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Performing Heritage: Hospitality as Social Practice at The Phoenix Hotel Yogyakarta

Liza Dwi Ratna Dewi[1*], Prasetya Yoga Santoso[2], Aloysius Liliweri[3]

[1] *Universitas Budi Luhur, Indonesia*
[2] *Universitas Sahid, Indonesia*
[3] *Universitas Nusa Cendana, Indonesia*

[*]*Corresponding author. Email: liza.dwiratna@budiluhur.ac.id*

ABSTRACT

Sustainable tourism discourse increasingly emphasizes cultural and historical sustainability alongside environmental and economic dimensions. Within this framework, heritage hotels are often positioned as entrepreneurial ventures that preserve historical assets while generating experiental value. However, existing scholarship largely approaches heritage hospitality as a matter of architectural conservation or experiental consumtion, paying limited attention to the everyday practices through which heritage and history is enacted and sustained. Addressing this gap, this study reconceptualizes heritage hosptitality as form of social performance, examining how heritage experience are produced. Drawing on performance theory and social practices approaches, this qualitative case study investigates how heritage and history is staged and negotiated at The Phoenix Hotel Yogyakarta. Data were generated through in-depth interviews with guests and hotel staff, non-participant observation of service encounters and spatial arragements. The findings reveal that heritage is not merely embedded in colonial architecture and Chinese-Javanese decoratif motifs, rather, it is actively performed through narative framing of the past, and the aesthetic choreography of space. These practices construct a coherent atmosphere of mix culture elegance shaping guests, affective engagement and reinforcing the hotel's experiential value proposition. By positioning hospitality as a site of cultural and historical performance, this study contributes to sustainable tourism debates bu highlighting how cultural and historical heritage is maintained through everyday entrepreneurial practices. It advances a practice-oriented understanding of heritage historical sustainability and demonstrates hospitality experiental value in heritage historical hospitality is socially contructed, enacted, and sustained within the micro-dynamics of service encounters in a Global South context.

Keywords: *Heritage Performance, Hospitality, Social Practice, Spatial Choreography*

1. INTRODUCTION

Heritage hotels occupy a distinctive position within contemporary tourism economies. They do no merely provide accommodation. They mediate encounters between past and present, memory and commerce, culture and experience. In an era where travellers increasingly seek meaningful and immersive experience rather than standardized services, heritage hospitality has become a strategic arena for a different experience. Yet, while much scholarship examines heritage preservation, branding, and authenticity, less attention has been given to how heritage is actively performed through everyday hospitality practices and spatial arrangements.

Heritage in hospitality settings, is not simply conserved, displayed, or narrated. It is enacted as a social practice. Buildings, artefacts, room layouts, and service rituals collectively produce what guests interpret as "historical experience". In this sense, heritage becomes performative. It materializes through embodied encounters, guided gazes, and spatial choreography. Understanding hospitality as social practice allows us to move beyond static notions of authenticity towards a more dynamic view of how meaning is co-produced between space, staff, and guests.

This study focuses on The Phoenix Hotel Yogyakarta, a heritage hotel located in the heart of Yogyakarta City, Indonesia. Established during colonial periods and later intertwined with Indonesia's post independence history. The hotel represent layered temporalities: colonial architecture with detailed Chinese-Javanese decorated motifs, national memory, and cotemporary luxury branding coexist within a single property. Its positioning as a heritage boutique hotel makes it and ideal site for examining how historical narratives are spatially staged and economically mobilized.

Indonesia, as part of the Global South tourism landscape, presents a particularly significant context for this inquiry. Heritage sites in postcolonial societies often

carry complex historical legacies. This study approaches it as a productive resource, spatially arranged, and strategically activated within the hospitality industry. In rapidly developing tourism destinations such as Yogyakarta, heritage functions not only as cultural capital but also as entrepreneurial capital. The capacity to transform historical narratives into differentiated guest experience is increasingly central to sustainable tourism strategies.

