

## Application of Sundanese Neo Vernacular Architecture in Modern Building Design

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**ABSTRACT:-** This research aims to identify and compare the themes of Indonesian Sundanese neo vernacular architecture in the application of modern architectural components. This research uses a descriptive analysis method with a quantitative approach and a systematic precedent review with 14 precedents with a typology of hotels, resorts and multi-purpose buildings located in Answerarat. The results of this research show that the most dominant component used in the application of Sundanese neo vernacular architecture is the most dominant value reflected in Sundanese buildings is the shape of the roof which follows traditional Sundanese houses and is also reflected in the shape of the floor plan taking into account climate factors, surrounding culture, traditional cosmology. Sundanese are also non-physical beliefs that are believed in by the surrounding culture.

**Keywords:-** Compare, Neo-Vernacular, Sundanese ,Value, Modern Design,

### I. INTRODUCTION

The definition of vernacular architecture according to Yulianto Sumalyo is that it refers to a form that combines cultural elements and characteristics of the local environment, such as climate, then in physical form such as plans, building structures, details or ornaments, etc. Then Paul Oliver defined vernacular architecture as buildings that are related to their environmental context and available resources, built using traditional technology[1]. According to Lawson in his book entitled *How Designers Think* (1980), vernacular design is not a profession that requires special education or training. or in other words, vernacular design is a relatively simple and not complex process, which is not based on basic theories and relies more on traditional knowledge passed down from one generation to the next[2].

According to (Saidi et al., 2019) using natural materials, such as tiles for floors, bricks, or other materials for walls is a real form of neo vernacular architecture. The application of neo vernacular architecture still refers to the principles of vernacular architecture which follows technological developments but also maintains local identity [3]. According to Tjok Pradnya Putra, the term Neo vernacular comes from the word "neo" which means new, and "vernacular" comes from the Latin "vernaculus," which means original. Thus, neo vernacular reflects a combination of architectural heritage from the past and contemporary styles designed by the local community or someone who has an interest in the building by involving the local community.[4].

The emergence of the modern era has created its own challenges, especially in the architectural context, where many modern buildings are separated from the characteristics of local culture, including in Indonesia. Apart from that, traditional Indonesian values are increasingly being eroded by advances in time and technology. These values should become the identity inherent in the area, especially in the field of architecture. Therefore, one of the steps that needs to be taken to maintain these characteristics, while still keeping up with the times, is to integrate traditional and modern architecture.[1].

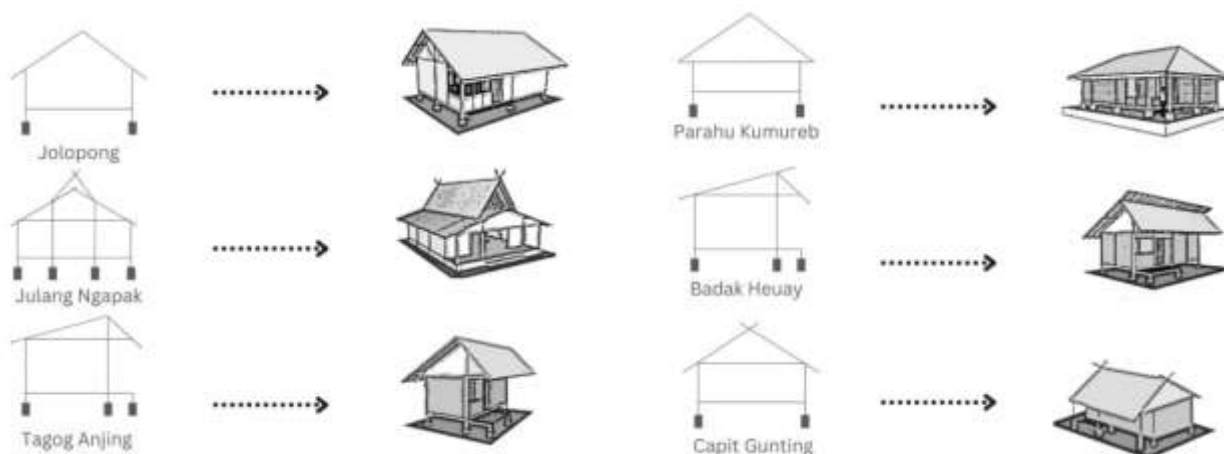
### Sundanese Vernacular Architecture

According to Suharjanto (2014), traditional Sundanese architecture puts forward the basic idea or concept of living side by side with nature. Nature is seen as a potential that must be respected and utilized wisely in everyday life. In Sundanese culture, the place where they live is often called "earth", which shows the importance of a good relationship with the surrounding environment[5].

