
Existence of Lontiok House as a Cultural Heritage and Application of Cultural Values

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Abstract. This research is to find the existence of lontiok houses as cultural heritage and the application of cultural values in the life of Kampar Riau Province. This study uses a qualitative approach with ethnographic research methods as well. The results showed that the structure of the lontiok house had a meaning. The shape of stilt houses is useful to avoid catastrophic floods and wild animal attacks. Other parts such as the arch on the roof, is a symbol of respect for God Almighty. The number of stairs of 5 refers to the five pillars of Islam. Lontiok house is three rooms, which is in accordance with the proverbial life of the Kampar community, namely nature of friends, nature together, and natural shame. Building a lontiok house is done with the discussion of the ninik mamak. Once agreed, the house is built in mutual cooperation. However, not all of the values contained in the lontiok house are applied by the local community. Some houses still apply only to the form of houses on stilts. This condition is caused by changes in people's lifestyles and the inclusion of culture from outside, which requires adjustments to the concept of a more modern residence.

Keywords: existence, lontiok house, heritage, cultural, values

1. Introduction

Culture is a way of life that develops and is shared by members of the community and can be passed down from generation to generation. Culture is formed from various elements of human life such as; Belief systems, customs, language, clothing, artwork, and buildings. These elements will form a coherent pattern and skeleton to organize the human activity of the past in the present study of science. The rich cultural heritage of Riau Malay people, is not only the regional language as the main wealth of community culture. One of the cultural community is also reflected in the arsitektur of the building of the traditional house. One of the traditional house of "Rumah Lontiak" Kampar. Traditional house of Kampar community needs to be guarded because this traditional house has historical value and high philosophy value if we understand and we inherited.

Awareness of cultural heritage is needed in order for people to understand and possess knowledge. This effort to safeguard and preserve is not only done by members of the community but also needs to be done by local and central governments. The legal basis of the central government in safeguarding the intangible cultural heritage contained in articles 11 and 12 of the 2003 convention of Indonesia in the require to regulate the identification and inventory of intangible cultural heritage that existed in the Wailayah of the Republic Indonesia in one or more of the inventories that are regularly proclaimed. As well as the basis of local government authority Article 96 Act No. 11 year 2010 on cultural heritage objects.

Based on data that the traditional house of Kampar "Rumah Lontiak" was entered the Intangible Cultural Heritage Year 2017, the Ministry of Education and Culture of Indonesia gave endangered information. Theoretically, Rumah adat is a traditional house or characteristic of a certain area that originated from the local area and is one of the cultural manifestation born from the results of knowledge and thought of community members. Rumah Adat is a cultural outcome of a very high nation, the height of the value-the culture of the value of the various symbols contained in the customary house (Yulfian Azrial, 1998:40), while the other sense of the definition of traditional house as Traditional House of a particular tribe of people (Zulkarnaeni, 1995:46).

Based on the opinion above, it can be explained that the traditional house is a traditional house which is a form of high-value culture in a particular tribe of society, in which there are symbols and philosophical life of the tribal community. The form of houses owned by various ethnic groups, each of which has a value and uniqueness in a distinctive style as a mirror of their culture. The shape of the house also has its own image, which characterizes the mental and soul as what is owned by humans or the nation of the maker.

The birth of traditional architecture of buildings from these buildings is usually motivated by religious norms, traditions, civilization and local geographic conditions' which eventually lead as part of ethnic culture. The traditional culture was born and formed because of the cosmogony beliefs of ancient mythology, so that the concept of belief always underlies every movement of life that they run wherever they live.

