



Local Wisdom in the Creative Economy of the Baduy Community

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Abstract: Local wisdom is cultural values and traditions that are passed down from generation to generation, playing an important role in supporting the sustainability of the creative economy in the Baduy community. This study aims to examine how the local wisdom of the Baduy community is integrated into their creative economy practices, which include handicrafts, traditional weaving, and honey products. A qualitative approach was used in this study, with data collection through direct observation, in-depth interviews, and documentation studies. The results of the study indicate that the local wisdom of the Baduy community, such as the principle of living in harmony with nature and strict customary rules, is the main foundation in the production and marketing of their creative products. In addition, these values also encourage environmental sustainability and maintain their cultural identity amidst the influence of modernization. This study concludes that the integration of local wisdom into the creative economy not only provides added value to the product, but also strengthens the social, cultural, and economic sustainability of the Baduy community.

Keywords: Baduy community; Creative economy; Cultural identity; Local wisdom; Sustainability.

Introduction

Local wisdom is an important aspect of indigenous peoples' lives because it reflects values, norms, and practices that are passed down from generation to generation (Effendi et al., 2020; Rahman, 2020). In the Baduy indigenous people, local wisdom plays a central role in shaping cultural identity while supporting social, economic, and environmental sustainability (Iskandar et al., 2018). One of the tangible manifestations of this local wisdom is reflected in the creative economy practices of the Baduy people, such as traditional weaving crafts, the manufacture of honey products, and various handicrafts. These products not only have economic value, but are also loaded with rich cultural value (Geertz, 2022).

A creative economy based on local wisdom has become one of the strategies of the Baduy people in maintaining their cultural identity while adapting to the changing times. In their economic practice, the orientation is not solely focused on material gains, but also on harmony with nature and compliance with customary rules. This reflects that the creative economy process of the Baduy people not only produces unique products, but also reflects the principle of sustainability (Kebudayaan, 1985).

The majority of the Outer Baduy people work as farmers, which is 98.6% for men and 90.7% for women. Another common job is trading and weaving, especially by women because it can be done from home while taking care of children. There are not many types of jobs

available to the Baduy people, because their lives are still very dependent on natural resources. The Inner Baduy people are even 100% livelihood as farmers, considering the remote location where they live and far in the interior (Sukandar & Mudjajanto, 2009). If there are any trades, there are usually only one or two people, and most of them are immigrants.

As has been going on for hundreds of years, the main livelihood of the Kanekes people is huma's rice farming. In addition, they also earn additional income from selling forest products such as durian fruit, tamarind, and forest honey. Although they firmly hold their customs, the Kanekes community cannot be said to be an isolated or isolated group from the development of the outside world (Kholisoh, 2019).

In the past, trading was done by barter. Now, they have used rupiah currency in transactions. Products such as fruits, honey, and palm sugar are sold through middlemen. Meanwhile, basic necessities that they cannot produce themselves are bought in markets outside the Kanekes area, such as in Kroya, Cibengkung, and Ciboleger Markets. One of the interesting aspects of the Baduy people is how they develop a creative economy based on local culture and wisdom (Subai et al., 2023). This strategy not only strengthens their cultural identity, but also provides economic opportunities that are aligned with the principles of sustainability and independence.

Currently, the number of outsiders visiting the Kanekes area continues to increase, even reaching hundreds of people in one visit. Most of the visitors came from school teenagers, college students, and other adults. The Kanekes community accepts visitors, even allowing them to stay one night, provided they comply with the applicable customs. Some of the rules that must be followed by visitors include the prohibition of taking photos in the Kanekes Dalam area and the prohibition of using soap or toothpaste in the river. However, the Kanekes Dalam area remains closed to foreign citizens (non-Indonesian citizens). Until now, several foreign journalists who tried to enter were always rejected (Wahidah et al., 2022). When there was not much work in the fields, the Kanekes often traveled to the major cities around their territory. This journey is always done on foot. Generally, they set out in small groups of 3 to 5 people, visiting acquaintances who had come to Kanekes, while selling honey and handicrafts. From these visits, they often earn additional income to meet their daily needs (Ramdhon, 2021).

The handicrafts of the Baduy people are known to be unique and have their own characteristics. One example is a keychain made from the shell of a *kluwek* or peacock fruit that has been dried by drying it in the sun for one week. After it is completely dry, the end of the fruit is cut and given a rope, then perforated so that a thread can be inserted with a small bamboo as a counterweight in the middle. When moved left and right, this hanger will produce a distinctive sound (Wahidah et al., 2022).

Along with the times, the process of selling the handicrafts of the Baduy people has also undergone changes. Since the outbreak of COVID-19, people have begun to adapt to technology, especially in utilizing social media as a means of marketing. Although the use of mobile phones is restricted by customary rules, the elders provide leniency by still setting a number of taboos in their use. Social media is now one of the potential means to support micro, small and medium enterprises (MSMEs) in marketing their products (Avriyanti, 2021).

Social media is defined as a set of internet-based applications that allow the creation and exchange of user-generated content (Herdiansah, 2017). These applications include a wide range of platforms, from instant messaging to social networking sites that allow interaction, communication, and sharing experiences in consuming products or brands. (Wardhana & Farokhah, 2021), found that digital marketing strategies can have an influence of up to 78% on the competitive advantage of MSMEs in marketing their products.

In recent years, the Baduy people have begun to diversify agriculture, especially by planting various types of fruits, vegetables, and plantation crops, even if only for household needs (Iskandar et al., 2018). However, rapid population growth is not proportional to the area of available agricultural land, causing considerable economic pressure. Although the government

has made various efforts to overcome the limitations of economic resources in the Baduy region, the results have not shown a significant improvement in welfare for most people.

The use of digital media in the creative economy sector is now growing, especially in the Outer Baduy area, such as Ciboleger. People in this region have begun to use various online buying and selling applications and social media as a means of marketing their products. The sales technique that embeds the "Original Baduy" label has been proven to increase the selling value of souvenirs. In fact, thanks to this strategy, the delivery of goods has now reached all regions of Indonesia, as revealed in the results of an interview with Akosarka (Widad, 2021).

