

EXPRESSION OF NEO-VERNACULAR ARCHITECTURAL CONCEPT IN RECREATIONAL COMMERCIAL BUILDING (Study Case: TIP, Hotel and Resort, ACTIC)

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ABSTRACT

Neo-vernacular architecture is a postmodern architectural style that is a combination of two different concepts, namely modern and vernacular architecture to express a more contemporary vernacular architecture. Recreational commercial buildings are buildings used for business or recreational commercial activities that are usually uniquely designed to be attractive and comfortable for visitors who apply the expression of neo-vernacular architectural concepts in their design. This research aims to find out the character of neo-vernacular architecture in recreational commercial buildings and how it is applied so that it can be used as a reference for the community or the government in designing recreational commercial buildings with this concept. This study uses a qualitative descriptive method that is expected to describe the character of neo-vernacular architecture and its application to buildings. The research locations include the Semarang-Surabaya toll road, namely Pendopo kilometers four, five, six, Salatiga, ono joglo and Jepara resorts, as well as the Asasuka Japan Tourist Information Center. The analysis in this study uses neo-vernacular architectural theory. The results of this study conclude that the expression of the neo-vernacular architectural concept in the three case studies of recreational commercial buildings appears to be very strong in the design of the roof shape that adopts local icons (vernacular) of ridge roof types such as joglo, limasan, saddle, baked pe.

KEYWORDS

Architecture, Neo-vernacular, Commercial Buildings



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INTRODUCTION

This paper will discuss the expression of neo vernacular architectural concepts in recreational commercial buildings that apply the style in design, through the following 3 (three) buildings: (1) Rest and service area abbreviated as TIP Pendopo KM 456 Salatiga located on the Semarang-Surabaya toll road. (2) Resort and Hotel Ono Joglo Jepara located at Tirta Samudera Beach Bandengan Jepara. (3) Asakusa Culture Tourist Information Center abbreviated as ACTIC Japan.

Experience is the best teacher is a wise philosophy from our predecessors. This advice can also be adapted in the field of architectural design in the context of designing architectural designs by examining the appearance of existing buildings, through the expression of neo-vernacular architectural concepts in these buildings. To examine the expression of the concept in question, we must understand the meaning of vernacular architecture. The understanding of vernacular architecture according to Nuryanto (2019), explains that in the view of architectural theorists it still causes differences in understanding and can be debated. The debate about vernacular architecture was started by Rapoport in his book *House Form and Culture* (1969). This debate continued until 1990, when Rapoport wrote the article “Defining Vernacular Design” and until now the debate has not been satisfactory.

The definition is still limited to categorization in the realm of architecture and it was only in the 1970s that vernacular matters began to be considered as part of architectural design. There are many perspectives on the nature of the vernacular, such as Christopher Alexander (*A Pattern Language*), Howard Davis (*The Culture of Building*), Robert Venturi (*Learning from Las Vegas*), Hassan Fathy (*Natural Energy and Vernacular Architecture*) and many more. Along with the development of science and paradigms in several references mention the term vernacular to understand the relationship with “locality”. Some of them are A building designed by an amateur without any training in design, Related to their environmental contexts and available resources they are customarily owner- or community-built, utilizing traditional technologies (Nuryanto, 2019). Vernacular architecture is a generalized way of design derived from folk architecture.

According to (Rangkuti, 2023) in his article commercial buildings are a type of building designed and used for business or commercial purposes, such as carrying out trade activities, services, or other economic activities. Commercial buildings are generally intended to generate income or profit for their owners. Types of commercial buildings can vary widely, ranging from small businesses such as shops, cafes, and offices, to larger buildings such as shopping centers, hotels, convention centers, high-rise office buildings, and so on. Commercial buildings are usually uniquely designed to be attractive and comfortable for visitors.

Along with the development of science and technology that has an impact on the mindset and lifestyle of humans so as to form a dynamic and adaptive community culture, almost in all aspects of life including culture in architectural design ranging from cities to villages and resulting in the degradation of local architectural culture. This can be seen from the rapid growth of buildings with modern concepts without considering the potential of local architectural culture. The diversity of local architectural culture should be preserved through the works

of architects in each design by implementing the concept of neo-vernacular architecture.

The uniqueness of various vernacular architectural concepts can become a local icon that cannot be found in other regions. The strength of local architectural philosophy will provide added aesthetic value that cannot be obtained from buildings with monotonous modern concepts (boxes). Cultural acculturation between vernacular and modern architecture in the era of globalization should be increasingly campaigned in every architectural work in the hope of introducing it to the nation's next generation and preserving the values of local architectural cultural wisdom and maintaining its existence (Saidi et al., 2019).