The traditional house has a meaning or certain cultural values. The discussion of values is basically a study of philosophy, especially the field of philosophy called axiology. The question or philosophical thought whose characteristics include critical and in-depth, here begins with the question: what is the nature of values? In everyday language we often hear or read the word assessment, the root of which is value. Values in English as suggested by Bagus (2002) are commonly interpreted values, Latin means "useful, able, empowered, valid, strong." Cultural values consist of conceptions that live in the minds of the majority of the community members about things they consider very noble. The existing value system in a society is used as an orientation and reference in acting. Therefore, the cultural value that a person has influences him in determining alternatives, ways, tools, and manufacturing objectives available (Koentjaraningrat, 1987: 85). According to Clyde Kluckhohn in Pelly (1994) defines cultural values as a general conception that is organized and influences behavior related to nature, human position in nature, the relationship of people with people and about things that are desired and undesirable that may be related to the relationship of people with the environment and fellow human beings.

Meanwhile Sumaatmadja in Marpaung (2000) said that in development, the application of culture in life also develops the values inherent in society that govern harmony, harmony, and balance. A value if it is already entrenched in a person, then that value will be used as a guide or guide in acting. Meanwhile, social experts generally assume that the orientation of cultural values is an indicator of understanding human resource capacity and quality. In the concept of the whole human being which includes the outward and spiritual dimensions, the value orientation is one of the factors that shape the human condition and spiritual potential. Kluckhohn in Pelly (1994) argues that cultural values are a wide-ranging concept that lives in the mind of the majority of citizens of a society, about what is most valuable in life. The series of concepts are interrelated and constitute a system of cultural values.

Functionally this value system encourages individuals to behave as determined. They believe that only by behaving like that they will succeed (Kahl, in Pelly: 1994). The value system becomes a guideline that is emotionally attached to a person or group of people, instead it is the goal of life that is being fought for. Meanwhile, according to Koentjaraningrat, he applied the Kluckhohn framework above to

analyze the problem of the cultural values of the Indonesian people, and pointed out the weak points of Indonesian culture that hindered national development. The main weaknesses include the mentality of underestimating the quality, the mentality likes to penetrate, the nature of not believing in oneself, the nature of being undisciplined, the mentality likes to ignore responsibility.

Between traditional houses and cultural values can not be separated from the role of humans as cultural creatures. Society is formed through a long history, winding journey, site by foot, trial and error. At certain points there are relics that exist or are suppressed until now which later became cultural heritage. Cultural heritage, according to Davidson (1991: 2) is defined as a product or physical cultural product of different traditions and spiritual achievements in the form of values from the past that are a central element in the identity of a group or nation. So cultural heritage is the result of physical culture (tangible) and cultural values (intangible) from the past. The cultural values of the past (intangible heritage) are derived from local cultures in the archipelago, including; traditions, folklore and legends, mother tongue, oral history, creativity (dance, songs, drama performances), the ability to adapt and the uniqueness of the local community (Galla, 2001: 12).

The word local here does not refer to geographical areas, especially regencies / cities, with clear administrative boundaries, but rather refers to cultural areas that often exceed administrative regions and also do not have a clear border line with other cultural areas. The word local culture can also refer to the culture of indigenous people who have been seen as cultural heritage. Since the Republic of Indonesia governmental actors are their own nation, the existing cultural heritage belongs together. This situation is different from other countries where cultural heritage belongs exclusively to indigenous people so that indigenous people have the right to prohibit any utilization activities that will adversely affect their cultural heritage (Frankel, 1984).

Tangible heritage is often classified as immovable heritage and movable heritage. Immovable cultural heritage is usually in the open and consists of; sites, historic sites, land and water landscapes, ancient and / or historic buildings, hero statues (Galla, 2001: 8). Movable cultural heritage is usually indoors and consists of; objects of cultural heritage, works of art, archives, documents, and photographs, printed, audiovisual works in the form of cassettes, videos and films (Galla, 2001: 10). Dividing physical cultural heritage into 3 categories, namely monuments, building groups, and sites (World Heritage Unit, 1995: 45). The purpose of the monument is the work of architecture, sculpture and monumental painting, archaeological elements or structures, inscriptions, cave dwellings, and a combination of these features that have important values for history, culture and science. The purpose of a building group is a group of buildings that are separate or related because of its architecture, homogeneity or position in the landscape have important values for history, culture and science. The purpose of the site is the work of humans or a combination of human work and nature, an area that includes locations containing archeological remains that have important value for history, aesthetics, ethnography or anthropology.

