

# The Application of Indische Culture at the Lobby Interior of Indonesia Kempinski Hotel

Janet Juin<sup>1\*</sup> Stephanus Dwiyanto<sup>1</sup> Sri Sulistyo Purnomo<sup>1</sup>

<sup>1</sup>*Interior Design Study Program, Faculty of Art and Design, Universitas Tarumanagara, Jakarta, Indonesia*

<sup>\*</sup>*Corresponding author. Email: janet.615170033@stu.untar.ac.id*

## ABSTRACT

Indonesia Kempinski Hotel is the first five-star hotel in Indonesia which is now managed by the Kempinski group, a well-known hotel company in Europe. The hotel is located in Jakarta which is the largest business center in Indonesia. The very rapid development of business hotels has made the Indonesia Kempinski Hotel have to present something unique and different from other hotels and of course keep up with the times. This hotel has a luxurious hotel interior standard and brings elements of Indonesian and European art. The purpose of this design is to design a hotel's lobby interior that combines two cultures (European and Indonesian) following the image of the hotel by considering the comfort and beauty of the interior design. The method of designing the interior of the Indonesia Kempinski Hotel Lobby is through direct observation in the field, taking field data, and then analyzing the data so that you get the design results. The interior design of this hotel lobby uses an Indische theme using an eclectic style. The application of European culture is displayed in the lobby hotel interior with the use of classic profiles on the walls and ceiling of the room, while Indonesian culture is displayed through the use of wood materials in the elements that form space and paintings depicting Indonesia itself. In conclusion, the interior of Hotel Indonesia Kempinski was redesigned by combining two cultures that still maintain luxury, comfort, and beauty in the hotel interior itself with the application of Indische culture to the hotel lobby interior.

**Keywords:** *Hotel, Indische, Indonesia, Interior, Lobby*

## 1. INTRODUCTION

Jakarta is the center of the largest place to do business in Indonesia. Therefore, Jakarta has great potential in economic development, both in offices and in the hospitality sector engaged in business. Hotels are lodging houses that provide food, etc. for people who are on their way to a place. Hotels are classified into several classifications, one of them is the classification based on visitor objectives, namely business hotels, tourism hotels, sports hotels, etc[5]. Business hotels are built to be a stopover or overnight stay for visitors, especially for business people, and to make it easy for business people to carry out business activities, as well as provide comfortable accommodation for tourists visiting Jakarta. The rapid development of business hotels in Jakarta has made competition between hotels to compete in business, especially in Central Jakarta. To increase the selling power of a hotel, apart from increasing the comfort for visitors, the hotel must also be able to create something unique and different from other hotels. Also, the hotel should show its hotel image that is different from other hotels. Indonesia Kempinski Hotel itself was redesigned with consideration of the location and background of the Kempinski manager to give a different impression from

other hotels. Kempinski is the largest management company in Europe, while Hotel Indonesia Kempinski is located in the capital city of Jakarta, and is well known as a historic hotel in Indonesia. So that the interior design must show the local side of Indonesia and also the European side of this hotel, especially in the hotel lobby. The purpose of this design is to design the interior of a hotel lobby that combines two cultures (European and Indonesian) by applying Indische culture to the hotel lobby. Indische itself is the result of a fusion of two cultures (Indonesia and Europe) and also part of the modern culture of Indonesia [8].

## 2. METHODS

The design process used in this design comes from the Design Process Diagram [4], namely:

- 1) Commit, namely being aware of design problems.
- 2) State, namely identifying design problems.
- 3) Collect, which is collecting information in the form of data.
- 4) Analyze, which is to analyze information in the form of data that has been collected.
- 5) Ideate, which is the process of thinking about alternatives and problem-solving ideas.

- 6) Choose, which is choosing the best solution for design problems.
- 7) Implement, namely the application of design solutions.
- 8) Evaluate, namely the critical evaluation stage and accepting suggestions.

### 3. FINDINGS AND DISCUSSIONS

Indonesia Kempinski Hotel is the first five stars business hotel to be established in Indonesia. Previously, this hotel was called Indonesia Hotel which is now managed by the Kempinski group, the oldest hotel service provider company in Europe. Since then, the name Indonesia Hotel has changed to Indonesia Kempinski Hotel, according to the name of the company. Having the title of being the first 5-star hotel in Indonesia, this hotel is known for its blend of Indonesian and European concepts in its interior.

