Pendhapa
Vol. 16, No. 2, December 2025, pp. 1-6
ISSN 2086-8138, eISSN 2745-7249
https://jurnal.isi-ska.ac.id/index.php/pendhapa

Interior Design of a Contemporary Wedding Center with Local Wisdom Theme in Bogor City

Fadlan Waliyuddin [1],*, Eko Sri Haryanto [2]

Institut Seni Indonesia Surakarta, Jl. Ki Hajar Dewantara No. 19, Surakarta, Jawa Tengah 57126, Indonesia
[1] fadlan0722@gmail.com* ; [2] ekosri@isi-ska.ac.id
* Corresponding Author

Received 25 December 2024; accepted 8 August 2024; published 13 December 2025

ABSTRACT

Bogor City hosts many buildings for rent as wedding venues, yet none provide complete supporting facilities in one place, leaving prospective brides to gather information and services across several locations. This study designs a Wedding Center that consolidates wedding preparation and celebration into a single, centralized facility. The design follows Pamudji Suptandar's programming method, structured through input, synthesis, and output stages, and is approached through function, ergonomics, and theme and style. Local wisdom is applied as the design theme — Bogor City's nickname as the "Rain City," its icon the Kujang Monument, and Batik Mega Mendung from West Java — each transformed into interior elements such as furniture, partitions, and room decoration, packaged within a contemporary style. The resulting design organizes the Wedding Center into public, semi-public, private, and service zones with a linear circulation pattern, and covers the lobby, restaurant, two ballrooms, powder rooms, wedding boutique, prayer room, and supporting staff facilities. The design is expected to offer couples a functional, safe, and comfortable one-stop service for preparing and holding their wedding, accommodating contemporary needs while remaining attentive to Bogor's surrounding culture.

KEYWORDS

Interior design;
Wedding center;
Local wisdom;
Contemporary style;
Bogor City.

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1. Introduction

Bogor City has a minimum average elevation of 190 m and a maximum of 330 m above sea level. Climatic conditions in Bogor City have an average monthly temperature of 26°C, with the lowest at 21.8°C and the highest at 30.4°C. Air humidity is 70%, and average annual rainfall is around 3,500–4,000 mm, with the heaviest rainfall in December and January. The area of Bogor City is 11,850 hectares across 6 sub-districts and 68 villages. Administratively, Bogor City consists of 6 sub-districts, 31 urban villages, and 37 villages (five of which are underdeveloped: Pamoyanan, Genteng, Balungbangjaya, Mekarwangi, and Sindangrasa), 210 hamlets, 623 RW, and 2,712 RT, and is surrounded by Bogor Regency. Marriages in Bogor are recorded at 3,000–3,500 per month, and from January to September 2023 the number of marriages in Bogor City and Bogor Regency reached 32,136 couples.

Millennials, born between 1980 and 2000, have been exposed to technology from an early age, which has made the development of this generation's culture and lifestyle practical, convenient, and efficient (Reviandani and Aslamiyah 2024). To meet the lifestyle needs of this generation, integrated services are required, in which facilities, services, information, and consultation for preparing and holding a wedding ceremony can be carried out in one centralized place — a model known as a one-stop service (Hasan et al. 2019). This integrated model is realized in the Wedding Center building.

Nowadays, many people prefer to organize a wedding reception by renting a building rather than celebrating at home. People hope that using such building services can make it easier to arrange matters such as sound systems, decorations, invitations, dishes or catering, documentation, souvenirs, wedding attire, salon or make-up, accommodation, and performers such as dance or music. Marriage itself is legally defined, in the Indonesian Marriage Law, as the physical and spiritual bond between a man and a woman as husband and wife, with the purpose of forming a happy and eternal family (household) based on belief

in God (Republik Indonesia 1974). Duvall and Miller (1985) similarly describe marriage as a legal relationship between a man and a woman that includes complementary roles and responsibilities within the family.

In the city of Bogor, many buildings offer rental space for wedding receptions, but none provide complete supporting facilities in one place. Based on interviews with wedding vendors, it is known that there is a lack of venues offering complete, well-organized information for prospective brides — from preparation through to the wedding event itself. Information about weddings remains scattered, unstructured, and largely traditional in format, requiring prospective brides to visit several places to gather what they need. Based on this description, Bogor City needs a place that can adequately accommodate the full range of wedding preparation and reception activities with all necessary supporting facilities.