In the expression of neo-vernacular architectural concepts, there are principles that can preserve the values of local cultural wisdom and need further discussion to maintain traditional culture by applying neo-vernacular architectural concepts. The following are the problems that will be discussed: (1) How does the neo-vernacular architecture concept expression look like in the commercial case study? (2) How does the space function and space relationship occur in the commercial building case study that expresses the neo-vernacular architecture concept?

The purpose of this research is to be able to explore in more detail about the expression of neo vernacular architectural concepts in existing buildings. The benefit of this research is that it can be used as a reference for designing and expressing the concept in designing similar buildings, which still appear elegant, contemporary but do not leave local cultural values.

The concept of neo vernacular architecture is a style that emerged in the Post Modern era, which began in the mid-1960s, initiated by several architects including Charles Jencks who criticized the dominating modern architecture. This was done because architects wanted to provide an interesting new concept of modern architecture that had monotonous forms (Saidi et al., 2019).

There are 6 (six) schools that emerged in the Post-Modern era according to (Jencks, 1978), namely: Historicism, Straight Revivalism, Neo Vernacular, Contextualism, Methapor and Post Modern Space. Furthermore, in his book (Sukada, 1988) explains that in the Post Modern architecture era there are 6 (six) styles, one of which is neo-vernacular architecture, which has 10 (ten) architectural characteristics as follows: (1) Contains communicative elements that are local or popular. (2) Revives historical memories. (3) Urban context. (4) Reapplying ornamentation techniques. (5) Representational in nature. (6) Metaphorical (can take the form of another). (7) Resulting from participation. (8) Reflects general aspirations. (9) Plural in nature. (10) It is eclectic (Alia, 2016).

By applying at least six or seven of these characteristics, it can be said to be post-modern architecture. The figure and architect who initiated the birth of the genre Charles Jenks mentioned that there are three aspects that underlie the emergence of the post-modern era (Prayogi et al., 2020), namely: (1) Life has developed from a limited world to a borderless world, this is due to the speed of communication and the high power of human imitation. (2) Advanced technology produces products that are personal in nature. (3) There is a tendency to return to traditional or regional values, a human tendency to look back (Nisa, 2021).

Based on the three reasons above, it can be concluded that post-modern architecture and the architectural genre within it is architecture that applies the concept of vernacular architecture with modern architecture so that the concept becomes a unity to criticize modern architectural forms. In its development, vernacular and traditional architectural forms are very different from the monotonous forms of modern architecture. To synergize the different forms of vernacular and modern architecture requires research and creativity in design.

RESEARCH METHODS

How is research conducted? This question has a meaning whose answer is none other than the types of research methods, or types of research in terms of their methods. According to KBBI, research is the activity of collecting data, processing, analyzing, and presenting data systematically and objectively to solve a problem or test a hypothesis to develop general principles. According to (Arikunto, 2019) in his book, it is outlined that researchers can conduct research that is passive in nature on an object to the type of research that requires researchers to do something. From this review, there are 3 (three) ways of research conducted, namely (1) descriptive research, (2) action research, and (3) experiments. The research method used in the study of neo vernacular architectural expression is the descriptive method, which is the simplest research method, because in this research the researcher does not do anything to the object under study (Arikunto, 2010). Descriptive research is research intended to investigate circumstances, conditions, or other things that have been mentioned, the results of which are presented in the form of a research report. This descriptive research is research that really only describes what is found or occurs in a particular scene, field, or area. The collected data is classified or grouped according to its type, nature, or condition. After the data is complete, then conclusions are made.

The steps taken in this research are collecting the data needed by determining architectural precedents, field surveys, observing photos from the internet media, reviewing literature, conducting a study of neo vernacular architecture theory, analyzing the data obtained with neo-vernacular architecture theory and drawing conclusions.

RESULTS AND DISCUSSION

The first case study is a commercial building that expresses a modern look but impressed by local culture is, which is a Rest and Service Area (hereinafter TIP), namely Pendopo KM 456 Salatiga, which functions as toll road infrastructure located on the Trans Java Semarang-Solo-Surabaya Toll Road. Facilities provided include a parking lot, management office, retail and minimarket, MSME kiosk, place of worship, self-checkout counter, station, public refueling public toilet and sky bridge.



Figure 1. TIP Pendopo 456 Salatigabuilding of
Source: (Nisa, 2021)

The TIP building project land is a polygon-shaped paddy field with an area of about 3.3 hectares divided into two fields by the Semarang-Solo-Surabaya two-way toll road. visitors while still paying attention to open space and the environment as a binding building and outdoor space. The land use as shown in the figure shows a lot of building mass, both horizontally and vertically, which serves the needs of managers and

The orientation and massing of the TIP building facing the parking lot is shown in Figure 2A. In Figure 2B, the TIP building block A and block B layout takes into account the shape of the available land plot which is divided by the toll road into two parts. The western and eastern boundaries consist of three main building masses arranged parallel to the western and eastern site boundaries, then there is a repetition of the shape of the building mass field parallel to the parking lot layout to the slow lane road connecting the toll road.

