

## The Aestheticization of Saung: Sundanese Vernacular Space in Contemporary Traditional Restaurants, Bandung

Edwin Widia<sup>1</sup>, Sunarmi<sup>2</sup>, Siti Badriyah<sup>3</sup>

<sup>1</sup>Institut Teknologi Nasional Bandung, Indonesia,

<sup>2,3</sup>Institut Seni Indonesia

Email: [edwin.widia@itenas.ac.id](mailto:edwin.widia@itenas.ac.id), [sunarmi.interior67@gmail.com](mailto:sunarmi.interior67@gmail.com),  
[sitisitibadriyah69@gmail.com](mailto:sitisitibadriyah69@gmail.com)

---

### ABSTRACT

This paper explores the aestheticization of the *Saung*, a traditional Sundanese hut, as a vernacular cultural object that has undergone transformation in the contemporary urban context of Bandung, Indonesia. Originally a functional agrarian dwelling, the *Saung* has been recontextualized in restaurants and public cultural events, where its meaning oscillates between tradition and modernity, symbolism and function. Drawing on phenomenology and Bourdieu's practice theory, particularly cultural capital and symbolic negotiation, this study employs field observations and in-depth interviews to reveal lived experiences of *waas* (nostalgic memory), *nineung* (longing), and *nyawang* (contemplative gaze), which collectively shape the aesthetics of *rarasaan*. These affective and sensory dimensions position the *Saung* not only as architecture but also as an inter-collective space that mediates cultural identity, memory, and imagination. By situating the *Saung* within the Traditional–Modern and Symbolic–Functional quadrants, this paper demonstrates how processes of restructuring, reconstruction, deconstruction, and replication function as adaptive design strategies. The findings highlight the *Saung* as a site of cultural oscillation and a resilient vernacular form, offering insights into how vernacular settlements can endure and transform under conditions of globalization. The proposed *Saung* Aestheticization Quadrant offers a new lens to examine adaptive vernacular design within globalized urban contexts.

---

**Keywords:** *Saung*, Vernacular Aestheticization, Feeling, Cultural Oscillation, Aestheticization, Phenomenology, Sundanese Culture.

---

This article is licensed under [CC BY-SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/) 

### INTRODUCTION

The *Saung*, a simple bamboo hut common in the agrarian landscape of West Java, Indonesia, has long embodied the close relationship between the Sundanese people, their land, and communal life (Spiller, 2022; Widianingsih et al., 2023). Traditionally serving as a shelter for farmers to rest, eat, or reflect in the fields, the *Saung* is more than a physical structure; it is a cultural symbol imbued with ecological wisdom, spirituality, and social ethics such as *someah* (personality) (Hidayat and Hafiar, 2019), *ngariung* (gathering), and *balakecrakan* (eating together with enthusiasm). In this context, the *Saung* undergoes aestheticization—namely, the reinterpretation of its traditional functions into symbolic capital and consumer experience.

“*Saung téh, rarasaan siga balik deui ka lembur.*” (Consumer, 2024)

This paper argues that the contemporary *Saung* is not merely a commodified object but rather a dynamic negotiation, or cultural oscillation, between tradition and modernity, symbolism and function (Kyung-Sup, 2022; Woo, 2021). In contemporary Bandung, the *Saung* has migrated from its rural habitat to urban environments such as restaurants, cultural festivals, and retail spaces (Nowysz et al., 2022). This relocation illustrates what Maruška Svašek calls transit and transition (Svašek, 2015), wherein objects shift across spatial, temporal, and cultural contexts, generating new meanings. As the *Saung* adapts to commercial and urban environments, it undergoes aestheticization—a process in which its traditional functions are

reinterpreted as symbolic and experiential capital within modern consumption practices (Dagalp & Hartmann, 2022). This transformation is closely related to how place becomes experience, functioning as part of marketing within broader cultural dynamics (Festa et al., 2016).

This paper situates the *Saung* within broader debates about vernacular architecture and cultural reproduction (Nursanty et al., 2024; Tran et al., 2025). While vernacular settlements are often studied through typology and morphology, fewer studies have explored their transformation into lived aesthetic experiences (Kassim & Harun, 2025; Sutrisno et al., 2024). Adopting a phenomenological approach alongside Bourdieu's practice theory, this study bridges sensory perception, cultural memory, and social negotiation (Emami & Hunt, 2025; Javed & Zafar, 2025; Meissner, 2021). It introduces the concept of the aesthetics of feeling, which emphasizes the affective and embodied dimensions of Sundanese aesthetic experience, including *waas* (nostalgia for memory), *nineung* (longing), and *nyawang* (contemplative gaze).

The central argument is that the presence of the contemporary *Saung* is not merely commodification but a form of cultural oscillation. This back-and-forth movement can also be understood as an embodied imagination—similar to horizon imagination (Essom-Stenz and Roald, 2025)—a pendulum-like negotiation between tradition and modernity, symbolism and function. The metaphor of oscillation is purposefully employed to examine how multiple movements synchronize (Gregoriou, Paneri, and Sapountzis, 2015) into an equilibrium state, articulated as the aesthetic of *rarasaan*. Such oscillation operates through design strategies of restructuring, reconstruction, deconstruction, and replication, allowing the *Saung* to remain relevant while resisting cultural homogenization (Aronoff, 2025).