In general, the sellers in the Ciboleger area are not original craftsmen, but only act as collectors of handicrafts from other people, including from the Inner Baduy community. This condition creates a pattern of complementary economic relations, where the Inner Baduy people, who are bound by customary prohibitions, can still sell their creativity or produce through the collection system as a survival strategy in the modern era (Silalahi & Purwanto, 2025). One of the actors of this system is Akosarka, a craftsman and collector of creative products of the Baduy community.

Ciboleger is the main gateway to the Baduy area and is often the starting point for tourists who want to explore the Baduy community. In the context of the creative economy, the marketing of products from this region is carried out through various stages and strategies to reach consumers, both locally and more widely (Berthon et al., 2012). The Baduy people maintain the quality of handicraft products such as weaving, weaving, and traditional food and beverages while still using natural materials and traditional production methods that ensure the authenticity and durability of products.

Although still adhering to traditional values, the Baduy people began to innovate to adapt their products to market tastes. These innovations include more varied woven fabric designs as well as more visually appealing food product packaging (Han et al., 2018). These products are sold in local markets around Ciboleger, including in small shops and stalls run directly by the local community.

The use of social media in the promotion of Baduy products is increasing. Social media accounts managed by local communities and supporters from outside the community play an important role in expanding market reach. In addition, Baduy products are also promoted through participation in cultural exhibitions and festivals at the regional and national levels. This participation opens up opportunities to introduce products to a wider market as well as build a stronger business network (Wulandari et al., 2025).

Currently, several Baduy products have begun to be marketed through e-commerce platforms, both locally and internationally. This allows Baduy products to reach a wider market, even abroad. The existence of a marketplace that focuses on traditional products and handicrafts is also very helpful in marketing the works of the Baduy people. Through this integrated marketing process, the creative economy in the Ciboleger area is growing rapidly. Not only does it provide economic benefits for the Baduy people, but it also helps preserve their ancestral culture and traditions in a sustainable manner.

Method

This study uses a descriptive qualitative approach that focuses on an in-depth understanding of the practice of local wisdom in the creative economy of the Baduy community in Banten Province of Indonesia (Fetters et al., 2013). This approach was chosen because of its ability to capture the socio-cultural context and meaning inherent in indigenous peoples' activities in a holistic and profound way (Denzin & Lincoln, 2018).

The location and subject of the research were selected purposively, with a focus on traditional artisans, creative economy actors, and traditional leaders who have extensive insight and experience related to local and economic wisdom practices. This selection aims to obtain rich and relevant data, representing the authentic perspectives of the main actors in the Baduy community.

Data were collected through triangulation techniques, namely in-depth interviews, participatory observation, and documentation studies. Semi-structured interviews allow for flexible and in-depth exploration of the subject's narrative and meaning (Kvale & Brinkmann, 2015). Participatory observation gives researchers direct access to the daily life processes of the community, so that the cultural and social context can be comprehensively understood (Emerson et al., 2011). Documentation studies, in the form of archives and related literature, complement and reinforce field data (Bowen, 2009).

Data analysis was carried out with a systematic thematic approach, including the stages of data recognition, coding, and identification of key themes that illustrate the pattern of integration of local wisdom in the creative economy (Braun & Clarke, 2006). This process is iterative with triangulation of data and sources to improve the validity of the findings.

Research validation strategies include triangulation of methods, sources, and theories, as well as member checking to ensure the accuracy and credibility of the data (Patton et al., 2015). This is important so that the interpretation of the results is in accordance with the socio-cultural reality of the Baduy people. Research ethics are strictly carried out with the application of informed consent, protection of anonymity, and full respect for customary norms and cultural rights of indigenous peoples, so that research is not only academically valid but also ethical (Marshall & Rossman, 2014).

Results and Discussion

Creative Economy Based on Local Wisdom

The creative economy is an economic concept that has begun to develop rapidly since the beginning of the 21st century as a result of the shift in the economic paradigm from mass production to production based on creativity, innovation, and intellectual added value (Syahbudi & Ma, 2021). Creative economy is defined as an economic sector that leverages the creativity, skills, and talents of individuals or communities to produce products and services that have unique added value (Lyons, 2022). This sector not only relies on financial capital and natural resources, but also focuses more on innovative capabilities, original ideas, and cultural uniqueness as the main basis for economic value creation. Therefore, the creative economy opens up wide opportunities for people to develop their cultural and intellectual potential in the wider market realm.

Theoretically, the creative economy can be seen as a combination of cultural capital and economic capital in a synergistic unit that maximizes unique and authentic local assets. The creative economy has great potential in driving local development because of the sector's ability to create products with cultural value while having high economic competitiveness (Florida, 2006). This is where the role of local wisdom becomes very crucial, because local wisdom carries distinctive characteristics that are not easily imitated by a homogeneous global market. The products produced on the basis of local wisdom retain symbolic meaning, aesthetics, and cultural philosophies that are rooted in the history and social life of their communities.

In indigenous peoples, such as the Baduy people in West Java, the integration between the creative economy and local wisdom presents a unique and sustainable economic development model. The principle of local wisdom that emphasizes harmony with nature, social balance, and respect for tradition is the foundation for the development of creative products (January & Rahmi, 2024). Products such as traditional weaving, handicrafts, forest honey, and organic agricultural products are not only sold as economic commodities, but also as a medium of cultural expression that communicates the noble values, identity, and history of the community. A creative economy based on local wisdom is able to combine aesthetic, ethical, and economic aspects so as to encourage social and environmental sustainability (Setiawan & Rahmawati, 2020).

