

## **Exploration of Malay Art in Information Center Room Design at Tengku Anis Library**

**Ragil Tri Atmi<sup>1</sup> & Siti Safingah<sup>2</sup>**

<sup>1,2</sup>Departement of Library and Information Science, Faculty of Social and Political Science  
Universitas Airlangga, Surabaya, Indonesia  
Correspondence email: [siti.safingah-2020@fisip.unair.ac.id](mailto:siti.safingah-2020@fisip.unair.ac.id)

---

### **Abstract**

The design of the information center space has a role in creating the user experience. The interior design of the information center at Tengku Anis Library, Universiti Teknologi MARA (UiTM) Kelantan has a touch of local culture, namely Malay art in the form of wood carvings and batik art. The touch of local culture is an interesting and unique thing related to how local cultural elements affect the design of the information center space and its impact on users. This research uses the literature study method to describe the impact of the presence of Malay art on the design of the information center space. The purpose of the research is to analyze the inclusion of Malay art elements in the design of the information space at Tengku Anis Library. In addition to knowing how Malay art elements can be used as a tool for education and cultural understanding. Based on the results of the research, it was found that the touch of Malay art in the interior design of the room created a different atmosphere in the library. In addition, Malay artworks act as a means of cultural literacy for their users and become a means of preserving local culture. This research contributes to the context of design development in information centers, especially libraries, and will be able to provide insight into the importance of art integration in the design of information center spaces.

**Keywords:** In Malay Art; Library; Cultural Literacy

---

### **A. Introduction**

Libraries are information centers and knowledge spaces used by users to access their information resources. In ancient times, libraries functioned as a place to store knowledge in the form of books and other physical documents. However, along with the times marked by the rapid development of information and communication technology, libraries are transforming into modern libraries with a more heterogeneous variety of library collections, not only in the form of physical collections but also digital collections. Today's modern libraries have adapted to the development of trends in society and adapted to the needs of users and carry out

the function of the library as an information provider. The shift in the library's function has resulted in the design of the information center space not only to meet aesthetics but also to support various positive activities in creating a responsive environment that users can use properly. Library space design comes from the word design (in English) which means "design". Space design is a way of designing a room and is related to spatial layout. Layout affects a person's performance and productivity because layout and function are closely related (Mutia, 2012).

The visual appearance of the information room design will affect the comfort and safety aspects of users. This is because users will later use the library layout as a tool to fulfill their needs so librarians must consider a layout that can accommodate the various needs of users. Spatial design can give a deep impression besides providing a comfortable work environment and increasing one's productivity in it (Sukoco, 2016). Libraries as information centers need to provide a sense of comfort and security because comfort and security are expected to create a good image of the library (Ajie, 2011). The library as an information center has facilities that support various activities to meet users' information needs and support a sense of comfort and security. In this case, library development does not only consider aspects of library management but also aesthetics to create a comfortable but appropriate space. Aesthetic aspects are related to the interior and exterior (Mutia, 2012). The aesthetic aspect, namely the interior, used in the information center space has an important role in influencing the atmosphere in the library. Interior design according to Chieng in Rahman and Jumino (2020) is the activity of designing, arranging, and organizing a building and is included in planning. The function of interior design is to fulfill the needs of functional and aesthetic needs. Another definition supports this opinion that interior design involves designing layouts and planning spaces.

The existence of interior design can affect someone who is in it because it is directly related to the activities carried out. Interior design elements in a building include the arrangement of furniture, accessories, furniture, lighting, temperature, and so on (Sasmita, 2020). The existence of interior design in the library consists of elements of facilities and room atmosphere. Interior design can be an indicator of a sense experience that functions as an attraction to create a sensory experience (Putri and Rahardjo, 2019). The inclusion of art elements provides an aesthetic element of design that aims to improve the quality of space and the identity of a building. The combination of design and art that has been composed affects the quality of the interior space (Ruby, 2023). This art element is found in the Tengku Anis Library as a form of cultural inclusion in the design of the library space.

Seeing that the library functions not only as a place to store and disseminate information but also as a place for social interaction in the community and maintaining local culture. This is reflected as a form of cultural inclusion in the design of the library space. Local culture enters the library and becomes a new source of information about its existence. The cultural touch in the design of the library

space is an effort to create an environment of diversity of local cultural identity, support preservation, and bring a deep dimension to users who come to the library. The presence of cultural touches in the information centre space arranged in the function and interior of the room is a form of awareness of the information center of its contribution as a public space that has a share in terms of promoting a local work of art. It is also a differentiator and characteristic of one information center from another. The design criteria for information centers should be informative and attractive, but they also need to be distinctive (Firdaus, 2022). The use of ornaments and library interiors that have traditional culture will add accents and become one of the efforts to preserve local culture and improve user experience in visiting the library (Florenca, Mutiara & Pane, 2023).

