



Rasi singkong as a creation of painting artworks

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ABSTRACT

Rasi Singkong is one of the traditional tourist attractions of Cireundeu Village, which is a tourist destination in Cimahi City, West Java. The name of Cireundeu Village comes from 'pohon rende' that used to grow abundantly in the area. Cassava is an alternative staple food for the people of Cireundeu Village, most of whom work as cassava farmers. This tradition began as a form of resistance against Dutch colonialism, which seized the local community's harvest. In the struggle for independence, they needed a source of energy in the form of food. Therefore, the ancestors changed their staple food from rice to cassava. Cassava has been a staple food in Cireundeu Village since 1918. Visually, the rasi singkong resembles rice grains but is made from cassava tubers. The texture and taste are similar to rice, but they differ in color; cassava rice is brown. The visual experiment and characteristics of the Rasi Singkong tradition have great potential for the creation of mixed media paintings with cassava as the main ingredient. This artwork was created using a go-green and resistance-based approach. The findings of this research and creative process reveal concerns about the current lack of public awareness of the nutritional value of Rasi Singkong. The lack of innovation in processing visual cassava-based foods makes it less attractive, as its variations are often considered monotonous and less attractive than modern cassava dishes in terms of appearance.

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1. Introduction

Cireundeu Village comes from the name "rende tree," because previously in the village there was a large population of rende trees. The rende tree is a tree used as an herbal medicine. Therefore, this village is called Cireundeu Village. Cireundeu Village is located in Leuwigajah Village, South Cimahi, Cimahi City, West Java. Consisting of 50 heads of families, or a total of 800 people, most of whom work as cassava farmers. Cireundeu Village itself has an area of 64 ha, consisting of 60 ha for agriculture and 4 ha for settlements (Amir, 18: 2014). Most of the residents embrace and hold fast to the Sunda Wiwitan belief to this day. Always consistent in carrying out the teachings of belief by continuing to preserve the culture and customs that have been passed down from their ancestors. Rasi Singkong is one of the traditional attractions of Cireundeu Village as a tourist destination in Cimahi City, namely cassava, which is the daily staple food of the people in Cireundeu Village. Starting from consuming cassava, the procedures or rituals carried out start from how to plant, how to process cassava tubers into Rasi Singkong, and how to serve and consume cassava. In addition to making it a tourist spot, tourists will be given education about traditional arts, musical

instruments, ritual activities, and knowledge about staple foods from cassava, which aims to change the concept of tourist thinking that food sources are not only rice that comes from rice.

Cassava is an alternative staple food for the people of Cireundeu Village, and most of the people of Cireundeu Village make a living as cassava farmers. Starting from the origin of the form of resistance against Dutch colonialism, where the people's harvest was taken by force. To fight for independence, a source of energy in the form of food transitioned from rice to cassava. Cassava has been used as a staple food for the people of Cireundeu Village since 1918. Unfortunately, people today do not know the nutrition contained in cassava rasi with low sugar content compared to rice and junk food, which are considered practical, so they have an unhealthy diet, which causes obesity, cholesterol, and diabetes. Lack of innovation in cassava processing so that it is less in demand because the variations in processing are considered monotonous and less attractive than modern cassava dishes in terms of appearance. In terms of visual aspects, Rasi Singkong, which is a staple food in the form of rice grains made from cassava tubers that have a texture and taste like rice made from rice but are only different in color, is brown, while rice made from rice is white. In addition to Rasi Singkong, people in Kampung Cireundeu also process cassava into other food ingredients such as cookies, cakes, chips, porridge, rujak, and jerky. (Primasongko et al 2023).