Through fieldwork in Bandung's restaurants, cultural events, and vernacular communities, this study demonstrates how the *Saung* embodies resilience as a vernacular form (Nursanty et al., 2024; Purnama & Van den Broeck, 2024). It contributes to discussions of interior design by framing the *Saung* as a versatile and diverse vernacular object that endures not only as physical architecture but also as an inter-collective space fostering identity, memory, and affect within the Sundanese lifeworld (Hearn, 2024; Zipin, 2024).

Studies on vernacular architecture have traditionally focused on morphology, typology, and conservation (Olukoya, 2021; Philokyprou & Michael, 2021; Wang & Zakaria, 2025). More recent debates address commodification and authenticity in heritage and tourism (Coşkun, 2021; Gao & Jones, 2021). However, three critical gaps remain. First, the lack of attention to phenomenology has resulted in few studies analyzing how lived experiences—such as nostalgia, memory, and sensory impressions—shape perceptions of vernacular forms (Brewer, 2023; France & Braiden, 2024). Second, in the absence of an aesthetics of tradition, traditional categories such as *waas* (memory nostalgia), *nineung* (longing), and *rarasaan* (emotional resonance) remain underexplored in design discourse (Kurlinkus, 2021; Shao, 2024). Third, models of cultural adaptation are limited; while critiques of commodification highlight the loss of authenticity, they rarely propose a framework for understanding the oscillation and negotiation between tradition and modernity (Ahmed & Khan, 2023; Bade, 2025; Fauzan, 2025). This paper addresses these gaps by introducing the *Saung* Aestheticization Quadrant as an analytical model, grounded in cultural oscillation and *rarasaan* as an aesthetic category of tradition.

This study makes three main contributions. Theoretically, it introduces cultural oscillation as a new concept to describe the reciprocal negotiation between tradition and modernity, symbol and function in the *Saung*. This research also advances the idea of counter-reification, wherein instead of being frozen as a commodity object, the *Saung* adapts fluidly while maintaining its symbolic resonance. Methodologically, by combining phenomenology (focusing on lived sensory experience) with Bourdieu's practice theory (habitus, capital, and arena), this research develops a quadrant model—Traditional Functional (TF), Traditional Symbolic (TS), Symbolic Modern (MS), and Functional Modern (FM)—to map the diverse trajectories of *Saung* design. Practically, for architects and interior designers, this research offers a framework for designing with context (“space follows context”) that demonstrates how vernacular spaces can be restructured, reconstructed, deconstructed, or replicated without losing their cultural vitality.

Together, these contributions position the *Saung* not as a static relic, but as a living and oscillating cultural space—a vernacular form that continues to generate identity, memory, and a sense of communal belonging in contemporary Bandung.

## METHOD

A constructivist paradigm forms the basis of this study, framing culture and design as dynamic, socially negotiated processes rather than static entities. but as socially negotiated processes. The aestheticization of Saung is understood as a dynamic construction of meaning emerging from collective practices, symbolic interpretations, and emotional experiences of Sundanese people in various contexts. Constructivism here aligns with phenomenological inquiry, allowing this research to foreground lived experiences, embodied perceptions, and intersubjective meanings attached to Saung.

This research applies a phenomenological approach as a method to capture how Saung is perceived, experienced, and remembered by various actors (farmers, restaurateurs, designers, and consumers). Through spontaneous interviews as an *epoche* strategy within a phenomenological perspective and sensory observation, this approach highlights concepts such as *waas* (nostalgic memory), *nineung* (longing), *nyawang* (gazing), and *ngiuhan* (shelter/protection). These emic categories are treated as phenomenological data that reveal the aesthetic dimensions of everyday life.

Following Husserl, this analysis situates these experiences within the temporal horizons of retention (past memories), impression (present sensations), and protention (future imaginations). In this context, the concept of *rarasaan*, which defines both retention and protention, becomes the trigger for the meaning of Sundanese expressions as mediated through impressions in the *Saung*. As a prime impression, the *Saung* generates the feeling of *rarasaan* both as retention and as protention, which in turn triggers embodied responses.

To move beyond individual perceptions, this study incorporates theory of practice. The Saung is examined through three key concepts: Habitus, the dispositions embodied by Sundanese society, shaped by agrarian heritage, communal ethics, and daily practices such as *ngariung* (gathering) and *botram* (picnic). Capital, the economic, cultural, social, and symbolic values inherent in the Saung, ranging from functional shelter to aesthetic icon in the restaurant. Field, the arena of struggle where various stakeholders such as farmers, designers, restaurateurs, and consumers negotiate meaning and compete for authenticity, recognition, and benefit. This framework allows the research to explore how Saung are reproduced, transformed, and aestheticized in both rural and urban contexts.