Physical cultural heritage in article 1 of Law Number 5 of 1992 concerning Cultural Heritage Objects is referred to as 'cultural heritage objects' in the form of man-made objects and natural objects that are considered to have important values for history, science and culture, while locations that contain or allegedly containing objects of cultural heritage are called 'sites' (article 2 of Law Number 5 of 1992). Cultural heritage objects and sites are studied specifically in the discipline of archeology which seeks to express human life in the past through the objects it has left behind. This is different from the discipline of History which seeks to reveal human life in the past through written evidence left behind.

Diverse forms of local cultural heritage give us the opportunity to learn local wisdom in overcoming problems encountered in the past. The problem is that local wisdom is often ignored, considered to be of no relevance to the present let alone the future. The impact is that many cultural heritages are rotted

with age, neglected, neglected and even abused. Even though many nations whose history is not strong enough look for their identity from the historical relics and their little cultural heritage

Preservation efforts are efforts to maintain for a very long time so it is necessary to develop conservation as an ongoing effort (sustainable). So it is not preservation that is only a momentary mode, project based, donor based and elitist (without strong roots in the community). Preservation cannot survive and thrive if it is not supported by the wider community and does not become a real part of our lives. Conservation experts must come down from their ivory towers and embrace people to become passionate conservationists. Preservation should not only stay in the thick book of doctoral dissertations, don't only be discussed in intellectual seminars in luxury hotels, let alone just become a hobby of the rich. Conservation must live and thrive in society. Conservation must be championed by the wider community (Hadiwinoto, 2002: 30). In short, preservation will be sustainable if it is based on inner strength, local strength, self-reliance. Therefore very much needed mobilizers, observers, lovers and supporters from various walks of life.

2. Methodology

This research is a qualitative research approach using a discrete research method that functions to see the local cultural values of the Indigenous people of the "Lontiok House" culture in Kampar District, this study also draws on facts in a community that are related to the Lontiok House. To obtain complete information or data needed in this study, data collection techniques are used using Observation and Interview which are then compiled into an instrument in the form of an interview list and documentation of research objects lontiok house. Data analysis is an advanced process of data processing to see how to interpret data, then analyze data from results that already exist at the data processing results stage. The data analysis technique used in this study uses descriptive qualitative research. According to Miles and Huberman, there are three qualitative data analysis techniques, namely data reduction, data presentation and conclusion drawing. This process continues throughout the research, even before the data is actually collected

3. Results and Discussion

The heritage site of the Kampar community, Lontiok House, is located in the Kuok Village of Belimbing Island. The existence of traditional community houses is \pm 100 years old. Lontiok House as a cultural heritage of the community is seen from the architecture when we come directly to see the Lontiok House site has an attraction that is reflected from the cultural acculturation of the Malay Land community with a thick blend of Islamic Culture. The capital city of Kampar is a traffic area between the provinces of West Sumatra and Riau. The area of Bangkinang as the Capital was originally part of the administration of West Sumatra during the Dutch colonial era but after the European occupation ended. Occupation was continued by the Japanese so that in order to supervise the Japanese, they divided the district so that Bangkinang was moved into the administrative area of Riau Province.

In terms of architecture, Lontiok House has characteristics such as the Stage House of the Malay Malay community. The word Lontiok in Indonesian means tapering. Called lontiok or tapering because the shape of the traditional Kampar house's roof is curved. The curved roof shape has a meaning of human relationship with the creator and also respect for fellow humans. This house is supported by supporting poles and is built high with the aim that the shelter is protected from natural disasters, floods and protects family members from attacks by wild animals such as snakes or tigers. The pit under the Lontiok house used for animal cages also functions as a warehouse, both for food and for storing boats as a means of their livelihood. Lontiok Houses in the past were only able to be

owned by people of middle to upper economic status. So that the Lontiok House was once a symbol of the social status of the Kampar community, the Lontiok House is also considered sacred. The front and rear walls of the Lontiok House are tilted out and the wall legs and the lid on the wall are curved so that they resemble a boat placed on masts. Lontiok's house functions as a traditional house and a dwelling house. Built in a long procession involving the wider community and ceremonies. The structure of the building consists of the bottom (underneath), the middle and the top.