The major research question guiding this study is: How is heritage performed as social practice through spatial choreography and visual artefacts within a heritage hotel context. More detail the minor research questions include: 1. How do spatial arrangements structure the guest's embodied encounter with history? 2. In what ways do visual artefacts functions as performative devices rather than decorative elements? 3. How does this spatial performance generate experiental and entrepreneurial value?

Thus it can be said that this study positions heritage no as a static relic of the past, but as an ongoing social and spatial performance. One that simultaneously sustains cultural memory and generates economic value.

2. LITERATURE REVIEW

2.1. Heritage as Performance

The conceptualization of heritage as performance draws on the dramaturgical sociology of Erving Goffman (1959) [1]. Goffman proposes that social life is fundamentally theatrical: individuals perform roles before audiences, utilizing settings, scripts, and symbolic props to sustain particular impressions. Social interaction is thus not merely spontaneous behaviour but structured performance shaped by spatial and material arrangements.

Applying this dramaturgical perspective to heritage hospitality reframes historical environments as staged settings rather than passive backdrops. In Gofman's terms, a heritage hotel operates as a "front stage", where architecture, artefacts, décor and spatial layout functions as scenographic elements that sustain a coherent historical impressions. The hotel environment becomes a performative apparatus through which certain versions of the past are selectively curated and presented. Structured heritage activation enables tourism entrepreneurship to generate spatially embedded and socially sustainable value, offering a relevant comparative lens for examining experiental commercialization in heritage based hospitality context[2]. Performative integration of culture tourism experiences, relevant to the framing of performative heritage [3].

Moreover, Goffman's distinction between front stage and back stage is analytically productive in hospitality contexts. While back stage operations (logistics, maintenance, managerial activities) remain concealed, the front stage environment is meticulously orchestrated to sustain a seamless historical atmosphere. This concealment reinforces the experiental authenticity of heritage performance. Guests encounter what appears to be organic historical continuity, yet this continuity is actively curated and maintained.

2.2. Heritage as Social Practice

While the performative perspective highlights staging and impressions management, the concept of heritage as social practice shifts analytical focus toward routine actions and embodied activities. Space something dynamic. It is a social product. Social life as constituted through practices [4] [5]. It is organized bundles of activities involving bodies, material objects, knowledge, and share meanings. Space is produced by interrelations of every aspects within it, such as: culture, economics, politics, and other aspects. There is an opportunity for a community to form a social space where the community is actively invoked and manage it [6]. Heritage, from this perspective, is not merely a symbolic resource but an outcome of ongoing practices by curating, narrating, maintaining, arranging, and experiencing. Social order is constituted through "site ontologies", where material arrangements and human activities are inseparable. Space and action mutually constitute meaning.

Applying practice theory to heritage hospitality reveals that historical meaning is continuously reproduced through everyday operations, such as: the placement of artefacts, the maintenance of décor, the sequencing of guest movement, and the embodied engagement of visitors. Heritage is thus not a place with fixed attribute of a building, but a space. It is stabilized through recurrent social and material practices. It demonstrate that visitor concentration at cultural heritage sites is primarily shaped by the spatial density and configuration of heritage elements, confirming that heritage intensity structurally influences how guests move, gather, and experience space [7].

This perspective also bridges heritage and entrepreneurship. If practices organize meaning, they also organize value creation. Curated historical experiences emerge from deliberate yet routinized configurations of space, artefacts, and interaction. The entrepreneurial dimension in the tourism market. A shared reality echoing the legacy[8]. The study finds that tourism encounters at Samurai heritages sites enable legacy transmission primarily through shared experiental engagement. Its offering conceptual support for examining how staged and curated hospitality environments transform historical narratives into embodied and participatory experiences.

2.3. Toward a Heritage Hospitality Industry

Bringing together the dramaturgical perspectives of Goffman (1959) and practice concept as articulated by Ibadi (2003) and Lefebvre (1905) [1], [5], [6] allows for a multi layered understanding of heritage hospitality. While Goffman foregrounds staging, impressions management, and front stage orchestration, practice theory explains how such performance become stabilized through routinized socio material activities. Together, they illuminate both the event like quality of heritage enactment and its durability over time.