Fieldwork research was conducted in Greater Bandung and its surrounding areas, combining various techniques, including observation and visual documentation of Saung in 20

Sundanese restaurants, cultural festivals (e.g., *nyawang bulan festival* in Kasepuhan Bunisari), and creative events (e.g., Karya Kreatif Jawa Barat at TSM Mall). Spontaneous interviews with farmers, designers, restaurant owners, and consumers explored sensory experiences, symbolic meanings, and strategic decisions in Saung design.

This analysis was conducted in three interrelated stages. The first stage involved phenomenological coding, where sensory and emotional expressions such as *waas*, *nineung*, *nyawang*, *tiis ceuli*, *herang panon*, *sig*, and *rarasaan* were extracted as emic categories. The second stage developed the aestheticization quadrant model, derived from Svašek’s concept of processual relativism. Here, the quadrant was reinterpreted through two oscillating trajectories: a horizontal axis representing cultural dynamics between tradition and modernity, and a vertical axis representing cultural significance oscillating between symbolism and functionality.

The intersection of these two trajectories generated four poles, Traditional Functional (TF), Traditional Symbolic (TS), Modern Symbolic (MS), and Modern Functional (MF), which serve to identify design strategies such as restructuring, reconstruction, deconstruction, and replication. Finally, the third stage applied cultural oscillation analysis, interpreting the *Saung* as a value that oscillates between tradition and modernity as well as symbolism and function. By employing the concept of transversion as a cultural mutation carrying Sundanese cultural “DNA,” this stage enabled a multidimensional understanding of the *Saung* both as an architectural form and as a cultural practice. It further revealed that space follows context, which clarifies the quadrant framework and frames the *Saung* as a space shaped by place, feeling, image, and function.

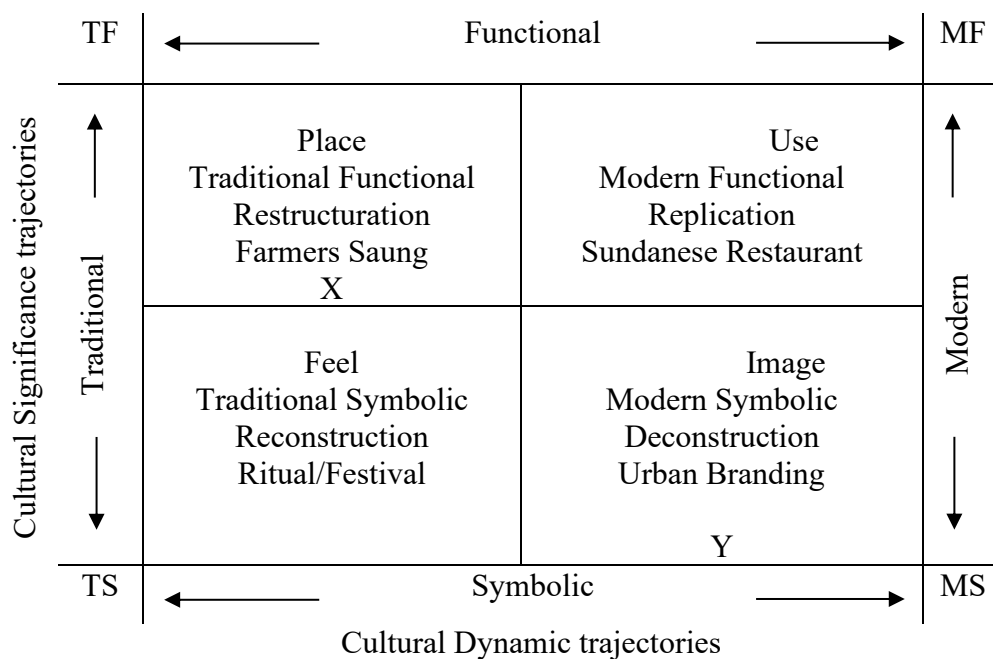


Figure 1. Quadrant of Saung Aestheticization (Transversion Framework)

The Saung aestheticization framework is mapped onto two intersecting axes:

- Horizontal (X-axis): Traditional → Modern
- Vertical (Y-axis): Symbolic → Functional

The X-axis represents cultural dynamics oscillating between tradition and modernity, reflecting the temporal-cultural development of Sundanese society, where traditional forms are continuously recontextualized in modern life. The Y-axis indicates value orientations ranging from symbolic-cultural meanings (identity, memory, ritual) to utilitarian purposes (shelter,

seating, eating). Together, these two axes capture the dual oscillation between cultural significance and cultural dynamism. These intersecting axes align with Svašek's notion of processual relativism, in which objects shift in meaning over time without losing their cultural references. Both axes encompass multiple oscillations that synchronize into an equilibrium space, referred to as the aesthetic of Sundanese *Rarasaan*.