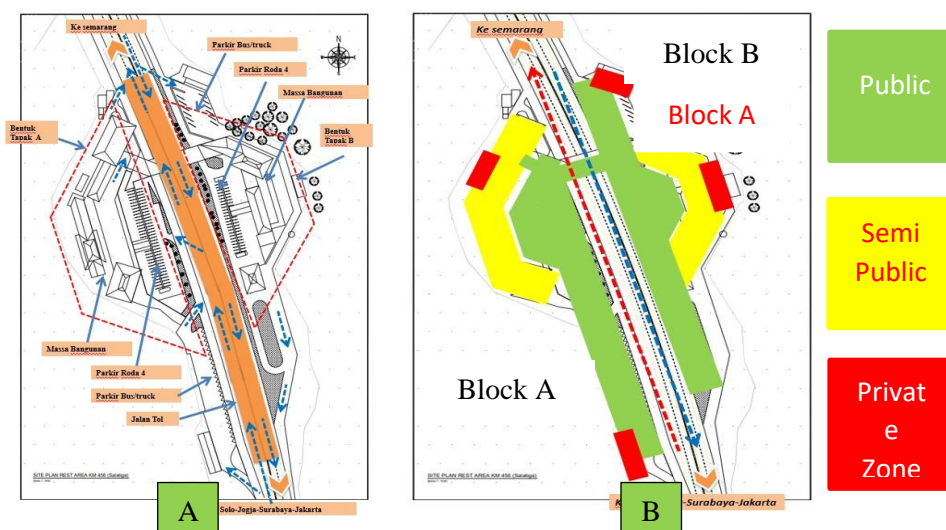


Figure 2. Orientation, Massing and Zoning of TIP Pendopo 456 Salatiga
Source: Author's Personal Analysis, 2024

The zoning of the building mass between blocks A and B in Figure 2B pays attention to the shape of the site and the environment around the building which is cut off by the toll road and connected with a supporting building in the form of a sky bridge that represents unity. The A and B Consists of open space that functions as parking, parkspublic zone is located at the front as access vehicle from the toll road both blocks, vehicle circulation or pedestrian and at the same time as a function as a binder for the main and supporting buildings and rainwater catchment. The Semi Zone Public is located in the inner part connected to the ZonePublic, which functions as the main building including retail / minimarket, UMKM, management office, place of worship, and others. The is located at the deepest part of the site, connected to the Private Zone semi-public zone and public zone, which functions as a supporting, complementarybuilding, service and storage.

The appearance of the roof of the building as shown in Figure 3A, visible from the courtyard displays a modern concept and applies a local icon (Javanese towering ridge roof) by applying a diversity of shapes, materials, colors and textures that have the philosophy of anatomy of the human body including the thelower part (foundation, feet, floor), the middle part (body, walls) and the upper part (ceiling, head,) and roof shapeblends with the location and environment.



Figure 3. TIP Building Envelope View
Source: Ahmad Antoni, 2022

The lower part of the building in Figure 3A as (foundation, foot) uses a modern two-story building structure in the form of split stone foundations and piles, sloof beams and applies a variety of natural building such as split stone, muntilan sand, kricak, bamboo and modern (manufactured) including concrete iron, pc cement. Meanwhile, the floor of the building applies fabricated materials in the form of a type of granite/ceramic floor materials with batik ornamentation as well as natural textures in the form of wood and stone fibers and wooden furniture as shown in Figures 3C and 4A.



Figure 4. Central Building Envelope (body/wall)
Source: Jeprima, 2022

The middle part (body/wall) in Figure 4 uses a modern structure in the form of IWF steel columns and beams with wall coverings in the form of walls, caliboard partitions and wood and batik motif HPL coatings, glass pane iron frame fences and wooden relling, with window openings. Applying a variety of natural building materials such as muntilan sand, kricak, woven bamboo on the shading, wood for the railing and manufacturing including lightweight bricks, kalsiboard, hollow iron, concrete iron, pc cement, glass, aluminum.

The upper envelope (ceiling, head/roof cover) in Figure 5 A uses modern roof truss structures such as IWF steel, cnp and galvanized hollow iron. Diverse building materials are used, such as natural materials in the ceiling coverings, light houses and corridor shading with woven bamboo.

Manufactured materials are also applied to the roof covering using a sand texture brown spandex roof, tempered glass roof for sky light. The modern and attractive design is the strength of the commercial building, blending with the iconic roof design of local culture in Figure 5 B, which consists of a joglo roof of 5 (five), the philosophy of five volcanoes around the location, pyramid roof, gable roof and panggang pe roof (one slope).