The touch of local art is a manifestation of a nation's identity. Art is a characteristic of each region and must always be maintained and preserved (Wisnastwan and Fatwa, 2021). Thus, the existence of art is important and a citizen needs to have good cultural literacy. Cultural literacy is the ability to understand and behave towards the culture or arts that are owned as the wealth of a country. Instilling cultural literacy will form a sense of love and a sense of belonging to the culture that is owned. A sense of pride will arise when someone knows and understands how to understand and behave towards their cultural diversity (Pratiwi and Asyarotin, 2019). Someone who has cultural literacy will also be able to be wise from the diversity of arts and culture in their country (Triyono, 2019).

Tengku Anis Library is an academic library within the university and is located at Bukit Ilmu, 18500 Machang, Kelantan Darul Naim. This library is intended for the academic community of UiTM Kelantan in fulfilling information needs. A touch of culture is reflected in the interior of the Tengku Anis Library which contains elements of art, namely Malay art. This interior art is a work of wood carving and batik art that decorates the room and is placed in several corners of the library. The artwork is the result of the work of the Fakultas Seni Lukis dan Seni Reka UiTM Kelantan Branch. The touch of Malay art in the interior of the Tengku Anis Library is interesting and unique. The upliftment of cultural elements in the library by making local works as part of the library interior is one of the steps to raise and introduce local culture to users and become a characteristic of the Tengku Anis Library. In addition, the presence of art elements in the library interior makes the atmosphere of the library have a dietetic atmosphere. This is the reason for researching because it wants to see the elements of local culture (Malay art) in the design of the information center space in the interior of the Tengku Anis Library. In addition, it is also to determine the impact of cultural understanding on the presence of cultural elements in the library interior by users.

## **B. Methods**

This research method uses a literature study. The literature study aims to analyze various reference sources relevant to the research topic. The literature study approach allows researchers to understand and summarise various findings to be identified later. Data collection is carried out by conducting a literature search process through a database on a search engine, namely Google Scholar. Articles that are suitable for the topic will be selected and then chosen to be used in discussing the research topic and analyzed critically and in-depth (Adlini, et al. 2022). The research was conducted by understanding the concept of art in the design of the information center space, namely the library and cultural literacy. The data collected was based on visual observation of the Tengku Anis Library and then analyzed qualitatively by including the identification of Malay art elements in the design of the library space. Then the results of the analysis are associated with the findings obtained from the study of relevant literature. singkat tetapi padat tentang langkah langkah pengumpulan data

## **C. Result and Discussion**

The design of the information center space plays an important role in creating an environment that encourages social interaction, learning processes, and introduction to local culture. The touch of art in the design of the information room in this case the library has combined the elements of local art and culture with aesthetic values. Interior design in the design of information center space aimed at meeting the needs of both aesthetics and functionality will encourage interest in visiting and utilizing the library. This relates to the comfort aspect received by users if the application of interior design is good and appropriate (Noviani, Rusmana, and Rodiah, 2014).

The implementation of a touch of local culture at Tengku Anis Library in the form of Malay artworks derived from local culture. This artwork is a work of fine art from the work of students of the Mara University of Technology (UiTM) at the Fakultas Seni Lukis dan Seni Reka. There are six principles in Malay artworks (Majid and Rahman 2022), namely:

### **1. Subtle Principle**

The meaning of the subtle principle can be understood that Malay works of art are works of art that always lead to goodness and art objects are judged on the principle of how to make and honesty of the materials used

## 2. Principle of Usability

The meaning of principle of usability is related to the functionality of works of art which not only prioritizes aesthetics but also benefits and provides comfort

## 3. Principle of Unity

The meaning of the principle of unity means that the work of art has a sense of unity and wholeness as from a leaf to a tree

## 4. Contradictory Principles

The meaning of the principle of contradiction is defined as something that is an opposition between one surface or another surface

## 5. Symbolic Principles

The meaning of the symbolic principle is defined as a factor that determines the unity of the content and form of the existence of flora and fauna motifs and has a relationship with the symbols of life from various motifs in Malay artworks

## 6. Meaningful Principles

The meaning of this principle is that in Malay artwork there is a meaning contained in art objects that is intrinsically and extrinsically present. Intrinsic refers to the internal elements of the motifs used while extrinsic has an understanding of the history and role of art objects.

