

The Historical Development of Saung Budaya Sumedang: Center for Arts and Culture in Jatinangor (2000-2023)

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Abstrak

Penelitian ini bertujuan untuk mengkaji perkembangan sejarah Saung Budaya Sumedang (Sabusu) dengan menganalisis kontribusinya dalam melestarikan seni dan budaya lokal di tengah dinamika sosial yang terus berubah dari tahun 2000 hingga 2023. Dengan menggunakan metode penelitian sejarah yang mencakup heuristik, kritik sumber, interpretasi, dan historiografi, penelitian ini mengandalkan data primer dan sekunder, termasuk wawancara, video, dan literatur terkait. Hasil penelitian menunjukkan bahwa Sabusu telah mengalami berbagai transformasi signifikan, termasuk perubahan nama dan pergeseran manajemen. Pada awalnya, Sabusu berfungsi sebagai pusat seni tradisional, namun menghadapi tantangan akibat privatisasi dan komersialisasi yang menyebabkan menurunnya aktivitas budaya. Namun, sejak tahun 2019, upaya revitalisasi oleh Yayasan Ibu Djati berhasil mengembalikan peran Sabusu sebagai ruang budaya dan pendidikan. Meskipun menghadapi tantangan modern seperti globalisasi dan perubahan minat generasi muda, Sabusu terus beradaptasi dengan menyelenggarakan program seni tradisional dan mendorong keterlibatan komunitas. Penelitian ini menegaskan pentingnya Sabusu sebagai model pelestarian budaya dan potensinya untuk menginspirasi inisiatif serupa di Indonesia.

Kata kunci: sejarah, saung budaya sumedang, jatinangor, pusat seni-budaya.

Abstract

The Saung Budaya Sumedang (Sabusu) has played a pivotal role as a center for arts and culture in Jatinangor, Sumedang Regency, since its establishment in 2000. This study aims to examine the historical development of Sabusu, analyzing its contributions to preserving local arts and culture amidst evolving social dynamics from 2000 to 2023. Employing historical research methods encompassing heuristics, source criticism, interpretation, and historiography, the study draws on primary and secondary data, including interviews, videos, and related academic literature. Results indicate that Sabusu has undergone significant transformations, including name changes and shifts in management. Initially a hub for traditional arts, Sabusu faced challenges due to privatization and commercialization, leading to diminished cultural activities. However, since 2019, revitalization efforts by the Ibu Djati Foundation have restored its role as a cultural and educational space. Despite facing modern challenges such as globalization and shifting youth interests, Sabusu continues to adapt by organizing traditional art programs and fostering community engagement. This study underscores the importance of Sabusu as a model for cultural preservation and its potential to inspire similar initiatives in Indonesia.

Keywords: history, saung budaya sumedang, jatinangor, cultural arts center.

INTRODUCTION

Saung Budaya Sumedang is one of the prominent arts and culture centers that plays a vital role in the development and preservation of culture in the Jatinangor area, Sumedang Regency. Since its

establishment in 2000, *Saung Budaya* has served as a platform for the community to preserve various forms of traditional and modern arts. Its existence not only functions as a hub for artistic activities but also fosters public awareness of the

importance of local culture in daily life. However, despite operating for more than two decades, its development and contributions to the artistic and cultural life in Jatinangor up to 2023 still require deeper analysis (Andiana, 2024).

The theories relevant to this study involve concepts of local culture and traditional arts, as well as cultural development within urban communities. In line with this, cultural development theory which explains how a community manages, preserves, and develops its culture will be used to understand the growth of *Saung Budaya Sumedang*. Additionally, public space theory will also be applied to examine how Saung Budaya functions as a social space that enables the community to interact and appreciate arts and culture collectively.

This study aims to fill a gap in the current knowledge concerning the history and development of *Saung Budaya Sumedang*, which has not yet been extensively explored. To date, there has been no specific research focusing on the trajectory of *Saung Budaya Sumedang* as a center for arts and culture in the Jatinangor area. Therefore, this research seeks to provide a clearer understanding of the contributions of *Saung Budaya Sumedang* to the development of arts and culture in Jatinangor, as well as how this cultural center has adapted to evolving social and cultural dynamics.