## RESULTS AND DISCUSSION

### Transversion Framework.

The aestheticization of the *Saung* can be conceptualized through a quadrant framework that positions its transformation along two intersecting axes. This mapping reveals the diversity and versatility of the *Saung*, showing that it evolves not as a static architectural form but as a dynamic cultural object oscillating between agrarian origins and urban appropriation. Following the notion of processual relativism Svašek in Maihoub (2015), the *Saung* embodies a mutable identity, with its meaning shifting across social, temporal, and spatial contexts, while still retaining its core associations with Sundanese memory and practice.

- Quadrant I – Traditional Functional (TF): The *Saung* appears as a vernacular agrarian structure embedded in rural lifeworlds, constructed through the restructuring of ecological and cultural needs. Here, Ingold's perspective on dwelling is evident: the *Saung* is more a practice than an object, functioning as a node of shelter, agriculture, and seasonal cycles.
- Quadrant II – Traditional Symbolic (TS): The *Saung* is reconstructed as a ritual or festival site, such as the *Nyawang Bulan* celebration in Bunisari, preserving symbolic and communal values while adapting to contemporary social life. Both TF and TS emphasize the *Saung* as a reservoir of cultural capital, where habitus and memory intersect to reproduce social cohesion.
- Quadrant III – Modern Symbolic (MS): In urban festivals and mall exhibitions, the *Saung* is deconstructed—displaced from its agrarian roots yet retaining symbolic cues (bamboo, thatched roofs) that are recoded for branding and spectacle. This resonates with Hobsbawm and Ranger's (1983) notion of “invented tradition,” where authenticity is simulated for consumption.
- Quadrant IV – Modern Functional (MF): In restaurants, the *Saung* is replicated en masse as dining pavilions. Here it functions as a cultural commodity with symbolic residue, in line with Appadurai's idea of “commodity potential.” While replication risks flattening cultural depth, it simultaneously proliferates the *Saung* as an accessible cultural marker, ensuring its continued presence in the public imagination.

Ultimately, this framework is transverse rather than static: each quadrant can mutate into another through shifting cultural, economic, and spatial logics, akin to the recombination of DNA in the Sundanese cultural genome. A farmer's *Saung* (TF) may be appropriated into a restaurant (MF); a symbolic reconstruction (TS) may be transformed into an urban spectacle (MS); conversely, commercial replication (MF) may foster community functions rooted in tradition (TF).

This dynamic illustrates the oscillatory movement of Sundanese culture, where tradition and modernity, as well as function and symbolism, are constantly negotiated in the pursuit of balance. The four cases demonstrate how the *Saung* operates within this cultural oscillation, moving fluidly across different contexts. The transition from the Traditional Functional (TF) form of agrarian huts to the Traditional Symbolic (TS) mode is evident when functional shelters are reinterpreted through symbolic reconstructions in festivals. From there, TS shifts toward

the Modern Symbolic (MS) mode, where traditional symbolism is deconstructed and reformulated in commercial spectacles such as malls and exhibitions. This symbolic modernity then progresses into the Modern Functional (MF) quadrant, where the *Saung* is replicated as a commercial and practical structure in restaurants. Yet, the movement is not unidirectional: replication in MF can also return to the TF quadrant, as farmers restructure their *Saung* using modern materials in order to improve durability and longevity. In this way, the oscillation is not linear but transversive, with each quadrant emerging as a cultural mutation that continues to carry Sundanese DNA.

Thus, the aestheticization of the Saung is not simply commoditization, but rather a counter-reification mechanism, resisting the freezing of meaning by allowing for flexibility, creativity, and negotiation in its design and practice.

	T F	Functional		MF
Cultural Significance trajectories	Traditional	Traditional Functional (Restructuring) Organic <i>Rarasaan</i> rooted in agrarian context Built by necessity, without architects, vernacularly logical  Quadrant I	Modern Functional (Replication). Hybrid <i>Rarasaan</i> , blending tradition and modernity Replicated for commercial use, yet sustaining Sundanese aesthetics  Quadrant IV	Modern
		Traditional Symbolic (Reconstruction) Communal <i>Rarasaan</i> through reconstructed <i>kampung adat</i> and culinary rituals Symbolic preservation of <i>buhun</i> (ancestral) identity  Quadrant II	Modern Symbolic (Deconstruction) Packaged <i>Rarasaan</i> through booths, technology, and modern reinterpretation Deconstruction of traditional form into cultural branding  Quadrant III	
	T S	Symbolic		MS
Cultural Dynamic trajectories				

Figure 2. Quadrant of Saung Aestheticization (Edwin, 2025)

1. TF – Traditional Functional (Restructuring)
  - Example: Kampung Naga, a community village
  - Organic Feelings Rooted in an Agrarian Context
  - Built out of necessity, without an architect, logically vernacular
2. TS – Traditional Symbolic (Reconstruction)
  - Example: *Rarasaan* Festival Bulan, Bunisari
  - Communal Feelings through the reconstruction of village customs and culinary rituals
  - Symbolic preservation of ancestral identity
3. MS – Modern Symbolic (Deconstruction)
  - Example: West Java Creative Works, Trans Studio Mall Bandung
  - Feelings packaged through booths, technology, and modern reinterpretation
  - Deconstruction of traditional forms into cultural branding