Malay artworks have various types ranging from wood carving, batik art, painting, and so on. Carving art has a traditional carving pattern. In the traditional style of Kelantan Malay carvers, various motifs or patterns are often used such as flora and carvings called "khat" which are carvings of verses of the Quran (Shuaib, 2011). Carving has various branches including khat art, painting, architecture, and so on. In Malay carving, several patterns or motifs are classified into several types, including geometrical consisting of lines and planes, types of flora and fauna, nature (cosmos) patterned like mountains, stars, and so on, and typeface/calligraphy (Kadir, Dahalan, and Jamaludin, 2021).

A touch of art elements in Tengku Anis Library is found in several corners both on the first and second floors. On the 1st floor, precisely in STARCOR Area PTA which is used as a space to support various user activities. As seen in picture 1, the STARCOR Area has a touch of local culture, namely wood carving behind the sofa. The wood carving art in Tengku Anis Library has Malay art motifs or patterns with flora themes consisting of flowers and plants. Flora motifs that are often used

by Malay carvers are raya flowers, Chinese flowers, clove flowers, reeds, mango flowers, lotus flowers, and so on (Hamid, 2021). The installation of wood carving in the STARCOR Area room gives a traditional impression that will be found by users.



Figure 1 Wood Carving in STARCOR Area

In addition to the STARCOR Area, the laying of woodcarving artworks at the Tengku Anis Library is the one seen in Figure 2. Users will find it on the stairs when going to the 2nd floor. The laying of wood carving art is on the right and left sides of the stairs with a total of 4 pieces.

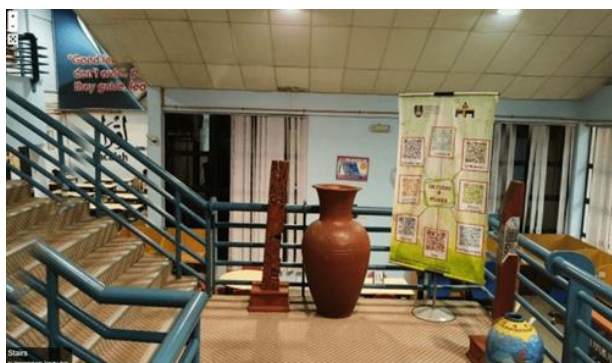


Figure 2 Wood Carving on PTA Stairs

The touch of local culture in Tengku Anis Library is not only from wood carving but also batik art. Batik art is a two-dimensional art that is made as a form of depiction of taste and passion in the manufacturing process using tools in the form of canting and wax material inscribed on a piece of cloth. Malay batik art motifs or patterns that are often found are flora and fauna (Hassan and Hannafiah, 2018). Batik motifs in Malay society, especially in the Kelantan area, are divided into 2, namely organic motifs and geometric motifs. The Organic batik motif consists of three motifs, namely animals, plants/flowers, and cosmos motifs. This organic motif is divided into rice flower motifs which have a philosophy for Malays, namely "follow the rice mussels" which means the more knowledge the more humble. Then, the fern cuneiform motif. This motif is used because of the health benefits of ferns.

Another motif is the telang flower which is the original batik motif of Kelantan and has become the icon of Kelantan. Meanwhile, in geometry motifs, batik motifs focus on the shape of lines, points, and planes (Nawi, 2021).

The art of Malay batik consists of 4 manufacturing techniques, namely block batik, skrin batik, canting batik, and rainbow batik (Yusoff, 2021). The batik block technique is a technique by dipping wax on the block tool and then sticking it on the cloth. The second is the screen technique, which is a technique in batik art that is used to make in digital form and then printed and coated with emulsion. This batik technique is a batik technique that is more complicated than other techniques. Third, batik canting or painting is a technique in batik where craftsmen use canting tools to inscribe wax on cloth. The last technique is the rainbow batik technique, which is the art of batik whose manufacturing process does not use wax but cloth tied and dipped in color solution.

The existence of interiors with elements of batik art in the Tengku Anis Library is found in the same room as wood carving, namely in the STARCOR area room. As seen in picture 3, there are neatly arranged batik artworks. Batik art at Tengku Anis Library is a batik art that is included in the batik art of canting/painting techniques. The batik motif found in Tengku Anis Library is organic, namely fern nails.