The current situation shows that *Saung Budaya Sumedang* continues to play an active role in preserving local cultural arts. However, it faces growing challenges with the changing times, such as shifting interests among younger generations toward traditional arts and competition with modern cultural centers. Consequently, this study seeks to answer the following research question: How has the historical development of *Saung Budaya Sumedang* as a center of arts and culture in Jatinangor evolved from 2000 to 2023, and what has been its contribution to the preservation of local arts and culture amid increasingly complex socio-cultural developments.

This research is expected to provide deeper insight into the dynamics of local art and cultural center development in Indonesia, particularly *Saung Budaya Sumedang*, which has long served as an important example of cultural preservation in Jatinangor. Moreover, this study contributes to a broader understanding of the role of arts and culture in strengthening regional identity and raising public awareness about the importance of preserving and developing local cultural heritage. For the community, the findings of this study are expected to serve as an inspiration to optimize existing cultural potential, encourage active participation in cultural activities, and enhance appreciation for local arts and traditions in Jatinangor.

METHODS

The method used in this research is the Historical Research Method, which consists of four stages: Heuristics, Critique, Interpretation, and Historiography. Here are the steps taken:

1) Heuristic

Identifying evidence from various sources is the initial step in collecting raw data to be further analyzed. This stage is crucial to ensure that the sources used are relevant to the research topic and possess verifiable authenticity (Prof. Dr. Nina Herlina, Edisi Revisi 2020).

2) Critique

The collected sources must first be examined to confirm their authenticity before being used. In the external criticism stage, the focus lies on assessing the physical aspects of historical sources to determine their genuineness. This includes examining materials, forms, age, and physical condition of documents and objects to be used. For physical documents, their condition must be intact and complete, while for online sources, the required information must be fully available.

In the internal criticism stage, which concerns the validity of a source, this study uses both primary and secondary sources. The primary sources include direct interviews with the early managers of *Saung Budaya Sumedang* and the analysis of live broadcast videos showcasing authentic activities at the

location without editsthus representing events directly without third-party interpretation or analysis and simultaneously supporting the interview data. These primary sources are considered highly credible. In addition, the author also refers to secondary sources such as theses, academic journals relevant to the research topic, and several websites discussing *Saung Budaya Sumedang*.

3) Interpretation

This stage involves writing or organizing the research findings using clear, comprehensible, and scholarly language so that the results can be effectively conveyed to the reader. Once the sources have been obtained and verified through criticism, interpretation becomes a crucial phase (Padiatra, 2020).

Before interpreting the history of the development of *Saung Budaya Sumedang*, several key aspects must be considered and understood, particularly those directly related to its historical journey. These aspects include the history of its establishment, the developments that occurred between 2000 and 2023, the various programs and activities conducted, and the challenges and obstacles faced by *Saung Budaya Sumedang*. It is also important to understand the period when its activities were halted and how it later revived and reinitiated various programs.

4) Historiography

This phase involves systematically composing and writing the results of the previous interpretation. The researcher then interprets and analyzes the facts to produce a meaningful and academically accountable narrative. Through this process, the writer aims to reveal the deeper meaning behind the events studied, thereby providing a more comprehensive understanding (Wahyudhi, 2014). This process ultimately produces a historical narrative, which is one of the defining characteristics of historical writing as a part of scholarly work (Dr. H. Sulasman, 2014).

RESULTS AND DISCUSSION

The History of the Establishment and Development of Saung Budaya Sumedang
Saung Budaya Sumedang, more commonly referred to as Sabusu, was not the original name of this place. Initially, the location was known as *Saung Kabayan*, a name born from an art community in Jatinangor. Over time, the name underwent a transformation to become *Saung Budaya Sumedang*. This change was not merely a shift in terminology but rather reflected a transformation in the management status of the site. When the Sumedang Regency Government took over the development of the site, the name *Saung Budaya Sumedang* was deemed more representative of the regional identity and the local government's involvement (Andiana, 2024).