The basic concept of a creative economy based on local wisdom also requires a deep understanding of two main elements: creativity as an intangible resource, and local wisdom as

cultural capital that is contextual and dynamic (Ma & Guo, 2024). Creativity here is not just the ability to produce new works, but also the ability to adapt and integrate traditional values with the demands of the modern market (Shalley & Gilson, 2017). This poses a challenge as well as an opportunity, namely, how creative products rooted in local wisdom can remain relevant and competitive without losing their inherent authenticity and cultural value. The process requires a collaborative approach between indigenous communities, creative economy actors, and other stakeholders, including government and academia.

Cultural capital is considered a resource that can be converted into economic capital if managed strategically (Bourdieu, 1986). Products based on local wisdom have a high cultural capital, for example, in the form of cultural symbols, traditional techniques, and aesthetic values that are passed down from generation to generation. With proper management, cultural capital can provide a competitive advantage in an increasingly saturated and homogeneous global creative market. For example, traditional weaving produced by the Baduy people is not only appreciated for the quality of the materials and craftsmanship, but also for the stories, philosophies, and spiritual values contained in them.

In practice, the development of a creative economy based on local wisdom also contributes to the empowerment of indigenous peoples socially and economically. By relying on local potential, communities can increase their incomes without having to rely on large external capital or development models that ignore cultural aspects (Purnamawati et al., 2022). This approach strengthens the economic sovereignty of the community while maintaining the integrity of traditional values. Skills training programs, digital-based marketing facilitation, and the establishment of cooperation networks between creative economy actors are integral parts of a sustainable development strategy (Hosseini & Rajabipoor Meybodi, 2023). In addition, the involvement of women and marginalized groups in the creative production process is also an important focus, considering that they are often the main guardians of local cultural traditions and wisdom.

No less important, the creative economy based on local wisdom also has a strategic role in preserving the environment. Indigenous peoples usually develop sustainable creative products with the principles of ecologically sustainable practices (Kumar et al., 2021). For example, the use of natural raw materials such as plant fibers, sustainably sourced wood, or honey from traditionally managed forests, is a clear example of how the creative economy can go hand in hand with ecosystem preservation efforts. This approach is contrary to modern industrial practices that tend to deplete natural resources without regard to the long-term impact. Thus, a creative economy based on local wisdom not only presents economic value, but also makes a real contribution to environmental conservation and climate change mitigation (Rahmah & Sulistyono, 2024).

Globally, the creative economy that is rooted in local wisdom is increasingly receiving attention as a model of alternative development that is more equitable and inclusive. International organizations, including UNESCO and UNDP, have pushed for recognition of the importance of developing local creative economies as a strategy to overcome poverty, unemployment, and cultural loss (Buchoud et al., 2021). They see that by harnessing the uniqueness of local culture and creativity, indigenous peoples and traditional communities can take strategic positions in the global economy without having to lose their identity (Rani et al., 2025). This approach also challenges the development paradigm that has so far emphasized the homogenization of capitalistic culture and economics alone.

Practically, the success of the creative economy based on local wisdom is highly dependent on strengthening the capacity of indigenous communities in managing their creative resources. This includes mastery of production techniques, product innovation, business management, marketing, to network development and collaboration. In addition, policy support from the government in the form of protection of traditional intellectual property rights, facilitation of market access, and the provision of economic incentives are key factors to encourage the sustainability of this sector (Putri et al., 2024). In the context of the Baduy community, for example, the protection of the weaving motif and the right to use forest land

are important aspects that ensure that the creative economy can develop without causing social conflicts or environmental damage.

Product Manufacturing: The Heart of the Local Economy

In filling their free time after going to the farm, in addition to playing music, the Baduy people continue to carry out productive activities. This is their way of obeying the rules that have been set by their ancestors. This activity is usually filled with making handicrafts typical of the Baduy tribe. Some of them are jarog and koja bags, machetes, weaving, and other accessories such as bracelets.

1. Koja/Jarog

Until now, the existence of jarog and koja can still be witnessed in the Kanekes community, especially Kanekes Panamping. The presence of jarog and koja until now cannot be separated from the close function of jarog and koja in their lives. Given the strength of the function of jarog and koja in their lives, each family member is required to be able to make jarog and koja. Now, jarog and koja are not only a family need as a tool to bring food and equipment to huma, but also have a selling value to people outside Kanekes Panamping that they buy as souvenirs. There are 5 types of koja bags, namely koja bags, jarog bags, while for souvenir purposes, there are sling model koja bags, water bags, and cellphone bags. However, the Baduy people use only two types of koja bags, namely the koja type and jarog or koja as a tool to carry goods or equipment, either to huma or to other places and can even be used as a place to carry bandage when they take fish in the river. Urang Tangtu more often carries equipment or other items using a rectangular cloth (*iket*) tied at the ends until it becomes a pocket to carry.

The main characteristics of koja bags from the Baduy people are very thick, with characteristics derived from the materials and manufacturing process. In the early stages of manufacturing, the collection of *teureup* tree bark is an important step and involves family members, especially adult fathers and sons. The taking of the bark of this tree is not arbitrary; The selected *teureup* tree must be at least one and a half years old, both during the first and subsequent harvests. The age of this tree is not only a customary rule, but also a manifestation of the ecological wisdom of the Baduy people, who maintain the sustainability of natural resources systematically. Through this regulation, the Baduy people apply traditional conservation principles that are firmly rooted in cultural ecology, as explained (Steward, 1955), that the relationship between humans and the environment develops in unique patterns of cultural adaptation. Cultural capital includes knowledge and skills that allow individuals or groups to maintain their social position and identity through cultural practices (Bourdieu, 1986). This condition is in accordance with the concept of traditional technology put forward, where traditional technology emphasizes adaptation and simplicity that are integrated with the local environment and culture rather than the mastery of complex modern technology (Wesnina et al., 2025).