4. MF – Modern Functional (Replication)

- Examples: Ponyo Restaurant, Dusun Bambu, Dumuk Bareto, Gedong 55
- Hybrid Feelings, combining tradition and modernity
- Replicated for commercial use, but still maintaining Sundanese aesthetics

Table 1. Relations Between Concepts and Objects

Quadrant	Space Context	Design Strategy (Practice)	Empirical Case (Field)	Dominant Capital	Manifestation of <i>Rarasaan</i> (Habitus)
TF (Traditional Functional) I	Place	Restructuration – vernacular adaptation to habitat	Community working place at traditional village, Kampung Naga. Farmers’ Saung in rice fields; Sumedang	Functional capital (embodied habitus)	<i>Herang panon</i> (clarity vision), <i>tiis ceuli</i> (natur audio) <i>Waas</i> (comfort), <i>Nyawang</i> (gaze over fields), <i>Ngiuhan</i> (sheltering)
TS (Traditional Symbolic) II	Feel	Reconstruction – rebuilding to preserve symbolic identity	<i>Nyawang Bulan Festival</i> , Kasepuhan Bunisari	Symbolic + social capital	<i>Nineung</i> (nostalgia), <i>Ngariung</i> (gathering), <i>Sarupaning rarasaan</i> (collective feeling) <i>Nyawang bulan</i> (moon gaze)
MS (Modern Symbolic) III	Image/ Brand	Deconstruction – dismantling and reassembling cultural identity	<i>Karya Kreatif Jabar 2025</i> , Trans Studio Mall	Symbolic → economic capital (branding)	<i>Ngariung</i> (Community gathering)
MF (Modern Functional) IV	Function /Use	Replication – hybrid synthesis for commercial use	Restaurants ( <i>Kampung Daun, Ponyo, Gedong 55, Dumuk Bareto</i> )	Economic capital dominates, symbolic capital staged	<i>Waas</i> (comfort), <i>Lesehan</i> (sit on the wooden floor) <i>Ngariung</i> (gathering), <i>Balakecrakan</i> (sharing), <i>Ngaliwet</i> (communal cooking)

1. Top Left (TF – Traditional Functional)

- Design Strategy: Restructuring
- Case: Farmers' huts in traditional villages and agricultural land (Fig. 1, Fig. 2).
- Explanation: Represents the most organic form of hut, rooted in the functional needs of farmers (shelter, rest, work space). The design restructures itself naturally in line with the environment and agricultural cycles.



1.

2.

Fig. 1. *Saung* Lisung in Kampung Naga (Traditional Village)

Fig. 2. *Saung* Rice field in Cikalong, Sumedang

Source: Edwin Widia, 2022, 2023

---

### 2. Bottom-Left (TS – Traditional Symbolic)

---

- Design Strategy: Reconstruction
- Case: Nyawang Bulan Festival, Kasepuhan Bunisari (Bandung Regency)
- Explanation: Saung is reconstructed as part of ritual and symbolic identity. Here, Saung embodies cultural memory and collective participation, sustaining symbolic meanings in traditional community life.



3.

4.

Figure 3. Before event *Nyawang Bulan* Festival in Kasepuhan

Figure 4. Event *Nyawang Bulan* Festival in Kasepuhan Bunisari, Bandung Regency

Source: Edwin Widia, 2025

---

### 3. Bottom Right (MS – Modern Symbolic)

---

- Design Strategy: Deconstruction
  - Case: West Java Creative Works, Trans Studio Mall and Ciwalk Exhibition Booths
  - Explanation: The Saung is deconstructed and reimagined in a modern commercial context, such as a mall exhibition. The Saung functions more as a symbolic brand identity than a shelter, combining tradition with technological or commercial display strategies.
-



5.



6.

Figure 5. Event Sunda Karsa Fest, “Karya Kreatif Jawa Barat 2025”, TSM(Trans Studio Mall)

Figure 6. Saung as a Tenant Booth, Ciwalk (Cihampelas Walk)

