

Spatializing National Identity: Library Interior Design Concept of UPT Perpustakaan Proklamator Bung Karno

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Abstract

The shift in the modern library paradigm from a static archival center to a dynamic third place demands the integration of historical values with contemporary needs. This study examines the interior redesign of the UPT Perpustakaan Proklamator Bung Karno through the concept of spatializing national identity to create an inspiring learning space. The research employs a descriptive qualitative method with a phenomenological approach and a design thinking framework. Data were collected through field observations, documentation, and in-depth interviews with the management and visitors of the library as primary respondents. Data analysis was conducted systematically using the Importance Performance Analysis (IPA) technique to map interview results, alongside the Metaphor Transformation technique to translate narratives into interior elements. The results recommend the implementation of The Common Learner zones and the strengthening of local identity through the use of local materials and geometric batik motifs. Beyond resolving functional and physical constraints (such as solar glare), this design integrates historical values as a stimulus for a progressive learning experience. This redesign demonstrates that library interiors can serve as a functional yet sacred medium for narrating national identity.

Keywords: *National Identity; UPT Perpustakaan Proklamator Bung Karno; The Common Learner*

Introduction

The transformation of library typology in the modern era has undergone a significant shift in functional paradigm. Libraries no longer function solely as places for storing books, but have evolved into dynamic and collaborative spaces as "Third Places." A study by [Puspita et al. \(2025\)](#) qualitatively analyzed the popularity of libraries among Generation Z, viewing this phenomenon as a combination of literacy culture and modern lifestyles. Amidst the tide of digitalization, the role of libraries has expanded from providing access to literature to facilitating social interaction and community collaboration. This global phenomenon requires a redesign of interior spaces that not only accommodates modern lifestyles but also maintains the essence of education. Libraries are required to

transform into learning centers that are adaptive to the needs of digital users ([Vitriana, 2024](#)). This change requires library institutions to respond to the need for more inclusive spaces while opening up new perspectives on the role of conventional archival institutions ([Anggraini, 2023](#)).

However, design challenges become more complex when faced with the context of libraries that have certain historical values. Functional dilemmas often arise, which are reflected in visual and philosophical gaps in memorial buildings in Indonesia. Historical narratives often dominate architectural facades or exterior monuments, but are less translated into interior elements. However, architecture and interior design have a political role in shaping national identity through the symbolism of space ([Vale, 2018](#)). The conceptual journal by [Estika and Putranti \(2025\)](#) on the architecture of the IKN Nusantara legislative complex is particularly relevant as it discusses how national identity reflects the political position of the state and is closely related to architecture. This research highlights that Nusantara architecture has become part of identity politics in the capital relocation agenda, reflecting a profound transformation in Indonesian architectural identity. This raises the risk that efforts to showcase the philosophical values of national figures will be trapped in a museum-like design approach. This overly conservative approach is prone to triggering museum fatigue, which is the psychological exhaustion experienced by visitors due to exposure to monotonous and dense information ([Miao et al., 2024](#)). Research by [Meirissa et al. \(2021\)](#) focuses on the importance of experience design in cultural museum interiors to achieve educational, recreational, and conservation goals. This case study at the East Java Cultural Museum is highly relevant to addressing functional dilemmas in memorial buildings. This study explicitly shows that the visitor's spatial experience is influenced by five key elements: spatial atmosphere, lighting, collection arrangement (display cases), narrative flow, and interactive aspects. Especially for Generation Z, static historical exhibition spaces are often perceived as boring entities, creating a distance between young visitors and the historical narratives intended to be conveyed.

Most previous studies have focused on analyzing Bung Karno's political biography, ideological thinking in the form of texts, or architectural studies related to monuments and urban planning ([Kusno, 2013](#)). Previous research has also documented how Soekarno actively used architecture as a tool of diplomacy at the Indonesian Pavilion at the 1964 New York World's Fair to project an image of a modern country that was still rooted in tradition. However, these studies focused more on exterior architecture and political diplomacy. Literature that specifically discusses the inner aspects and spatial experience is still very limited, especially regarding how heroic values are implemented through experiences within the space. The field of interior design is often overlooked, even though interior elements have a strong ability to shape users' perceptions and emotions through atmosphere, materials, and lighting, functioning as a form of distinctive spatial identity ([Abdul Kadir et al., 2024](#)). The role of cultural identity in influencing spatial dynamics has been proven in the context of traditional architecture ([Basri et al., 2025](#)).