From a Goffmanian perspective, heritage hotels operate as dramaturgical environments in which spatial design, artefacts, and curated narratives form a carefully organized to define the situation. Architecture becomes stage, artefacts become props, and guests assume the role of audience participants. However, performance alone does not account for continuity. A heritage atmosphere does not sustain itself through singular acts of staging. It is reproduced daily through maintenance, arrangement, and embodies repetition.

Integrating these perspectives leads to what this paper conceptualizes as a Heritage Performance Cycle. The cycle begins with the selective framing of historical layers, followed by spatial staging and art factual scripting that guide embodied encounters. Through guests participation, heritage meaning is activate and validated. This activation, in turn, generates experiental value, which reinforces the continued curation and reproduction of heritage practices. The cycles is thus iterative: performance generates value, value sustains practice, practice stabilizes performance. From the entrepreneur perspective, this cycle is an experiential marketing material in the hospitality industry. Some types of experiental marketing can be produced in heritage hospitality called: Affective Experience (FEEL); Physical experiences, behaviours and lifestyles (ACT); Experience Providers (Ex Pros) such as communication, visual and verbal identity; and Social identity experiences that result from relations to a reference group or culture (RELATE). The goal of this experiental marketing is to create holistic experiences that is integrate individual experience into a holistic Gestalt [9].

By conceptualizing heritage hospitality as stage enactment, routinized social practice, and experiental marketing, this framework provide an analytical bridge between cultural meaning making, value creation and entrepreneurship. It sets the foundation for examining how specific configuration intensify heritage within the empirical case of hospitality industry.

3. METHOD

3.1.Research Design: Interpretive Case Study

This study adopts a qualitative interpretive case study design to investigate how heritage is spatially performed and transformed into experiental value within a heritage hospitality context[10]. While the primary analytical focus lies in socio spatial performance, the methodological orientation explicitly considers heritage as a strategic entrepreneur resource. Heritage hospitality represents precisely such a condition: architecture, design, narrative curation, and market positioning are deeply intertwined. The research focuses on The Phoenix Hotel Yogyakarta as a revelatory case. The selection aligns with interpretive case traditions that emphasizing analytical depth rather than generalization [11]

3.2. Data Collection: Visual Spatial Observation, Interview and Literature Study

Data collection through field observation to systematic visual spatial observation, interview with hotel staff, and literature study. This approach treats spatial design and artefacts not as neutral décor but as cultural technologies that produce meaning and guide interpretation. Data sources included:

1. Direct observation and filed notes of architectural sequencing room hierarchy, object placement, lighting, and guests embodied positioning.
2. Photographic documentation of artefacts and focal arrangements.
3. Interview with Mr. Alvin as Duty Manager The Phoenix Hotel Yogyakarta [11], [12].

Cheng and Chen demonstrate a multi label deep learning approach to examine cultural perception in tourism heritage landscapes. This approach provides a methodological advancement that supports understanding heritage as a performative and spatially mediated experience in hospitality contexts [12].

3.3. Data Analysis: Linking Performance to Value Creation

Data were analysed using reflexive thematic analysis following through three iterative phases:

1. Spatial mapping to identify layout hierarchies ad focal intensification.
2. Artefactual categorization to distinguish decorative from performative elements.
3. Interpretive synthesis linking staging practices to experiental and entrepreneurial value generation [9] [13].

3.4. Trustworthiness and Analytical Rigor

Credibility was enhanced through repeated observation, hotel staff interview, and literature study. Its consistent with naturalistic inquiry principles. Reflexity was maintained to distinguish observation from theoretical interpretation [11].

4. FINDINGS AND DISCUSSION

4.1. History, Heritage and International Brand

Located at Jalan Jenderal Sudirman No. 9, Yogyakarta City, this building was built in 1918 as a residence by Mr. Kwik Djoen Eng, a Chinese trader specializing in the import and export of tea and sugar. He lived there until 1932. In 1932-1942, this building was converted into the Splendid Hotel, managed by the Dutch; In 1942-1945, it was converted into the Yamato Hotel by the Japanese; In 1946-1949, it became the office of the First President of Indonesia, Soekarno; In 1951, Soekarno named this building Hotel Merdeka, and the name stuck until 1987; In 1988-2004, it changed its name to Phoenix Heritage Hotel; In 2004-2009, it became the Grand Mercure Hotel. In 2011, this building was designated by the Indonesian government as a cultural heritage building.



