

Interior Design of Riau Archipelago Cultural Information with Nautical Identity Approach

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ABSTRACT

The diversity of culture and marine resources of the Riau Archipelago that exist and develop into local wisdom in the community is a potential regional tourism attraction that needs to be preserved. The current generation is less concerned in promoting and preserving the potential of local culture which is a local heritage and identity. The swift movement of globalization have a great influence on the existence of local culture and potential which causes the decrease of understanding, recognition and preservation of the culture. As of now, the facilities that can be used as a means of information about the Riau Archipelago are still inadequate. The purpose and benefits of the design in this study are to provide facilities that serve as a forum to support activities and the need for information and edutainment facilities for visitors. The research methodology used is a qualitative method by carrying out a survey and equipped with a literature study on the concept of local wisdom and cultural information center. The result of this research is the application of a design approach (Mengelana Pesona Bahari) which is dominated by design inspiration that processes in terms of color and form of nautical identity in the Riau Archipelago. As a result, this design is expected to contribute to disseminating and preserving information as well as to spread the culture of the Riau Archipelago and supporting regional tourism

Keywords: cultural information center, edutainment, Gonggong

1. Introduction

Cultural diversity, particularly local culture, constitutes both a source of pride and a challenge in ensuring its continuity across generations [1]. In recent decades, public awareness—especially among younger generations—toward the promotion and preservation of regional culture has declined, despite its role as an ancestral heritage and cultural identity [2]. The rapid advancement of globalization has further intensified this condition, as global cultural influences increasingly overshadow local traditions, resulting in a gradual decrease in understanding, recognition, and preservation of local culture [3].

The Riau Archipelago Province, commonly referred to as Kepri, is one of Indonesia's maritime provinces with Tanjungpinang as its capital city. Approximately 96 percent of its territory consists of ocean, shaping the livelihood, social structure, and cultural identity of its communities [4]. This maritime character provides substantial regional potential, including tourism, marine resources, and distinctive socio-cultural practices that merit preservation and wider dissemination. One notable cultural asset is *Gonggong*, a type of sea snail endemic to the coastal areas of Bintan Island and its surrounding regions, which has become a culinary icon and a cultural symbol of the Riau Archipelago [5].

Despite the richness of its cultural assets, information related to the culture of the Riau Archipelago remains limited in terms of public accessibility. Existing facilities, such as the Cultural Value Preservation Center, primarily serve institutional or official purposes rather than functioning as inclusive public spaces. Consequently, the general public currently relies mainly on libraries and multipurpose halls, which are insufficient to comprehensively support cultural education, promotion, and experiential learning [6]. This gap highlights the need for a dedicated cultural information facility that is accessible, engaging, and capable of communicating local identity effectively.

A cultural information center is understood as an integration of the functions of an information center and a cultural center, serving as a medium for disseminating knowledge, cultural values, and collective memory within society [7]. Such facilities not only provide information but also accommodate exhibitions, educational programs, performances, and commercial activities related to arts and culture [8]. In this context, a cultural information center functions as a space that conveys language, knowledge systems, social organization, technology, livelihoods, belief systems, and artistic expressions of a community, aiming to expand and develop public knowledge through learning experiences [9].

In order to effectively support these objectives, a cultural information center must accommodate diverse user groups and activities. Its primary functions generally include service functions, information and educational functions, entertainment functions, and administrative functions [10]. These functions serve a wide range of users, including visitors, students, performers, managers, and staff, each with distinct spatial and functional requirements. The categorization of users and their activities is summarized in **Table 1**, which serves as a basis for spatial planning and zoning within the facility.

Table 1. Cultural Information Center User Category

User Category	Users
Visitors	-General public It is the general public at the design location, it can be local and foreign tourists who can do activities to see exhibitions, art performances or take part in workshop classes.
	-Student A community that is still studying, can do activities to see exhibitions, art performances or take part in workshop classes like the general public.
	-Multifunctional Room Tenants Is an individual or group that rents a room to perform dance and music performances.
Manager	-Director A person who is responsible for all activities and facilities management regarding cultural information center.
	-Deputy Director A person who assists the director in managing and carrying out his duties.
	-Head of Division Is someone who is responsible for managing all activities and responsibilities that are specifically related to their respective divisions.
Employee Staff	-General Service Staff An employee who is responsible for the tasks assigned by the head of the management in each of his divisions to serve visitors and take special care of his department such as reception staff, library staff, exhibition staff, performance staff, arts staff and others.
	-Office Staff An employee who is specifically responsible for each part for the smooth management of the cultural information center such as administrative staff, marketing staff, rental staff and others.
	-Service Staff An employee who is responsible for the management of special facilities in the cultural information center such as security, technical and cleaning supervisory staff.