a. The Existence of Lontiok House as Cultural Heritage

The existence of the Lontiok Traditional House which has become a valuable cultural heritage of the people requires an effort and effort to maintain and electrify it. Efforts in setting up the cultural values of lontiok houses need to be committed by all members of the community. Efforts to safeguard also need support from the village government or even more bugusnya also support from the district government which is the administrative authority of the location of the lontiok house. The support that exists from all citizens and government is a form of community care so that the cultural value of lontiok houses can not only be seen or enjoyed for the uniqueness and idiosyncrasy of the architecture of the building but more clever philosophical values of the lontiok house can be passed on to the next generation.

There are not many lontiok houses in Kuok Belimbing Island. Even the existing lontiok house building is a building in 1925 based on the written evidence in one of the water storage buildings in the lontiok house. This is proof of the durability of the architecture of the building is very good, because with such a long age but the lontiok house building is still standing strong at this time. Architecturally, the building materials used as a whole use materials derived from natural wood, which in the past used to be hard and old wood. With the first reason that the existence of lontiok houses at the time of the decline continues, it is necessary to work hard from community and customary members to continue to maintain and melatrikannya existing sites by way of caring for them. Secondly, there needs to be an effort to the entire community together with the government to add back the number of lontiok houses by rebuilding houses so that the existence of lontiok houses in Kampar overlaps, thus the cultural heritage will not necessarily disappear / disappear. Third, the government's commitment to preserve the lontiok house as Kampar's cultural heritage in the philosophical value of the community, then made a policy in the form of a law. The contents of the policy to the people who wish to build houses (dwellings) such as government lontiok houses will help in the making especially costs. Many people said that building lontiok houses requires a very large fee even though the building is made of wood which is naturally available in the forest around the community.

The existence of lontiok house which has the first characteristic of the roof form of the house which forms an upward or slightly curved / tapered curve like a boat is the philosophy of human life that continues to sail the ocean of life without any word of surrender. Secondly, in general the construction of lontiok houses in the position of the house leads to the west which in the sense of the west is the direction of Muslims in carrying out worship means that humans are very closely involved in their activities must remember the creator. These are just a few examples of cultural values that were born decades or even hundreds of years ago need to be passed on to all generations of their philosophical values. So in a study of the values of community life resulting from the architectural form of the building lontiok houses can be understood that the shape of the building is unique and different from the others, (for people who do not understand the value of lontiok houses) save a peradap very high cultural values and important for passed on to all citizens of the community.

The lontiok house besides having a unique architectural value of form and rich technology, such as material management, choice of shape, and use of decoration. Lontiok Kampar traditional house also has a symbolic value in a meaning that is closely related to the customary values and social values of

the community. The limited importance of the function of the lontiok house is used by the community to gather or large meetings by involving ninik mamak (traditional elders) and youth in every tribe in the Kampar community. At present the existence of Lontiok's house in Kampar is also used as a cultural heritage and potential tourism site for the surrounding community to bring in local, national and even international tourists. The existence of Lontiok's house which is maintained and used as a tourist site will bring financial / profit for the Kampar community and support the increase in regional income.

3.2. Application of Cultural Values in Society

The existence of lontiok house has a deep meaning for the Kampar people. Various attempts have been made by the community together with the local government to preserve lontiok houses. One form of business is that the local government together with the community forms a Tourism Awareness Group or commonly referred to as Mpok Darwis, in which some of the management members are local youth. The ninik mamak then passed down all matters relating to the lontiok house to the younger generation. Based on direct observations in the Belimbing hamlet there are three lontiok houses that still stand firm. Of the three lontiok houses, two of them are opened to the public or tourism. While other lontiok houses are not opened to the public, because the building is the original form since it was built. This can be seen from the number of years written at the water reservoir, which is 1925.