In the entire process of making koja and jarog, there are four main tools used, each of which has a specific function that plays a role in producing high-quality handicraft products. The first is the hook nail stud pole. This hook nail has a crucial function to hook the rope of the bark of the *teureup* tree during the twisting process. This is important so that the squeezing rope remains taut and not loose, an absolute requirement to maintain the strength and durability of the final product. In addition, hook nails also function in the *ngajeujeut* process, which is weaving rope into jarog and koja. The hook nail is usually planted on the front porch pole of the house or the door frame, which is the access point in and out of the house. This mechanism reflects the principles of collective work and social space in Baduy society, where the domestic space also functions as a craft production space. This is in line with the theory of cultural production space from (Lefebvre, 2014), which affirms that physical and social spaces play a role in the process of cultural production. This view is in line with the theory of the use of local resources, which emphasizes the importance of sustainable and environmentally friendly resource utilization in the development of traditional communities (Hariram et al., 2023).

The ergonomic shape of the plug makes it easier for craftsmen to carry out the *ngajeujeut* process precisely and efficiently. The process of using a plug shows how a simple traditional technological innovation can meet specific and complex production needs. This supports the idea of (Janowski & Ingold, 2016) which emphasizes that tools in traditional societies are an extension of the skills of the human hand that adapt to local functions and contexts. The use of this simple measuring device can be attributed to the traditional handwork and manufacturing theory of (Adamson, 2021), which shows that traditional measuring instruments serve as an important quality control medium in handicrafts.

Overall, the use of traditional tools in making jarog and koja not only shows local wisdom in utilizing existing resources, but also emphasizes the close relationship between technology, culture, and the environment in the Baduy community. This process of involving the whole family in the production of these crafts also strengthens the social values and collectivity that are the foundation of indigenous communities. In addition, this production system implicitly reflects the principles of sustainable development, in which ecological, social, and economic aspects are harmoniously intertwined within a distinctive cultural framework. The theory of sustainable development that is put forward emphasizes that local wisdom as practiced by the Baduy people can be a model in wise and sustainable natural resource management (Pratama et al., 2024).

2. Baduy Weaving

Baduy weaving is a form of cultural expression that is very rich in meaning and aesthetic value, where the Baduy people place color as the main element that is more dominant than in its appearance. Baduy's weaving visuals consistently feature simple geometric motifs and structured lines, reflecting minimalist aesthetic principles loaded with symbolic meaning. This characteristic is a cultural identity that distinguishes Baduy weaving from other traditional textiles in the archipelago. The division of Baduy weaving into two main types, namely Inner Baduy Weaving and Outer Baduy Weaving, is not only a grouping based on social area, but also shows cultural stratification with different meanings and manufacturing techniques. This shows how the Baduy culture is very structured and multi-layered in maintaining traditional values while forming a strong collective identity (Woodward, 2019).

Inner Baduy weaving is known for its simple colors, tends to be plain, and has minimal decorative variety, showing the value of purity and purity upheld by this group of people. The motifs used, such as the Aros weaving, depict simplicity and attachment to strict customs. In contrast, Outer Baduy Weaving uses more complex techniques, especially songket techniques on motifs such as Adu Mancung, Suat Songket, and Poleng. The intricate songket techniques and diverse array of ornaments in the Outer Baduy Weaving represent a broader openness and social interaction outside of the core community of the Inner Baduy. This difference not only shows the aesthetic aspect, but also the social dimension related to the position and role in the Baduy society. From this, weaving is not just a fabric, but also a social symbol that reflects the identity and differences of social groups within the Baduy community (Mahendra & Subadra Abioso, 2021).

The recognition of the quality of Baduy weaving as a high-value product that is worthy of being used as a souvenir strengthens the position of this weaving in the local cultural economy. The process of making a single piece of fabric that takes at least one month, depending on the complexity of the motif, shows a high level of precision and dedication on the part of the craftsmen. The prices offered, ranging from hundreds of thousands to millions of rupiah, reflect not only the material value but also the cultural value stored in each piece of fabric. Thus, Baduy weaving is an object that combines aesthetics, social functions, and economic values, a phenomenon that can be analyzed with a sociological approach to cultural economy (Budi et al., 2024).

The weaving production process in Baduy contains deep cultural values, especially related to the role of women. Weaving is not only a material need but a social and traditional obligation that must be carried out by women as part of cultural preservation. The teaching of weaving from

an early age is a key mechanism in cultural transmission that ensures the continuity of this practice from generation to generation. Through this mechanism, customary values, social norms, and cultural identities are maintained and developed, as well as providing space for strengthening social cohesion in the Baduy community (Khairani et al., 2024). This approach is in line with the theory of cultural transmission, which emphasizes the importance of social learning and the internalization of cultural values so that traditions remain alive in the midst of changing times (Halimah et al., 2024).

During the colonial period, easy access to textile raw materials such as cotton yarn and batik fabric through markets and traders increased the variety of materials and techniques that could be used (Frederick & van Nederveen Meerkerk, 2023). It also opens up opportunities for economic interaction with the outside world, without losing their cultural identity. The use of synthetic yarn that is now widely chosen by Baduy weavers is an example of adaptation to modern market dynamics, as well as a reflection of pragmatism that combines tradition with contemporary needs. The use of traditional looms emphasizes the value of independence and local wisdom in maintaining the tradition of weaving production, while strengthening social ties and community identity. In the context of theory, this weaving practice can be seen as a form of "habitus"—that is, the structure of habits that collectively shape the patterns of behavior and cultural practices of society (Bourdieu, 1986). Through this habitus, values, norms, and knowledge rooted in the practice of weaving are inherited and reproduced systematically.

Furthermore, the geometric motif patterns used in Baduy weaving, with their simple color composition, are not only artistic aspects but also a symbolic system that reflects the social structure and beliefs of the community. Culture is a layered system of meaning (Geertz, 1973); and Baduy weaving is one of the real manifestations of this system of meaning. Motifs and colors on fabrics cannot be understood superficially as visual aesthetics alone, but must be interpreted as symbols that contain moral messages, spiritual values, and social norms upheld by society. The plain motif of the Inner Baduy Weaving, for example, symbolizes the purity and order of life that is the basis of the core group's values, while the variety of ornamental Outer Baduy Weaving shows openness and dynamics of interaction with the outside world.