The elements of the visual aspect and the background characteristics of the emergence of the cassava constellation tradition have great potential in creating mixed media paintings made from cassava. Painting is a branch of art, especially fine art, known in human civilization since thousands of years ago as one of the socio-cultural realities. Painting was born from the basic human drive to express his feelings and the human and humanitarian interest in the world of reality that has lasted throughout the ages. Painting was born from the basic human drive to express his feelings and human and humanitarian interest in the world of reality that has lasted throughout the ages. Painting visualized by the artist is expected to provide intellectual satisfaction to the audience, including mixed media painting, which is so broad in its form and diverse in its patterns, such as mixed media art. Because of the variety of schools and patterns, to enjoy it requires a sufficient understanding of the texture and flow of painting. Table 1 is a conceptual framework of ideas.

Table 1. Conceptual Idea Framework

<i>Creation Approach</i>	<i>History</i>	<i>Social Society</i>
Creation Variables	Reflects the history of the staple food Rasi Singkong in Cireundeu Village.	The lifestyle of the people of Cireundeu Village taught us about exchanging indigenous possessions for food.
Variable Indicators	History of food resistance	Art ecology

The framework of the creation method contains instructions for determining the theme of the painting work created; the artist decides on the theme of Rasi Singkong as the Creation of Painting Works, then considers the idea or concept of the work to trace the analysis of emic and etic data, and considers the mastery of the medium based on literature and visual reviews. Then carry out the process of interpretation of the subject matter of the rasi singkong as an inspiration for mixed media paintings made from rasi singkong of physical forms and characteristic forms, which aim to master the medium in creating paintings through experimentation and information. Fig. 1 is a conceptual framework of ideas.

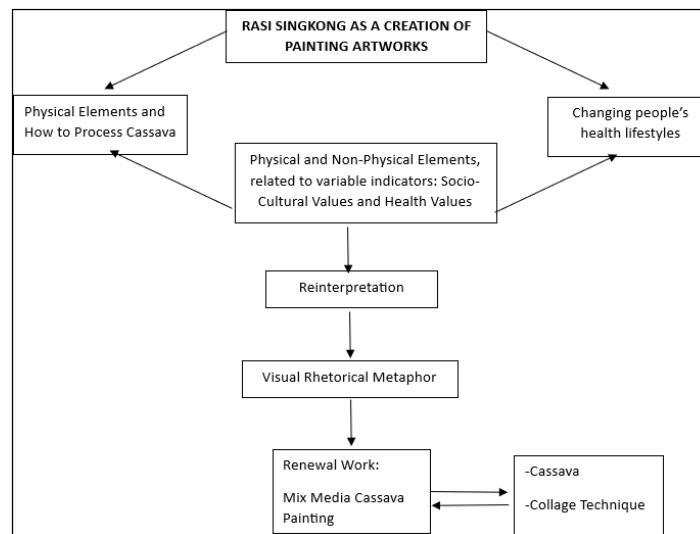


Fig 1. Conceptual Idea Framework

2. Results and Discussion

3.1. History of The Rasi Singkong

The Cireundeu indigenous community is also known for its unique staple food consumption pattern made from cassava. The Cireundeu indigenous community has even received awards from the local and central governments related to food security. It began in 1918 when the Cireundeu indigenous community's rice fields were hit by fuso pests, which caused crop failure. The Cireundeu indigenous community itself has implemented this food security pattern since 1924. The shift in rice consumption to cassava has been passed down from generation to generation until now. Cassava is chosen as a substitute staple food because cassava plants can grow regardless of the season; they can grow during the rainy season and even during the dry season. Harvested cassava is usually processed into cassava rice or rasi. This rasi is what becomes the staple food of the Cireundeu indigenous community. Currently, cassava processing is increasingly varied; it is even used as a basic ingredient for making cakes or other snacks. For the Cireundeu indigenous community, consuming rice is not something that is forbidden, but they consciously choose to maintain and respect the traditions of their ancestors who have struggled to carry out this consumption pattern. This can be seen from the 90% of respondents who continue to consume rasi as their ancestors did until they changed their staple food. The Cireundeu indigenous community itself has guidelines in terms of food consumption, namely:

"Teu nyawah asal boga pare asal boga beas, teu boga beas asal bisa dahar, teu dahar asal kuat."