The Bung Karno Proclamation Library in Blitar occupies a strategic yet complex position in the context of national space representation. Located near the Proclamation Leader's tomb, this building serves two functions: as a museum of collective national memory and an inclusive public literacy center. The main issue arises when the interior design must balance the sacred image of history with the flexibility of a modern library. Heritage sites, as analyzed in comparative studies in Colomadu and Zhujiadian, face similar challenges in balancing heritage authenticity with commercialization and modern tourism integration ([Nursanty et al., 2025](#)). Modern museum architecture must be able to tell a story or become a narrative space without sacrificing visitor accessibility. Recent studies confirm that the physical attributes of a building are the main foundation of a space's identity ([Abdul Kadir et al., 2024](#)). If a space relies solely on the arrangement of artifacts without a strong narrative, it risks losing its emotional appeal to visitors. Conversely, an overly monumental approach can create an intimidating atmosphere, which contradicts the library's function as a space for discussion and learning that is open to all levels of society ([RAHMA, 2022](#)). Therefore, the interior redesign of the Bung Karno Proclamation Library is an important step in maintaining the relevance of Bung Karno's figure in the modern era. The younger generation has a mindset and way of processing information that is fundamentally different from previous generations ([Prensky, 2001](#)). They tend to understand history not only through text, but through immersive and interactive spatial experiences ([Sundbo & Sørensen, 2013](#)). Generation Z's preferences in choosing cultural destinations are greatly influenced by the aesthetic value and emotional experience offered by the space ([Masnadi, 2024](#)). In this context, the library's interior must function as a bridge that transforms historical texts into a warm spatial experience, so that national values can be conveyed appropriately in a contemporary setting. Spatial identity is not merely a visual representation, but a process of 'spatializing identity' in which ideological values are transformed into architectural elements to strengthen the

collective memory of visitors. In the context of the UPT Proklamator Bung Karno Library, the application of this theory is crucial to ensure that the spirit of nationalism radiates through every inch of the space, serving not just as decoration, but as a meaningful spatial experience.

Therefore, this study is based on the assumption that the right interior design concept can function as effective nonverbal communication in conveying ideology. The language of space has the ability to subconsciously influence human behavior and perception ([Lawson, 2001](#)). Interior elements, ranging from space-forming elements, circulation, zoning, furniture selection, to lighting and ventilation, are designed to reinterpret Bung Karno's spirit with modern and contemporary design styles. This approach aims to eliminate the boundaries between historical education and intellectual recreation, thereby sparking curiosity while fostering national pride without relying on verbal rhetoric. In this context, spatializing identity is applied as a method to translate abstract ideological values into physical interior elements. Through the language of space, national identity is no longer merely displayed as an artifact; instead, it is internalized by visitors through a narrative circulation, materiality rooted in local culture, and a spatial atmosphere that reflects the spirit of the national figure. This study aims to formulate design recommendations through the Spatializing Identity approach, an effort to express abstract identities in spatial form. The Spatializing Identity approach is a term that has developed within the academic field of architecture. This term has gained recognition in architectural discourse, with leading design platforms such as ArchDaily and Dezeen often using it to describe the unique identity conveyed through the interior design of a building ([Abdul Kadir et al., 2024](#)). Through an in-depth analysis of user needs and Bung Karno's philosophical values, this study will present suggestions and references for the interior redesign of the UPT Perpustakaan Proklamator Bung Karno. This research stems from an in-depth analysis of the existing conditions at UPT Perpustakaan Proklamator Bung Karno, which reveal a gap between its sacred memorial function and modern literacy requirements. Observational data indicate that the extensive use of glass materials without solar protection causes significant thermal discomfort and glare. Furthermore, circulation analysis uncovers wayfinding issues where the flow of historical information is not chronologically structured. Through the Design Thinking method, these physical and psychological challenges are quantified using Importance-Performance Analysis (IPA) to ensure that every design recommendation is objectively based on user priority needs. The main contribution of this study is the development of an interior design model that not only displays national identity as an artifact of the past, but as a living and relevant spatial experience capable of interacting with future challenges.