Researchers were given the opportunity by mamak ninik through Mpok Darwis to see directly the lontiok house that was not opened to the public. Based on the results of interviews with the manager of the lontiok house, the building structure is indeed original and the manufacturing process does not use nails at all. This is different from the two other lontiok houses that already use nails. But every meaning in lontiok house building has in common.

The attraction of lontiok houses for the outside community is the unique shape of the building. The unique shape of the building has certain meanings related to people's daily lives. The structure or parts of a lontiok house and its meaning will be explained as follows. The buildings are usually ornamental, namely at the top of the ridge, the tip of the roof, the top and bottom of the door and window, along the foot of the wall, at the corners of the wall, at the corner of the pillar, at the foot of the pole, rafters, and the visible part of the house. The steps are made in 5 levels, this number has something to do with Islamic teachings, namely the Five Pillars of Islam. The stairs are made of hard wood, carved on the legs and stairs. Special carvings are made at the head of the staircase. Poles and flat steps, made of thick boards. The ladder is mounted sideways but does not reach the wall, but instead rests on a stampede in front of a door called the recluse. This cutting is about 40 cm wide while the length depends on the width of the door. At the base of the stairs a base is made of hard wood or stone, and next to it is a water jar for washing feet.

Octagonal beam-shaped pole. On the pole which is located on the outside is given a special decoration called a hanging pole. Its main function is as a supporting frame of the lower wall. These poles are carved and pinned to the pole where it attaches it. The meaning of the aspects of the pole is; 1) the rectangle symbolizes the four cardinal directions. Thus, the house will be able to bring sustenance from the four directions; 2) the hexagon symbolizes the Five Pillars of Faith in Islamic teachings. Thus it is expected that homeowners will remain obedient and have faith in their Lord, according to Islamic teachings. 3) the triangle symbolizes seven levels of heaven and seven levels of hell. If the owner of a house is good and godly, then he will enter one of the seven levels of heaven, otherwise if evil, will enter one of the seven levels of hell. 4) the octagon symbolizes the eight points of the wind. It means the same as a rectangle.

Next is the part of the door which is decorated with an overlay carving in the form of an arch called a wave. The curved shape symbolizes the universe, the overlay symbolizes the stars in the sky. Another understanding of the wave is the hospitality and respect of the homeowner to his guests. The roof is curved upward at both ends of the joint. The roof legs are curved upwards too, but not as strong as the ridge arches. The main ingredient of the roof used to be palm fiber, sago palm and nipah, but after renovation, zinc was used. Other roofs that have also been used before are Sikai and Bengkang leaves. At both ends of the roof top are given a special decoration called Sulo Bayung. In all four corners of the roof was also given a decoration called Sayok Kite. The shape of the decoration varies, there are those that resemble the crescent moon, buffalo horn, spurs and some are almost the same as Selembayung carvings and Kite Wings found in other Riau areas. Generally the carving is curved upwards.

The roof next to the curved tip of the base, also curved downward, but this arch is rather artificial. Make the curve by forming the connection of the female rafters. There are even variations on the roof of this house, there are those that are made straight at the base of the base, but some are given multi-level variations. This variation does not change its basic form. The form of a lontik roof (curved upward at both ends) implies that at the beginning and end of human life will return to the Most High, namely God, the creator of all the worlds. In life, people enter a deep valley, which is sometimes full of suffering and trials. If he survives in wading through the valley, he will eventually return to his original place safely.

The engraving on the top two ends of the roof called Sulo Bayung means: Recognition of God Almighty, that eventually humans will face it with full surrender. Another understanding is to symbolize the crescent moon, which gives light to the whole house. While some mention that the carvings, if they are shaped like a crescent moon, depict buffalo horns, animals which help residents in processing their agriculture.

