

CONTEMPORARY HERITAGE CONCEPT IN THE DESIGN OF LOBBY PADMA HOTEL SEMARANG

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ABSTRACT

The interior design of a hotel is one aspect that is considered important as it significantly affects the guest experience. The lobby, as the first area that guests encounter when they enter a hotel, becomes a crucial factor to make a good first impression. Inspired by Semarang's unique past, the hotel's design represents its luxury to tell a compelling story of the city's heritage. Painted with the multiculturalism of Chinese, Dutch and Arab colonial history as well as Central Java, the hotel design offers a treasure trove of design elements. Adopting a contemporary and cultural heritage design style that blends old and new, traditional and contemporary in Semarang was a golden opportunity to capture the beauty of this mosaic ethnic city. The aim of this research was to create a space that harmonizes the soul of Semarang, reflects the luxury of cultural heritage, while still expressing an artistic approach with a contemporary context in the present. The design is based on the method coined by Rosemary Kilmer which divides the design process into 2 stages, namely analysis and synthesis. The research was conducted using a descriptive qualitative method that describes the design results in detail. The implementation of the design concept contemporary heritage can be characterized by the selection of contemporary elements and by including various cultural heritages of Semarang city such as warak ngendhog, wayang orang, woven rattan, carving motifs, to colonial architectural relics.

Keywords: contemporary, heritage, hotel, interior, lobby

1. PREFACE

Semarang is one of the cities located in Central Java with a growing tourism sector. Launching from Sandiaga Uno as the Minister of Tourism and Creative Economy stated that “Semarang City has now become an icon of tourism and creative economy not only in Central Java, but also in Indonesia” (Ikhsan, 2018). This success has made the city of Semarang the belle of tourism in Central Java and in the archipelago. Therefore, the construction of hotels as a provider of accommodation facilities for tourists is highly recommended to support the rapidly growing tourism sector.

According to Semarang City GRDP Improvement Strategy Study Final Report, 2022 (Kajian Kota Semarang, n.d.), the largest share of national tourist expenditure is spent on hotels or inns. This is because the selection of comfortable accommodation is also a factor to consider when choosing a stopover place. Therefore, hotels as a form of lodging accommodation are the choice of many people because they offer more comfortable facilities compared to other accommodation options (Tambariki et al., 2016).

Padma Hotel Semarang is a five-star hotel located in the highlands of Semarang. Located close to the heart of the city, Padma Hotel Semarang offers a resort-style ambience and is equipped with a wide range of indoor and outdoor facilities. The hotel was built from the artistic embodiment of Padma's core philosophy to provide a profound meaning to the guest experience in a luxurious contemporary setting. Padma Hotel Semarang draws its essence from the city's

multi-cultural heritage while setting new standards for travelers looking for the ultimate accommodation offering (Padma Hotel Semarang).

The lobby is the first area that guests encounter when they enter a hotel and is a crucial factor to make a good first impression, so interior design can be a golden opportunity to satisfy guest expectations while ensuring customer satisfaction (Obinwanne & Alozie, 2019). A good lobby design should represent the brand image and identity, offer a pleasant experience for visitors, and present a welcoming atmosphere that can create a sense of comfort so that visitors are interested in spending time at the lobby (Mooney, 2020).

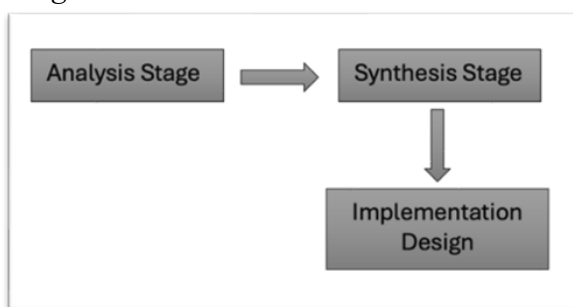
The contemporary heritage design style refers to a style that combines contemporary design elements with a touch of local cultural heritage or historical context. This design approach combines the aesthetics, materials and design principles of the past with updated contemporary sensibilities. It aims to create a space rooted in the values of local cultural heritage that remains relevant to the times. Therefore, the design of Padma Hotel Semarang embraces the concept of 'old and new' which is blended to harmoniously balance the authenticity of Semarang's cultural heritage while remaining relevant in today's context.