In addition, women's obligations as the main weavers open up the space for gender analysis in the context of cultural preservation. The role of women in maintaining and continuing the weaving tradition emphasizes the division of social work rooted in the cultural value system, where traditional art becomes a medium of expression and the strengthening of women's social position in the community. The perspective of gender theory highlights how cultural production is often closely related to the construction of gender identity, so that weaving activities are not only economic or artistic activities, but also social practices that define women's roles and statuses (Bonvillain, 2020).

In the context of changing times, the use of synthetic yarn and the purchase of cotton yarn from modern markets such as Tanah Abang and Majalaya show how the Baduy people are able to adapt to the pressure of modernization without losing their identity. This process is from the perspective of cultural acculturation, that Baduy culture is not static, but continues to develop dynamically in accordance with changing socio-economic and technological conditions (Wiryasa & Dwijendra, 2021).

From the perspective of cultural practice theory (Bourdieu, 1991), these tools can be seen as part of the "cultural capital" that is inherited and forms the habitus of the Baduy people, namely patterns of thought and action that are internalized collectively. Thus, the process of weaving using *pakara tinun* is not only an economic or artistic activity, but a social practice that reproduces the cultural identity and social structure of the Baduy community. In the context of changing times and modernization, the sustainability of the use of traditional tools is strong evidence that the Baduy people still maintain their traditional values, while being able to adapt without losing their identity.

In addition, the specific functions of these tools show the high level of complexity and technical expertise possessed by Baduy craftsmen. The use of tools such as *dodogan* that

maintains the tension of the thread, the limbungan and the carrying that regulate the color, as well as the barera and bongrogan that ensure the neatness of the weaving show that the Baduy weaving process is a work of art as well as engineering science that is integrated in cultural practices. This emphasizes that Baduy weaving is not only an ordinary handicraft product, but a cultural product full of meaning and high technique, which is a symbol of the identity, social status, and intellectual property of the Baduy people (van Zanten, 2020).

3. *Aros Weaving or Side Aros*

Aros Weaving or Side Aros is one of the intangible cultural heritages of the Inner Baduy community, which has high symbolic and spiritual value. Unlike other weaving products that have adapted to market tastes, Aros Weaving still maintains its original shape without modification, both in terms of color, motif, and function. This cloth has not changed since ancient times and is exclusively worn by men from the Inner Baduy community.

Visually, Lado Aros has the characteristic black base color decorated by thin white stripes. The uniqueness of this weaving lies in the pattern of the line, which is not uniform between one fabric and another. The distance and thickness of the white lines on each piece of cloth have a symbolic meaning that is closely related to the social structure of the Inner Baduy community. The tighter the distance between the white lines, the higher the position or social hierarchy of men who wear them in the traditional order.

In the context of Baduy culture, clothing is not just a body covering, but also an expression of identity, a symbol of obedience to customs, and a marker of social status. Therefore, Aside Aros is not mass-produced or sold freely, but is woven specifically for the internal needs of the community while maintaining its sacred values. The manufacturing process is also carried out with traditional techniques and is completely done manually without the intervention of modern technology, reflecting the life principles of the Baduy people, who reject outside intervention.

Figure 1. Aros Weaving



(Photo: Ari Arini, 2018)

The color black is interpreted as a symbol of pre-existence, the dark period before the existence of light. Meanwhile, the white line symbolizes purity, honesty, and spiritual light. This is in line with symbolic theory (Geertz, 1973), which states that culture is a system of meaning embodied in symbols, in which those symbols become a framework for interpreting social reality. Aros weaving in this case is a symbolic form that represents the Baduy philosophy of life—living in order, simplicity, and spiritual awareness.

The motif and line structure in this weaving also retain the meaning of social hierarchy, where the looser the line, the higher the position of the wearer. It refers to the concept of social structure in cultural symbolism that cultural symbols not only indicate values, but also reinforce the status and social structure in society (Turner, 2018). A fragment of the Great-Grandfather's manuscript, which states:

Table 2. Principles of Ancestral Land Preservation and Its Teachings

Manuscript fragments (Sundanese)	Translation (English)
<i>Negara gugung teu meunang dilebur</i>	The mountains must not be destroyed
<i>Lebak teu meunang diruksak</i>	The valleys must not be damaged
<i>Larangan teu meunang ditempat</i>	The prohibitions must not be violated
<i>Buyut teu meunang dirobah</i>	The ancestral customs must not be altered
<i>Lojor teu meunang dipotong</i>	What is long must not be shortened
<i>Pondok teu meunang disambung</i>	What is short must not be extended

This passage emphasizes the importance of maintaining the sanctity and integrity of the land and the teachings of the ancestors, which must not be violated, damaged, or altered. Everything in the Land of Baduy is considered an ancestral trust, so it must be taken care of with full responsibility. It is a very strong form of ecological ethics and customary conservation. This can be analyzed using the deep ecology of Arne Naess, that all elements of nature have intrinsic value and should not be treated solely for the benefit of man (Naess, 2019). The Baduy people have applied this principle for generations by preserving mountains, valleys, prohibitions, and traditions as part of a whole and sacred cosmos. In other pieces:

Table 3. Moral Principles of the Baduy Tribe: Permission and Mutual Respect in Interaction

Manuscript fragments (Sundanese)	Translation (English)
<i>Nu enya kudu dienyakeun</i>	What is true must be acknowledged
<i>Mipit kudu amit</i>	Before picking, one must ask for permission
<i>Ngala kudu menta</i>	Before taking, one must request
<i>Ngeduk cikur kudu mihatur</i>	Before digging galangal, one must offer words of respect
<i>Nyokel jahe kudu micarek</i>	Before pulling ginger, one must express reverence verbally
<i>Ngagedag kudu bewara</i>	Before shaking (a tree), one must inform first

The Baduy people teach the principle of morality of relationships between creatures, which is reflected in the obligation to ask permission before taking something. Hence, actions are considered ethical if they can be justified in communication and social relations that are mutually respectful (Habermas, 1985). The culture of saying goodbye, informing, and appreciating ownership is a form of moral communication of an egalitarian society that upholds honesty.