This Wedding Center's interior design uses the theme of local wisdom as the basis of its design. Local wisdom is a philosophical value held by local communities across generations and forms part of a community's cultural identity (Sartini 2004; Njatrijani 2018). Bogor City holds a wide range of local wisdom, from the arts to culinary traditions. The local wisdom displayed in this design is the nickname of Bogor City as "the Rain City," along with its distinctive icon, the Kujang Monument (Berita Upi 2015), and Batik Mega Mendung, a traditional batik typical of West Java (Detik Jabar 2023), both of which are transformed into interior elements such as partitions, furniture, and room decoration in a wedding center designed in a contemporary style. The theme is packaged in a contemporary style that refers to a more creative, innovative, and modern design approach. Through this application, the design is expected to present an interior in step with the times that accommodates every activity by function, while still respecting the surrounding culture.

2. Method

The design process for this Wedding Center in Bogor City follows the programming method developed by Pamudji Suptandar (1999), which structures the design process into three stages: input, synthesis, and output, as depicted in Figure 1. The input stage involves collecting the data needed to analyze the design problem, consisting of field data (direct site observation), literature data (theoretical and precedent studies), and social data (interviews and user needs). This data is then processed in the synthesis stage, where it is analyzed to determine user activities, spatial requirements, and the design's theme and style — forming the basis for generating design alternatives. The output stage translates these decisions into working drawings, design transformations, and final design decisions, which together constitute the interior design of the Wedding Center.

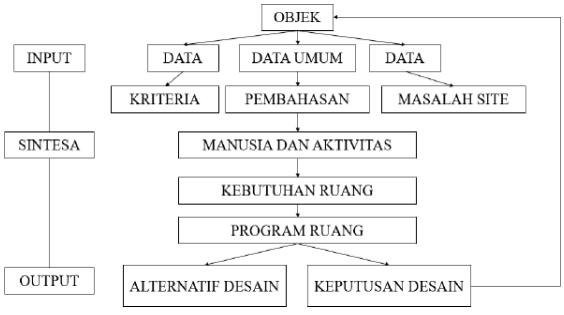


Fig. 1. Pamudji Suptandar Programming Scheme. (Source: Suptandar, 1999)

3. Results and Discussion

3.1 Design Results

The interior design of the Wedding Center in a contemporary style with a local wisdom theme in Bogor City offers couples an integrated, practical way to carry out the full range of wedding activities, from preparation to celebration. The scope of this design covers the lobby, restaurant, Ballroom 1, Ballroom 2, Powder Room 1, Powder Room 2, Wedding Boutique, prayer room, restroom, office staff room, and staff meeting room.

3.2. Site Plan

The wedding center is located at Jl. Sholeh Iskandar No. 29, RT.05/RW.11, Kedungbadak, Kecamatan Tanah Sereal, Bogor City, West Java 16164, adjacent to Bogor Valley Apartment and several restaurants and cafés. The 42,000 m² site was selected for its environmental potential — a strategic position in the city center within a designated trade and service area — making it appropriate for a wedding center.

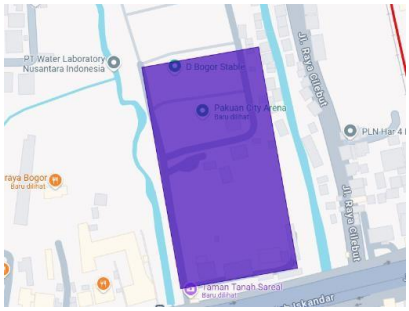


Fig. 2. Site Plan of Wedding Center. (Source: author's documentation)

The site can be reached by private vehicle or public transportation via Jl. Sholeh Iskandar, Bogor's main thoroughfare, which connects to a flyover linking the Jabodetabek toll road for easier visitor access. Building orientation in tropical regions such as Indonesia must account for solar radiation, since the sun remains close to overhead with its path rising in the east and setting in the west (Notodipuro and Mandala 2022). In this design, the building faces southwest to capture ample afternoon sun.

3.3. Zoning and Grouping

Grouping arranges spaces by the similarity of activities or their level of importance, allowing them to be combined, placed closer together, or separated when unrelated. Zoning distributes space according to public, semi-public (semi-private), private, and service zones, along with circulation areas (Ching 1996).

