow*, *you have to return*, *you have to replace*, *you have to replace*, *you have to replace*, *you have to pay back*, *you have to repay*, *you have to repay*, *you have to borrow*, *you have to return*, *you have to replace*, *you have to replace*, *you have to repair*. Among the people of Cikondang, helping each other is highly recommended. In the guidelines of life, it is recommended to help more people in need. This can be seen from the expression *that you must help the needy*, *help the needy*, *give to the willing*, *lead to the afraid*, *give to the brother*, which means to help and help the needy, give to the needy, lead to the

afraid , gives the advantage that we get to the one another.

Another attitude shown by Cikondang residents is how to achieve life goals that are always balanced with a certain size, what Cikondang residents want to achieve is the size of a "middle" position. This can be seen from various expressions that they come up with such as *too forward in case of kneeling*, *too far behind in case of falling down*, *too far back in case of lying on your back*. For them, the best position is to be in the middle, siger middle or sinegar middle.

Furthermore, according to the Cikondang Indigenous People, the position in the middle shows someone who wants to embrace and care for others. This measure is still adhered to by the people of Cikondang. Presumably, the attitudes and patterns of behavior as well as the rules and norms as described in this section, which are the moral basis and outlook on life of the Cikondang people, can be understood as manifestations of the attitudes and patterns of behavior as well as the rules and norms of the Sundanese people of the past before the influence of that came later became firmly entrenched throughout the Pasundan region.

Related to the conquest of *pamali* that the term *pamali* has an influence not only on the people of Cikondang but also on the surroundings of Cikondang, so that someone does not dare to do things that are considered taboo. The form of the ban sometimes does not explain the meaning and purpose of the ban, only the consequences are mentioned. The form of the ban for example:

- a. Prohibition related to meaning manners:
 1. *Don't fight your parents* (don't argue with people old).
 2. *You are not allowed to eat or drink while standing or while talking* (you are not allowed to eat and drink while talking or standing or lie down).
 3. *It is not allowed to stand in front of the door* (it is not allowed to stand or sit in front of the door house).
 4. *You can't sleep at night* (you can't travel or do something at the time night).

5. *You can't eat golden banana and chicken tungir* (you can't eat bananas or chicken tail meat for children or young people except for the elderly age).
 6. *The boy still can't eat the side of the banana, pamali ! In the case of other people being left out* (you can't eat the banana at the end, *pamali !* Later, other people will be left out), it means that the children have respect for their parents who should get a bigger share big.
 7. *You can't sleep inside the house, man ! If you don't have cocol sambeul* (you can't whistle in the house, *sorry !* You won't have side dishes when you eat). The meaning is good manners to others, because it can disturb others.
- b. Prohibitions related to the environment:
1. *Teu meunang ka leuweung (karamat) dina poe Rebo, Juma'ah jeung Saturday* (not allowed to enter the forest on Wednesdays, Fridays and Saturdays), meaning that the forest is as if it *is resting* so that humans do not enter it, meaning the forest is not continuously encroached on /take forest products, allow plants to grow, give animals a chance to reproduce.
 2. *Teu meunang subat-sabet other than sabeuteunnana* (you can't cut/cut plants carelessly), maybe there are plants that should grow and these plants are beneficial to humans but we kill them instead or ruin it.
 3. *Teu meunang ngadeugkeun imah jeung teu meunang peupeulakan in the month of Muharram, Safar jeung Mulud, oge in the month of Rajab, Reuwah jeng Puasa*, meaning that in that month there are many activities or religious activities and traditional rituals, in other months *practice* (please) be active to start farming plant, or want to build a house. In this case, there is a balance between human activities in worship and activities in traditional rituals which usually involve large numbers of people. On the other hand, the natural environment is also given time to improve nature by reducing human activities by prohibiting the moon the.

- c. Cikondang villagers still maintain their customs and culture as follows:
1. He instilled a sense of care for the ancestral customs and culture of everyone, at least for descendants who still respect their tradition.
 2. There is a tradition mandated by the ancestors to remain held.
 3. There is attention from the government regarding the protection of regional cultural heritage as part of the national culture.
 4. There are three things that are the key to maintaining Cikondang customs and culture, namely they must be preserved, must be maintained/maintained and hopefully beneficial.



Image 1. Image of Cikondang Indigenous Land in Lamajang Pangalengan Village

The Value of Local Wisdom in the Form of Traditional Ceremonies

Rituals at Harvest

As for the harvest season, a simple ceremony is held again. The purpose of holding this ceremony to welcome the harvest is so that the yield is more so that

it is enough to be consumed until the next harvest season. This is also done as a form of gratitude to the almighty God, who always provides prosperity and well-being for humans.

Stand up

Based on the narration of Cikondang kuncen informants and traditional figures, this event is a ritual in building a house, actually it is not the beginning of building as it is now as the event of laying the first stone, but *the laying of the first stone* is a ritual when the stakes that will form the house will/have been erected (*ngaedug*). This ritual is characterized by the presence of offerings, *steaming*, wood stored on the four sides of the building as a symbol of the four pillars and praying (*gathering*) in the middle of the building.

The essence of the prayer is to ask God Almighty so that the building is erected firmly, and given safety, smoothness during construction and comfort for the house it is inhabited by. The meaning for the environment in this event is that building a house means changing the function of the environment from the natural environment to a house. So in this case Sundanese customs provide a lesson for humans, that in changing the environment there are rules, not arbitrary. When building a house, including the time *for ngadeugkeun*, there is a calculation based on trust.

Discussion and Recommendations

The Cikondang Indigenous People are an agrarian and *nomadic social community* by clearing forest areas for cultivation using the concept of *taboos*, including not being able to clear land in forbidden forests. It is known that this traditional village has been established for 221 years, determining the age of the existing Indigenous Lands and slowly forming the Cikondang village with a population that is also increasing. The rapid development of the population makes the scope of the village area expand, supported by the presence of migrants living in it. Therefore the Cikondang people were then divided into

two groups, the Cikondang Dalam who always carried out their ancestral traditions and the Cikondang Luar who were open to the times.

In addition, the Cikondang indigenous people are rich in traditional arts in the form of dance, music, and other arts. Indigenous peoples highly uphold the value of policies in managing relationships both between individuals and with their environment. Almost all social and cultural aspects are also inseparable from the sacred paradigm, so it is appropriate to understand that the existing culture is not only for entertainment but also for a kind of ceremonial local custom. This wealth of natural and cultural heritage also coincides with an understanding of local wisdom based on the environment with knowledge and technology developed by the people themselves. The cultural peculiarity of the Cikondang people is related to their philosophy which aims that in living together we have to make *love, take care, take care* , first, *love*, meaning that first of all we live must love one another. *Silih asah* means sharing experience and knowledge, one's shortcomings are added by others, one's mistakes are corrected by fellow members of the community. *Silih asuh* means to guide one another.

In line with the local ecological wisdom values and also the social values of the Cikondang Traditional Village, *the ecomuseum* idea is a very appropriate solution because the *ecomuseum* helps change the role of traditional museums as a place of curiosity that facilitates social, cultural and environmental mental changes. Typically used as a socially inclusive mechanism, *ecomuseums* can be understood as community-based heritage projects that embrace and respond to changing environmental, socio-economic and cultural needs at the local level .

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