Had the original name *Saung Kabayan* remained in use, it might have created the impression that the site was privately owned or affiliated only with a specific community. In contrast, the inclusion of a geographical element such as Sumedang in the name helps to better represent the regional identity, especially in an administrative context. This becomes particularly important considering that the site's development was supported by public funding, which necessitated a name that aligned with the representation of the government and the relevant region (Andiana, 2024).

Touching briefly on the history of the name Sumedang, it holds strong historical ties to the Kingdom of *Sumedang Larang*, a significant kingdom that once existed in West Java. Historically, the region and its social order are believed to have taken form around the 16th century CE, with a traditional system of governance. The name Sumedang is not only a geographical identity but also carries deep historical value, reflecting the life philosophy and leadership ideals of that time (Thohir, 2013). The origin of the name Sumedang stems from an expression by *Prabu Tajimalela*, the founder of the Kingdom of *Sumedang Larang*. He once declared the phrase: "*Insun medal, insun madangan*". In Sundanese, this translates to: "I am born, I bring light." The statement carries a profound philosophical meaning,

expressing the king's determination to become a figure who brings enlightenment and benefits to both the people and the region under his leadership (Luthfiatin & Abdillah, 2022).

Additionally, a local legend tells that during the coronation of *Gajah Agung*, the son of *Prabu Tajimalela*, the sky was illuminated by a curved light resembling a shawl (*selendang*) for three days and three nights. This extraordinary phenomenon was believed to be a good omen for the kingdom. Inspired by this event, *Prabu Tajimalela* uttered the phrase "*Insun medal, insun madangan*", which later became the basis for the naming of the Sumedang region (Firmansyah, 2024).

Prabu Tajimalela's determination to bring enlightenment to his territory demonstrates the presence of noble leadership. He aspired to make his kingdom a source of light both literally and symbolically for the lives of the people under his rule. This value has been passed down through generations, making the name Sumedang rich in meaning and a source of pride in Sundanese history (Ibrohim, 2023).

The transformation of the name *Saung Budaya Sumedang* took place between 2003 and 2004, in line with the site's revitalization process. Following its renaming to *Saung Budaya Sumedang*, the management fell under the supervision of the Department of Tourism, Sports, and

Culture of the Sumedang Regency at the time. Another name change occurred in 2020, resulting in the new name *Saung Budaya Sunda* (Andiana, 2024). This rebranding aimed to provide a more specific and relevant identity for the people of Jatinangor. The decision to rename it was driven by a desire to strengthen cultural ties and local community identity while maintaining the familiar abbreviation "*Sabusu*" (Mulyadi, 2024).

Therefore, the change was made to just one word replacing "*Sumedang*" with "*Sunda*". This way, although the name was updated, the abbreviation "*Sabusu*" remained intact without altering the meaning or emotional resonance it had already established.

As a cultural institution, *Saung Budaya Sumedang* holds an important mission: to safeguard and preserve the traditional values unique to Sumedang, especially in the western region. This is carried out through the involvement of Sundanese art and culture figures with expertise in their respective fields (Mardliyyah, 2023). Several key individuals who have contributed to *Sabusu's* journey include Mr. Supriatna, a cultural arts figure; Mr. Ujang Dingdong from Cipacing, known for his work in handicrafts; and Mr. Haji Budi, who plays a role in community affairs (Andiana, 2024).

The existence of *Sabusu* is not only a symbol of cultural preservation but also

a center for Sundanese art, culture, and literacy activities that supports the strengthening of local identity in Sumedang. It is more than just a traditional arts studio it serves as a space that blends artistic beauty with historical values. Every musical or dance performance held at *Sabusu* is not merely intended for entertainment, but also invites the audience on an inner journey into the past, tracing the rich and meaningful roots of ancestral culture. The immersive rhythms and the fluid movements of the dances weave an emotional narrative, touching the deepest feelings and delivering messages without words. Dance here is not just a physical expression it is a symbolic tribute to cultural heritage, presenting ancient stories of struggle, nature, and values of life. *Sabusu* turns every performance into a celebration of diversity and unity through the harmonious fusion of sound and movement (Daryani, 2021). More than just a stage, *Sabusu* also serves as an open space for artists to collaborate and experiment, creating refreshing innovations within the realm of local art. A wide variety of events are hosted, ranging from traditional music festivals to contemporary dance performances. With its broad and profound role, *Sabusu* has become a vital pillar in the preservation and development of Sumedang's culture, proving that art can serve as a bridge between generations, a unifier of

identities, and a timeless source of inspiration (Purnama, 2023).