Sundanese cosmology views the human body as a reflection of the universe which is divided into three parts: (1) Hulu (head) as the sacred place and residence of the Hyang, (2) Awak (body) as a symbol of balance and life, and (3) Tribe (feet) which symbolizes the land and supernatural creatures. This concept is reflected in the structure of a traditional house which is built with three parts: (1) Foundation (suku) as the lowest part, (2) Walls (awak) in the middle, and (3) Roof (upstream) at the top. This arrangement reflects the belief in the relationship between humans and the universe [6].

The function of a roof in the view of traditional Sundanese society is defined as simple, focusing on protection from rain, wind and heat. Aesthetics is not a priority; what is more important is the value of tradition and loyalty to ancestors, as can be seen on the functional roofs of houses in Kasepuhan Ciptagelar, Kampung Naga and Kampung Pulo. In Kampung Naga, *salah nyanda*-shaped roofs are permitted, while in Kampung Pulo, roofs must be *jolopong* (gable roof) without *haggling*. This policy stems from an incident involving Embah Dalem Arif Muhammad's son, who died as a result of a typhoon while beating a gong in a house with a *sontog* roof. Since then, people have been prohibited from using *jurai* roofs and beating gongs, reflecting the importance of tradition and binding provisions in their community. (Sriwardani and Savitri, 2019). The roof covering material only uses *injuk* and *nipah*, in accordance with ancestral customary rules. The roof structure must also be made of wood and bamboo, while the use of nails and wire is permitted with the permission of traditional leaders. Roof tiles, asbestos and other materials are prohibited because they are associated with land, which is a symbol of death, and are thought to bring the wrath of ancestors[5].

In Sundanese, a roof is called *Suhunan*, which comes from the word *Suhun*, meaning that which is placed on top of the head. Sundanese people are very creative in giving names to the roofs of their houses, with distinctive characters becoming icons for the roofs of *Panggung* houses. There are many types of roofs on Sundanese Stage houses, namely: *Jolopong*, *Julang Ngapak*, *Salah Nyanda*, *Tagog Dog*, *Badak Heuay*, *Parahu Kumureb*, *Capit Hurang* or *Capit Gunting*, *Jangga Wirangga*, and *Sontog*. *Suhunan Jolopong* is considered to be the oldest form of roof[6].



Ornamental Forms Ornaments in traditional Sundanese houses or in the West Java region usually have several motifs used. These motifs are in the form of floral, fauna, nature and calligraphy motifs.

The types of decoration found on residential houses and other traditional buildings in the West Java area are currently quite rare. except for a few of them found in the Cirebon area, namely in the houses of noble families (*keraton*) and in buildings inherited from the Cirebon sultanate such as the Kasepuhan Palace, the Kanoman Palace. Astana Gunung Jati, Kasepuhan Grand Mosque and Panjunan Grand Mosque. Several possibilities have resulted in the scarcity of decorative ornaments in traditional Sundanese buildings. namely 1). In the past, Sundanese people did not have the habit of making certain carvings on parts of the house such as the pillars (*saka*) of the house and so on. 2). Sundanese people at that time paid more attention to the building itself, which at times was abandoned in order to live a semi-sedentary life. 3) several forms of decoration. It's simply made from parts of the house made of bamboo which are not durable so they are easily lost in the future. The house was subject to changes and expansion[7].

Apart from the criteria above, there are also several definitions and design principles that use the concept of applying original Sundanese architecture as explained in table 1.

**Tabel 1. Variables from the Sundanese Vernacular values and architectural components**

Pure Sundanese	Explanation
Lemah cai [8]	The meaning of Lemah cai is weak (land) and cai is (water) An area for gardening and also a field area next to the house for gathering [8].
Luhur handap [8]	In Sundanese tradition, determining orientation has the belief that the placement of the noble place (top) has a higher value than the front (bottom).[8].
Wadah eusi [8]	Sacred places that have power (e.g. sacred groves, cemeteries)[8].
Kaca-kaca [8]	Sacred places that have power (e.g. sacred groves, cemeteries) [8].