In designing such a facility, the integration of local wisdom becomes a crucial conceptual foundation. Local wisdom refers to knowledge and values developed through long-term interaction between communities and their environment, encompassing both tangible and intangible cultural expressions [11]. It plays a vital role in filtering, accommodating, and integrating external cultural influences while guiding sustainable cultural development [12]. For the Riau Archipelago, local wisdom is inseparable from its maritime identity.

One of the most prominent representations of this identity is *Gonggong* (*Strombus canarium*), which functions not only as a culinary resource but also as a visual and symbolic motif in local creative expressions, including batik patterns [13]. The shell's curved form and segmented structure are frequently stylized into ornamental and floral motifs, embodying both aesthetic value and philosophical meaning. As illustrated in Figure 1, *Gonggong* has strong potential as a design reference capable of reinforcing regional identity across various creative industries, including architecture and interior design.



Figure 1. Gonggong

To enhance public engagement and learning effectiveness, this study adopts an edutainment-based approach. Edutainment learning combines educational content with entertainment elements, encouraging active participation, creativity, and experiential understanding [14]. Educational games and interactive digital media have been shown to improve concentration, problem-solving skills, and knowledge retention, particularly in informal learning environments [15]. Previous studies indicate that play-based and technology-assisted learning methods are effective in both formal and informal contexts, suggesting strong potential for application within cultural information facilities [16].

Based on these considerations, this research aims to contribute to the design of a Riau Archipelago Cultural Information Center that integrates maritime identity and local wisdom through a nautical design approach. By combining cultural content, spatial experience, and edutainment-based interaction, the proposed design seeks to function as an inclusive public facility that supports cultural dissemination, preservation, and regional tourism development.

2. Method

This study applies a qualitative design-based research method, conducted through two main stages: the research stage and the design stage. These stages were structured to ensure that the design outcomes are grounded in contextual analysis, theoretical references, and systematic design development.

The research stage consisted of three interconnected activities: literature study, website survey, and site survey. First, a literature study was conducted by reviewing academic journals, books, and prior studies related to cultural information centers, local wisdom, nautical identity, and edutainment-based learning. This stage provided a theoretical foundation and conceptual references to support the design direction. Second, a website survey was carried out to collect secondary data from official websites and digital media sources related to the cultural potential of the Riau Archipelago, including tourism, marine resources, and cultural symbols.

Third, a site survey was conducted through direct observation to obtain spatial, environmental, and contextual data relevant to the proposed cultural information center. These observations supported spatial planning decisions and circulation concepts within the interior design.

Following the research stage, the design stage was carried out using a structured design process adapted from Kilmer and Kilmer [17]. This process consists of eight sequential stages: Commit, State, Collect, Analyze, Ideate, Choose, Implement, and Evaluate. The overall design workflow is illustrated in Figure 2, which demonstrates the systematic progression from problem identification to final design evaluation.