2. RESEARCH METHOD

This journal is written based on the design concept of “contemporary heritage” in the interior lobby of Padma Hotel Semarang with a design methodology based on the theory proposed by Kilmer and Kilmer. According to Kilmer and Kilmer (2014), the design process is divided into 2 main stages, namely analysis and synthesis. These two stages are then divided into 8 more specific stages, starting from the analysis stage which consists of (Kilmer & Kilmer, 2014) (Figure 1): (a) Commit (i.e. accept and commit to the problem to be solved); (b) State (defining the problem, goals, and objectives of the design); (c) Collect (collect facts in the form of physical and non-physical data related to the design object); and (d) Analyze (the stage of analyzing problems or data after being collected).

Figure 1

Design Process



Then proceed with the synthesis stage which consists of (Figure 1): (a) Ideate, the process of bringing out ideas and then creating alternatives; (b) Choose, the designer makes several design alternatives and then chooses the most suitable alternative; (c) Implement, the implementation stage of the design by drawing the design; and (d) Evaluate : the stage of reviewing the design that has been produced.

Design data collection is done through observation and data documentation which is then analyzed and processed to get ideas. The aim was to create a space that harmonizes the soul of

Semarang, reflects the luxury of cultural heritage, while still expressing an artistic approach with a contemporary context in the present. The object of research that has been designed will then be analyzed by descriptive qualitative analysis method to describe contemporary elements and elements of cultural heritage of Semarang City. According to the book "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches" by John W. Creswell and J. David Creswell (2017), qualitative research encompasses several fundamental steps.

3. RESULT AND DISCUSSION

Definition of contemporary and heritage style

In the 1970s, art and design began using the term "contemporary" to describe a design style that refers to the design of the present (Ashralika, 2024). Contemporary style is often characterized by its elegant and contrasting lines.

This style can also be characterized by the combined use of silk, linen, wool, and velvet as upholstery materials to eliminate the impression of stiffness and accentuate more interesting accents. The use of materials such as steel or chrome, and nickel are often applied to various accessories with black color to accentuate. Oversized furniture is usually not suitable for contemporary design styles, but wooden furniture with light and dark colors is often used to give a cozy and soft look. Lighting is a very important feature of contemporary interiors to give focus to an element, accent wall or artwork.

This design style refers to an interior design approach that takes inspiration from the past and embraces historical elements, craftsmanship, and traditional aesthetics. The style is meant to create a sense of elegance and charm while still upholding the heritage and cultural roots of a particular region or era (Becker, n.d.).

Cultural heritage of Semarang City

Intangible Cultural Heritage (ICH) is a living heritage practiced by members of a cultural community and expressed in the form of oral traditions, songs, performing arts, rituals, crafts and artistic skills, and local knowledge systems (Rozinda et al., 2022). The UNESCO Convention in 2003 stated that WBTB has been passed down from generation to generation and continues to be reinvented by communities and groups in response to the surrounding environment.

The diversity of cultural heritage in Semarang City is due to the port activities since the establishment of the city. This caused many foreign traders to come to Semarang City to trade. They merged with the local community, shaping Semarang into a multicultural city. The acculturation was influenced by Javanese ethnicity as the local ethnicity of Semarang, as well as Chinese and Arab ethnicities as immigrant ethnicities.

Thus, cultural heritage can be targeted to enhance the credibility, networking and alignment of the tourism industry in developing local resources from Semarang City GRDP Enhancement Strategy Study Final Report year of 2022 (Kajian Kota Semarang, n.d.). As such, cultural heritage can strengthen Semarang City's identity in the tourism industry by strengthening local culture and remaining open but selective to foreign cultural influences. Seven examples of Semarang's Heritage can be seen below.