Source: Edwin Widia, 2025

#### 4. Top Right (MF – Modern Functional)

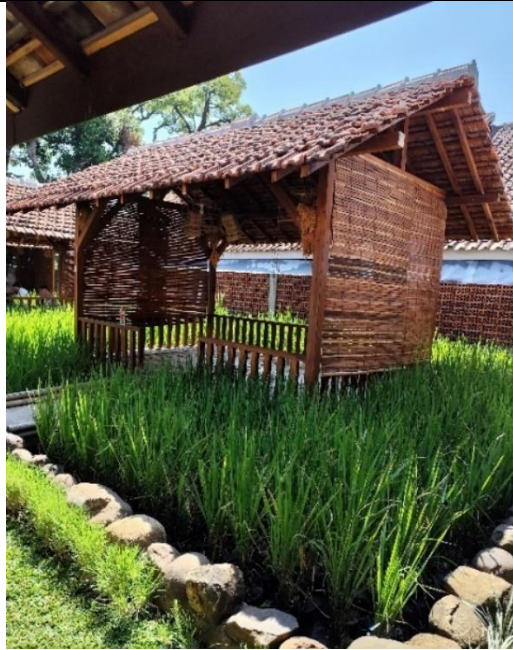
- Design Strategy: Replication
- Case: Sundanese Restaurant in Bandung
- Explanation: The Saung is replicated in the restaurant as a functional dining space. Despite being modernized (hygienic, sanitized, and standardized), this replication maintains traditional functions and symbolic values, not just vernacular ones, meeting the needs of urban consumers while still adhering to traditional aesthetics.



7.



8.



9.



10.

Figure 7. Saung (a hut) in the interior of the Ponyo restaurant, Bandung City

Figure 8. Saung in the hillside resort of the Kampung Daung restaurant, Bandung Regency

Figure 9. Saung in the back garden of the Gedong 55 restaurant, Cimahi City

Figure 10. Saung in the front garden of the Dumuk Bareto restaurant, Bandung City

Source: Edwin Widia, 2025

Each quadrant is not isolated, but rather part of a transversion process, meaning values mutate like DNA, moving between quadrants depending on context and adaptation. For example, A TF (farmer's hut, traditional village) Saung can shift to a MF (restaurant dining hut) when used for commercial purposes. Saung TS (festival setting) can be deconstructed into MS (exhibition mall) as values migrate. This framework explains why Saung remain versatile (diverse and adaptive) while maintaining Sundanese identity across tradition and modernity.

### Transversive Dynamics

Each quadrant is not static but rather transversive, meaning that values shift between quadrants like DNA mutations in the Sundanese cultural "genome"

TF → MF when a farmer's hut is transformed into a restaurant.

TS → MS when a ritual hut is transformed into a festival, exhibition, or mall.

MS → TF sometimes reversed, when a commercial hut fosters community functions, re-rooting itself in collective practices.

These dynamics reflect cultural oscillations, where tradition and modernity, symbolism and function, constantly negotiate for balance.

### The Logic of Transversion

- TF → TS → MS → MF demonstrates a mutation of values from pure function → symbolic reconstruction → modern deconstruction → functional replication.
- Each stage negotiates tradition vs. modernity differently.

### The Role of *Rarasaan*

Across all quadrants, *rarasaan*, the Sundanese aesthetic feeling, remains the emotional anchor that sustains cultural meaning. What changes is the mode of its expression: it emerges

organically in the Traditional Functional (TF) quadrant, communally and symbolically in the Traditional Symbolic (TS) quadrant, artifactual in the Modern Symbolic (MS) quadrant, and hybrid-sensational in the Modern Functional (MF) quadrant. This mapping highlights that the aestheticization of the *Saung* should not be understood as a static form of architecture, but rather as an ongoing process of cultural negotiation. Each quadrant illustrates distinct strategies of adaptation and sustainability, ranging from the preservation of vernacular authenticity to its replication in commercial settings, demonstrating how the *Saung* continues to oscillate between tradition and modernity while maintaining its emotional resonance.

The Saung Aestheticization Quadrant: Negotiating Tradition, Modernity, Symbolism, and Function. The aestheticization of the Saung, a Sundanese vernacular hut, reveals a complex negotiation between tradition and modernity, as well as between symbolism and functionality. To analyze these dynamics, this study develops the Saung Aestheticization Quadrant, a framework that maps how the Saung adapts in various socio-cultural and spatial contexts. The TF (Space follow place) quadrant represents the Saung in its original agrarian setting, where its form is organically generated by necessity and vernacular logic. Built by farmers without architects, these structures emerged as a direct response to ecological and agricultural needs. For example, the Saung in Kampung Naga is an example of this quadrant, whose aesthetic value derives not from deliberate ornamentation, but from the embodied experience of agrarian life. Here, aestheticization occurs through organic *Rarasaan*, a feeling of comfort, protection, and intimacy with nature that is embodied.

The TS (Space follow Feeling) quadrant refers to the reconstruction of the Saung in a communal and ritualistic context, prioritizing symbolic preservation. A notable example is the Nyawang Bulan Festival in Bunisari, Bandung Regency, where the Saung was reconstructed to facilitate cultural performances, culinary exchanges, and local economic empowerment. In this quadrant, aestheticization is closely linked to ancestral symbolism (*buhun*), as the Saung serves as a stage for cultural continuity (*waas*), embodying the values of togetherness (*ngariung, ngabotram*) and spiritual connection (*nyawang*).

The MS (Space follow Image/Brand) quadrant illustrates how the Saung is deconstructed and reinterpreted in modern environments, often serving as a cultural image. For example, in the West Java Creative Works event at Trans Studio Mall Bandung (2025), the booths were designed in Saung-like image, but integrated with LED screens and a contemporary retail aesthetic. Here, the Saung no longer functions primarily as a shelter, but rather as a symbolic device of identity, a medium through which Sundanese heritage is reinterpreted and commoditized. The *Rarasaan* experience is packaged sensationally rather than organically, yet still manages to evoke nostalgia and cultural recognition.