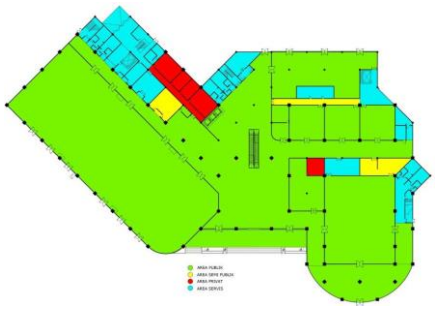


Fig. 3. Grouping and Zoning of the Wedding Cente4. (Source: author's drawing)

The public zone allows free access to all users regardless of interest, comprising the reception rooms, lobby, restaurant, prayer room, ballrooms, and wedding boutique. The semi-public zone serves users with specific purposes between private and public access — the make-up and wardrobe section — occupying an intermediate position in the hierarchy. The private zone groups spaces demanding the highest level of privacy: the general headroom, secretary and treasurer room, deputy general headroom, staff room, and meeting room. The service zone supports maintenance and circulation activities, including toilets, warehouses, cleaning rooms, prayer rooms, and control rooms.

3.4. Circulation

Access within the space is shaped by user activity, forming a pattern of movement. A linear circulation pattern was selected for this design for its clarity and continuity, which make it easier for users to move between spaces while supporting an efficient, comfortable, and safe flow (Ching 1996).

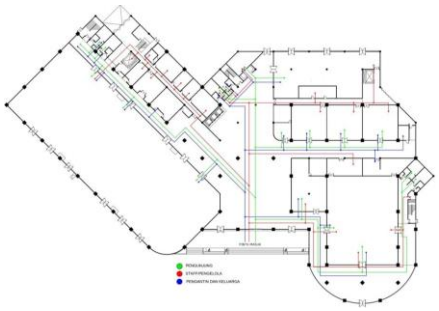


Fig. 4. Wedding Center Circulation Flow. (Source: author's drawing)

This circulation flow is designed to optimize visitor movement according to function while reinforcing visual harmony and keeping the function of each space optimal.

3.5. Layout

The layout accounts for the shape of the space, the entrance, furniture placement, and the division of space so that users feel safe and comfortable. Layout alternatives were developed from the needs of the space, beginning from an initial convention-and-exhibition-center design that was converted into a wedding center.

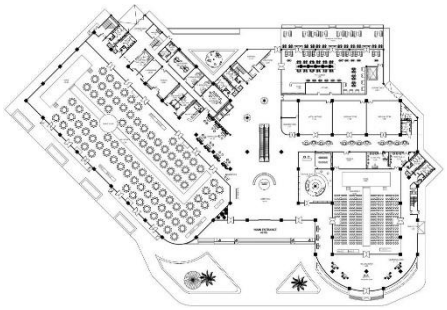


Fig. 5. Wedding Center Layout. (Source: author's drawing)

The layout is adapted to visitor activities, with furniture placement and circulation arranged so that no space goes unused and all visitor needs are accommodated. Furniture is kept flexible so it can be rearranged to suit different activities.

3.6. Theme and Style

This design uses local wisdom as its central theme — a valuable cultural heritage formed through long interaction between people, nature, and culture, and passed down across generations through traditions such as folklore and ritual. The local wisdom applied in this design is Bogor City's nickname as the "Rain City," its icon the Kujang Monument, and Batik Mega Mendung from West Java, transformed into interior elements to help preserve and introduce Indonesian culture to a wider audience. The color palette uses neutral and earth tones — ash, brown, white, terracotta, and sage green — applied across the space's forming elements and fillers.

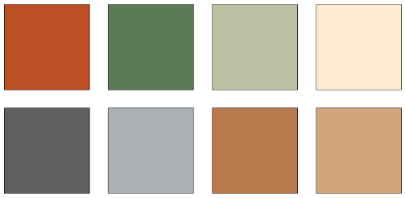


Fig. 6. Color Scheme of the Wedding Center

The interior style applied throughout is contemporary: advanced, flexible, and innovative in form, material, and technology, intended to offer comfort through something new rather than familiar. Contemporary style is generally identified by practical and functional design; a neutral, clean palette (white, gray, black, light brown) accented with brighter colors such as red or green; natural materials including wood, stone, metal, concrete, and glass; bold vertical and horizontal lines with simple

geometric shapes; and minimal partitioning to create a spacious impression with wide circulation (Wijaya, Sulistyawati, and Mariana 2023).