Upacara Dhugderan is a ceremony created due to differences of opinion in determining the beginning of the fasting month, thus eventually led Regent Kangjeng R.M.T.A. Purbaningrat to determine the start of fasting by ringing the mosque bell. The "dhug" sound of the bedhug and

the “dher” sound of the cannon shot are combined in the word “dhugdheran” which refers to this ceremony. The ceremony first appeared in 1881, and has increasingly attracted the attention of the people of Semarang and its surroundings. This encouraged traders to sell food, drinks and children's toys made of clay, bamboo toys such as flutes or tops, and paper toys in the shape of four-legged animals with dragon heads, also known as warak ngendhog (Puguh, 2017).

Warak Ngendhog is a famous toy in the city of Semarang. Warak Ngendhog is an icon of Semarang that only appears once a year during the Dugderan event. Warak Ngendhog is the result of a combination of several animal symbols from various tribes in Semarang, especially Javanese, Chinese, and Arabic. Warak Ngendhog is a four-legged, dragon-headed animal representing China, its body resembles an Arabian buraq, and its four legs resemble those of a goat representing Java. Warak Ngendhog has curly fur and is colored red, blue, white, green, and scaly. The characteristic straight shape of Warak Ngendhog has a deep philosophical meaning, where this shape reflects the people of Semarang who are open, straight, and honest. Therefore, this mythical animal has become an icon and identity of Semarang City (Kemdikbud, 2021).

Wayang Orang is a traditional performing art originating from Java, especially Central Java. The stories performed are based on the Mahabharata and Ramayana narratives that contain moral wisdom. In addition to traditional theater performances, Wayang Orang also performs ballet performances (Indonesia Kaya, n.d.). The city of Semarang itself is home to the Ngesti Pandowo Wayang Orang troupe, which still survives today. Ngesti Pandowo has now become a cultural icon and also a trademark of Semarang City (Kemdikbud, 2021).

Semarang carvings motifs have the general characteristics of relung main leaves with a mixed convex and concave leaf carving form. As for its special characteristics, it is characterized by trubus leaves. These leaves are generally winding in shape and grow on the face of the benangan which stops below the curl of the leaf. The shards in this motif have the form of cawen shards and also line shards (Mebel Amara, n.d.).

Semarang Old Town has been designated as a cultural heritage site at the city, provincial and even national levels. Semarang Old Town has also been included in the tentative list of the United Nations of Education, Scientific and Cultural Organization (UNESCO) as a world heritage (Yuliati et al., 2020). Some of the famous colonial heritage sites or buildings in the Old Town Semarang area include Marba Building, Berok Bridge, Marabunta Building, Oei Tiong Ham Building, Blenduk Church, Spiegel, Jiwasraya Building, and Oudetrap Building. Semarang Old Town is considered heritage because of the architectural relics of the colonialism era that still stand there.

Lawang Sewu is a building owned by PT Kereta Api Indonesia (Persero) that used to function as the headquarters of the private company Nederlandsch-Indische Spoorweg Maatschappij (NISM) (KAI, 2024). The building was designed by architects from Amsterdam named Prof. Jakob F. Klinkhamer and B.J. Ouendag. The building has a dominant feature of simple curved elements. Lawang Sewu is designed to resemble the letter L and has many windows and doors to support the air circulation system. Thus, the people of Semarang named this building Lawang Sewu which can be interpreted as a thousand doors. Other decorations include pottery ornaments on the curved plane above the balcony, a small dome at the top of the water tower covered in copper, and a spire with bronze decoration.