This guideline has meaning: *"Unable to cultivate rice fields but having rice, not having rice but having rice, not having rice but being able to cook rice, not being able to cook rice but still being strong."* This guideline is what continues to be instilled until now (Pirie, 22: 2017).

Based on Amir Fadhilah's journal entitled "Children's Cassava Food Culture in the Pressure of Food Modernization: The Existence of the Rasi (Cassava Rice) Culinary Tradition of the Cireundeu Leuwi Gajah Traditional Village Community, South Cimahi, West Java." The form of wisdom of local values in other material categories is 'tradition of goat farming and processing of manure.' One form of local wisdom that is still maintained is the agricultural pattern supported by the tradition of goat farming and processing of manure. This tradition was formed inseparable from the habits of the Cireundeu Village community, who raise sheep that have dual value, namely as a side business, as well as to utilize existing potential, such as

cassava skin and grass in the fields as animal feed. On the other hand, livestock also produces a source of manure. This tradition continues to be carried out by the Cireundeu community as a step to maintain the balance of nature by utilizing existing resources so that they are not wasted, so that they will provide mutual benefits and support one aspect with another (Amir, 22-23: 2014). This scientific paper explains that cassava tubers, in addition to their use in making cassava rasi, can be used as animal feed and plant fertilizer.

Based on Iga Rahma Kristiani's journal entitled "Utilization of HVS Paper Waste, Sengon Wood Powder (*Paraserianthes falcata*), and Cassava Skin (*Manihot utilissima*) as Materials for Making Carton Paper." The utilization of sengon sawdust and cassava skin is expected to reduce the amount of waste and air pollution caused by dust if it continues to be piled up in locations near the factory. The utilization of sengon sawdust, which has so far only been used for fuel, and cassava skin for animal feed has not solved the problem because the amount is very large and easily rots if not processed. In addition, this utilization effort can produce goods that have high economic value. Several things can be used as guidelines in choosing art paper for souvenir products, namely, the type of basic material, appearance texture, motif, fiber, and color are adjusted to the product plan to be made, and paper strength. The paper from this study has a thickness of 1 mm, so it is quite thin and has a brown and slightly rough surface. The resulting paper also displays fibers that appear on the surface so that it produces a unique texture, looks natural, and is suitable for being made into art paper (Iga, 5: 2018). This journal serves as a reference for the process of loading paper art from cassava.

Therefore, the process of painting works of art other than paper art is made from cassava. Now using natural dyes in the creation of paintings, namely spices, discussing spices as dyes in painting is not only as historical evidence of the colonial plantation system. But there are various things that changed the journey of the archipelago and the world. These various things are reflected in the large amount of historical literature that discusses spices. Spice plants that are commonly used as spices in food and drinks have medicinal properties or are good for health. The historical approach is reflected in the large amount of historical literature that discusses spices. Spice plants that are commonly used as spices in food and drinks have medicinal properties or are good for health. If the historical approach is reflected in the context of the scope of the archipelago to rediscover traces of spices, then the relationship between these aspects will be seen, which can be used as a pattern to understand the dynamics of problems from the time of flowering to the fall of spices (Rahman, 2019).