Literature Review

This research formulates five key parameters that constitute the spatializing national identity framework for the redesign of the UPT Proklamator Bung Karno Library through a comprehensive theoretical synthesis. The primary foundation is the concept of Spatializing Identity in interior design, which refers to [Lawson's \(2001\)](#) theory, *The Language of Space*, regarding the capacity of space to communicate identity non-verbally. This is further reinforced by a paradigm shift in library design from book-centered to user-centered. This transformation adopts Oldenburg's third place concept, as discussed in [Karang's \(2022\)](#) study, to create an inclusive and interactive social space for the public.

Furthermore, the functional aspect of the space considers The Common Learner parameter, rooted in [Prensky's \(2001\)](#) theory of collaborative learning for digital natives. To integrate these modern functions with national identity, the "Regionalism" National Identity parameter is utilized as a guideline for design based on local context and cultural sustainability, following the principles of Nursanty et al. (2025). Ultimately, all these parameters are manifested through the Principles of Interior Elements and Spatial Experience, basing physical arrangements on the theory of elements and spatial organization by Ching (2007). Systematically, these five elements serve as key instruments in transforming Bung Karno's ideological values and historical narratives into a spatial-visual form that is relevant to contemporary user needs.

The spatializing identity approach represents a fundamental effort to express abstract identities such as ideology, history, or a figure's character into the physical form of a space. In this context, design does not merely function aesthetically; instead, it acts as a form of non-verbal communication capable of influencing human perception and behavior through the "language of space," as proposed by [Lawson \(2001\)](#). In contemporary architectural discourse, the spatialization of identity has become crucial to ensure that a building functions not only physically but

also communicates cultural narratives and local identity in a sustainable manner. This becomes highly relevant considering that public library interior design in the contemporary era has undergone a fundamental paradigm shift. Libraries are no longer mere storage facilities for book-centered collections but have transformed into centers of social interaction and intellectual collaboration that are user-centered. Trends in post-pandemic interaction space needs have also influenced visitor behavior, demanding that libraries implement the Third Place concept. As a dynamic environment outside the home and workplace, this concept facilitates inclusive discussion and socialization within the community.

In response to these modern learning needs, the common learner approach has emerged, emphasizing the creation of inclusive, democratic, and adaptive spaces for various learning styles. The success of such spaces relies heavily on how the design responds to the specific experiences and needs of its users, which, in the case of the UPT Proklamator Bung Karno Library, is realized through the integration of technological elements with a highly flexible layout. Although this flexibility presents acoustic challenges in the absence of clear zoning, the integration of these modern functions remains unified with national identity through the "Regionalism" parameter. Through this approach, interior design fulfills its mission as a medium for identity narratives that preserve historical heritage and local values through contextual design elements. In institutions that safeguard the nation's collective memory, interior design must be capable of visually representing philosophical ideas by utilizing local materials combined with the concept of natural harmony to create a strong spatial character that remains relevant to the modern era.

This research fills a gap in previous studies by integrating the concept of collaborative learning into a space that holds a dual identity as both a national literacy center and a sacred memorial site. The proposed design model unifies these two functions through "regionalism," where historical values are not merely displayed but also serve as a stimulus for progressive learning experiences. The implementation of design across interior elements including floors, walls, and ceilings plays a vital role in shaping user perception through specific patterns and materiality, according to the theory by Ching (2007). For instance, narrative floor patterns can function as visual navigation tools to direct movement while ensuring that the historical narrative is effectively conveyed.

Furthermore, modular furniture layouts allow for flexible transitions between individual study areas and collaborative group spaces, aligning with the dynamic characteristics of Generation Z users. Beyond spatial arrangement, physical comfort including lighting and ventilation remains an indispensable parameter. Passive design solutions, such as the implementation of light shelves to optimize natural light distribution, create a productive environment for users. Through the synergy of atmosphere, materials, and lighting, interior design ultimately succeeds in evoking a strong sense of place, transforming physical space into an emotional medium that connects users with historical values and national identity.

Methodology

This research employs a descriptive qualitative method with a phenomenological approach to deeply explore the subjective spatial experiences of users. In the design process, the Design Thinking framework is utilized, consisting of five systematic stages: *empathize*, *define*, *ideate*, *prototype*, and *test*. This approach was selected for its effectiveness in generating human-centered interior design solutions to solve complex problems related to comfort and spatial function within the library.

The data collection process was conducted through in-depth interviews and observations of ten research subjects, comprising five managers of the UPT Proklamator Bung Karno Library to obtain technical data, and five visitors within the age range of 15–40 years to capture aspects of spatial experience. To strengthen the qualitative data, this research also integrates Importance Performance Analysis (IPA) to map the gap between user perceptions and expectations regarding interior elements, allowing design improvement priorities to be determined objectively ([Nababan & Nasution, 2025](#)).