Rattan Village Semarang is located at Jalan Rotan Indah, Pakintelan Village, Gunungpati District, Semarang. This village is a place to preserve rattan weaving which is then processed into high-value handicraft materials (Amaliyah, 2022). Rattan is a natural material that can be used as a woven material to produce various kinds of handicraft products with artistic and aesthetic values, both as souvenirs and wearables. In addition, rattan can also be used as an ornamental element or furniture to add a natural impression in space.

Implementation design

The design of the lobby of Padma Hotel Semarang is aimed at realizing an interior space inspired by the cultural heritage of Semarang City by incorporating contemporary elements and adopting the dichotomy of “old and new” that blends a harmonious connection from the past to the present.

Padma Hotel Semarang which is located not far from the heart of the city takes the theme “Opulence of Local Heritage” which means the Richness of Local Cultural Heritage. Padma Hotel Semarang will be designed to reflect the entity of Semarang as a multicultural city, so that visitors can enjoy the beauty of local culture and art. Overall, the lobby of Padma Hotel Semarang consists of a reception area, concierge area, lounge area and elevator area.

The ceiling adopts clean curved lines following the contemporary style, while the selection of contrasting furniture has its own uniqueness (Livia et al., 2021). The colors used tend to be natural colors such as brown, white, black, and beige. Accent colors such as gold and blue green colors are also used in the design of the hotel lobby. The chandelier in this area is circular with different sizes to eliminate the impression of stiffness.

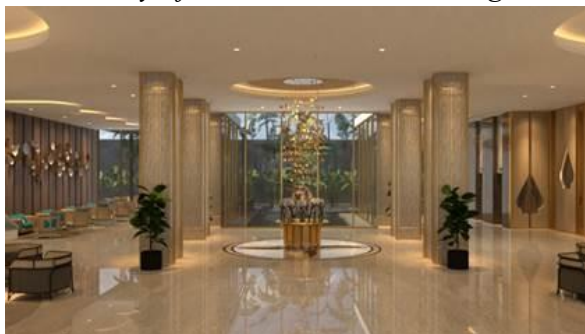
Figure 2

Lobby Padma Hotel Semarang View Lobby Lounge and Reception



Figure 3

Main Lobby of Padma Hotel Semarang



This section shows the center area of the lobby located right after the entrance. The up ceiling of this center section is decorated with wicker. Very contrast that seen from the woven rattan that is directly related to the contemporary-style glass chandelier.

Figure 4

Lobby Receptionist of Padma Hotel Semarang



The reception wall uses woven rattan with truntum motifs on both sides as an ornamental element. The ceiling uses beam or pillar elements that adopt the typical ceiling style of colonial buildings.

Figure 5

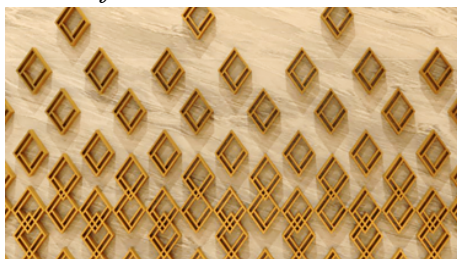
Ceiling with Beams in the Building of Lawang Sewu



The ceiling uses beam or pillar elements that adopt the typical ceiling style of colonial buildings. Just like the ceiling in the center, an accent ceiling with woven rattan decoration is also applied to the ceiling of the reception area.

Figure 6

Detail of Decorative Ornament on the Reception Desk

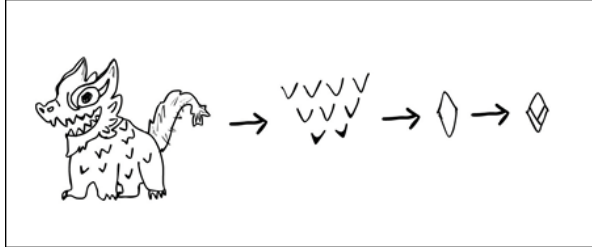


The reception desk ornaments take inspiration from Warak Ngendhog (a mythical animal that is the icon or mascot of Semarang City). This animal has scales and sharp teeth. Based on the

illustration in Figure 7, a shape transformation was done to Warak Ngendhog, which then gave birth to a simpler form. The form is simplified to follow the contemporary interior style.