The philosophy of life of the Baduy people, known as the principle of "acceptance" (accepting what has been determined), is a form of resistance to consumptive desires and modern capitalism. This is according to the perspective of the philosophy of life, ethical existentialism, such as from (Schweitzer et al., 1998), which emphasizes "reverence for life" or respect for life and the entire order of nature.

This principle can also be attributed to the teachings of Islamic Sufism, especially the concepts of *qana'ah* and *tawakkal*, which teach humans not to be greedy, to accept sincerely what is part of it, and not to go beyond the limits of God's provisions (Munjin & Windariyati, 2021). Thus, the Baduy people, through *Weaving Hoops* and its values, have actually applied a form of ecological spiritual ethics that is integrated into everyday practice.

4. Weaving A Lot of Mancung

Adu Mancung weaving is a typical Baduy shawl that has motifs only at both ends of the fabric, namely the top and bottom. This shawl is usually worn by Baduy men in various important traditional ceremonies, such as weddings and rice planting events. Its practical function is as a belt to hold the Black Side or Poleng, which is draped as a sarong. However, from a cultural and symbolic perspective, Adu Mancung has a much deeper meaning. In the Baduy wedding tradition, this shawl is an essential part that must be given by the woman to the man as a condition for obligatory dowry, indicating the importance of this cloth in building social and customary bonds.

Figure 2. Many Squirrels



(Photo: Ari Arini, 2019)

For the Baduy people, the concept of welfare in the household is not measured by material aspects or material wealth, but by the quality of relationships between couples, such as loyalty, trust, and harmony in living life together. A peaceful and lasting household is considered the main indicator of a prosperous family. This view grew out of the simple lifestyle of the Baduy people, in harmony with nature, and far from worldly ambitions. This simplicity of life forms strong spiritual values in their communities, including fostering a household (Wicaksono et al., 2022).

The value of fidelity in marriage has not only become a social norm, but has also become part of their customary law, known as *stiff. Pikukuh* Baduy emphasized that the Baduy people adhere to the monogamous marriage system, which only allows them to have one life partner. In their social structure, marriage is not just a contract between two individuals, but a sacred bond that must be maintained for life. Therefore, the principles of loyalty, mutual trust, and affection are the main basis for building a strong and blessed family (Mahmudhassan & Abuzar, 2024).

This practice can be analyzed through the theory of Symbolic function from (Geertz, 1973), where cultural symbols, including weaving and the provision of kitchen utensils, become representations of the values and beliefs that live in society. In addition, the theory of social exchange from George Homans is also relevant, because marriage in the context of Baduy is a reciprocal process based on norms and traditions that have been inherited from generation to generation (Cooper-Howard, 2025). Thus, marriage is not only a social institution, but also a space for the expression of cultural values that strengthen the overall order of the Baduy community.

5. Weaving Songket Sauce

Suat Songket *weaving* is a type of typical fabric used by the Baduy people, especially by the Outer Baduy men in various traditional activities. The shape is in the form of a scarf that functions as a belt to hold the *poleng* cloth used as a bottom. In addition, this fabric is also used in daily life, such as carrying babies or carrying firewood. The colors that are usually used in traditional ceremonies tend to be neutral and simple, such as black-white or dark-blue-white, reflecting the character of the Baduy people who uphold simplicity and order.

In its development, *Suat Songket* has undergone a significant transformation. If it used to be only used in the context of customs and daily life, now this weaving is widely used as a typical Baduy souvenir. Tourists who come are attracted to the uniqueness of the motifs and cultural values contained in them, so weavers start innovating by adding variations of colors and sizes. This is proof that the Baduy people are also able to respond to changes in the times and market needs, without having to give up their cultural identity.

However, it is different from calico weaving, which is full of symbolic meaning and is only used in sacred contexts such as marriage. *Suat Songket* does not have a special meaning customarily. This was conveyed by Arsid (41), one of the weavers and community leaders of Baduy, who stated that this fabric is more functional and can be used by anyone, both men and women. This more flexible function makes *Suat Songket* a representation of cultural elements that are adaptive and open to development (Nindiati & Purwanta, 2024).

If analyzed further, this dynamic shows how local culture can transform with the flow of time. From a theoretical perspective, Baduy people demonstrated the ability to maintain traditional values while responding to contemporary needs, such as tourism and the creative economy (Herskovits & Herskovits, 1998). In addition, the theory of social construction of cultural objects (Bourdieu, 1986) can also be used to understand how *Suat Songket* nowadays not only functions as a cloth, but also as a symbol of cultural identity with economic value. This transformation proves that traditions are not always static, but can continue to live and develop according to the social context that surrounds them.

Figure 3. *Suat Songket* Weaving\



(Photo: Zahra Nur Azizah, 2024)

Taking into account its function and use, weaving *Suat Songket* It is more accurately categorized as a fabric that is functional rather than symbolic. Although it does not contain a special meaning in its motifs like other sacred weaving such as calico, but if examined more deeply, this fabric still contains cultural values that cannot be ignored. Base colors used in weaving *Suat Songket* traditional, i.e. black and white, have similarities to weaving Hoops, which is also widely found in Baduy culture. In the context of local culture, the combination of colors is often interpreted as a symbol of duality or the dichotomy of life, between dark and light, between past and future (Edensor, 2017).

Viewed from the perspective of cultural semiotics, as explained by Roland Barthes, colors in cultural artifacts such as woven fabrics not only represent aesthetic choices but also contain signs that form certain social meanings. In this case, the black color in *the Suat Songket* weaving can be interpreted as a symbol of difficult times or ignorance, while the white color symbolizes enlightenment, hope, and purity. Thus, although not explicitly stated, this cloth hints at the journey of human life from darkness to light, from ignorance to understanding. Thus, *Suat Songket* weaving still has a hidden symbolic value, although it is not as strong or clear as other ritual fabrics. It is a representation of the daily life of the Baduy people who continue to move and process, while keeping the philosophy of life in a simple but meaningful form. This value also shows that in Baduy culture, even seemingly ordinary and pragmatic things still contain a reflection of values and a strong collective outlook on life.