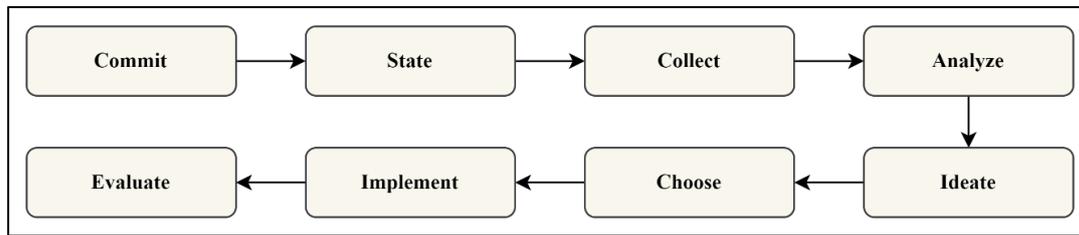


Figure 2. Design As a Process

At the *Commit* stage, the design problem was identified, focusing on the lack of public cultural information facilities in the Riau Archipelago. The *State* stage involved defining specific design issues related to cultural representation, user experience, and spatial functionality. Data collected during the research stage were organized and refined in the *Collect* and *Analyze* stages to ensure relevance and coherence. The *Ideate* stage generated alternative design concepts rooted in local wisdom and maritime identity, while the *Choose* stage selected the most appropriate concept based on functional, aesthetic, and cultural considerations. The *Implement* stage translated the selected concept into visual and spatial representations, followed by the *Evaluate* stage, which critically assessed whether the proposed design effectively addressed the initial problem.

The design concept developed from this process is titled “*Mengelana Pesona Bahari*” (Exploring Marine’s Charm), which reflects the maritime character and local wisdom of the Riau Archipelago. This concept serves as the primary benchmark for interior design decisions, including spatial organization, form, material selection, and color application. The concept emphasizes the transformation of marine elements—particularly *Gonggong*—into simplified interior forms characterized by curved geometries and segmented patterns, while maintaining their distinctive identity. Color selection was inspired by both the natural maritime environment and the physical characteristics of *Gonggong*, resulting in the dominant use of white, brown, yellow, and blue to create a calm, clean, and cohesive nautical ambience. The application of the nautical identity concept is demonstrated through several key interior spaces. In the lobby reception area, spatial organization and floor patterns adopt a simplified half-*Gonggong* form to accentuate the reception and waiting areas, while a full *Gonggong* shape is applied as a visual marker for the interactive photobooth zone, as shown in Figure 3.

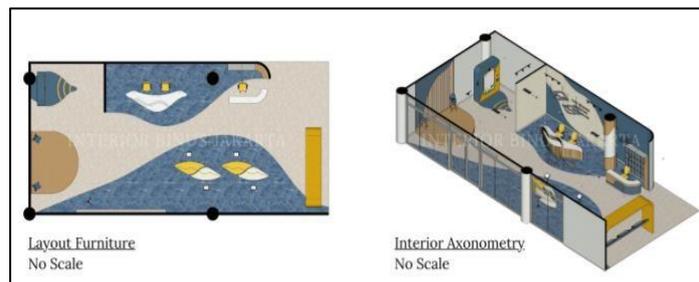


Figure 3. Lobby Reception Layout and Interior Axonometry

The interior atmosphere of the lobby reception space emphasizes a clean and natural impression through the combination of cream white and blue tones, complemented by brown accents on ceilings, columns, and furniture. Curved forms derived from *Gonggong* are applied consistently to walls, floors, furniture, and ceiling accessories, reinforcing the design identity and enhancing spatial experience (Figure 4).



Figure 4. Lobby Reception Perspective View

In the information exhibition area, the floor layout integrates repeated half-*Gonggong* patterns in varying scales to guide circulation and distinguish functional zones, as illustrated in Figure 5.



Figure 5. Information Exhibition Area Layout and Interior Axonometry

The interior perspective of this area demonstrates the use of white walls combined with blue and yellow accents, supported by bamboo-textured display panels. This configuration creates a focused visual flow, directing visitors' attention toward informational displays while supporting sequential movement within the exhibition space (Figure 6).