3.2. Visual Description of Traditional Rasi Singkong

Cassava is an alternative staple food for the people of Cireundeu Village, and most of the people of Cireundeu Village make a living as cassava farmers. Starting from the origin of the form of resistance against Dutch colonialism, where the people's harvest was taken by force. To fight for independence, a source of energy in the form of food is needed. Therefore, the ancestors made a food transition from rice to cassava. Cassava has been used as a staple food for the people of Cireundeu Village since 1918. Unfortunately, people's lives today do not know the nutrition contained in cassava rasi with low sugar content compared to the content of rice from rice. So people choose rice and junk food, which are considered practical, so that they have an unhealthy diet, which causes obesity, cholesterol, and diabetes. The lack of innovation in cassava processing makes it less popular because the variations in processing are considered monotonous and less attractive than modern cassava dishes in terms of appearance. In the visual aspect of the Rasi Singkong, which is a staple food in the form of rice grains made from cassava tubers that have a texture and taste like rice made from rice but only differ in color, Rasi Singkong (cassava rice) is brown, while rice made from rice is white. In addition to cassava rasi, the community in the Cireundeu Traditional Village also processes cassava into other foods such as cookies, cakes, chips, porridge, rujak, and dendeng (Primasongko, 2: 2023). The elements of the visual aspect and the cassava rasi tradition have great potential in creating mixed media paintings made from cassava. Painting is a branch of art, especially fine art, known in human civilization since thousands of years ago as one of the socio-cultural realities. Painting

is born from the basic human drive to express his feelings and human and humanitarian interest in the world of reality that has lasted throughout the ages. The painting visualized by the artist is expected to provide intellectual satisfaction to the audience, including mixed media paintings made from cassava. The development of this painting art is so broad in its forms and diverse in its patterns, such as mixed media art. Because of the variety of schools and patterns, to enjoy it requires a sufficient understanding of the texture and flow of painting art.

The form of artwork that will be created in this study is in the form of several mixed media paintings made from cassava, which are related to the transformation of visual elements and characteristics of the cassava rasi tradition in Cireundeu Village. The initial design of the artwork was inspired by the cassava rasi material, taking media materials from cassava tubers and spices as the main materials in the painting artwork on the concept of symbolic expression. The painting artwork uses a surrealism flow that combines collage art with an experimental approach to cassava processing techniques by grating, kneading, and baking until drying. In addition, conducting trials of cassava resistance in various temperatures, spaces, and air humidity. This painting uses cassava tubers as a medium for paper art and dyes made from typical Sundanese cooking spices, measuring 21 x 29.7 cm (A4 paper), as do as many as 4 paintings in various series with a realistic flow related to the pattern of social and cultural life of the community due to the emergence of the rasi singkong tradition.

The creation of mixed media paintings with cassava as the basic material is an effort to preserve and express the local wisdom of the people of Cireundeu Village. This work represents the life of the community based on the philosophy *"ngindung ka waktu, mibapa ka jaman"*, namely the attitude of respecting ancestral traditions without closing themselves off to the development of the times. Through the development of cassava-based paintings, the people of Cireundeu Village strive to provide education to the younger generation and the wider community about the importance of a healthy lifestyle through an understanding of local food. In addition, the use of cassava as the main medium becomes a means of expressing the cultural identity of the Cireundeu community, so this work plays a role in presenting and introducing the values of the rich culture of Cireundeu Village to a wider audience. The value of the visual elements in mixed media painting made from cassava inspired by the cultural traditions of the Cireundeu Village community makes it an attraction for tourists, namely in its cassava products, which can be seen from its origins and the process of making cassava so that it becomes a rasi; therefore, it is forbidden not to finish the food that is being consumed or has been provided in a manner when consuming food. This is because it is a form of respecting the process of making food.



Fig 2. Proverb of the Ancestors of Cireundeu Village

This picture of the ancestral proverb was taken at Imah Panggung Bale Atikan (Fig. 2). Cireundeu Village is a small hill inhabited by approximately 800 people who have different traditions. Some of the residents of Cireundeu Village never use rice as a staple food but instead use cassava. They hold fast to the proverb of the Cireundeu ancestor, namely, *"Teu nanaon teu boga huma ge asal boga pare, Teu nanaon teu boga pare ge asal boga beas, Teu nanaon teu boga beas ge asal bisa nyatu, Teu nanaon teu bisa nyatu ge asal bisa hidup."* "Don't have rice fields as

long as you have rice. Don't have rice as long as you have rice. Don't have rice as long as you can't eat. Don't eat as long as you are strong." The philosophy of the slogan is to be grateful for what you have, in addition to being advised to use the surrounding natural resources wisely (Primasongko, 2:2023). Fig. 3 shows the entrance to Cireundeu Village in the form of a gate with the words "Wilujeng Sumping Kampung Cireundeu Rukun Warga 10" written in Sundanese script and Indonesian as a marker for the traditional area