(Source :[8])

The second stage is to conclude the requirements for neo-vernacular architecture in general based on the theoretical findings of Charles Jenks, Zikri, Yahya as shown in Table 1 below:

**Tabel 2. Conclusion of Neo-Vernacular Criteria according to Charles Jenks, Zikri dan Yahya**

Neo-Vernacular architecture criteria according to Charles Jenks, 1990 dalam [9]	Neo-Vernacular architecture criteria according to Zikri, 2012 dalam [10]	Neo-Vernacular architecture criteria according to (Yahya. S, 2013) dalam [11]	Conclusion
- <b>Architectural forms (plans, structures, ornaments) that incorporate aspects of local climate, culture and environment</b>	- Physical architectural form (plan layout, details, structure and ornamentation) that combines cultural and environmental elements, such as the local climate.	- Direct Relationship, is a creative innovation and accommodates local architecture that has been adapted to the values and role of the current structure.	- Taking into account the surrounding cultural values, climate and local environment
- <b>Traditional and environmentally friendly shape with vertical proportions</b>	-	- Sustainability	- Traditional sustainable and environmentally friendly shape with vertical proportions
- <b>Use local building materials.</b>	-	-	- Use local building materials.
-	- Not always pure following regional language elements, usually something new	-	- Not always pure following regional language elements, usually something new
- <b>Including non-physical components in design concepts, such as religion, thought processes, beliefs, and spatial layouts that touch on the wider universe.</b>	- Analyze non-physical components, including beliefs, thought patterns, cultural practices and spatial planning which refer to the macro cosmos and others. Apart from the requirements	- Abstract Relationships are representations in schematic form that can be utilized in cultural heritage and architectural traditions.	- non-physical components, including beliefs, thought patterns, cultural practices, religion and spatial planning

(Source : [1])

The next stage is to unite the principles of applying vernacular architecture, the principles of applying Sundanese neo vernacular and modern architectural components so that it becomes a guide for the subsequent analysis process as shown in table 3 below:

**Table 3. Variables from the Neo Vernacular values and architectural components**

No	Variabel		Component architecture					
			Roof	Plans	Wall	Window	Ornament	Colour
1.	<b>Pure Sundanese Value</b>	Lemah cai	-	Area for gardening and also a field area next to the house for gathering	-	-	-	-
2.		Luhur handap	-	Determining orientation has the belief that the placement of a high place (top) has a higher value than in front (bottom).	-	-	-	-
3.		Wadah eusi	-	Sacred places that have power (e.g. sacred groves, cemeteries)	-	-	-	-
4.		Kaca-kaca	-	Differences in material and elevation become the boundaries of space zones and places	-	-	-	-
5.	<b>Neo - Vernacular Value</b>	<b>Take into account the surrounding cultural values, climate and local environment</b>	Using a roof roof to respond to the tropical climate	The building is thin so that natural light can enter the building	-	Using eaves on windows	Ventilation grilles can become ornaments on buildings	-
6.		<b>Traditional sustainable and environmentally friendly shape with vertical proportions</b>	The roof shape adapts to local regional culture	Using the vertical cosmology of the upper, middle, lower world	-	-	-	-
7.		<b>Use local building materials.</b>	Use of local cultural materials	Using wooden floors	Using wood and natural stone materials around	The window frames and leaves use wood	Ornaments are made using wood, bamboo	Using natural colors in buildings
8.		<b>Not always pure following</b>	Modify the shape of the	Using renewable	Using renewable	Using aluminum	Ornaments can be	Use bright

	regional language elements, usually something new	roof while maintaining the principles of the original culture	flooring materials	materials	m frames	carved on iron material	white color
9.	non-physical components, including beliefs, thought patterns, cultural practices, religion and spatial planning	Using a traditional Sundanese roof	Terrace: men's zone Middle Room: neutral zone Pawon: Women's zone	-	-	Use of ornamental flora, fauna and local customs	-

(Sumber : Data pribadi)

## II. METHODS OF RESEARCH

This research was conducted using a descriptive analysis method, which was carried out using a quantitative approach and analyzing precedents. The aim of this research is to compare the application of Sundanese neovernacular architectural values to modern architectural components. In this research, a total of 14 precedents were analyzed which were divided into several typologies, namely hotel buildings, resorts, office or administrative buildings, and public buildings. These precedents are then classified based on similarity of concepts, so that themes can be formulated that can be used as design guides.