Figure 1. Original Building
Source: Star Jogja FM

From 2004 to present, this building functions as a five-star Heritage Boutique Hotel under the name The Phoenix Hotel Yogyakarta – Handwritten Collection, a global hotel brand under the Accor Group network.



Figure 2. The Phoenix Hotel Letter Sign
Source: The Phoenix Hotel

4.2 Spatial Choreography of Heritage as Experiental Hospitality

The hotel building is divided into two sections: a heritage front section and a rear extension for guest rooms. Observations show that the hotel's architectural composition features a symmetrical colonial facade, tall pillars, and a monumental staircase as a visual focal point.



Figure 3. Colonial Architecture
Source: The Phoenix Hotel



Figure 4. Hotel Guests Rooms
Source: Tribun Jogja – Tribunews.com

The findings reveal that spatial design within The Phoenix Hotel Yogyakarta operates not merely as aesthetic arrangements, but as a deliberate choreography of historical encounter. From a dramaturgical perspective of Erving Goffman (1959), the exterior façade and entrance canopy function as the opening act of heritage staging. The colonial architectural symmetry, arched windows, decorative mouldings, and the visual prominence of the entrance canopy establish a front stage definition of the situation before guests event enter the building. The facade signals historical gravitas and aesthetic continuity. The canopy operates as a transitional threshold. If frame entry, choreographs arrival, and visually prepares guests for immersion into a curated past. In dramaturgical terms, the performance begins not inside the room but at the colonial architecture vibes. The exterior thus becomes scenography, sustaining expectations of authenticity and temporal layering.



Figure 5. The Lobby
Source: Accor.com



Figure 6. Chinese Ornaments – The Phoenix
Source: Author's Documentation

The main lobby serves as the main stage where first impressions are created and managed. The symmetry, vertical scale, and placement of ornaments are classical Chines-Javanese. It is leading to the hotel's interior, serves as an entry point, framing a visual axis leading to specific artefacts. Corridors and transitional spaces set the pace and create anticipation for the dining area. Entry points frame visual axes toward specific artefacts, while corridors and transitional spaces regulate tempo and anticipation. Focal objects such as an antique grand piano, portraits, colonial furniture, framed documents, and symbolic decorative elements are positioned to anchor attention and stabilized interpretation of the cultural heritage atmosphere. The lighting is dominated by classic shape lamps with yellow light creating a strong classic heritage feel.



Figure 7. Javanese Ornament
Source: Author's Documentation

The semi open dining room design connects to the backyard which is equipped with a pond fountain, statues, and large tress which are characteristic of the colonial architectural style.



Figure 8. Dining Room
Source: Accor.com



Figure 9. Backyard
Source: Accor.com

From a dramaturgical perspective, this arrangement constitutes a front stage orchestration in which architecture functions as scenography. The guest's movement is subtly directed, creating a progressive unfolding of historical atmosphere. Rather than encountering heritage as static display, guests experience it as sequenced revelation. This sequencing intensifies in specific rooms where artefactual density increases and layout becomes more concentrated. Such spaces operate as micro theatres of memory, where spatial compression amplifies historical narrative. The choreography thus shifts from atmospheric suggestion in common areas to narrative concentration in designated heritage zones. Interior ornaments such as Chines ceramic patterned walls, chandeliers, antique furniture do not simply decorated space but reinforce coherence of historical atmosphere.

Visual artefacts function as more than decorative embellishment. Their placement, lighting orientation, and proximity to furniture create interpretive scripts. Portraits positioned at eye level establish direct relational engagement. Antique grand piano and desk invite imagined historical presence. Frame archival materials stabilize authenticity cues. These artefacts operate as semiotic anchors. The frame how the space should be read, reducing interpretive ambiguity and reinforcing a coherent historical definition of the situation.