The MF (Space follow Function/Use) quadrant signifies replication, where the Saung is adapted into commercial and recreational spaces such as restaurants (Ponyo, Kampung Daun, Gedong 55, Dumuk Bareto). Replication not only duplicates the original but also blends traditional and modern attributes to serve the functional needs of hospitality, cleanliness, service, amenities, and comfort. This quadrant demonstrates how the Saung becomes a strategic adaptation, balancing modern consumer expectations with the symbolic imprint of tradition. Despite being commoditized, the Saung in this context proliferates as a cultural marker, supporting Sundanese aesthetics amidst a competitive urban market. Overall, these four quadrants illustrate that the Saung is not a static typology, but rather a fluid cultural space construct capable of being restructured, reconstructed, deconstructed, and replicated across various contexts (place, taste, image, and function). Each quadrant embodies a different form of *Rarasaan*, from agrarian intimacy to urban-commercial hybridization, revealing how the Saung functions simultaneously as a shelter, symbol, commodity, and identity. This framework highlights the resilience of Sundanese culture, where tradition and modernity oscillate not as contradictions, but as transversive forces of aestheticization.

## CONCLUSION

This study explores the aestheticization of the *Saung* as both a process of cultural reproduction and a negotiation between tradition and modernity in contemporary Bandung, revealing its transformation from a vernacular agrarian hut into a dynamic site of oscillation between symbolism and functionality, memory and commodification. By integrating phenomenology with Bourdieu's practice theory, it shows how the *Saung* sustains embodied emotional experiences—such as *rarasaan* (serene nostalgia) and *rarasaan* (longing)—that anchor Sundanese identity within modern environments like restaurants, malls, and hotels. The proposed *Saung* Aestheticization Quadrant (TF–TS–MS–MF) maps design strategies of restructuring, reconstruction, deconstruction, and replication, demonstrating aestheticization as a form of counter-reification that keeps vernacular forms relevant while resisting homogenization. Future research could expand this framework by examining how similar processes of aestheticization operate in other vernacular architectural traditions across Indonesia and Southeast Asia, enabling comparative insights into the cultural resilience of localized design forms.

## REFERENCES

- Ahmed, A., & Khan, W. A. (2023). Globalization's Influence on Cultural Authenticity: Sociological Perspectives. *Pakistan JL Analysis & Wisdom*, 2, 258.
- Aronoff, E. (2025). Resisting Culture: Culture and/as Sovereignty in Indigenous Futurisms. In *Culture's Futures: Science Fiction, Form and the Problem of Culture* (pp. 213–270). Springer.
- Bade, A. (2025). *Resonances of Metamodernism: A Study on the Balance Between Tradition and Innovation*. University of Miami.
- Brewer, M. (2023). Sketch for a Phenomenology of Nostalgia. *Human Studies*, 46(3), 547–563.
- Coşkun, G. (2021). Authentic experience in tourism and commodification. *Journal of Tourism Leisure and Hospitality*, 3(2), 95–102.
- Dagalp, I., & Hartmann, B. J. (2022). From “aesthetic” to aestheticization: a multi-layered cultural approach. *Consumption Markets & Culture*, 25(1), 1–20.
- Emami, A., & Hunt, R. A. (2025). Entrepreneurship and the Phenomenology of Experiential Design: Applying the “Lifeworld” of Merleau-Ponty. *Journal of Business Venturing Design*, 100031.
- Essom-Stenz, A., & Roald, T. (2025). Imaginative variations: A phenomenological analysis of imaginary worlds in experiences of visual art. *Estetika: The European Journal of Aesthetics*, 62(1), 36–52. <https://doi.org/10.33134/eeja.565>
- Fauzan, A. (2025). The Transformation of Traditional Culture in Responding to the Challenges of Globalization in Local Indonesian Communities. *The Journal of Academic Science*, 2(3), 1021–1030.
- France, R., & Braiden, H. (2024). Restorative Experiences of Regenerative Environments: Landscape Phenomenology and the Transformation of Post-Industrial Spaces into Re-Naturalized Public Places. *Environment and Society*, 15(1), 234–251.
- Festa, G., Cuomo, M. T., Metallo, G., & Rossi, M. (2016). The (r)evolution of wine marketing mix: From the 4Ps to the 4Es. *Journal of Business Research*, 69(5), 1550–1555. <https://doi.org/10.1016/j.jbusres.2015.10.015>
- Gao, Q., & Jones, S. (2021). Authenticity and heritage conservation: seeking common