Through literature study and precedent research, the implementation of existing theories in Sundanese neo-vernacular design in architectural buildings can be analyzed. combines the principles of applying vernacular architectural, the principles of applying Sundanese neo vernacular and modern architectural components so that it becomes a guide for the analysis process which will then be represented through a matrix table, which is a form of data collection results. Thus, the author can present the research results in the form of points, which will show the least applied value (0-25), the moderately applied value (25-65), and the most dominant value applied (65-100).










In this research, the analysis focuses on the exterior aspects of the building facade or physical elements, because these components are easy to understand in terms of readability and imagination of Sundanese neo vernacular architecture. Physical elements include architectural components that are seen and felt, such as the shape of the roof, then the plan, walls, windows, ornaments, colors. The emphasis on this aspect aims to explore how physical elements reflect local identity and Sundanese wisdom in the modern era.

## III. RESULTS AND DISCUSSION

The next stage in analyzing the principle criteria for explaining Neo vernacular architecture is to outline precedents and make explanations of the precedent criteria that have been studied previously in relation to physical character components. as shown in the table below:

**Table 3. Preceden review**

Precedent Review				
Hotel pullman Ciawi  (Image source : <a href="https://pullman-ciawi-vimalahills.com/id/the-hotel/galeri/">https://pullman-ciawi-vimalahills.com/id/the-hotel/galeri/</a> )	Hotel Gaia Bandung  (Image source : <a href="https://australindo.co.id/en-gb-the-gaia-hotel?project_id=45">https://australindo.co.id/en-gb-the-gaia-hotel?project_id=45</a> )	Hotel Seraton Bandung  (Image source : <a href="https://id.hotels.com/hotel/24087/sheraton-bandung-hotel-and-tower-bandung-indonesia/">https://id.hotels.com/hotel/24087/sheraton-bandung-hotel-and-tower-bandung-indonesia/</a> )	Hotel Padma Bandung  (Image source : <a href="https://www.indoplaces.com/mod.php?mod=indonesia&amp;op=view_hotel&amp;hotelid=235">https://www.indoplaces.com/mod.php?mod=indonesia&amp;op=view_hotel&amp;hotelid=235</a> )	Grand Mercure Bandung  (Image source : <a href="https://www.booking.com/hotel/id/mercure-bandung-setiabudi.html">https://www.booking.com/hotel/id/mercure-bandung-setiabudi.html</a> )

<p>Hotel Seruni gunung salak</p>  <p>(Image source : <a href="https://www.traveloka.com/id-id/hotel/indonesia/seruni-hotel-gunung-salak-3000020001931">https://www.traveloka.com/id-id/hotel/indonesia/seruni-hotel-gunung-salak-3000020001931</a> )</p>	<p>Hotel Grand tebu</p>  <p>(Image source : <a href="https://www.traveloka.com/id-id/hotel/indonesia/grand-tebu-hotel-3000010014882">https://www.traveloka.com/id-id/hotel/indonesia/grand-tebu-hotel-3000010014882</a> )</p>	<p>Hotel Pullman Bandung</p>  <p>(Image source : <a href="https://www.pullman-bandung-grandcentral.com/id/cont-act-us/">https://www.pullman-bandung-grandcentral.com/id/cont-act-us/</a> )</p>	<p>Hotel Lido MNC</p>  <p>(Image source : <a href="https://www.booking.com/hotel/id/lido-lakes-resort.html">https://www.booking.com/hotel/id/lido-lakes-resort.html</a>)</p>	<p>Amanuba resort</p>  <p>(Image source : <a href="https://www.expedia.co.id/Bogor-Hotels-Amanuba-Hotel-Resort-Rancamaya.h22698619.Hotel-Information">https://www.expedia.co.id/Bogor-Hotels-Amanuba-Hotel-Resort-Rancamaya.h22698619.Hotel-Information</a> )</p>
<p>Sate Building Bandung</p>  <p>(Image source : <a href="https://banhub.jabarprov.go.id/gedung-sate/">https://banhub.jabarprov.go.id/gedung-sate/</a> )</p>	<p>Sribaduga Museum Bandung</p>  <p>(Image source : <a href="https://www.google.com/imgres?q=Museum%20sribaduga&amp;imgurl">https://www.google.com/imgres?q=Museum%20sribaduga&amp;imgurl</a> )</p>	<p>Gedung rektorat ITB</p>  <p>(Image source : <a href="https://www.google.com/imgres?q=Gedung%20rektorat%20ITB">https://www.google.com/imgres?q=Gedung%20rektorat%20ITB</a> )</p>	<p>Air Natural Resort</p>  <p>(Image source : <a href="https://www.google.com/imgres?q">https://www.google.com/imgres?q</a>)</p>	

After getting a precedent with the Sundanese Neovernacular approach, the next step is to identify architectural elements based on the application of vernacular architectural principles as shown in table 4 below.