The hotel itself is known as Indonesia's "Wall of Fame", because it is a historical hotel in Indonesia, precisely in the capital city of Jakarta. This hotel was inaugurated on August 5, 1962, by the first president of the Republic of Indonesia, namely Mr. Ir. Soekarno, and designed by an architect from the United States, Abel Sorensen together with his wife, Wendy. As a historical hotel known for its Indonesian arts, the interior of Indonesia Kempinski Hotel must be able to convey the impression of history, artistry, and also the image of the identity of this hotel itself. Especially in the Lobby area. The lobby itself is the main place seen by visitors, both by visitors with the intention of staying overnight, as well as visitors who come for other purposes, and the design in the lobby itself is representative of the entire contents of the hotel[6]. The main function of the lobby is as a reception area, a place for guests to wait, a place for the check-in and check-out processes for guests staying at the hotel. Therefore, to attract the attention of visitors and give a first impression that captivates the hearts of visitors, the interior of the Indonesia Kempinski Hotel's lobby must be able to present a luxurious, unique, comfortable hotel identity that shows the historical side of this hotel itself by of course following the times. The theme for this interior design is "Luxury of Indische Batavia". Luxury itself is used to present a luxurious impression on this hotel. Meanwhile, Indische Batavia is used to show Indische culture which is applied to hotel interiors, where Indische itself is one of Indonesian history and is a mixture of Indonesian culture with European culture. Therefore, this theme is considered suitable for the interior design of Indonesia Kempinski Hotel.

In general, Indische style houses have a variety of simple decorations [8]. Something interesting and also a special characteristic of a work of art is the existence of several factors of symbolic meaning. The decoration in a building is made not only for beauty but also can become a characteristic of the building. Apart from being found at the top (topgevel) and tadhah angina (tympanon), decorations are also found on the body of the building [8]. There are ornaments in the form of krawangan carvings which are

usually made of wood, and there are also decorations in the form of plant tendrils [8].

The application of Indische culture at the Indonesia Kempinski Hotel's Lobby is applied in an eclectic style that will create an atmosphere that is comfortable, luxurious, and with integrity. This eclectic style itself is a style that combines two cultures in the interior by combining historical elements from the previous period to create something new and original. So that this eclectic style is considered suitable for applying Indische culture to the hotel interior. With the use of this eclectic design, it is also hoped that it can give a unique impression to visitors who stay or who only come for certain purposes.

The application of Indische culture to the hotel lobby itself is through selecting materials, selecting furniture, applying various decorations, and also the colors displayed in the interior.



**Figure 1** Receptionist Lobby Interior Picture 1 (Janet, 2020)

The floor material used in the hotel lobby is marble with two different colors. The choice of two different colors aims to provide variations on the floor that it is not monotonous. The marble floor used in the hotel lobby is St. marble. Laurent and arabescatta marble, in brown tones and beige tones. The use of marble material with a glossy texture aims to bring a luxurious impression to the hotel lobby.

In the waiting area, the floor wears carpet rugs under the seats to give a comfortable and warm impression to the visitors who sit waiting. Carpet rugs are gray with geometric patterns, criss-cross stripes. Two different shapes are used in lobby hotel, round shapes, and a rectangular shape.



**Figure 2** Receptionist Lobby Layout Furniture (Janet, 2020)

The wall is finished with wall paint. Some areas of the walls were also covered with brown marble material (St. Laurent from QnQ Gress). The marble material used on the walls is the same as the brown floor material. Not only the walls, but the lower part of the column also uses marble material. The use of marble is to show the luxury in this hotel in warm tones.

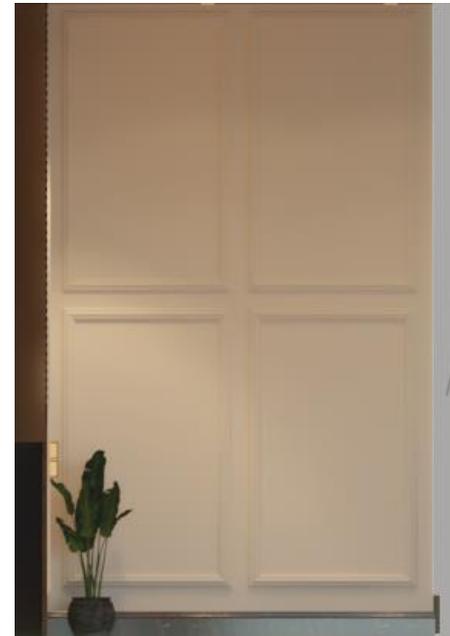


**Figure 4** Use of marble material at the bottom of the column (Janet, 2020)

To show the European side of the lobby's interior, classic profiles are installed on the walls and columns of the lobby. The classical profile itself is one of the prominent components of the Indische building.