Saung Budaya Sumedang was established as a response to the deep concern of artists and cultural figures in Jatinangor, who felt that Sundanese values were increasingly being overshadowed by outside cultural influences. The founding of *Saung Budaya Sumedang* was initiated by several key figures, such as Mr. Supriatna, elder of *Sanggar Monekar*; Mr. H. Dudi Supardi, a prominent community leader; and Mr. H. Misbach, who at the time served as the Regent of Sumedang Regency. Through their collective efforts, they realized that without concrete action, Sundanese cultural values in the Jatinangor area would rapidly decline. This phenomenon was clearly reflected in the local community's experience, where people often felt like strangers in their own homeland. A tangible example of this cultural degradation can be seen in the changing attitudes toward traditional Sundanese clothing such as *pangsi* and *kebaya*. These garments are now frequently perceived as outdated or unfashionable even within the Sundanese region itself. In contrast, many people are prouder to adopt styles from foreign cultures. Ironically, even while living in *Tatar Pasundan*, many individuals have distanced themselves from their own cultural identity. This issue became the main concern for *Saung Budaya Sumedang*,

which aims to reintroduce traditional Sundanese values into the daily lives of the community. In addition, the founding of *Saung Budaya Sumedang* also aimed to cultivate a strong sense of identity among the people of Jatinangor as part of the Sundanese cultural heritage. At the time, cultural arts in Jatinangor were underrepresented and lacked a proper platform. Nevertheless, several local strengths did emerge, such as handicrafts from the Cipacing area and Cibeusi Village. In fact, handicrafts from these regions had once reached the international market, with the first exports taking place during the leadership of Regent H. Misbach. Therefore, the presence of *Saung Budaya Sumedang* is expected to serve as a platform to preserve, promote, and introduce Sundanese arts and culture so that they remain relevant and appreciated amid the current wave of globalization (Andiana, 2024).

The construction of *Saung Budaya Sumedang* was finally realized in the year 2000. This project was initiated by the then Regent of Sumedang, H. Misbach, who held a strong cultural vision and mission. Its location was strategically selected in Jatinangor, situated along the Bandung-Sumedang highway and in close proximity to several campuses, including the Indonesian Cooperative Institute (IKOPIN) and Bandung Institute of Technology (ITB). Jatinangor was chosen

as the site of *Saung Budaya Sumedang* for a compelling reason it represents the "face" of Sumedang. As the first point of entry for visitors coming from outside the region, this area was expected to directly reflect the identity of Sumedang (Mulyadi, 2024).

Another objective of establishing *Saung Budaya Sumedang* was to support Sumedang as a central hub for Sundanese culture within the region. A dedicated facility was needed to accommodate and support all artistic and cultural activities. Thus, the cultural center was established—not merely as a building, but as a representative space that gathers and facilitates various forms of artistic expression, including performances, training, exhibitions, and the production of local cultural works distinctive to Sumedang. The presence of such a space is crucial for the development, preservation, and broader introduction of local art and culture, both to the local community and to visitors from outside the region.

This point was emphasized by Ade Suryana, a renowned artist and cultural figure from Sumedang, who stated that the time had come for the region to have an integrated cultural center. He underscored the importance of a central space that could accommodate all forms of artistic expression and cultural works. Such a facility would serve as a cultural showcase for Sumedang, displaying its rich

local heritage, while also functioning as an educational medium to preserve and introduce culture to younger generations and the general public. This is a concrete step to strengthen Sumedang's identity not only as a culturally rich region but also as one that takes cultural management seriously.

Sumedang itself holds a wealth of artistic and cultural heritage. A variety of traditional arts, handicrafts, and customary values continue to thrive within its society. However, these potentials are often underexposed and not optimally managed. Ade Suryana believes that with proper, planned, and continuous management, the prestige of Sumedang's arts can rise and even attract wider public attention. Local arts and culture can become a source of pride if given a proper space to grow and flourish (Kurniawati, 2023).