**Tabel 4. Analysis of the implementation of the principle**

Typology of precedents	Architecture Sundanese Variabel					
	Roof	Plan	Wall	Window	Ornament	Colour
Hotel pullman ciawi	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The shape of the roof adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>2) Determining orientation has the confidence that the placement of the sublime place (top) has a higher value than the front (bottom)</p> <p>4) Differences in material and elevation become the boundaries of space zones and places</p> <p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	<p>7) Using wood and natural stone materials around</p> <p>8) Using renewable materials</p>	<p>5) use drips on windows</p> <p>8) Using aluminum frames</p>	<p>5) Ventilation grilles can become ornaments on buildings</p> <p>8) Ornaments can be carved on iron material</p>	<p>8) Use bright white color</p>

<p>Hotel Gaia Bandung</p>	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>2) Determining orientation has the confidence that the placement of the sublime place (top) has a higher value than the front (bottom)</p> <p>4) Differences in material and elevation become the boundaries of space zones and places</p> <p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	<p>8) Using renewable materials</p>	<p>5) use drips on windows</p> <p>8) Using aluminum frames</p>	<p>5) Ventilation grilles can become ornaments on buildings</p> <p>7) Ornaments are made using wood, bamboo, stone</p>	<p>8) Use bright white color</p>
<p>Hotel Seraton Bandung</p>	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>2) Determining orientation has the confidence that the placement of the sublime place (top) has a higher value than the front (bottom)</p> <p>4) Differences in material and elevation become the boundaries of space zones and places</p> <p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	<p>8) Using renewable materials</p>	<p>5) use drips on windows</p> <p>8) Using aluminum frames</p>	<p>-</p>	<p>8) Use bright white color</p>

Hotel Padma Bandung	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The shape of the roof adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>2) Determining orientation has the confidence that the placement of the sublime place (top) has a higher value than the front (bottom)</p> <p>4) Differences in material and elevation become the boundaries of space zones and places</p> <p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	8) Using renewable materials	<p>5) use drips on windows</p> <p>7) The window frames and leaves use wood</p>	7) Ornaments are made using wood, bamboo	7) Using natural colors in buildings
Grand Mercure Bandung	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The shape of the roof adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>4) Differences in material and elevation become the boundaries of space zones and places</p> <p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	8) Using renewable materials	<p>5) use drips on windows</p> <p>8) Using aluminum frames</p>	-	8) Use bright white color
Hotel Seruni gunung salak	<p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p>	<p>4) Differences in material and elevation become the boundaries of space zones and places</p> <p>5) Thin buildings so that natural light can enter the building</p>	8) Using renewable materials	<p>5) use drips on windows</p> <p>7) The window frames and leaves use wood</p>	7) Ornaments are made using wood, bamboo	7) Using natural colors in buildings



		8) Using renewable flooring materials				
Hotel Grand tebu	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	8) Using renewable flooring materials	8) Using renewable materials	8) Using aluminum frames	8) Ornaments can be carved on iron material	8) Use bright white color
Hotel Pullman Bandung	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>2) Penetapan orientasi memiliki keyakinan penempatan tempat luhur (atas) memiliki nilai yang tinggi dari di hadap (bawah)</p> <p>4) Perbedaan material dan elevasi menjadi sebagai batas – batas zona ruang dan tempat</p> <p>8) Menggunakan material lantai yang terbarukan</p>	<p>7) Using wood and natural stone materials around</p> <p>8) Using renewable materials</p>	8) Using aluminum frames	-	8) Use bright white color
Hotel Lido MNC	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p>	<p>1) Area untuk berkebun dan juga area lapangandi samping rumah sebagai berkumpul</p> <p>5) Bangunan</p>	8) Using renewable materials	<p>5) menggunakan tritisan pada jendela</p> <p>8) Menggunakan kusen alumunium</p>	-	8) Use bright white color