Spatial choreography also generates varying degrees of experiental intensity. In contrast, intensified heritage nodes concentrate artefacts and symbolic cues, producing a denser and more explicit historical framing. This differentiation is significant from an entrepreneurial lens. Experiental intensity correlates with perceived uniqueness. Concentrated heritage zones provide heightened memorability, reinforcing the hotel market positioning as a heritage boutique property rather than a standard accommodation provider. The choreography therefore operates on two levels:

1. Cultural Level. Structuring how history is encountered and embodied.
2. Entrepreneurial Level. Structuring differentiated experiental value.

While performance theory explains staging, practice theory clarifies how this staging becomes durable. Heritage emerges through routine socio-material practices [5], [6]. The preservation of façade aesthetics, maintenance of canopy structure, arrangement of ornaments, and consistent interior configuration represent organized bundles of activity that sustain historical meaning. This activities in line with backstage of dramaturgical perspective of Erving Goffman. The heritage staging at The Phoenix Hotel Yogyakarta is sustained by an organized backstage infrastructure and activities. As part of the Handwritten Collection under Accor Network, the hotel operates within standardized service protocol, quality systems, and brand governance mechanism that structure its daily routines.

4.3. The Soekarno Constellation as Intensified Performance

Findings indicate that heritage part at The Phoenix Hotel Yogyakarta is spatially organized around a historically significant national episode. In 1946 – 1949, Indonesia capital is relocated to Yogyakarta. During which Soekarno, The First President of Republic of Indonesia, resided and used this building as temporary office and residence.



Figure 10. Soekarno's Workspace
Source: Author's Documentation



Figure 11. Soekarno's Private Room

Source: Kumparan



Figure 12. Soekarno's Bedroom
Source: JejakPiknik.com

Field observation and photographic documentation confirm the presence of several material sites associated with Soekarno. When we enter this building, from the central room we will find stairs leading to the 2nd floor which is Soekarno's work space and the 3rd floor which is Soekarno's private space and bedroom.

In addition to the private and bedroom, traces of Soekarno's work are also evident in the building's backyard. In the backyard pond, there is a fountain featuring a statue of a naked women which was Soekarno's idea. Next to the pond, there is also "Tanjung" tree (Mimusops Elengi), which Soekarno planted while living this building.



Figure 13. Fountain & Statue of Naked Women
Source: The Phoenix Hotel

These elements are not located within a single confined exhibit. Instead, they are spatially dispersed across interior and exterior zones. The guest must physically traverse the property to encounter them. This distribution creates a networked choreography. Movement through corridors, garden, and transitional spaces become a process of sequential historical discovery. Heritage is encountered through embodied navigation. The spatial arrangement of workplace directs bodily orientation toward the desk and visual contact with portraits. This room clearly signifies historical authority and political presence. Unlike atmospheric heritage cues in public area, the workspace presents explicit historical anchoring. The exterior commemorative elements, the "Tanjung" tree planted by Soekarno extends heritage beyond interior staging into the hotel landscape. Its presence transforms garden space into commemorative terrain. Similarly, the fountain and statue associated with Soekarno embed personal narrative within architectural ornamentation. These exterior elements broaden the scale of heritage performance. They integrate political history with aesthetic environment, linking national memory to sensual and spatial experience.

The hotel further operationalizes this constellation through the commercial offering known as the "Soekarno Signature" package. This unique experience product includes:

- Sleeping in "Merdeka" room. The designated Soekarno room.
- Dining on dishes described as Soekarno favourites. "Lodeh" vegetables, salted "jambal" fish and chili sauce.
- Hotel tour exploring Soekarno's legacy guided by hotel staff.

This package introduce originality. It activates existing spatial nodes through curated sequencing. Guests are guided through a structured historical itinerary within the hotel. The choreography becomes explicit: bedroom, culinary experience, workspace visit and other Soekarno legacy.