The arrangement of the room also has a certain meaning. Lontik houses usually only consist of 3 rooms. Based on the information obtained, the back room can also be added according to the needs of the owner or another building can be made as an additional room, which is located slightly separate from the back room of the house. The meaning of the number of rooms must remain three because it is in accordance with the Nature of Nan Tigo, namely social relations in people's lives. First Alam Berkawan, namely association between fellow villagers. Relationships are limited to greeting greetings, without any blood relationship is symbolized in the front room. The Second Nature Bersamak, namely the relatives and family. Denoted by the middle room. Third Semalu Alam, namely personal and domestic life. A place to keep all secrets. It is symbolized in the back room, as a family cooking area, where freedom and kitchen secrets are stored.

The division of the room into three rooms is not a limitation by certain customs, but because of its function. The function of each room is the Lower Edge, the seat of Ninik Mamak and invitations in certain ceremonies. In everyday circumstances it is used as a place of prayer, therefore there is always a prayer mat provided. Pangkal Rumah, to seat Ninik Mamak, the owner of a house or called Ninik Mamak nan punyo soko. In everyday circumstances it is used as the bed of Ninik Mamak. And there are always provided sleeping mat.

Ujung Tengah, in the marriage ceremony used for the aisle. In everyday circumstances it is used as a homeowner's bed. In this room provided a bed both in the form of outlets and cribs. Poserek, used as a gathering place for parents of women and children. Under normal circumstances it is used for a family bed for women and children. Sulo Pandan, a place to store daily necessities and kitchen utensils. Pedapuan, a place to cook, a place for mothers to visit and a place to eat a family, is often used as a bed for girls. In this room there is a kitchen where cooking is made of columns and is given a furnace.

The inner wall is covered with zinc, and inside it is given earth and sand. Above it were given the places to store kitchen utensils or to dry foodstuffs, or to preserve corn seeds, cucumbers and so on.

Under the house there is a room that is always used to store agricultural objects, a chicken coop (in the back) and a place to work. Can also be used as a place for children to play. In the attic, there is a room to store goods, especially objects Soko rice and other objects. The bathroom and toilet are not at home, usually the residents do it in the nearest river, because usually they build a house not too far from the river or creeks Under the house is not divided into the room. Habits of residents to place cattle pens under the kitchen. Whereas the other underneath is used for various purposes such as carpentry, storing boats or where children play. The meaning of each part of the lontiok house is not all retained by the local community. Most people's houses have modern building designs following the general pattern that is developing at the moment. This has several negative impacts on the survival and preservation of lontiok houses. The next generation can only understand the meaning of the lontiok house down

4. Conclusion

Lontiok House has characteristics such as the Stage House of the Malay Malay community. The word Lontiok in Indonesian means tapering. Called lontiok or tapering because the shape of the traditional Kampar house's roof is curved. The curved roof shape has a meaning of human relationship with the creator and also respect for fellow humans. There are not many lontiok houses in Kuok Belimbing Island. Even the existing lontiok house building is a building in 1925 based on written evidence in one of the water storage buildings in the lontiok house. This is proof of the durability of the architecture of the building is very good, because with so long age but still sturdy today. Architecturally, the building materials used as a whole use materials derived from natural wood, which in the past used to be hard and old wood. Some points become notes for the existence of lontiok houses along with the values of their local wisdom, firstly, the existence of lontiok houses when the sacred keeps decreasing, it is necessary to work hard from community and customary members to continue to maintain and dilute the existing sites by maintaining them. Secondly, there needs to be an effort to the entire community together with the government to add back the number of lontiok houses by rebuilding houses so that the existence of lontiok houses in Kampar overlaps, thus the cultural heritage will not necessarily disappear / disappear. Third, the government's commitment to preserve the lontiok house as Kampar's cultural heritage in the philosophical value of the community, then made a policy in the form of a law. The existence of Lontiok's house which is maintained and used as a tourist site will bring financial / profit for the Kampar community and support the increase in regional income. However, the meaning of each part of the lontiok house is not all retained by the local community. Most people's houses have modern building designs following the general pattern that is developing at the moment.

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