- complexities beyond the ‘Eastern’ and ‘Western’ dichotomy. *International Journal of Heritage Studies*, 27(1), 90–106.
- Gregoriou, G. G., Paneri, S., & Sapountzis, P. (2015). Oscillatory synchrony as a mechanism of attentional processing. *Brain Research*, 1626, 165–182. <https://doi.org/10.1016/j.brainres.2015.02.004>
- Hidayat, D., & Hafiar, H. (2019). Nilai-nilai budaya soméah pada perilaku komunikasi masyarakat Suku Sunda. *Jurnal Kajian Komunikasi*, 7(1), 84–92. <https://doi.org/10.24198/jkk.v7i1.19595>
- Hearn, J. (2024). *Moving through the Violence: Yemeni Migrants and the Reconstruction of Lifeworlds in Cairo*. The American University in Cairo (Egypt).
- Javed, M., & Zafar, M. (2025). Navigating Social Worlds: A Theoretical Exploration of Phenomenological Sociology and the Construction of Social Realities. *European Review of Applied Sociology*, 18(30), 83–95.
- Kassim, S. J., & Harun, N. Z. (2025). The Urban Vernacular of Southeast Asia: Reviewing Morphological and Typological Dimensions. In *The Urban Vernacular in Southeast Asia* (pp. 1–12). Routledge.
- Kurlinkus, W. C. (2021). Nostalgic Design: Making Memories in the Rhetoric Classroom. *Rhetoric Society Quarterly*, 51(5), 422–438.
- Kyung-Sup, C. (2022). *The logic of compressed modernity*. John Wiley & Sons.
- Maihoub, A. (2015). Thinking through the sociality of art objects. *Journal of Aesthetics and Culture*, 7. <https://doi.org/10.3402/jac.v7.25782>
- Maihoub, A. (2015). Thinking through the sociality of art objects. *Journal of Aesthetics and Culture*, 7(1), 25782. <https://doi.org/10.3402/jac.v7.25782>
- Meissner, M. (2021). Pierre Bourdieu’s ‘Theory of Practice.’ In *Intangible Cultural Heritage and Sustainable Development: The Valorisation of Heritage Practices* (pp. 51–96). Springer.
- Nowysz, A., Mazur, Ł., Vaverková, M. D., Koda, E., & Winkler, J. (2022). Urban agriculture as an alternative source of food and water security in today’s sustainable cities. *International Journal of Environmental Research and Public Health*, 19(23), 15597.
- Nursanty, E., Cauba Jr, A. G., & Waskito, A. P. (2024). Vernacular branding: sustaining city identity through vernacular architecture of indigenous villages. *Place Branding and Public Diplomacy*, 20(4), 482–503.
- Olukoya, O. A. P. (2021). Framing the values of vernacular architecture for a value-based conservation: A conceptual framework. *Sustainability*, 13(9), 4974.
- Philokyprou, M., & Michael, A. (2021). Environmental sustainability in the conservation of vernacular architecture. The case of rural and urban traditional settlements in Cyprus. *International Journal of Architectural Heritage*, 15(11), 1741–1763.
- Purnama, B. R., & Van den Broeck, P. (2024). Mapping the Past for Future Resilience: Evolution of Landscape and Water Representation in Historical Maps of Jakarta and Bogor. *AMPS Proceedings Series*, 2(37), 155–167.
- Shao, H. (2024). *Design for Emotional Durability: Investigating the Relationship between Emotions and Product Longevity in Industrial Design*.
- Spiller, H. (2022). *Archaic instruments in modern West Java: bamboo murmurs*. Routledge.
- Sutrisno, D., Martina, M., Agus, N., Karsana, D., Juliastuty, D., Herianah, H., Damayanti, W., Jamzaroh, S., Rasyid, A., & Natsir, N. (2024). Unravelling The Meanings Of Vernacular Settlements Through Linguistic Threads: Echoes Of Ngapak Dialect In Indonesia. *Isvs E-Journal*, 11(07).
- Tran, Q. B., Le, T. T., Dang, V. L., & Dao, Q. A. (2025). Sustainable Renovation of Traditional Housing Architecture of the Thai Ethnic Group in the Northwestern Region of Vietnam. *International Journal of Sustainable Construction Engineering and Technology*, 16(1),

54–75.

- Wang, J., & Zakaria, S. A. (2025). Morphological characteristics and sustainable adaptive reuse strategies of regional cultural architecture: A case study of Fenghuang Ancient Town, Xiangxi, China. *Buildings*, 15(1), 119.
- Widianingsih, I., McIntyre, J. J., Rakasiwi, U. S., Iskandar, G. H., & Wirawan, R. (2023). Indigenous Sundanese leadership: Eco-systemic lessons on zero emissions: A conversation with Indigenous leaders in Ciptagelar, West Java. *Systemic Practice and Action Research*, 36(2), 321–353.
- Woo, J.-A. (2021). Contemporaneity of Korean Contemporary Art. In *Interpreting Modernism in Korean Art* (pp. 179–194). Routledge.
- Zipin, L. (2024). Curriculum for living structural crises towards socially just futures: Bringing diverse funds of knowledge into participatory-democratic action around lifeworld problems that matter. *Curriculum Perspectives*, 44(2), 249–262.