3.7. Design Transformation

3.7.1. Kujang Transformation

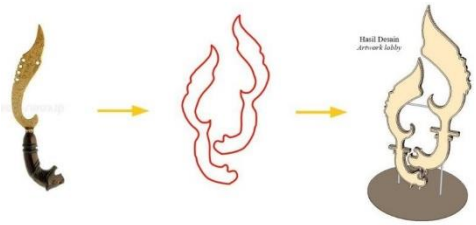


Fig. 7. Lobby Artwork Design Transformation. (Source: author's design)

The Kujang — West Java's traditional bladed weapon — is read in this design as a symbol of strength, courage, and the majesty and pride of the Sundanese people. Positioned as an artwork against the backdrop of the waterfall wall, the Kujang becomes the lobby's visual icon, presenting visitors with a sense of luxury tied to this monument from the moment they enter.

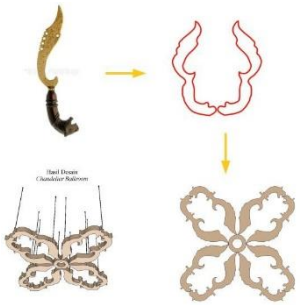


Fig. 8. Chandelier Design Transformation. (Source: author's design)

In addition to the raindrop chandeliers, the ballroom also uses chandeliers transformed from the Kujang shape — one of Bogor City's identities, read here as a source of strength and courage. Applying the Kujang form to the ballroom's chandeliers is intended to keep the atmosphere during the wedding ceremony harmonious and solemn.

3.7.2. Mega Mendung Transformation

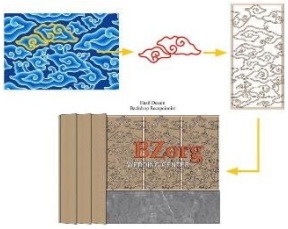


Fig. 9. Transformation of the Receptionist Backdrop Design. (Source: author's design)

Batik Mega Mendung is transformed into the receptionist backdrop as a point of interest for visitors entering the Wedding Center. Iconographic readings of the motif associate its unbroken, flowing cloud lines with uninterrupted blessing and the stages of a human life journey, while the cloud form itself carries ties to rain as something long awaited (Yusup 2023). The wall panel uses copper with a laser-cutting technique.

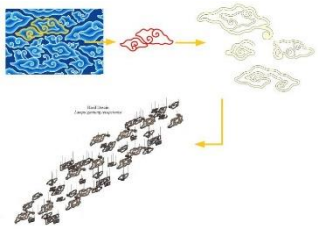


Fig. 10. Lobby Chandelier Design Transformation. (Source: author's design)

The Mega Mendung motif is also applied to the lobby chandelier. *Mega* literally means "cloud," interpreted as something magnificent or grand, while the cloud form itself is read as calming (Yusup 2023).

3.7.3. Water Drop Transformation

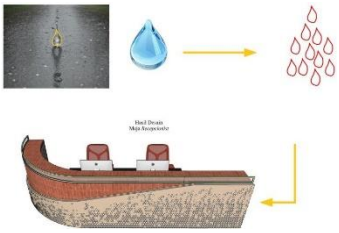


Fig. 11. Receptionist Table Design Transformation. (Source: author's design)

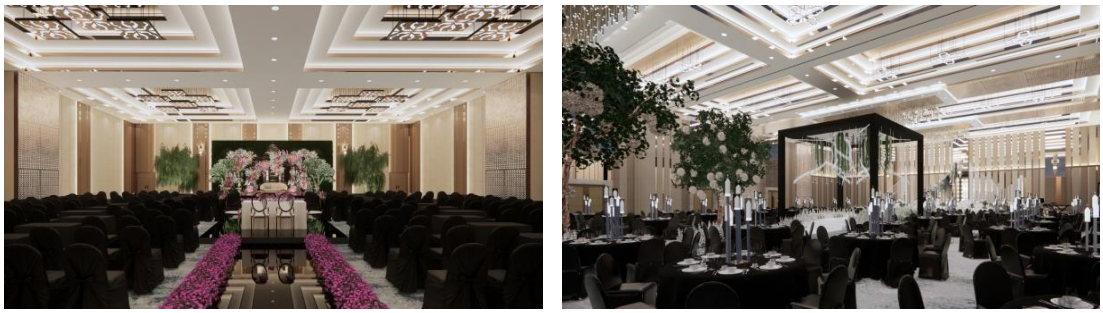
The receptionist table's form draws on Bogor's local wisdom as the "Rain City," transforming the shape of a raindrop into the table's silhouette. The material used is copper with a laser-cutting technique. A rainfall wall placed in the lobby of the Tengan Hall extends this same rain motif — artificial water run down the wall, paired with ambient sound, so visitors feel the atmosphere of rain as they enter, reinforcing the building's local-wisdom theme beyond this single piece of furniture.