Figure 5. Ceiling Top Sheathing, IWF Steel Easel, and Roof Shape Diversity
Source: Ahmad Antoni, 2022 and Ainur Mufid, 2022

The design of colors contrasting that become one unit consists of the brown color as shown in Figures 5 B and 6 which is dominant on the roof covering, the green color from the natural environment, the light gray color from the wall and the dark gray from the parking lot and toll road, and the silver color as a reinforcement of the sky bridge roof appearance.

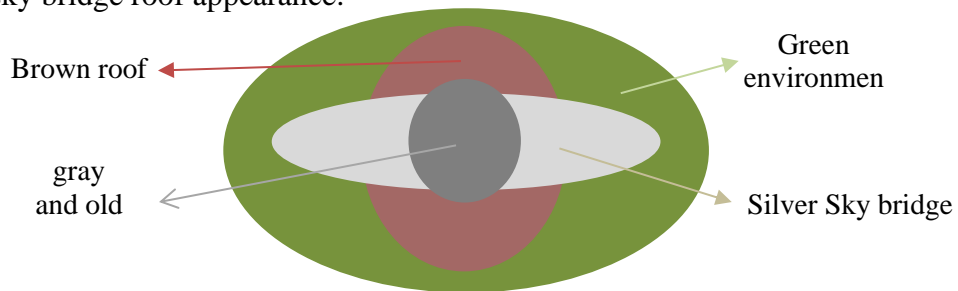


Figure 6. Application of Color to the Building Envelope of the TIP and the Environment

Source: Author's Personal Analysis, 2024

Circulation in the TIP building Figure 5B consists of horizontal and vertical circulation that accommodates all the needs of visitors and managers. Horizontal circulation includes open space consisting of bus and truck parking lots, small car parking (private), pedestrian corridors. Vertical circulation consists of a staircase area, a disability-friendly ramp and serves as a guide for visitors to look around the available facilities and a panoramic elevator (glass wall) so they can enjoy the beautiful natural surroundings complex.

Based on the identification results and when discussed based on the theory of post modern (neo vernacular) architecture according to (Budi A Sukada, 1988) through its characteristics, it can be said that the TIP building has a neo vernacular architectural concept because it fulfills the following 6 (six) characteristics: (1) Representing a communicative form that is local or popular, with the application of vernacular roof forms with modern materials and technology on the roof sheathing of joglo houses, limasan, saddle, panggang pe with a function as a commercial building (different from the original), application of batik ornaments, natural motifs of wood planks on granite floors, application of woven bamboo on the ceiling, sun shading, wood on the fence relling, paying attention to the place and environment. (2) Presenting memories of the past (history), with the application of local forms, materials and technology (woven bamboo). Forms of local identity, modern materials and technology through elements of spandex roof sheathing, wood motif hpl coated walls and batik and wood motif granite floors. (3) Urban representation or suitable for big cities, with the use of modern materials and technology such as acian plaster walls, glass on fence panel walls and roof coverings, gypsum, ACP, holo iron and aluminum frames for walls / openings, fabricated roof coverings in the form of brown spandex material, application of fabricated materials on building floors such as granite and ceramic materials, columns and roof trusses, hollow iron materials for fences, canopies, grill ornaments, lighting / decorative applications. (4) Be diverse or plural, with a synergy of forms, traditional materials, fabrication and modern technology, combining different functions in one area. (5). Reapplying

ornamentation techniques, with the application of local batik ornaments, wooden plank motifs, natural stone motifs on almost all floors of the building. (6) The form is metaphoric (can mean another form), with the application of 5 (five) joglo-shaped roofs that represent the number of mountains around the site and its environment.

The second case study is a commercial building that expresses a modern look but local Javanese and Balinese impressions, Hotel Ono Joglo Resort and Convention which functions as a hotel, resort and hall that has various facilities that support tourism and meetings located in Jepara precisely located on the shores of Bandengan Beach, about 6.5 km or 15 minutes drive from Jepara city center.