Therefore, the construction of *Saung Budaya Sumedang* was not merely a physical project, but a long-term investment aimed at safeguarding the cultural soul of the Sundanese people in Sumedang. Through this initiative, Sumedang further solidifies its position as a cultural center of Sunda not only symbolically, but in tangible form, through vibrant and dynamic artistic activities (Wibisono, 2010).

Saung Budaya Sumedang consists of several main buildings, including *Bale Sawala*, *Bale Sawirahma*, *Bale Sawaru*, a

UMKM Gallery (which includes a food court and souvenir center), and the administrative office (Mardliyyah, 2023).

When first established, these buildings had not yet been given specific names. It was only in 2019 that names such as *Bale Sawala*, *Bale Sawaru*, and *Bale Sawirahma* were officially designated. These names were not chosen arbitrarily; each carries a deep philosophical meaning that reflects the function and significance of the respective buildings. *Bale Sawaru*, now known as the Public Service Mall, derives its name from the word *waru*, meaning "economic activity." This philosophy reflects the function of the building as a place for economic transactions, such as trade, business, tax payments, and other public services.

Meanwhile, *Bale Sawala* comes from the word *sawala*, meaning "deliberation space." One of its most striking features is the *kuda renggong* statue, an iconic symbol of Sumedang representing local culture. This statue has stood there since the building's early days, adding unique character and cultural value to the site.

Kuda Renggong is a traditional folk performance art originating from Sumedang Regency. This art form has been registered with the Cultural Heritage Preservation Center of West Java Province as one of Sumedang's premier cultural heritages that must be preserved.

According to various sources and historical records, this art form is believed to have existed since the 16th century, during the golden age of the *Sumedang Larang* Kingdom. At that time, *Kuda Renggong* served as an exclusive entertainment for the nobility and rulers of the kingdom. More than just a spectacle, this art form represents a cultural expression that reflects the close relationship between humans, nature, and animals (Sulindo, 2025).

The word *renggong* originates from the metathesis of the word *ronggeng*, which in Sundanese means kamonesan (skill or artistry), referring to the horse's ability to perform dances in rhythm with music, particularly the *kendang* (traditional Sundanese drum). In this tradition, *Kuda Renggong* is often used as a ceremonial mount in the circumcision parades of young boys. As a popular traditional performance art in Sumedang, this attraction showcases trained horses performing dance-like movements and walking in rhythm with *kendang pencak*, a traditional Sundanese music ensemble. Additionally, the horses sometimes simulate combat with their trainers using moves inspired by *pencak silat* (a traditional martial art), which is why the performance is also known as *Kuda Pencak* (Wulan Gustianingrum & Affandi, 2016).

Meanwhile, *Bale Sawirahma* derives its philosophical meaning from the word *wirahma*, which means harmony.

This name reflects the intention to unify differences, whether in principles, thoughts, or other aspects. The philosophy emphasizes that diversity is not a force for division, but rather a foundation for building harmony in plurality. This message holds deep significance for the community of Jatinangor, which values unity across various facets of life (Andiana, 2024).

Problems began to arise when the management of *Saung Budaya Sumedang* was transferred to a third party specifically a private entity with a profit-oriented approach. This shift brought significant changes to the function of *Saung Budaya Sumedang*, which had previously served as a space for artists to create and engage in cultural activities. The financial focus led to much of the space being rented out to outside parties, prompting many artists who had regularly used the facility to withdraw (Mardliyyah, 2023).

As a result, *Saung Budaya Sumedang* experienced a decline in its role as a hub for arts and culture, leaving only one building still actively used. Moreover, the gallery, which once displayed local handicrafts, ceased to operate, and artistic activities became increasingly scarce. This situation persisted, rendering *Saung Budaya Sumedang* practically inactive from 2014 to 2018.