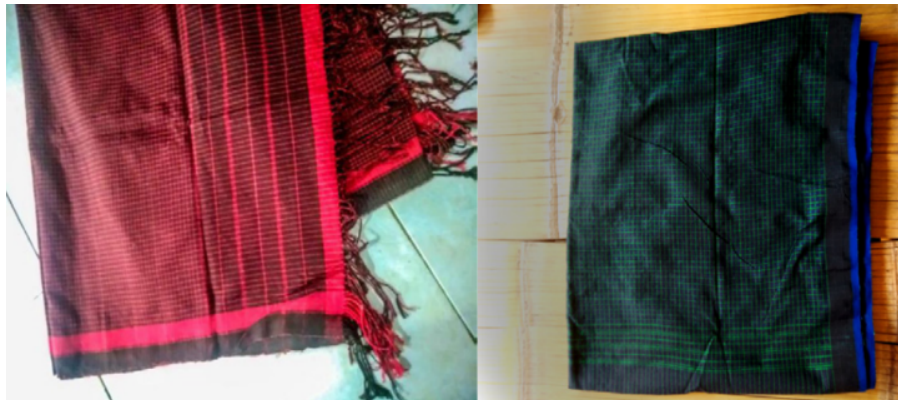
6. Poleng Weaving

Poleng motif weaving is one of the most common types of fabric used by the Baduy people, both in the context of daily life and in the implementation of traditional ceremonies. Historically, this cloth has played an important role in the social and spiritual life of the Baduy people. However, in recent developments, its main function has shifted. Today, *Poleng* weaving is more widely used as a complement in traditional ceremonies and as a special garment when someone wants to meet Puun, the highest spiritual leader in the Baduy social structure.

Poleng motifs are generally in the form of squares with variations in size and pattern. In terms of color, this fabric is dominated by dark shades such as black-blue, black-green, and black-red combinations. These colors are not just aesthetic choices, but reflect the function and social meaning of each fabric. For example, black-and-blue Poleng is more commonly used in everyday life because it is considered neutral and does not imply a certain emotional atmosphere. In contrast, *the black-red Poleng* is usually worn in the context of death ceremonies, as the color red is considered to represent transcendental aspects related to the separation and return of the soul to its native nature.

The use of color in motifs *Poleng* This shows that the Baduy people have a symbolic system that is structured and internalized in their daily lives. If viewed through a symbolic anthropological approach (Geertz, 1973), hence the motif and color in the *Poleng* weaving are not just textile ornaments, but an expression of a system of meaning that reflects the values, norms, and outlook of life of the Baduy people. It also reflects the close relationship between cultural symbols and social practices that the indigenous community lives consistently across generations. Thus, the existence of *Poleng* weaving not only shows the sustainability of cultural heritage, but also shows how traditional textiles can play a role as a complex social and spiritual medium of communication in indigenous peoples.

Figure 4. Portrait of Poleng Weaving



(Photo by Ari Arini, 2018)

Poleng Kacang Hereng Weaving is a type of weaving typical of the Baduy people, which has specificity in its own specific use. Unlike other woven fabrics that are sometimes traded as commodities, this fabric is generally not traded freely. The cloth is used mainly for personal interests by the Outer Baduy community, especially when visiting the Inner Baduy area or when attending certain traditional ceremonies. According to Kang Arsid, a Baduy resident, *Poleng Kacang Hereng* actually does not have a special symbolic meaning, but its function is very important in the social and spiritual context of the community.

A visit to Inner Baduy, which is considered the most sacred territory in the Baduy traditional structure, has unwritten rules that must be followed. One of them is the necessity of wearing clothes made of new woven fabrics. This rule also applies when a person wants to attend a traditional ceremony. In the view of local beliefs, a visit to Inner Baduy is interpreted as "returning to Ambuan" — that is, returning to the roots, to spiritual origin. Therefore, the clothes worn must be

clean, neat, and aesthetically and spiritually appropriate (Alpaslan, 2021).

Besides *Poleng Kacang Hereng*, the Baduy people also know other types of weaving that have specifications for use, namely *Poleng Manggriib*. Although this cloth also does not contain an explicit symbolic meaning, the red colour that dominates this cloth is a marker of a certain event, namely, death. Weaving *Poleng Manggriib* It is used specifically in the procession of death ceremonies. Its function is not only as a cloth covering the coffin of the corpse, but also as a form of handover to the chief, part of a series of spiritual and customary processions that have been passed down from generation to generation (Marazi & Zaman, 2024).

Weaving, in the context of the life of the Baduy people, is not just a handicraft product or a tool to meet clothing needs. It is an integral part of a cultural identity that is closely integrated with all stages of human life, from birth to death. Woven fabrics are present at every important and sacred moment, making them a symbol of cultural continuity that is rooted in the collective consciousness of society. The belief in the importance of weaving shows how textile culture is a marker of identity, respect for ancestors, as well as a form of devotion to traditional values that are consistently maintained by the Baduy community to this day (Denes & Boonyasurat, 2023).

7. What trees are used as dyes

Color is a natural element that not only enriches the aesthetics of human life, but also has symbolic meaning in various cultures. In the context of traditional society, including the Baduy people, color has an important role, especially in textile arts such as weaving. Before the presence of synthetic dyes derived from petroleum compounds, the ancestors of the Outer Baduy people had first utilized the surrounding natural resources—in the form of plants, animals, and minerals—as natural dyes.

The process of discovering dye plants by the ancestors of the Baduy people was not instantaneous, but the result of a series of observations and experiments on various types of plants that grew in their environment. Through the trial and error Empirical in nature, they were able to identify which plants are effective in giving a certain color to the fabric (He et al., 2021). This process shows the high adaptability and ecological intelligence of the Baduy people in solving practical problems in daily life.