Fig 3. Cireundeu Village

Fig. 4 shows cassava rasi, also called "rasi singkong," which is a staple food processed from cassava into granules resembling rice. After being steamed, its appearance is similar to rice made from paddy rice with a combination of side dishes of typical Sundanese cuisine



Fig 4. Cassava Rasi

Fig. 5 shows how to serve cassava rasi, which looks white or light brown, resembling rice. Rasi Singkong is served on a wakul or banana leaf. The painting artwork is inspired by cassava rasi material, which is a traditional art, by trying out cassava tuber and spices color media experiments and providing alternative works with watercolor techniques in work innovation. Technically, the object of the work experiences a reduction in processing through elements consisting of how to plant cassava, how to process cassava into cassava rasi, and how to consume cassava based on narrative engineering. So that these works refer to the preservation of traditional arts in the Cireundeu Village community as well as remembering nutritional health education.



Fig 5. Cassava Rasi

3.3. Food Security as Tradition

Rasi Singkong as a symbol of local cultural identity Cireundeu Village is known for its staple food to replace rice. Cireundeu Village maintains ancestral traditions, including in local lifestyle and food patterns. There are spiritual, socio-cultural, and health values of the Cireundeu Village community that influence the lives of modern society; there are things that are traditionally not necessarily ancient or extinct. The cassava rasi tradition has become a lifestyle trend in eating patterns for the general public. This is related to the postmodern perspective; the concepts of “the past in the present” are cultural phenomena that have implications for improving health, social, and cultural patterns. This is in the concept of strengthening cultural identity as part of the socio-cultural resilience system of the community, which in its application gives a positive meaning to health.

3.4. Art Progress and Experimental Techniques

This section presents preliminary sketches produced during the initial alternative sketching stage, which was carried out prior to the execution of the final artworks intended for exhibition. At this stage, the author developed several alternative compositional ideas as part of the creative exploration process. The sketches were drawn in an A5 sketchbook and include the following works: Fig. 6(a) *Sketch of the painting “Rice Extinction”*; Fig. 6(b) *Sketch of the painting “The Collapse of Dutch Colonial Rule in Cireundeu Village”*; Fig. 6(c) *Sketch of the painting “Cassava Food Resistance in Cireundeu Village”*; and Fig. 6(d) *Sketch of the painting “Daily Cooking Cassava”*:

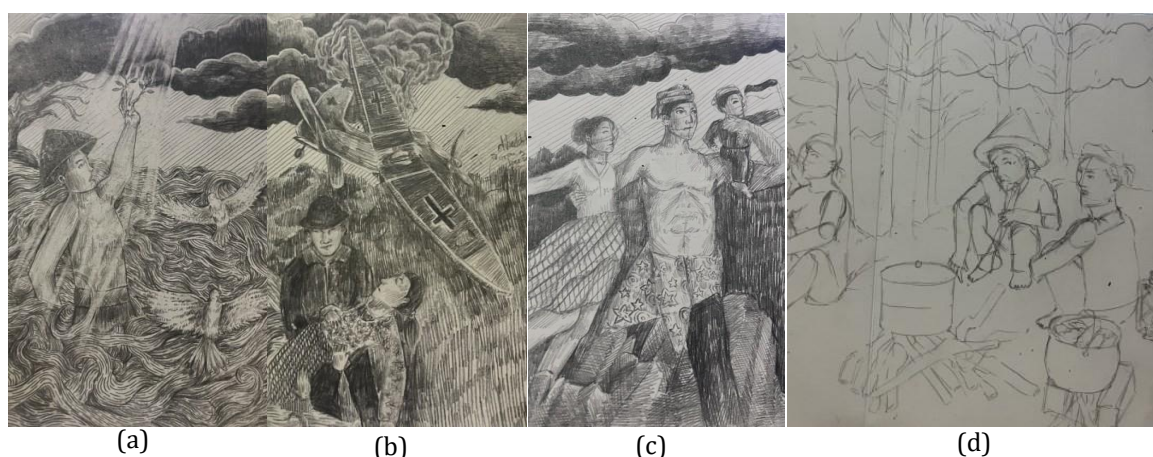


Fig 6. Alternative sketch studies in the early creative stage (A5 sketchbook): (a) Rice Extinction; (b) The Collapse of Dutch Colonial Rule in Cireundeu Village; (c) Cassava Food Resistance in Cireundeu Village; (d) Daily Cooking of Cassava.

Artistic exploration of natural colors from Sundanese spices. Spices not only give a unique taste to dishes but can also produce interesting colors. There are some examples of spices that are often used as natural dyes, along with the colors they produce:

- Turmeric (*Curcuma Longa*): Produces a bright yellow to orange color, usually used as a seasoning for chicken opor and traditional drinks (Fig. 7).



Fig 7. Turmeric Powder

- Cinnamon (*Cinnamomum verum*): Produces a dark brown color, usually used for cakes and desserts (Fig. 8).



Fig 8. Cinnamon

- Pandanus Leaves (*Pandanus Amaryllifolius*): Produces a green color, usually used for baking ingredients and adding aroma to food, Fig. 9.



Fig 9. Pandanus Leaves

- Chili (*Capsicum annum*): Red chili powder produces red color and is usually used for making chili sauce or sambal, Fig. 10.



Fig 10. Chili Powder

Waterglass functions as a natural color enhancer that plays an essential role in increasing the viscosity of paint and ink during the tinting process, while also acting as a binding agent that helps pigments adhere effectively to canvas and paper surfaces (Fig. 11.a). In addition, alum and symplocos powder (Fig. 11.b) are commonly used as natural mordants in environmentally friendly and organic practices. These materials are widely applied in eco-printing and craft-based artistic processes, as they enhance color fixation while supporting sustainable and non-toxic production methods.



Fig 11. Natural color enhancers: (a) Waterglass; (b) Alum and symplocos powder.

The results of the natural dye experiments are presented in Fig. 12(a), which illustrates the application and color outcomes of natural dyes on watercolor paper. This stage demonstrates the visual characteristics, absorption quality, and tonal variations produced by natural coloring materials, providing an initial reference for their potential use in subsequent artistic processes. The experiment highlights how natural dyes interact with paper surfaces, emphasizing texture, color depth, and organic nuances that emerge from environmentally based materials. The process of creating cassava-based paper art is documented sequentially in Fig. 12(b)–(g). It begins with the preparation of cassava tubers, followed by washing and cutting the tubers, and then grating them using a mechanical grater. The grated cassava is subsequently mixed with glue and recycled paper to form a workable pulp, which is then printed using a paper-printing technique. The resulting art paper is dried thoroughly and finally cut into A4-sized sheets, ready to be used as an alternative artistic medium in the creation of mixed media artworks.



Fig 12. (a) Natural dye application on watercolor paper; (b–g) stages of cassava-based art paper production from tuber preparation to A4 sheet finishing.

The painting artwork titled *Rice Extinction* (Fig. 13) represents a significant cultural transformation in Cireundeu Village, where the community has consciously abandoned rice consumption in favor of local staple foods such as cassava as an expression of self-reliance and food sovereignty. Created using natural pigments derived from traditional spices, including pandan leaves, turmeric, chili, and cinnamon, applied to cassava-based paper in A4 format, the artwork visually articulates a deep connection between nature, local knowledge, and daily cultural practices. The use of cassava paper not only reinforces the thematic focus on dietary change but also strengthens the ecological and contextual relevance of the medium itself. Through the careful integration of organic textures and earthy color tones, the artwork emphasizes cultural continuity, environmental awareness, and the sustainable values embedded in the everyday life of the Cireundeu community.