**Figure 3** Use of marble material around the elevator walls (Janet, 2020)

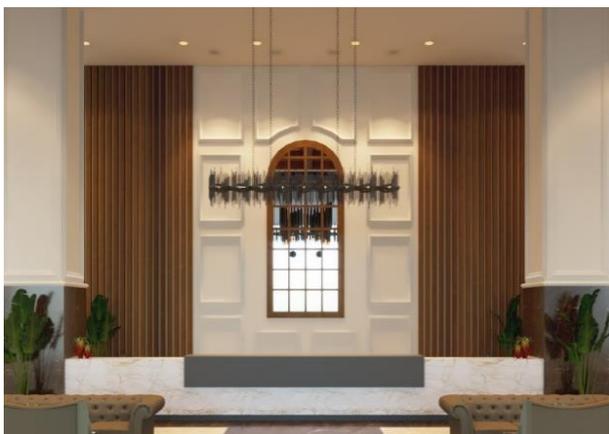


**Figure 5** The use of classic profiles on the lobby wall (Janet, 2020)

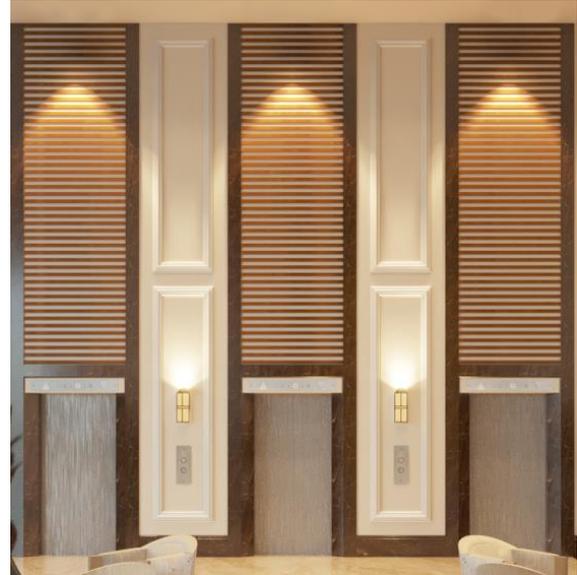


**Figure 6** Use of classic profiles in the lobby column (Janet, 2020)

There is also the use of wood materials in the reception lobby of Indonesia Kempinski Hotel. The use of wood material is intended to present the impression of Indonesia on Indische culture at this hotel. In Indische residence itself, there used to be a lot of wood material, both used as a material in space-forming elements, as material for furniture, or as material for doors and windows [8]. Therefore, wood material is applied to the hotel lobby walls to further show the Indische culture in this hotel lobby. The wood material mounted on the back wall of the reception desk is mounted vertically upwards with the thought of giving the impression of a tall room. Also, on the back wall of the receptionist, wooden materials are installed on a wall that looks like a window in an Indische building. Also, wood material is used at the top of the lift which is installed in layers upwards.



**Figure 7** Use of wood materials on the reception lobby wall (Janet, 2020)



**Figure 8** Use of wood materials on the lobby wall (Janet, 2020)

The ceiling in the hotel lobby uses gypsum material finished with Dulux wall paint in pacific mist color. Besides gypsum material, on the ceiling of the back of the reception room used wood material as an accent on the ceiling and there is an up-level in the ceiling.



**Figure 9** Use of wood material on the lobby ceiling (Janet, 2020)



**Figure 10** Gypsum ceiling with wall paint finishing (Janet, 2020)

In Indische buildings, there are many kinds of decorations. Generally, the decorations found in Indische buildings are simple and have symbolic meanings. [8] In the lobby of Indonesia Kempinski Hotel, there is one side of the wall made of carved sandstone, which is made using carving techniques. After that, the sandstone is coated with glossy gold color. Installation on the hotel lobby wall using

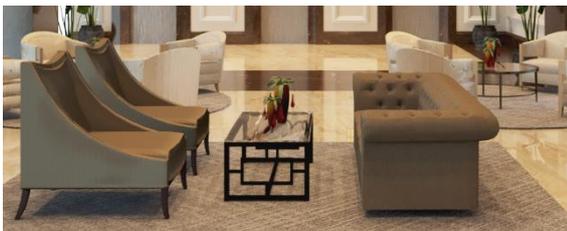
fisher, screws, drill bits, and then the grout on the sandstone is patched with cement.