Figure 3 Batik Art in STARCOR Area Room

A touch of fine art in the interior of the space and the application of a work with aesthetic elements of design have found their application in many buildings. The presence of an interior containing elements of fine art serves as the identity of the building and improves the quality of a space. In addition, it is also the identity of an institution because it combines symbols that have certain meanings (Ruby, 2023). In line with the previous opinion, the existence of decorative elements that carry the presence of local cultural elements in the interior design of a building or institution is essential in introducing a culture (Septiani and Dwiyanto, 2021). Cultural introductions become a forum in the context of education because decorative

elements in the form of works of art will expand users' understanding of art as local culture.

The existence of local cultural elements is one form of effort in terms of cultural literacy carried out in libraries. This can be seen in the inclusion of art elements in the design of the information center room at the Tengku Anis Library. Cultural literacy is the ability possessed by a person to understand the culture in which the individual lives. A person will be able to determine attitudes as part of these cultural entities (Winastwan and Fatwa, 2020). Cultural literacy has a scope on social ideas, namely on individuals and their relationship with cultural existence but also on how they interact with each other and focuses on understanding cultural identity and recognizing cultural differences (Maine et al., 2019) Cultural literacy will help local art and culture not be eroded from modernization and libraries have a role to play in preserving a local culture (Julizar, 2019).

Interior touches with Malay art elements will be able to foster a sense of love and cultural literacy of users. The existence of an interior that has a touch of art can be a differentiator between one institution and another. Tengku Anis Library has realized the importance of being part of cultural preservation and functions as an information source and information access provider. The existence of Malay art elements and elements in the interior of Tengku Anis Library indirectly has a strategic role as a place to promote Malay art and introduce Malay cultural identity. Thus, the existence of the interior in the form of Malay artwork is not only limited to creating aesthetic elements and giving a traditional impression but also as a means of cultural literacy in real terms, and Tengku Anis Library in this case contributes as an information provider that plays an active role in increasing cultural literacy in Malay culture.

### **C. Conclusion**

The design of the information center room has an important role in creating the user experience when visiting the library. The design of the information center room affects the productivity of users because it is related to meeting the needs of users. The presence of Malay art in the Tengku Anis Library which is used as the interior of the library creates a different atmosphere in the library. Users are allowed to see and appreciate the value of Malay culture contained in works of art. The existence of local cultural elements in the form of woodcarving artwork and batik art acts not only as an interior space to get an aesthetic impression but also acts as a means of real cultural literacy. In addition, the existence of artworks used as library interiors is a means of promoting local artworks to introduce culture to users and become a means of education. This certainly supports efforts to preserve local artworks and strengthen the local identity of the local area.



The woodcarving and batik artworks in Tengku Anis Library should have descriptions of the artworks. The placement of these descriptions will serve as an information tool for users to maximize information and support cultural literacy. The description includes the name of the work, the artist, the materials used, the year, and a history or description of the culture relevant to the work. The placement of this work description will make it easier for users to understand and appreciate artworks properly in the Tengku Anis Library. In addition, the recommendation for future researchers is a more in-depth study of the impact of the presence of art elements in the design of the information center space seeing that this study is a broad and sustainable thing.

### **Acknowledgment**

The author expresses his sincere gratitude to all parties who contributed to the research so that the author can complete this research by the specified time. Special thanks to the librarians and staff of Tengku Anis Library for their invaluable support and access to library facilities in the preparation of this research. In addition, the author also expressed his gratitude to reviewers and editors for their input in improving the quality of this research and of course to readers. Hopefully, this research can add insight and knowledge and become reference material for future research.

### **References**

- Adlini, M. N., Dinda, A. H., Yulinda, S., Chotimah, O., & Merliyana, S. J. (2022). Metode penelitian kualitatif studi pustaka. *Edumaspol: Jurnal Pendidikan*, 6(1), 974-980.
- Ajie, M. D. (2011). Pengaruh Desain Interior Perpustakaan Terhadap Pembentukan Citra Positif Perpustakaan. *Edulib*, 1(1).
- Firdaus, B. A. T. (2022). Perencanaan Desain Interior Pusat Informasi Geologi Belitung Timur Dengan Penerapan Identitas Budaya Lokal. *Jurnal Dimensi Seni Rupa dan Desain*, 18(2), 265-290.
- Florenca, M., Mutiara, M. W., & Pane, S. F. (2023). Penerapan Konsep “Transisional Kontemporer” Pada Perancangan Interior Perpustakaan Daerah Provinsi Banten. *Gorga: Jurnal Seni Rupa*, 12(1), 204-210.
- Hamid, S. N. H. A. (2021). Kajian Motif Ukiran Kayu Keatas Plate Kayu Dengan Mengaplikasikan Motif Flora Keatas Karya (Doctoral dissertation, Universiti Malaysia Kelantan (UMK)).
- Julizar, L. (2019). Peran Perpustakaan Umum Daerah Provinsi DKI Jakarta (Kuningan) Dalam Melestarikan Kebudayaan Betawi (Bachelor's thesis, Fakultas Adab dan Humaniora). *Jurnal Kepustakawanan dan Masyarakat Membaca* Vol. 35 (1) (2019) 033-041
- Kadir, N. A. A., Dahalan, N. N. N., & Jamaludin, N. (2021). Seni dalam Islam: Kajian khusus terhadap seni ukir. *E-Journal of Islamic Thought & Understanding*