Fig 13. “Rice Extinction” Spices Color on Paper Art Cassava A4 Size

The painting *The Collapse of the Dutch Colonial in Cireundeu Village* (Fig. 14) reflects the harsh realities of colonial domination while simultaneously emphasizing the restorative and sustaining power of traditional local food practices. Executed using natural spice-based pigments on A4-sized cassava paper, the artwork positions *rasi singkong* as a symbol of indigenous resource management and cultural resilience. Through vibrant colors and dynamic brushwork, the painting celebrates the strength of local wisdom and the triumph of ancestral customs over external colonial influences. This visual tribute to cassava not only honors inherited traditions but also invites viewers to reflect on broader issues of food sovereignty, sustainability, and self-governance, underscoring the importance of preserving local identity and ecological responsibility amid the pressures of historical injustice and contemporary globalization.



Fig 14. “The Collapse of the Dutch colonial in Cireundeu Village” Spices Color on Paper Art Cassava A4 Size

The artwork *Food Resistance Cassava in Cireundeu Village* (Fig. 15) explores food as a form of cultural resistance through the practice of *rasi singkong* in Cireundeu Village. Created on A4-sized cassava-based paper and colored with natural pigments derived from turmeric, pandan leaves, chili, and cinnamon, the piece conveys the symbolic power of traditional food knowledge as an expression of self-sufficiency and cultural defiance. *Rasi singkong*, which transforms cassava into a daily staple, is presented as a conscious rejection of colonial legacies that imposed dependence on rice. The artwork portrays local people working in harmony with their environment, cultivating cassava not only for sustenance but also as a declaration of independence and identity. The use of cassava paper functions as more than a medium; it becomes an integral extension of the message itself, firmly grounding the artwork in the cultural materials and values it seeks to honor.



Fig 15. “Food Resistance Cassava in Cireundeu Village” Spices Color on Paper Art Cassava A4 Size

The painting *Daily Cooking of Cassava* (Fig. 16) depicts an intimate everyday scene in Cireundeu Village, where community members prepare cassava as their primary food source, sustaining the long-standing tradition of rasi singkong. Beyond its role as a cultural practice, this food system represents a healthy and sustainable way of living, as rasi singkong encourages dietary balance through natural and minimally processed cassava-based foods. By replacing rice with cassava, which is high in fiber and has a lower glycemic index, the tradition reflects inherited nutritional wisdom passed down across generations. The use of warm tones and textured brushstrokes enhances the sense of domestic closeness and continuity, visually conveying the deep connection between daily life, ancestral knowledge, and sustainable nourishment.

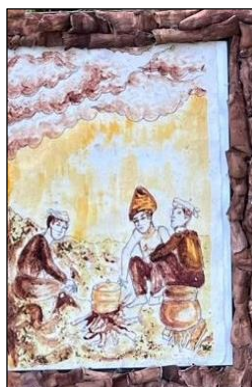


Fig 16. "Daily Cooking Cassava" Spices Color on Paper Art Cassava A4 Size

3. Conclusion

The creation of painting artworks inspired by the rasi singkong food tradition in Kampung Cireundeu serves as a medium that utilizes cassava-based materials to educate the public about the importance of healthy living. Additionally, it functions as a cultural expression that preserves and promotes the social and cultural values of the Cireundeu Village community. Art exhibitions can be a more engaging communication tool than formal education; from mixed media paintings, messages about the importance of local foods like Rasi Singkong can be conveyed emotionally and easily. Exhibitions can showcase a blend of local wisdom and contemporary artistic innovation, so that people see tradition as something that continues to develop and is worth preserving. Education through art can emphasize that consuming staple food not only makes the body healthy but also strengthens national food security and reduces dependence on rice.

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