The collected data were then processed using narrative analysis techniques to understand the identities and worldviews of the subjects through their daily activity narratives (Nurhayati & Apriyanto, 2024). The essence of this analysis lies in synthesizing the results of observations, interviews, and literature studies, which are subsequently reviewed through a triangulation of sources and methods. The use of this validity strategy which includes data collection through observation, interviews, and visual documentation aims to minimize subjective bias and enhance

the credibility and authenticity of the research findings in accordance with rigorous qualitative research standards (Flick, 2009).

Result and Discussion

The application of spatial ideology concepts in the redesign of the interior of the Bung Karno Proclamation Library UPT was carried out using a qualitative phenomenological approach. This discussion ensures a logical and user-oriented flow, starting from the identification of problems through the real experiences of users, to the redesign and visualization of concepts. The transformation of data from narrative findings into visual forms is conducted to clarify the stratification of spatial issues discovered in the field. The following visual documentation serves as empirical evidence underlying the determination of design priorities, ensuring that every architectural intervention has a solid factual foundation. As a synthesis of these findings, the design strategy does not merely focus on aesthetic aspects but serves as a direct response to the identified spatial dysfunctions. The implementation of light shelves is specifically intended to mitigate glare issues on the glass facades while optimizing natural light distribution to the innermost reading areas. Meanwhile, the application of modular furniture and 'The Common Learner' zones provides functional solutions to address acoustic conflicts and the collaborative needs of Generation Z, which were previously overlooked in the rigid spatial layout. In general, this discussion is divided into four main stages:

1. Analysis of Existing Conditions and Problem Identification

The primary issue in the current interior design of the library centers on navigation constraints and an ineffective wayfinding system. Based on interviews with visitors, particularly students like Sabil, a high school student, significant difficulties were found in determining the location of specific book collections due to a lack of integrated visual cues between the first and second floors. This condition is exacerbated by the dense arrangement of shelves, which is not supported by clear directional elements, thereby hindering information accessibility for users.



Figure 1. Existing Conditions of the Collection Area Showing Shelf Density and Lack of Wayfinding Elements

Source: Personal Documents, 2025

Beyond navigation issues, there is a serious acoustic conflict resulting from unclear spatial zoning. Field observations indicate a lack of distinct separation between group discussion areas and individual reading zones. Consequently, the collaborative activities typical of Generation Z are often hampered, or conversely, they disturb other users who require a quiet environment. This suggests that the library space currently fails to fulfill its function as an ideal "third place," which should be capable of accommodating various learning styles simultaneously through well-planned acoustic zoning.

User comfort is further diminished by an interior atmosphere that tends to feel stiff and formal. The use of static furniture and a dominance of materials that convey a "cold" impression create an environment that feels less inclusive for visitors. This is compounded by technical issues at the glass facade area, where incoming sunlight causes excessive glare that disrupts the comfort of staff while working. As illustrated in Figure 2. Existing Condition of Glass Facades. Overall, the combination of an inflexible layout and natural lighting issues results in a library space that feels uninviting and less supportive of user productivity.

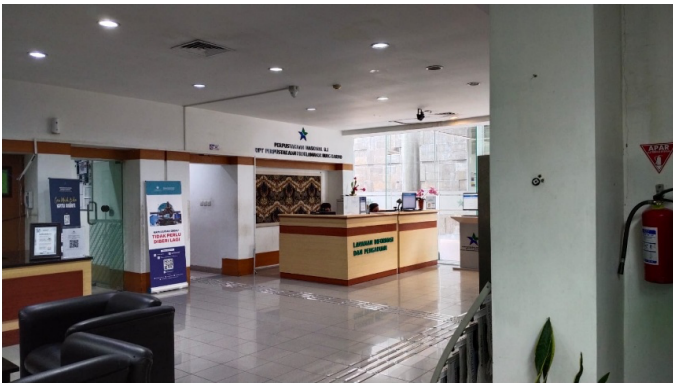


Figure 2. Existing Condition of Glass Facades

Source: Personal Documents, 2025

The mapping results through Importance Performance Analysis (IPA) indicate that thermal comfort and ease of navigation attributes are located in the primary priority quadrant, requiring immediate intervention. Visual discomfort caused by solar glare is not merely a technical constraint but a major deterrent to literacy activities that demand high concentration over extended periods. Furthermore, the density of shelves unorganized chronologically results in a spatial failure to convey historical narratives, causing visitors to lose the emotional connection with the heroic values that should constitute the soul of this library.