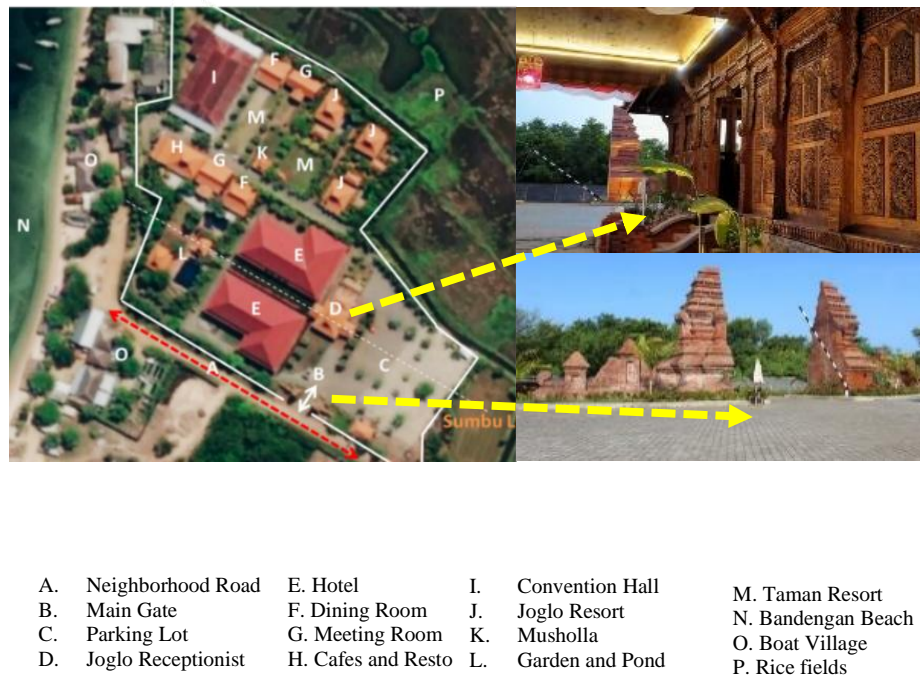


Figure 7. Situation of Ono Joglo Resort and Convention Hotel
Source: Author's Personal Analysis, 2024

Figure 7 shows that the project site is a plot of paddy land in the shape of a polygon like the letter L with an area of about 1.9 hectares. The use of the location shows a lot of building mass in one area that serves the needs of managers and visitors while still paying attention to open space and the environment.

The orientation and massing of the building facing the parking lot is shown in Figure 8 A. The layout is adaptive to the site, which is located next to the neighborhood leading to Tirta Samudera beach in Bandengan Jepararoad. The western boundary is boundary is rice fields. The southern boundary is the neighborhood road and the northern boundary is rice fields. the neighborhood road and the eastern. The main building mass is arranged parallel to the line of the neighborhood road as an imaginary line, then there is a repetition of the shape of the building mass plane building massesparallel to the layout of other.

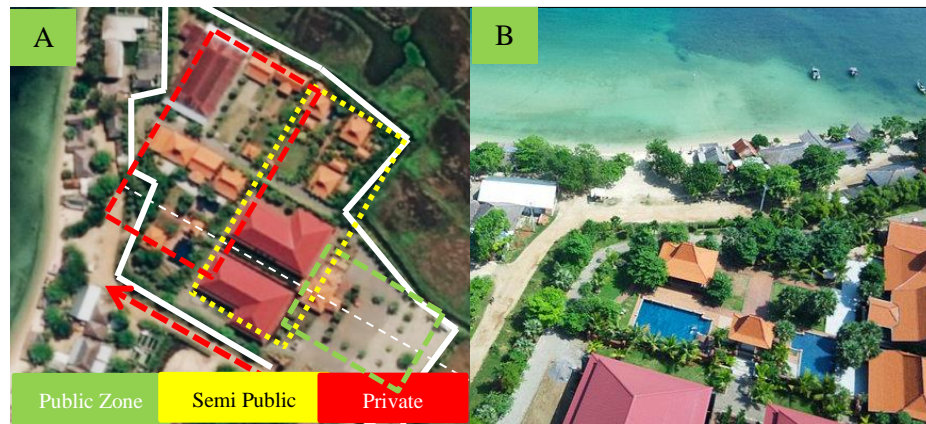


Figure 8. Zoning (A), Diversity of Roof Forms and Open Space (B)
Source: Author's Personal Analysis, 2024

Note Figure 8 A, the public zone is located at the front near the vehicle circulation from the neighborhood road (Red dotted arrow line). Consists of open space that functions as a parking space, garden (fresh area), the main gate for circulation in and out of vehicles and pedestrians and has a function as rainwater absorption and binding of the main building and its environment. The semi-public zone is located in the inner part connected to the public zone, which functions as the main building including hotel and resort buildings and open spaces functioning as gardens and circulation paths, ponds, places to eat, places of worship, and others. The private zone is located at the deepest part of the site, connected to the semi-public zone and public zone, which functions as supporting buildings such as halls, restaurant cafes, complementary, service and storage.

The view of the building from the top of Figure 8 B, shows the diversity of the roof forms of joglo, pyramid, saddle, panggung pe and is united with open spaces in the form of parks, ponds, corridors that display a modern concept. Applying Javanese local culture with a variety of materials, colors and textures that have the philosophy of the anatomy of the human body including from the bottom (foundation / feet / floor), the middle (body / walls) and the top (ceiling / head / roof shape) and blends with the location and environment.