	<p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>yang tipis agar cahaya alami dapat masuk ke bangunan</p> <p>8) Menggunakan material lantai yang terbarukan</p>				
Amanuba resort	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>2) Determining orientation has the confidence that the placement of the sublime place (top) has a higher value than the front (bottom)</p> <p>4) Differences in material and elevation become the boundaries of space zones and places</p> <p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	<p>7) Using wood and natural stone materials around</p> <p>8) Using renewable materials</p>	5) use drips on windows	8) Ornaments can be carved on iron material	8) Use bright white color
Sate Building Bandung	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a</p>	<p>9) Terrace: men's zone Middle Room: neutral zone Pawon: Women's zone</p> <p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	<p>7) Using wood and natural stone materials around</p> <p>8) Using renewable materials</p>	<p>5) use drips on windows</p> <p>7) The window frames and leaves use wood</p>	-	8) Use bright white color

	traditional Sundanese roof					
Sribaduga Museum Bandung	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	<p>7) Using wood and natural stone materials around</p> <p>8) Using renewable materials</p>	<p>5) use drips on windows</p> <p>8) Using aluminum frames</p>	<p>7) Ornaments are made using wood, bamboo</p>	<p>8) Use bright white color</p>
Universitas Building ITB Bandung	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local cultural materials</p> <p>8) Modify the shape of the roof while maintaining initial cultural principles</p> <p>9) Using a traditional Sundanese roof</p>	<p>5) Thin buildings so that natural light can enter the building</p> <p>8) Using renewable flooring materials</p>	<p>8) Using renewable materials</p>	<p>5) use drips on windows</p> <p>7) The window frames and leaves use wood</p>	-	<p>8) Menggunakan warna Putih cerah</p>
Air Natural Resort	<p>5) Using a roof to respond to the tropical climate</p> <p>6) The roof shape adapts to local regional culture</p> <p>7) Use of local</p>	<p>1) Area for gardening and also a field area next to the house for gathering</p> <p>4) Differences in material and elevation become the</p>	<p>7) Using wood and natural stone materials around</p>	<p>5) use drips on windows</p> <p>7) The window frames and leaves use wood</p>	<p>7) Ornaments are made using wood, bamboo</p>	<p>7) Using natural colors in buildings</p>

	cultural materials	boundaries of space zones and places				
	8) Modify the shape of the roof while maintaining initial cultural principles	5) Thin buildings so that natural light can enter the building				
	9) Using a traditional Sundanese roof	6) Using the vertical cosmology of the upper, middle, lower world				
		7) Using wooden floors				

(Source: Personal data)

After analyzing 15 precedents by adapting Sundanese neo vernacular principles, the next stage is to determine the most frequently used applications using assessment points as shown in table 5 below.

**Table 5. Conclusions from the application of Sundanese Neovernacular values to modern buildings**

No	Variabel		Architecture Sundanese Variabel					Colour
			Roof	Plan	Wall	Window	Ornament	
1.	<b>Pure Sundanese Value</b>	Lemah cai	-	2/14	-	-	-	-
2.		Luhur handap	-	6/14	-	-	-	-
3.		Wadah eusi	-	0/14	-	-	-	-
4.		Kaca-kaca	-	9/14	-	-	-	-
5.	<b>Neo - Vernacular Value</b>	<b>Take into account the surrounding cultural values, climate and local environment</b>	13/14	12/14	-	12/14	2/14	-
6.		<b>Traditional sustainable and environmentally friendly shape with vertical proportions</b>	13/14	1/14	-	-	-	-
7.		<b>Use local building materials.</b>	13/14	1/14	6/14	5/14	5/14	3/14
8.		<b>Not always pure regional language elements, usually something new</b>	13/14	13/14	13/14	8/14	3/14	11/14
9.		<b>non-physical components, including beliefs, thought patterns, cultural practices, religion and spatial planning</b>	13/14	0/14	-	-	-	-
<b>Conclusion Poin</b>			65	44	19	25	10	14

(Source: Personal data)

#### IV. CONCLUSION

From the results of the analysis that has been carried out using 5 analysis tables regarding the characteristics of Sundanese neo vernacular architecture and its application in modern architectural components

based on 14 building cases, it can be concluded that the most dominant value reflected in Sundanese buildings is the roof shape which follows traditional Sundanese houses and is also reflected in form a floor plan by considering climate factors, surrounding culture, Sundanese traditional cosmology as well as non-physical beliefs held by the surrounding culture.

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