Heritage nodes such as the Soekarno constellation do not produce a singular meaning but enable differentiated interpretive engagement. International guests primarily consume these nodes as curated

symbolic experiences, and exotic national history. The furniture, the local culture ornaments, dining on dishes the Soekarno's favorite vegetable soup with coconut milk name "lodeh" and other experiences. In contrast, domestic guests activate deeper historical and emotional associations, draw upon historical knowledge and collective memory, resulting in deeper emotional and identity-based engagement with the same spaces.

Heritage is thus transformed from passive display into programmed unique experience trajectory [9]. Emergent pattern: From Site to Network. The data reveal a layered spatial logic:

1. Diffused colonial ambience in public areas.
2. Concentrated national narrative in the workspace.
3. Exterior commemorative anchors in landscape elements.
4. Commercial sequencing through the Soekarno Signature package.

Together, these form a coherent socio spatial configuration centred on Soekarno's historical presence in 1946 – 1949. Within this broader architectural and ornamental staging, the Soekarno constellation represents intensified narrative anchoring. The preserved workspace, designated bedroom, commemorative tree, and associated fountain form a spatial network centred on Soekarno and the 1946 – 1949 relocation of Indonesia's capital to Yogyakarta.

Here, staging becomes explicit. The workspace concentrates authority through desk positioning and portrait alignment; the bedroom personalizes presidential presence exterior commemorative elements extend narrative into landscapes. The constellations transforms generalized colonial atmosphere into nationally specific historical memory. Through the Soekarno Signature package, this constellation is activated commercially. Guests are invited to sleep in the room, consume curated meals associated with Soekarno, and access the workspace. This transform spatial staging into sequenced unique experience itinerary.

4.4. Guest Rooms Choreography

As previously described, this hotel consists of 2 parts, namely the front part which is a heritage building, and the rear extension of the building which is the hotel's guest rooms. The heritage building has one guest room, the "Merdeka Room", offered in the Soekarno Signature package. The rear building houses 143 guest rooms.

The most prominent feature in the main guest room is the colonial style wooden bed and the stretch of Peranakan Chinese batik with a phoenix motif above the headboard. Other prominent feature include a Javanese batik stamp in the hallway in front of the bathroom; A bird patterned teapot and cups; and A Borobudur themed nightlight. Upon entering, the guest's views and movements will be directed to a colonial balcony overlooking the pool. Accessible from each room, this balcony is furnished with a classic wooden table and chairs. The nest area guest experience is the bathroom, decorated with a pair of Javanese dolls that house bathroom amenities.



Figure 15. Hotel Guest Room
Source: Accor.com



Figure 16. Hotel Guest Room Balcony
Source: LensOfNostalgia

The arrangement of guest rooms in primary, secondary, and tertiary zones ensures that heritage ambiance dominates the experience, rather than typical hotel functionality. The guest's movement path typically follows: entry, bed axis, window, balcony, seating corner, bathroom. The space doesn't lead guests to the bathroom first. This demonstrates movement choreography that prioritizes atmosphere over utility.

The use of a colonial wooden bed, a big stretch batik with Phoenix motif as a wall decoration, a colonial balcony, ornate details, and warm lighting creates visual depth. Guests perceive the room not as a flat space, but a layered environment. In this guest room:

- Colonial room and balcony design leading to the historic courtyard.
- Ornaments and furniture that give a touch of ancient local culture.
- Warm lighting crates an intimate atmosphere.





Figure 17,18. Ornaments Guest Room Amenities
Source: Author's Documentation

Thus experience of staying at this hotel becomes part of the immersion, not just a stay experience. Rather than isolating history within a museum, the hotel embeds memory across architectural, interior, and landscape zones. Guests encounter heritage not as a singular monument but as distributed spatial experience. This hospitalization demonstrates that spatial choreography operates at two scales: micro (room layout) and macro (Property wide constellation).