Figure 9. (A) Reception Room Bottom (foundation/foot/floor), View (B) Open Space Floor

Source: Author's Personal Analysis, 2024

Figure 9 A is a reception room that applies a joglo house building with four soko guru (main columns), the bottom of the building (foundation/foot) uses a modern structure in the form of a split stone foundation, sloof and applies a variety of natural and modern building. Natural materials such as split stone, muntalan sand, kricak, bamboo and modern (manufactured) include concrete iron, pc cement. While on the floor of the building in Figure 9 A and B, natural materials such as marble and fabricated stone are applied with granite/ceramic type floors materials with ornamentation natural stone texture, wood fiber, paving blocks, terracotta floors and using wooden furniture.



Figure 10. View of Hotel Hallway (A), Open Space and Pool (B)
Source: Author's Personal Analysis, 2024

The center section (body/wall) in Figure 10 A is a hotel building using modern structures and materials in the form of reinforced concrete columns and beams with wall coverings in the form of brick walls with acian plaster and wall paint. The terrace fence on the second floor uses teak wood (natural), the terrace column is covered with terracotta material, the terrace partition uses exposed brick, wooden granite motif floor, caliboard ceiling, with teak wood and glass window openings. Figure 10 B shows an open space in the form of a garden with modern and traditional concepts, a swimming pool equipped with a relaxing space in the form of a joglo house with a background of exposed brick fences and hotel buildings with pyramid roofs and dining room buildings with joglo roofs.



Figure 11. Building envelope at the center (body/wall)
Source: Tiket.Com, 2024

Figure 11 A and B are buildings joglo functioning as reception rooms, which stand on modern foundations using a structure of columns, beams, walls, openings, ceilings, roof trusses, usuk and reng from natural teak wood. The walls all use teak wood boards and apply jebara carving ornaments to the front gebyok (main entrance), except for the windows using clear glass panels for natural lighting.

In Figure 11 C is the fence and gate of the resort, which uses exposed brick material and wooden doors and the gate floor uses red brick tiles. Figure 11 D shows the building with a joglo roof with a tiled roof that functions as a dining room, walls of usuk beam columns and teak wood battens with glass pane window openings, and floors using granite wood motifs.

The design of colors contrasting that become one unit consists of brown as shown in Figure 12 which is dominant in wood materials including columns, beams, walls and furniture. The green color of grass, plant leaves from the garden and its environment, the light gray color of the stone slab elements, the brick red color of the fence walls and floors and roof tiles.



Figure 12. Color Application of Ono Joglo Resort Hotel Display
Source: Author's Personal Analysis, 2024

Building circulation consists of horizontal and vertical circulation that accommodates all the needs of visitors and managers. Horizontal circulation includes open space consisting of bus and truck parking lots, small car parking (private), pedestrian corridors. While vertical circulation consists of stairs.

Based on the data analysis above and when discussed based on the theory of postmodern (neo vernacular) architecture according to (Budi A Sukada, 1988) through its characteristics, it can be said that the Ono Joglo Hotel and Resort building has a neo-vernacular architectural concept because it fulfills 7 (seven) physical or non-physical characteristics as follows: (1) Representing a communicative form that is local or popular, with the application of vernacular roof forms with local materials and local technology, modern materials and the latest technology on the roof sheathing of joglo houses, pyramids, saddles, pe bake with the function as a commercial hotel and resort building (different from the original), application of carved ornaments, natural motifs of wood planks on granite floors, application of teak wood planks in joglo buildings, wood on fence relling, paying attention to the place and its environment. (2) Presenting memories of the past (history), with the application of local forms, materials and technology (teak wood on joglo house finish melamine, ceramic tile). Forms of local identity, modern materials and technology through elements of spandek pyramid roof sheathing, wood motif plywood walls and granite floors with batik and wood motifs. (3) Urban representation or suitable for big cities, with the use of local materials and modern technology, application of fabricated materials on building floors such as granite and ceramic materials, columns and roof trusses. (4) Multifaceted or plural, with synergy of forms, traditional materials, fabrication and modern technology, combining different functions in one area. (5). Reapplying ornamentation techniques, with the application of local ornamentation of Jepara carvings, wooden plank motifs, natural stone motifs on almost all floors of the building. (6) The form is metaphoric (can mean another form), with the application of joglo roof design (tajug loro), limasan, saddle and panggang pe. (7) Representational (representing the whole), the appearance of buildings and open spaces expresses vernacular in the present.