During this period, the buildings were rented out for various commercial purposes, including restaurants. However, by the end of 2018, the management failed to meet the Local Revenue (PAD) targets set by the Sumedang Regency Government. Faced with the demand to contribute financially to the regional government, management was subsequently handed over to several business entities, such as Limited Liability Companies (PT) and Limited Partnerships (CV). This move aimed to generate income by leasing out most of the space at *Saung Budaya Sumedang*.

When the management contract with the PT ended, the responsibility briefly shifted to a local youth community known as *Pager Jati*. However, as cultural and artistic activities remained stagnant, the management of *Saung Budaya Sumedang* was ultimately taken over at the end of 2018 by *Yayasan Ibu Djati* not by the local government. The foundation launched a major revitalization effort to restore the original purpose of the cultural center. The foundation's first action was to evict tenants, including restaurants still under contract. *Yayasan Ibu Djati* even compensated the remaining lease periods using internal funds in order to vacate the premises as soon as possible.

In 2019, *Saung Budaya Sumedang* was reinstated to its original function as a cultural and artistic space. *Yayasan Ibu Djati* renovated various facilities,

including parking areas, rooms, and the entire building complex. All renovation costs were covered internally by the foundation through contributions from its board and trustees. This initiative marked a pivotal effort to revive the role of *Saung Budaya Sumedang* as a center for arts and culture, in alignment with its original founding vision (Andiana, 2024).

Yayasan Ibu Djati, also known as the *Incu Buyut Peduli Jatinangor* Foundation, is a socio-cultural institution based in the Jatinangor sub-district, established in October 2019. The foundation was founded by several prominent figures committed to the continuity and preservation of local culture: Asep Riyadi, Muhammad Nurhendaryah, Dadang Mulyadi, Anwar Hidayat Wijaya, Dadang Taryana, and Hendrik Andiana (Mardliyyah, 2023).

With the primary aim of revitalizing *Saung Budaya Sumedang* as a center for cultural activities beneficial to the community, *Yayasan Ibu Djati* has made efforts to restore the original function of the site. Once reduced to serving individual or group interests, *Saung Budaya Sumedang* has now been redirected toward its initial purpose as a hub for activities involving the arts, local traditions, social interaction, environmental initiatives, and community events. Today, *Saung Budaya Sumedang* plays a vital role in the community, particularly for hosting meetings,

gatherings, cultural performances, and tree planting events. Its functions have become increasingly diverse, aiming to influence communities to preserve and cultivate the values of traditional Sundanese arts and culture, especially those rooted in Sumedang.

Beyond being a performance venue, the activities at *Saung Budaya Sumedang* also serve a broader purpose to educate the public about the importance of conservation, cultural awareness, and the actualization of Sundanese traditions. If the arts are merely presented as performances without a deeper understanding of the values and philosophies behind them, then the goals of education and cultural preservation cannot be fully achieved (Andiana, 2024).

Before *Yayasan Ibu Djati* assumed management of *Saung Budaya Sumedang*, the site was largely used for private or exclusive interests, including the leasing of space for restaurants that were misaligned with its cultural purpose. Since the foundation's involvement, the management has returned to its proper path operating as a community-driven institution that is fully funded through local contributions, without financial support from either regional or national government budgets. However, the success of this self-managed model heavily relies on active community participation in organizing cultural events.

More than just a stage for artistic expression, *Saung Budaya Sumedang* has evolved into a vital cultural education center. For example, when the traditional *Jaipongan* dance is performed, audiences are not only presented with a visual spectacle but also guided to understand the values and philosophies embodied in the performance. This approach is essential to ensure that people appreciate art not merely as entertainment, but as a vessel of meaning and cultural heritage. In the context of Jatinangor, a region currently in transition between rural and urban identity, it is especially important for the community to develop a strong understanding of local culture. This awareness helps preserve the noble values of the Sundanese people particularly those from Sumedang and ensures they are passed down to future generations. For this reason, *Saung Budaya Sumedang* serves not only as a gathering space but also as a place of education, inviting the public to explore Sundanese art and culture more deeply (Andiana, 2024).