- (E-JITU), (1), 1-15.
- Maine, F., Cook, V., & Lähdesmäki, T. (2019). Reconceptualizing cultural literacy as a dialogic practice. *London Review of Education*, 17(3).
- Majid, M. A., & Ab Rahman, N. (2022). Motif Flora dan Fauna dalam Sulaman Kelingkan Kelantan Berdasarkan Pendekatan Estetika Seni Melayu. *Melayu: Jurnal Antarabangsa Dunia Melayu*, 15(1), 117-136.
- Mutia, F. (2012). *Desain Ruang Perpustakaan*.
- Nawi, M. J. (2021). *Ekplorasi Reka Bentuk Motif Kain Batik Kelantan Sebagai Subjek Kajian Dalam Penghasilan Karya Catan (Doctoral dissertation, Universiti Malaysia Kelantan (UMK))*.
- Noviani, R., Rusmana, A., & Rodiah, S. (2014). Peranan desain interior perpustakaan dalam menumbuhkan minat pada ruang perpustakaan. *Jurnal Kajian Informasi & Perpustakaan*, 2(1), 37-46.
- Pratiwi, A., & Asyarotin, E. N. K. (2019). Implementasi literasi budaya dan kewargaan sebagai solusi disinformasi pada generasi millennial di Indonesia. *Jurnal Kajian Informasi & Perpustakaan*, 7(1), 65-80.
- Putri, A. T., & Rahardjo, S. (2019). Aplikasi fasilitas dan suasana interior perpustakaan berdasarkan karakteristik dan kebutuhan generasi milenial. *Pustakaloka*, 11(1), 80-99.
- Rahman, M. F. N., & Jumino, J. (2020). Peran Desain Interior Dalam Menunjang Kenyamanan Pengguna di Perpustakaan Badan Pusat Statistik Provinsi Jawa Tengah. *Anuva: Jurnal Kajian Budaya, Perpustakaan, dan Informasi*, 4(1), 81-98.
- Ruby, B. A. (2023). Rancang Bangun Karya Seni Publik Interior pada Ruang Lobby Gedung Isola UPI di Bandung. *Jurnal Desain Indonesia*, 5(01), 17-36.
- Sasmita, A. O. W. (2020). Pengaruh Desain Interior terhadap Produktivitas Kerja Pustakawan di Perpustakaan Perguruan Tinggi Negeri Surabaya. *IJAL (Indonesian Journal of Academic Librarianship)*, 4(1).
- Septiani, J., & Dwiyanto, S. (2021). Penerapan Motif Sekar Jagad Pada Background Reception Lobby Perpustakaan Nasional Republik Indonesia. *Prosiding Serina*, 1(1), 411-418.
- Shuaib, A. A. (2011). Seni ukiran kayu tradisional Kelantan-manifestasi nilai pengukir. *Jurnal Peradaban Melayu*.
- Sukoco, B. M. (2016). *Manajemen administrasi perkantoran modern*.
- Triyono, T. (2019). Pentingnya literasi budaya di desa seni jurang blimbing. *Anuva: Jurnal Kajian Budaya, Perpustakaan, dan Informasi*, 3(1), 77-85.
- Winastwan, R. E., & Fatwa, A. N. (2021). Strategi Perpustakaan Umum Dalam Meningkatkan Literasi Budaya Masyarakat. *TADWIN: Jurnal Ilmu Perpustakaan dan Informasi*, 2(1), 13-21.
- Yusoff, N. L. L. (2021). *Kajian Motif Batik Kelantan Dan Eksplorasi Ilusi Ruang Dalam Penghasilan Karya Catan (Doctoral dissertation, Universiti Malaysia Kelantan (UMK))*.