Figure 7

Warak Ngendhog's Shape Transformation



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Figure 8

Lobby of Padma Hotel Semarang



Figure 9

Shape Transformation from Marba Building



The lounge section is furnished with rattan sofas and chairs but with a minimalist shape that follows the contemporary style. The fabric covering the sofas and cushions is blue and green which serves as an accent color. The wooden wall panels take inspiration from the transformation of shapes in the architectural style of colonial heritage buildings in Semarang, as illustrated in Figure 9.

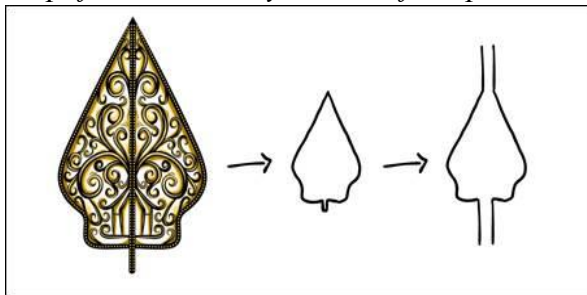
Figure 10

Lift Lobby Area of Padma Hotel Semarang



Figure 11

Simplification and Stylization of Shapes



The elevator area has a floor decorated with kawung batik motifs (Ismanto et al., 2020). Although not originating from Semarang, kawung batik is still the identity of Central Java residents. On the right wall, there is a panel with a wayang gunung motif that has gone through a process of stilation (Thio et al., 2024) and simplification of the form, as illustrated in Figure 11.

Figure 12

Panel Pillar Detail

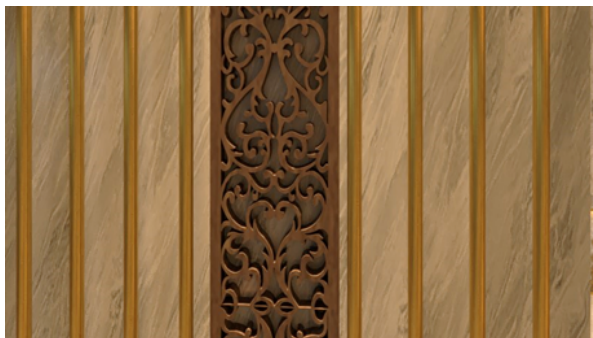


Figure 13

Handle Detail



This panel is also interspersed with gold-colored glass for a more contemporary look (Thio et al., 2024). Each pillar or post in the space is covered with panels with a marble-patterned High Pressure Laminated (HPL) finished, and on both sides there are Semarang carved elements, while on the other two sides are covered by thin iron painted in gold for a contemporary style. The door handles are also decorated with carved ornaments of Semarangan motifs that have been painted in gold color.

4. CONCLUSIONS AND RECOMMENDATIONS

The implementation of the theme “Contemporary Heritage” in the lobby of Padma Hotel Semarang is characterized by an interior that resonates with the heritage of Semarang City to present the nuances of the past adapted to the contemporary context in the present. The use of straight line elements and curved lines are widely used in this design. Up ceilings and circular chandeliers provide elegance that eliminates the rigid impression of the space.

The use of glass and ceramic materials with a glossy surface gives a luxurious effect but still contemporary style. The selection of colors tends to be neutral (white, black, brown, and beige) with accentuated colors (gold, blue, and green), and furniture that is geometric but does not eliminate the natural texture of the original material is also used in the design. While the concept of heritage contains both artistic and historical elements of Semarang City.

Cultural heritage elements used include warak ngendhog, wayang orang, rattang weaving, Semarangan carving motifs, kawung batik, and colonial architectural relics. The existence of this decorative variety can be used as a reference for design development not only in hotels but other public facilities.

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