After years of functional deviation, *Saung Budaya Sumedang* finally began receiving renewed attention, particularly from Jatinangor artists who persistently advocated for proper and culturally respectful management. Responding to this call, the Sumedang Regency Government through the Department of Culture, Tourism, Youth, and Sports (Disbudparpora) eventually took over the

management of *Saung Budaya Sumedang*. However, due to an existing contractual agreement with a previous third-party operator, the government decided to temporarily close the facility. This closure was intended to ensure that no activities continued during the transitional management period. As a result, *Saung Budaya Sumedang* entered a period of dormancy, with no activities held on its premises (Sumedang Tandang, n.d.).

In February 2020, after a period of inactivity, *Saung Budaya Sumedang* was officially reopened. The reopening was marked by a series of cultural events showcasing the richness of local traditions, including performances of *reak*, *pencak silat*, *sisingan*, *karinding*, and various other Sundanese art forms. Government representatives attended the event as honored guests, signaling their support for the preservation and development of local cultural arts. With the change in management now officially under the authority of the Sumedang Regency Government, *Saung Budaya Sumedang* is expected to once again function in accordance with its original purpose as a cultural center that accommodates a variety of artistic and cultural activities in Sumedang. Looking ahead, it is hoped that *Saung Budaya Sumedang* will become a central space that supports artists in cultivating and advancing local culture (Rizal, 2020).

It is important to note that the reopening event was also a result of community-driven efforts, and throughout the period from 2020 to 2023, all activities, operations, and management of *Saung Budaya Sumedang* were overseen by *Yayasan Ibu Djati*. This highlights the collaborative effort between the community and the government in revitalizing *Saung Budaya Sumedang* as an important hub for arts and culture in the region (Andiana, 2024).

Activities and Programs of Saung Budaya Sumedang and Their Impact on Arts and Culture in Jatinangor

Saung Budaya Sumedang (Sabusu) in Jatinangor has become a highly significant cultural center in preserving and developing local arts and culture. Established in 2000, *Sabusu* has carried out various programs involving the broader community and art groups around Jatinangor, with the primary goal of preserving and safeguarding Sundanese cultural heritage. Over time, *Sabusu* has not only served as a training space for artists but also as a creative hub that brings together different elements of society, uniting them in a meaningful space for interaction and creation.

Saung Budaya Sumedang organizes various art activities aimed at revitalizing traditional Sundanese arts. These activities include classical dance, *gamelan*, theater, and *pasanggiri jaipong*,

all of which play a vital role in preserving and introducing Sundanese cultural arts to younger generations. These activities not only function as training grounds but also serve as platforms to impart skills and knowledge of traditional arts to youth, with the hope of nurturing a future generation that not only knows but also loves and appreciates its own cultural heritage (Andiana, 2024).

In this way, *Sabusu* plays a major role in cultural preservation efforts, while also providing opportunities for the community to remain connected to their cultural roots.

In addition to being a training center, *Saung Budaya Sumedang* also serves as a stage for local artists to showcase their artworks. Various forms of traditional arts such as *reak*, *jaipongan*, *pencak silat*, *sisingan*, *karinding*, and many more are performed here, further enriching the artistic diversity of Jatinangor (Official, 2021).

These activities are not merely performances, but also learning platforms that allow the community to better understand and appreciate the diversity of arts and culture in their region. *Sabusu* also contributes to the creative economy sector by providing space for local artisans to exhibit and sell traditional Sumedang handicrafts. This brings positive impact to the local economy while also introducing regionally distinctive handcrafted products.

Sabusu's efforts to bring culture closer to the community are further manifested through various cultural festivals held in collaboration with local art communities. One notable example is the *Pekan Seni Reak Jatinangor* and *Pasanggiri Jaipong*, which not only showcase a wide range of traditional arts but also serve as media to increase public appreciation of the richness of Sundanese culture. These festivals are valuable occasions to introduce and celebrate the diversity of traditional arts in Sumedang, while also strengthening relationships among art communities. In addition, *Saung Budaya Sumedang* also runs the *Yayasan Ibu Djati* program, which has endured over time and plays an important role in ensuring the continuity and development of artistic and cultural activities in the region.