4.5. Experiential Commercialization and Differentiation

The integration of façade framing, ornamental continuity, interior stabilization, and Soekarno specific activation illustrates how heritage becomes unique experience commercialization. Rather than monetizing static exhibition, the hotel embeds history within accommodation services. These resources have been processed into experiential marketing that can be categorized as: Affective Experience (FEEL); Physical experiences, behaviour and lifestyles (ACT); Experience Providers (Ex Pros); or Social identity experiences (RELATE) [9]. The success of the unique experience package depends on the integrity of stages heritage performance. Commercialization does not negate authenticity. It relies upon disciplined staging and repetition. The hotel transform distributed spatial heritage into structured unique experience pathway, thereby generating differentiation in a competitive tourism environment.

The findings and discussion support the Heritage Performance Cycle. Historical layers (colonial architecture; 1946 – 1949 episode) are selectively framed through façade and canopy. Spatial choreography distributes heritage across ornaments and interiors. Intensified nodes (Soekarno constellation) concentrated narrative authority. Commercial packaging activates embodied participation. Unique experience values reinforces continued maintenance and reproduction. The cycle is sustained not by novelty, but by coherence. Architectural framing legitimizes narrative concentration; practice stabilizes performance; commercialization amplifies memorability. In this case, sustainable tourism entrepreneurship emerges not from expansion or technological innovation, but from strategic orchestration of existing heritage resources.

Importantly, spatial choreography represents a sustainable differentiation strategy. Unlike consumable entertainment features, heritage staging relies on curated material configuration rather than continuous resources depletion[5], [6]. Once established, the choreography ban be maintained through routine socio material practices. Sustainability here is not only environmental but experience and economic. The hotel sustains competitive advantage by continuously reproducing coherent heritage performance through spatial discipline.

5. CONCLUSIONS

This study demonstrates that heritage in hospitality settings is not a static asset but a performed and practiced configuration that generates experiential and entrepreneurial value. Through the case of The Phoenix Hotel Yogyakarta, the findings show how architectural framing, interior ornamentation, and concentrated commemorative nodes collectively operate as a spatial choreography of heritage.

Drawing on Erving Goffman's dramaturgical perspective, the hotel's façade, entrance canopy, preserved workspace, and curated Soekarno itinerary function as front-stage elements that structure guest perception. Heritage is staged through architectural symmetry, symbolic artifacts, and narrative sequencing. The Soekarno Signature package transforms this staging into embodied participation, allowing guests to sleep in a historically designated room, consume curated meals, and access a preserved workspace associated with Soekarno.

Simultaneously, informed by practice theory of Lefebvre, the study highlights that heritage continuity depends on routinized socio-material practices: maintenance of façade integrity, stabilization of interior arrangements, preservation of commemorative objects, and operational discipline in delivering experiential packages. Heritage is therefore sustained through repetition and coordination rather than symbolic intention alone.

The integration of performance and practice perspectives advances heritage hospitality research by demonstrating how spatial staging and daily operational routines converge into a renewable differentiation mechanism. Experiential commercialization in this case does not commodify heritage superficially; rather, it intensifies narrative coherence and extends historical meaning into structured guest engagement.

Within a Global South context, this case is particularly significant. In postcolonial settings such as Yogyakarta, colonial architecture coexists with national historical narratives. The hotel's strategy illustrates how heritage can be selectively reframed—from colonial aesthetic legacy to nationally anchored memory—without erasing layered histories. Such reframing enables locally embedded entrepreneurial models that leverage cultural memory while sustaining tourism competitiveness.

By conceptualizing heritage hospitality as a cyclical performance process, this paper contributes to sustainable tourism scholarship in three novelties. First, it advances theoretical understanding by linking social practice theory with performativity in hospitality contexts. Second, it offers empirical insight into how spatial design operates as a mechanism of experiential value creation. Third, it provides an entrepreneurship-oriented perspective by demonstrating how curated historical narratives function as strategic differentiation assets within competitive tourism markets.

Related to sustainable tourism and entrepreneurship, this study contributes to sustainable tourism and entrepreneurship by conceptualizing heritage as a cyclical performance system: historical layering, spatial framing, experiential activation, value creation, and

ongoing reproduction. Heritage becomes sustainable not merely through preservation, but through carefully orchestrated participation that continuously regenerates cultural and economic relevance.

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