When discussed with Charles Jenks' theory that post modern architecture is characterized by: (1) Tends to be popular. (2) Pluralist. (3) Double coding style or combining modern techniques with traditional architectural styles influenced by the place and environment (Jencks, 1980) the Ono Joglo and Resort building can be said to use the concept of neo vernacular.

The third case study is the Asakusa Culture Tourist Information Center building, hereafter referred to as ACTIC (Figure 13 A), which is a building with a height of 39 m that has a function: tourism information center, exhibition, and multipurpose building located in Asakusa Taito, Tokyo, Japan. The building expresses elements of vernacular architecture (local machiya house), but seems to be kekikinian by applying modern technology by adjusting the place and environment. The concept is to collaborate two architectural styles including

elements of vernacular architecture with contemporary architecture and construction using modern technology and local and fabricated materials (Lestari & Tohjiwa, 2023).



Figure 13. ACTIC Japan (A) and Project Site (B)
Source: Takeshi Yamagishi, 2012 and Kohei, 2018

The project site shown in Figure 13 Bis a rectangular (square) urban plot of land with an area of approximately 234 m² by architect Kengo Kuma built in 2012. One vertical is used to building mass serve the needs of managers and visitors while taking into account the place and environment (there is the oldest cultural heritage building in Tokyo, Sensoji Temple).

The orientation of the building faces two sides of the city highway, namely to the north and to the west, while the south and east are bordered by other high-rise buildings with a modern (contemporary) concept. The expression of the facade of the ACTIC building visualizes a local vernacular house (*machiya House*), an indigenous Japanese architectural style. Machiya is an indigenous Japanese urban building that functions as a shophouse (house and shop). The adoption of architectural elements found from *Machiya House* (Figure 14), includes the shape of the roof, walls, floors that use local wood materials and combined with the construction using technology and fabricated materials (modern).

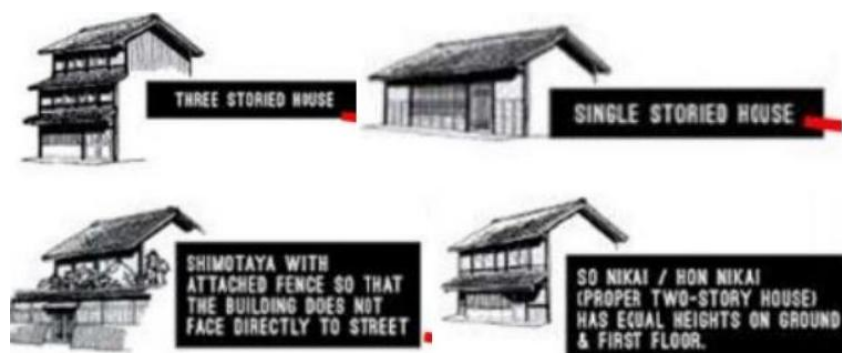


Figure 14. Hiraya, Shimatoya, Sounikai, & Sankaidate
Source: Australian Design Review, 2022

The building's wall envelope is formed from a wooden display consisting of vertically arranged frames and infills (degoshi) with equal spacing so that they can function as natural ventilation and natural light, as well as a facade (Koshi) made of wooden lattices that are also lined up (Figure 15). The materials used in Machiya vernacular buildings are predominantly local wood and bamboo materials that are applied to various functions of the building envelope including the lower part such as the foundation and floor, the middle part such as the facade, columns, partitions, ventilation and the roof.



Figure 15: Materials used by Machiya House
Source: (Alia, 2016)

The application of the above vernacular architectural elements in the appearance of the ACTIC building is expressed in the facade that adopts the Machiya building which emphasizes the use of wood materials such as repetitive vertical lattices that form a vertical appearance (elevated). In addition to local materials, it also uses fabricated (modern) materials on steel columns and beams, glass material on the facade, and a combination of bamboo on the partition (Figure 16). So that it looks compact together in its place and environment along with modern international style buildings (multi-storey).



Figure 16: Facade Expression of Combination of Wood, Glass and Materials
Source: Kohei, 2018

The ACTIC building has a total of 8 (eight) floors that are used as different functions on each floor (Figure 17). The ACTIC building is designed to serve the activities of visitors, both local and foreign tourists. It functions as a tourism and cultural information center, rental office, cinema, showroom, workshop, multipurpose hall, meeting room, cafeteria and international currency exchange.