Challenges and Constraints in Sustaining the Existence of Saung Budaya Sumedang

Saung Budaya Sumedang has faced significant challenges that have affected its existence as a center for the preservation of arts and culture. One of the major changes it underwent was the transfer of its management to a private sector that is more profit-oriented. This transition had a considerable impact on the original mission of *Saung Budaya Sumedang* as a cultural and artistic platform. A concrete example of this

impact is the conversion of many buildings initially used for cultural and artistic activities into commercial spaces, such as restaurants. As a result, the space available for artists and cultural events became limited, and the primary purpose of *Saung Budaya* as a cultural preservation center began to shift. Both the community and the artists have expressed dissatisfaction, as the venue that was once a space for cultural expression is now more frequently used for economic purposes (Andiana, 2024).

In addition, during a certain period, *Saung Budaya Sumedang* experienced a significant decline in artistic and cultural activities, especially when most of its buildings were rented out and no longer served their original cultural function. This instability became more apparent with the development of globalization, which has brought about profound changes in societal values and preferences. Globalization has led to many shifts, particularly in how the younger generation perceives local culture. For instance, traditional Sundanese attire, once regarded as a symbol of pride, is now considered outdated by some of today's youth. This change presents a major challenge for *Saung Budaya Sumedang* in its efforts to restore public awareness of the importance of preserving local cultural identity. The growing influence of foreign cultures has made younger generations

more inclined toward global trends, often at the expense of the traditional culture around them (Andiana, 2024).

Saung Budaya Sumedang also faces difficulties in educating the public on the importance of cultural preservation. Many people still view cultural arts merely as a form of entertainment, without recognizing the philosophical values embedded in each artistic work and cultural tradition. Educating and raising awareness about the significance of safeguarding local cultural heritage is no easy task. Without a deep understanding of culture, people tend to disregard its intrinsic values and prefer to follow more popular foreign cultural trends. Therefore, *Saung Budaya Sumedang* must adapt to the changing times without abandoning the essence of its original mission: to preserve and introduce local culture to the community, especially the younger generation (Andiana, 2024).

CONCLUSION

Saung Budaya Sumedang (Sabusu) has undergone various significant changes in its management, including its name, functions, and the challenges it has faced. Established in 2000, it was initially known as *Saung Kabayan* before being renamed *Saung Budaya Sumedang* in 2003-2004, reflecting the cultural identity of the region. In 2020, the name changed again to *Saung Budaya Sunda*, aiming to strengthen its connection with local

culture and the community while still maintaining the abbreviation “*Sabusu*”. Founded by artists who were concerned about the erosion of Sundanese cultural values in Jatinangor, *Saung Budaya Sumedang* sought to revive Sundanese arts and culture, which had been increasingly marginalized by foreign cultural influences. Despite experiencing ups and downs in its management particularly during the period when it was handed over to the profit-oriented private sector *Saung Budaya Sumedang* experienced a revival in 2019 under the management of *Yayasan Ibu Djati*, which succeeded in restoring the institution to its original mission as a center for artistic, social, and educational activities. Traditional art programs such as classical dance, *gamelan*, theater, and *pasanggiri jaipong* conducted at *Sabusu* serve not only as training activities but also as educational platforms to instill values and skills in the younger generation, encouraging them to preserve Sundanese cultural heritage.

However, *Saung Budaya Sumedang* faces several major challenges, including the repurposing of spaces originally intended for cultural activities into commercial venues, which limits opportunities for artists to express themselves. The decline in artistic activities has also been exacerbated by the influence of globalization, which has shifted how younger generations perceive local culture. Additionally, the difficulty

of educating the public on the importance of cultural preservation remains a considerable obstacle, as many people still regard cultural arts merely as entertainment without understanding the underlying philosophies and values. Therefore, *Saung Budaya Sumedang* must continue to adapt to the changing times while remaining true to its original purpose: to preserve and promote local culture to the broader public, especially the younger generation. Moving forward, *Saung Budaya Sumedang* is expected to continue serving as a creative hub for artists and cultural practitioners, and as a vital platform that supports the preservation of local culture in Sumedang, ensuring its ongoing contribution to the sustainability of Sundanese cultural heritage and its positive impact on society.

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