2. Phenomenological Analysis: The Gap between Memorial Functions and Contemporary Needs

Based on the Empathize and Define stages, this study found that the main problem at the Bung Karno Proclamation Library Technical Implementation Unit was not merely an aesthetic issue, but rather the existence of deep psychological and spatial barriers. Through Interpretative Phenomenological Analysis (IPA), it was identified that visitors feel a “stiff” and “isolated” (solitude) atmosphere when standing between rows of rigid bookshelves. This creates a sharp contradiction with the historical figure of Bung Karno, who is known as an inclusive, progressive, and egalitarian figure. This analysis also shows that the existing design fails to maximize Bung Karno's philosophical potential as a spatial differentiator. Users do not feel a significant difference between this library and other public institutions, thus losing their sense of place. This problem is exacerbated by circulation disorientation and wayfinding failures that cause the flow of historical information to feel overlapping, where the story of the Proclamation precedes the history of birth. Therefore, a redesign is needed to “revive” the historical narrative into tangible interior elements through a functional and emotional approach, referring to Table 1. Identification of Problems Based on User Experience.

Table 1. Identification of Problems Based on User Experience

Analysis Category	Existing Findings	Impact on Users	Design Requirements
Identity and Vibes	The atmosphere is stiff, cold, and formal.	Users are reluctant to stay long; the museum feels more like a museum than a library.	Natural material reinforcement and warm lighting.
Room Function	Individual reading areas are too dominant; there is minimal space for discussion.	Lack of social interaction and collaboration between users.	Implementation of The Common Learner concept and communal furniture.
Circulation	The collection and memorabilia are not arranged chronologically.	Confusing navigation (wayfinding issues).	Narrative floor patterns and integrated signage.
Comfort	The large glass facade is dazzling in the hot sun.	Visual discomfort and increased room temperature.	Passive climate solutions (light shelves).

Source: Author, 2025

3. Implementation of Regionalism: Materiality as a Medium for National Narrative

Regionalism in this redesign is not understood as mere ethnic decoration, but rather as an effort to bridge modernity with the local cultural roots of Blitar. [Ivanka et al., \(2025\)](#) emphasize that the application of cultural identity in interiors serves as a crucial differentiator to preserve local wisdom in the era of globalization. In this context, materiality becomes a medium of communication between space and users to convey the value of "Personality in Culture." The design strategies applied include the use of materials that emphasize local materials such as wood and stone to create warmth, rooted in Blitar's history, and reminiscent of the architecture of Penataran Temple. Utilizing natural materials with low thermal mass, such as timber, effectively minimizes heat absorption and enhances spatial cooling rates within humid tropical building environments ([Mulfakli et al., 2025](#)). Meanwhile, cultural symbolism integrates Nusantara geometric motifs and local architectural forms into secondary design elements, giving the space a strong identity. The aspect of climate adaptation embodies passive design solutions to overcome the tropical climate, such as the use of specially designed light shelves to reduce heat and glare, ensuring physical comfort within the space. Overall, this approach creates a space that is not only aesthetically pleasing and culturally meaningful, but also functional and climatically comfortable. As visualized in Figure 2. Example of Materiality Implementation.



Figure 2. Example of Materiality Implementation

Source: [Kanbar, 2025](#)

4. The Concept of The Common Learner and Marhaenism Inclusivity

This redesign translates the ideology of Marhaenism (populism) into an egalitarian spatial form through The Common Learner zones. The physical implementation of this concept is not derived subjectively but is based on user requirement parameters validated through a literature study on collaborative learning that is inclusive, flexible, and active in supporting social interaction. Specifically, the egalitarian philosophy of Marhaenism is translated into spatial elements through the use of reconfigurable modular furniture. Technically, this allows for a rapid transition from individual study zones to group discussion areas, while fulfilling user-centered design principles that demand spaces respond independently to the specific needs of their users ([Alisha & Kusuma, 2021](#)). Beyond flexibility, total inclusiveness is realized through the implementation of multi-level reception desks and disability-friendly circulation paths. This approach ensures that the design conveys not only an ideological message but also functional solutions aligned with the third places principle, where the library transforms into a "third space" for visitors. As visualized in Figure 3. Spatial Plan for The Common Learner Zone with Modular Furniture Configuration.