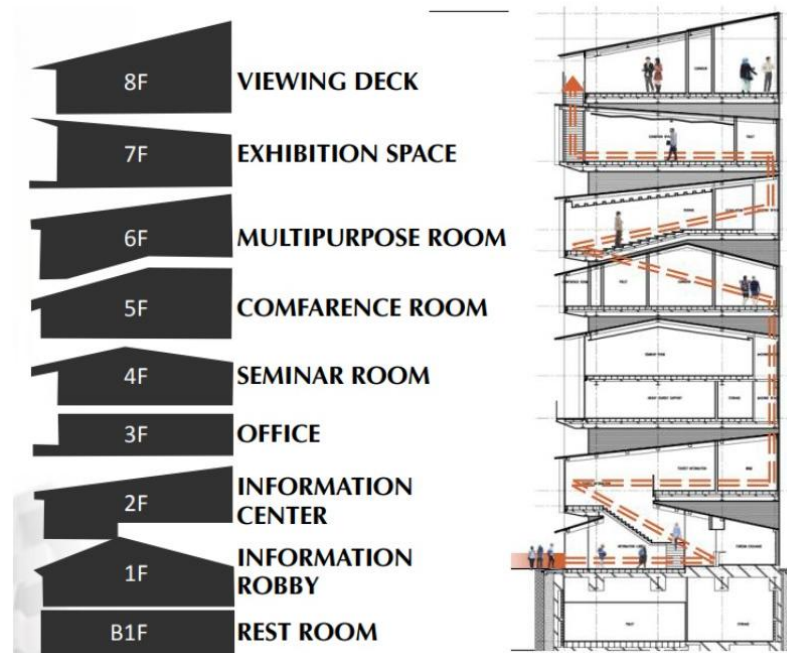


Figure 17. Use of Floor Space
Source: Kohei, 2018

The design of colors that are typical of traditional machiya houses is a strength in itself, the brown color of wood as shown in Figure 18, which is dominant in wood materials covering almost the entire building envelope, starting from the floor, walls, columns, beams, ceilings and roofs as well as furniture.



Figure 18. Application of Color to Japanese ACTIC
Source: Author's Personal Analysis, 2024

Circulation in the building consists of horizontal and vertical circulation that accommodates all the needs of visitors and managers. Horizontal circulation includes open space in the form of a courtyard consisting of outdoor space or roads while vertical circulation consists of stairs.

Based on the data analysis above and when discussed based on the theory of postmodern (neo vernacular) architecture according to (Budi A Sukada, 1988) through its characteristics, it can be said that the building has a neo-vernacular architectural concept because it fulfills the following 7 (seven) physical characteristics: (1) Representing a form that is communicative with local identity, with the application of the vernacular form of the machiya house building, with local materials of wood and local technology, modern materials and the latest technology in the vertical building structure in the form of steel columns and beams, adapting the place and environment. (2) Presenting memories of the past (history), with the application of local forms, materials and technology (vertical exposed wood on the appearance of melamine finish buildings), local identity forms, modern materials and technology through machiya house roof sheathing elements, glass walls enhanced with vertical exposed wood. (3) Urban representation or suitable for big cities, by applying modern technology, fabricated material applications such as glass and beam and column structures (vertical buildings) with a vernacular impression. (4) Multifaceted or plural, with a synergy of form, material traditional, fabrication and modern, combining different functions in one area technology. (5). Reapplying the technique of ornamentation, with the application of local materials of vertical exposed wood as a combination to enhance the appearance of the building's expression. (6) The form is metaphoric (can mean another form), with the application of 4 (four) machiya house forms vertically. (7) Representational in nature, the appearance of the building and space expresses the vernacular machiya house in the present (modern).

When discussed with theory Charles Jenks', which states that *post modern* architecture is characterized by: (1) Tends to be popular, modern look with the expression of machiya house building. (2) Pluralist, diverse forms (modern vernacular impression), local and modern materials using modern technology. (3) Double coding style or combining modern techniques with traditional machiya architectural styles influenced by the place and environment, the Japanese ACTIC building can be said to use the concept of neo vernacular.

CONCLUSION

Based on the analysis of the three case studies on the application of the neo-vernacular architectural concept in recreational commercial buildings, it can be concluded that this concept successfully combines modern architectural elements with traditional features, creating a unique design rich in cultural values. The buildings analyzed—TIP Pendopo KM 456 Salatiga, Hotel Ono Joglo Resort, and ACTIC Japan—demonstrate how local cultural values can be preserved and communicated through architectural forms, materials, and technologies. The application of joglo roofs, pyramid roofs, and traditional batik and wood motifs combined with modern materials and techniques reflects the pluralistic and symbolic nature of post-modern architecture.

Furthermore, the neo-vernacular architecture in these commercial buildings not only serves as a practical solution for modern commercial needs but also as a means of cultural expression. By incorporating local architectural elements, these buildings offer continuity, preserving traditional architectural wisdom while adapting to the contemporary context. The application of this concept provides architects with an opportunity to create meaningful connections between modern design and traditional cultural elements, resulting in buildings that are not only innovative but also respectful of local cultural contexts.

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