However, over time, especially after the entry of colonial influences and outside cultures, the use of natural dyes began to shift. Synthetic textile dyes began to be introduced during the colonial period, and because the customs of the Outer Baduy people did not prohibit the use of technology or culture from outside, synthetic dyes began to be used more widely. Currently, the selection of colors in Baduy weaving is no longer limited to traditional colors such as black or dark blue, but is more flexible and adjusted to the tastes of the community and market needs, including the tastes of tourists.

However, there are still a number of weaving families who continue to maintain the use of natural dyes as part of efforts to preserve traditional values. Certain plants are still utilized to produce distinctive colors that not only have a visually appealing appearance, but also represent the harmonious relationship between humans and nature. The several types of plants used as dyes by the Baduy people will be presented in the following table. Some of the plants used by the Baduy people as dyes are presented in the following table:

Table 1. The plants used by the Baduy people as dyes

Color	Plant	Part
<i>Blue</i>	Tarum	Leaf
<i>Ivory Yellow</i>	Renrang	Skin
<i>Brown</i>	Mahogany	Skin
<i>Beige</i>	Secang	Skin
<i>Yellow</i>	Putri Malu	Leaf
<i>Black</i>	Jengkol	Skin
<i>Dark Brown</i>	Areca nut	Fruit

The process of processing natural dye plants among the Baduy people not only shows their technical knowledge of the environment, but also reflects the cultural heritage that has been inherited from generation to generation. One of the main plants used as a natural dye is the *tarum* leaf (*Indigofera tinctoria*), which, through the fermentation process can produce the distinctive blue color used in weaving.

The processing of *tarum* leaves to produce a dye paste takes about 20 hours. This process begins with soaking the *tarum* leaves in water for approximately 16 hours, then continues with stirring and thinning the leaves. The soaked water is allowed to settle until a blue paste is formed. For application to threads, this paste is dissolved in cold water in a ratio of 1 kg of paste to 3 litres of water. The yarn is then dipped in the dye solution and dried. After the drying process, the yarn is dipped a second time until the desired color intensity is obtained. The final stage in dyeing is the dyeing of the yarn in lime water to bind the color and increase its durability.

The variation in the intensity of the resulting blue color is highly dependent on the duration and frequency of dyeing. To produce a light blue color, dyeing is carried out for three days with a frequency of three dyeing times per day. Meanwhile, to obtain a dark blue color, the dyeing process is extended to one week with the same dyeing frequency.

In addition to tarot leaves, the Baduy people also use bark and other plants as a source of dyes. *Renrang* bark, mahogany, *seucan*, *putri malu*, and areca nut, are all used by boiling them in water to extract color. The thread is then dipped in the boiling water until the desired color is achieved, depending on the duration of soaking. To produce black, a more complex process is carried out, for example on *jengkol* skin. This material is boiled together with scrap iron and mud, which acts as a mordant (color binder). The combination of these three materials gives it a distinctive and durable deep black color.

Plant *Indigofera tinctoria* is not only important in the context of Baduy culture, but also has a long history in human civilization. The extract produces an indigo substance that has been known since ancient times. For example, in Egyptian mummy textiles, the use of blue color derived from a species was found *Isatis tinctoria*, another type of indigo-producing plant that grew in the territory of ancient Egypt (Mocquard et al., 2022). The existence of indigo is also closely related to cultural identity in various other regions. Among the Tuareg peoples of the Sahara and the Sahel, the color indigo is used in ritual clothing, and only certain groups are allowed to wear it. In the Soninke and Wolof regions of Senegal, as well as in Mali, Nigeria, and Cameroon, women are known as artisans and maintainers of indigo dyeing traditions (Anderson, 2013).

Since ancient times, the *Indigofera tinctoria* plant and similar species have been the main source of indigo dyes. Although the leaves and twigs do not contain the indigo pigment directly, the plant stores a colorless precursor compound called indigo glucoside, which is soluble in water and through the fermentation process will produce a distinctive deep blue color. In the Baduy weaving tradition, natural dyes such as indigo are not only materials but also a means of inheriting cultural values and identity. One of the important dyeing systems in this tradition is the Color As It Is (*warna sabrayna*)—a rule that binds the use of color in Baduy weaving and is full of symbolic meaning rooted in the life philosophy of the people.

The Sundanese language, which is spoken by the Baduy people, recognizes five basic colors: red, white, black, yellow, and green. In Baduy weaving, the color classification used even extends to six, namely black, blue, red, green, white, and yellow. Each color in the Color As It Is represents a specific dimension of life. Black depicts traditional living tools such as wood stoves, a symbol of simplicity and attachment to nature. White symbolizes the purity that is upheld, especially by the Inner Baduy community. Red reflects courage in maintaining the traditional lifestyle from outside influences. Yellow describes turmeric as a natural dye, proof of sustainable local wisdom. Green implies the landscape of Baduy settlements that is still beautiful and sustainable, while blue is often combined with black, especially in the Poleng motif and batik cloth worn by the Outer Baduy women, adding depth of meaning and aesthetics.

Conclusion

The local wisdom of the Baduy community plays an important role in supporting the development of their creative economy. The relationship between traditional values and harmony with nature is the main foundation in various economic activities of the Baduy community. The creative efforts undertaken, such as making handicrafts, woven fabrics, and nature-based products such as honey, not only contribute to the community's economy, but also preserve their cultural traditions. However, there are challenges in maintaining a balance between maintaining local wisdom and facing the pressures of modernization and globalization. Therefore, collaboration between the Baduy community, the government and creative economy actors is needed to support the sustainability of traditions, as well as provide opportunities for more inclusive and competitive economic growth. This research confirms that the use of local knowledge in the creative economy of the Baduy community is very valuable social capital in the development of a creative economy that is not only profit-oriented, but also cultural and environmental sustainability.

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