The motif used is a circular plant motif and also a wagon image at the bottom. The plant motif itself is used because it is one of the decorative styles that is often found in Indische's buildings. Meanwhile, the wagon image was applied to this carved sandstone to present the Indische side in terms of transportation. Delman itself is a means of transportation used by the Indische at that time[8].



**Figure 11** Indische decoration on the lobby wall (Janet, 2020)

Indische houses have a large garden in front of their house [8]. In the interior of the hotel's lobby are placed some ornamental plants to give the impression of a garden in the lobby and to make the lobby atmosphere feel more alive and comfortable, and to show the natural side of the lobby. Also, there is a small flower arrangement on the reception desk and coffee table.



**Figure 12** Flower arrangements on the coffee table (Janet, 2020)



**Figure 13** Placing of ornamental plants in the hotel lobby (Janet, 2020)

Apart from being an aesthetic element in interior design, color is also very influential on interior design, because color can affect the mood of the user, and also color has meaning and function. The function of color is an aspect that can enliven the space and create an impression on the room [2].

At the Indonesia Kempinski Hotel lobby, the colors applied are warm colors to give visitors a comfortable impression. The colors applied include brown wood and marble, creamy white color from wall paint and some furniture, gold color from coated sandstone walls, and green and red colors as accents obtained from ornamental plants and a series of the flowers on the table.

The brown color is applied to create a warm impression in the room, while white cream is applied to the hotel lobby to create a calm and sweet impression [2]. The application of gold itself is to present a luxurious impression on the hotel, and green as an accent color is used to present a beautiful natural impression in the hotel lobby.



**Figure 14** Hotel's Lobby Perspective 1 (Janet, 2020)



**Figure 15** Hotel's Lobby Perspective 1  
(Janet, 2020)

#### 4. CONCLUSIONS

From this design, it can be concluded that the lobby interior of Indonesia Kempinski Hotel, Jakarta has a combination of styles from traditional Indonesian styles and European classical styles, which are applied to the lobby interior design. To apply the Indonesian style combined with the European style, the interior design of the lobby applies Indische culture with an eclectic style to the interior. Indische culture is shown through the selection of materials, such as classical profiles, wood, and carved sandstone. Also, Indische culture in the hotel lobby is displayed through the use of decorations on the lobby walls which are carved with decorative styles commonly found in Indische buildings, namely in the form of plant vine motifs and wagons which are the means of transportation used by people during the Indische. The decorations used are simple and contain symbolic meanings. To display the garden side of an Indische residence, in the hotel lobby some ornamental plants are placed, which also aims to bring the natural atmosphere into the hotel lobby to provide a comfortable atmosphere for visitors and workers.

#### ACKNOWLEDGMENT

The author would like to thank the parties who have participated and provided support and suggestions in preparing the journal and designing the Lobby's interior of Indonesia Kempinski Hotel with the application of Indische Culture in its design. I would like to thank to my family and friends who always give me the supports and who always wish the best for me, and also to all the mentors who have their support for me by giving me criticism and suggestions from the very beginning until this journal can be completed. Finally, I wish to thank to all of my family, friend, mentor, and all of participants who helped me to complete this journal.

#### REFERENCES

- [1] Arief, Abdul Rachman. *Pengantar Ilmu Perhotelan dan Restoran*. Yogyakarta: 2005.
- [2] Elliot, AJ., & Markus, A. M. *Color psychology: Effects of perceiving color on psychological functioning in humans. Annual review of psychology*. 2014.
- [3] End, Hendry. *Interior 2nd Book of Hotels*. New York: Whitney Library of Design, 1978.
- [4] Kilmer, Rosemary & W. Otie Kilmer. *Designing Interior 2nd edition*. New Jersey: John Wiley & Sons, Inc. 2014.
- [5] Lawson, Fred. *Hotels, Motels, and Condominiums*. Great Britain: The Architectural Press Ltd, 1976.
- [6] Rutes, Walter A and Penner, Richard H. *Hotel Planning and Design*.
- [7] Sihite, Richard. *Front Office Jurusan Perhotelan*.
- [8] Soekiman, Djoko. *Kebudayaan Indis*. Depok: Komunitas Bambu, 2014.
- [9] Valdez, P., & Mehrabian, A. (1994). Effects of color on emotions. *Journal of experimental psychology: General* 123, 4 (1994), 394.
- [10] Zelanski, P., Fisher, M. P. (2003). *Color*, Fourth Edition, Prentice Hall Inc. New Jersey.