3.8. Design Result



Fig. 12. Main Lobby. (Source: author's render)

The main lobby design incorporates local wisdom elements discussed above within a contemporary frame: a circular layout intended to evoke unity and togetherness — symbolically reflecting the joining of families through marriage — paired with warm-toned natural materials (wood and stone), indoor planting, and a water feature. Together these create an atmosphere the design aims to read as elegant, warm, and celebratory.



(a) Ballroom 1 (b) Ballroom 2

Fig. 13. The ballrooms. (Source: author's render)

Ballroom 1 seats 400 for theater-style events and 280 for round tables. Its contemporary style with a traditional touch, neutral palette, and detailed ceiling and wall panels are intended to produce a calm, sophisticated atmosphere — understated luxury rather than ostentation. Ballroom 2, the center's largest room (950 round-table / 1,400 theater capacity), extends this language with foldable bulkhead partitions for flexible subdivision, raindrop-form chandeliers, and Kujang-transformed wall panels, carrying the same local-wisdom motifs into the center's largest event space.



(a) Powder room 1 (b) Powder room 2

Fig. 14. Powder Room. (Source: author's render)

The powder rooms (bridal preparation areas) use multiple vanity stations with individual mirrors to allow simultaneous use, finished in rattan, wood, and warm earthy tones intended to read as natural and calming — a deliberate contrast to the grandeur of the ballrooms, suited to the more intimate scale of bridal preparation.



Fig. 15. Wedding Boutique. (Source: author's render)

The Wedding Boutique houses the center's dress consultation, rental, and design services around a central, organically shaped wooden structure resembling a stylized tree trunk, radiating into a circular ceiling element that doubles as both structure and lighting. Neutral beige and grey tones are accented with terracotta and green, tying the boutique back to the center's broader material and color language.



Fig. 16. Indoor Restaurant. (Source: author's render)

The restaurant operates independently of wedding events, remaining open to the public with a capacity of 262 across indoor and semi-outdoor seating. Its design likewise carries Bogor's local-wisdom theme through natural materials, a living wall, and floral motifs in the lighting, extending the wedding center's design language into its everyday public-facing space.

Beyond these primary spaces, the design also provides the center's supporting facilities — an office staff room and staff meeting room for building management, a mushola (prayer room) with separate men's and women's ablution areas on each floor, and restrooms divided by men's, women's, and accessible facilities — each finished in the same contemporary, locally-themed material palette to keep the design consistent throughout the building.

4. Conclusion

The interior design of the Wedding Center in a contemporary style with a local wisdom theme in Bogor City is intended to meet the needs of couples who want to prepare for and hold their wedding in one centralized place — a one-stop service. Achieving a Wedding Center that is functional, safe, comfortable, and able to accommodate all wedding-related needs in a single location requires comprehensive and careful planning. Safety and comfort are prioritized throughout the design through clear circulation planning, adequate security systems, efficient layout arrangements, and materials that meet building safety standards. Comfort is further supported through aesthetic, ergonomic, and functional interior design choices, proper lighting, and an effective air conditioning system.

Local wisdom is applied as this design's central theme as a way of preserving and introducing Indonesian culture — in this case, that of Bogor City — to a wider audience. The elements of local wisdom transformed into interior form in this design are Bogor City's nickname as the "Rain City," its icon the Kujang Monument, and Batik Mega Mendung from West Java. Applying local wisdom in this design does not mean reproducing forms that feel old-fashioned or outdated, but reinterpreting them through a design that continues to evolve and adapt to the times. For that reason, the theme is packaged in a contemporary style that leans toward a more creative, innovative, and modern expression. Through this combination of theme and style, the design is expected to present an interior that stays in step with contemporary needs — accommodating every activity according to its function — while remaining attentive to the surrounding culture it draws from.

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