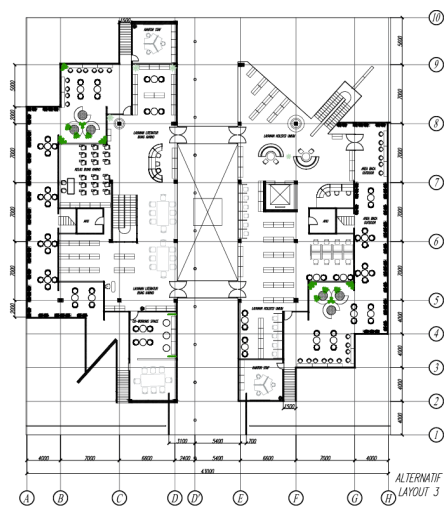


Figure 3. Spatial Plan for The Common Learner Zone with Modular Furniture Configuration.
Source: Personal Documentation, 2026

The breakdown of the transformation of philosophical values into spatial elements is presented in Table 2. Philosophical Metaphor Transformation into Spatial Elements.

Tabel 2. Transformation of Philosophical Metaphors into Spatial Elements.

Philosophical Values	Interior Element	Physical Implementation
Marhaenism	Spatial Layout and Furniture.	The application of modular furniture for spatial flexibility. This responds to user-centered needs, allowing users to configure the space according to group or individual learning styles.
Regionalism	Materiality.	The use of wood and stone materials rooted in the locality of Blitar. Technically, these materials enhance the sense of place and thermal comfort in accordance with tropical architecture principles.

Source: Author, 2025

5. Physical Optimization and Thermal Comfort

Responding to the issue of physical discomfort caused by the extensive use of glass materials in the existing building, this design proposes an adaptive tropical interior solution. Previously, the excessive use of transparent materials led to significant glare and increased indoor temperatures, thereby hindering user productivity. The proposed solution is the installation of light shelves on the glass facade. These elements serve a dual purpose: as a passive climate solution that reflects natural light toward the ceiling for more even distribution, and as an aesthetic element that reinforces the theme of regionalism. The application of light shelves here represents a modernization of functional elements, such as timber louvers, which have historically been used to respond to tropical climates. By utilizing wooden materials for the light shelf slats, this design not only filters heat radiation but also presents a contextual local architectural character. This lighting technology integration ensures that reading areas receive optimal natural light without glare (Nursanty et al., 2025). Furthermore, staff ergonomics are improved through the provision of adequate workstations, ensuring optimal service quality, as referenced in Figure 4. Daylight and Light Shelf.



Figure 4. Daylight And Light Shelf

Source: [Mohapatra et al., 2019](#)

Conclusion

This study concludes that the spatializing identity approach successfully transforms the abstract values of Bung Karno's ideology into the physical interior elements of the UPT Bung Karno Proclamator Library. The primary findings indicate that the integration of regionalism and the common learner concepts creates a narrative yet functional spatial pattern through comprehensive design strategies. This identity expression is realized through the transformation of spatial layout and chronological circulation, which effectively resolves the disorientation and wayfinding issues identified in the existing conditions. Furthermore, the common learner concept is implemented through zoning and modular communal furniture arrangements at the center of the second floor. This configuration fosters an egalitarian atmosphere in line with the spirit of *Marhaenism*, allowing users to independently reconfigure the space for collaborative needs. Beyond spatial organization, materiality serves as a medium of identity; the use of natural stone represents the cultural roots of Blitar, inspired by the Panataran Temple, while wooden elements provide visual warmth and natural acoustics to balance the coolness of glass materials.

Lastly, physical optimization is achieved through the implementation of light shelves as a passive climate solution that not only mitigates solar glare but also reinforces regionalist character within the interior facade. Overall, this redesign demonstrates that national identity can be harmoniously integrated into interior elements to create an inclusive and educative spatial experience for the younger generation. As a recommendation for future research, it is suggested to expand the application of the *spatializing identity* framework to other cultural or public spaces with different social characteristics, such as museums, community centers, or art galleries. This aims to test the consistency of identity value transformation across various building typologies with more heterogeneous circulation patterns and user behaviors. Additionally, further exploration into the quantitative validation of spatial experiences is required to empirically measure the effectiveness of narrative design in relation to user perception and comfort.

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