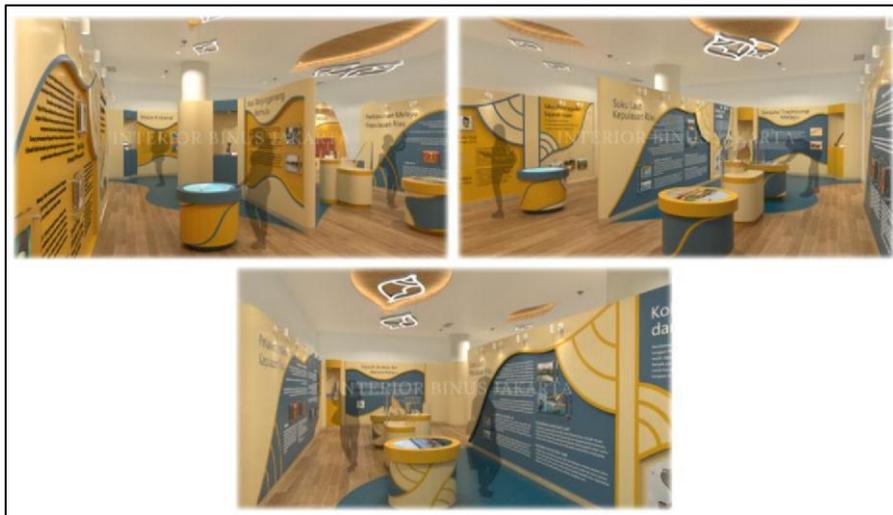


Figure 6. Information Exhibition Area Perspective View

The collection exhibition area applies a full-*Gonggong* form as a central floor accent to emphasize the ceramic island showcase, while epoxy floor coatings are used to differentiate miniature display zones and nautical background settings. The spatial configuration and layout are presented in Figure 7.

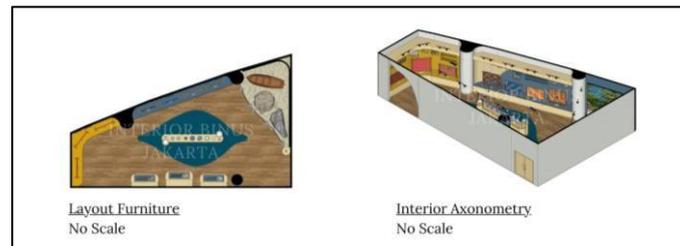


Figure 7. Collection Exhibition Area Layout and Interior Axonometry

Finally, the interior perspective of the collection exhibition area highlights a balanced composition of white surfaces and blue accent walls to maintain visual clarity and focus on exhibited objects. Curved *Gonggong*-inspired display forms and custom hanging lamps are consistently applied to strengthen the nautical identity and spatial coherence (Figure 8).



Figure 8. Collection Exhibition Area Perspective Vie

3. Results and Discussion

The results of this study are reflected in the interior design outcomes of the Riau Archipelago Cultural Information Center, which were developed through a qualitative research-based design process involving literature review, website survey, and site observation. The research identified several key issues, including limited public access to cultural information facilities, the lack of spatial representation of regional identity, and the absence of engaging learning experiences related to local culture. These findings became the foundation for formulating a design approach that integrates local wisdom, maritime identity, and edutainment principles into a cohesive interior environment.

The application of the design process adapted from Kilmer and Kilmer resulted in a systematic translation of research findings into spatial design solutions. The selected design concept, *Mengelana Pesona Bahari* (Exploring Marine's Charm), represents an exploration of the maritime character of the Riau Archipelago, where the ocean dominates both the physical landscape and cultural life of the community. This concept emerged as an appropriate response to the identified problems, as it allows local identity to be expressed through interior elements while supporting informational, educational, and recreational functions within a single facility. One significant result of this study is the successful transformation of nautical identity into interior design elements through the abstraction of *Gonggong* forms. The curved geometry and segmented characteristics of the *Gonggong* shell were simplified and consistently applied across various interior components, including floor patterns, wall elements, display panels, furniture, and ceiling accessories. This consistency creates a strong visual identity and reinforces cultural symbolism throughout the interior spaces. Rather than merely functioning as decorative elements, these forms serve as spatial cues that communicate local identity and guide visitor movement.

Color application also plays a crucial role in strengthening the maritime atmosphere of the interior. The dominant use of white, blue, brown, and yellow—derived from coastal environments and the natural characteristics of *Gonggong*—creates a calm, clean, and natural ambience. These colors contribute not only to aesthetic coherence but also to spatial comfort, supporting prolonged visitor engagement in exhibition and learning areas. The harmonious combination of form and color demonstrates how local identity can be integrated into contemporary interior design without compromising functional requirements. The spatial organization of the cultural information center further reflects the research findings related to user needs and activity patterns. Interior circulation is arranged sequentially, guiding visitors from general public areas to more specific exhibition and collection spaces. The lobby reception area functions as an introductory zone that establishes the overall design identity and provides orientation. In the exhibition spaces, repeated yet varied *Gonggong*-inspired patterns subtly direct circulation and help structure the flow of information, ensuring that visitors experience the content in an organized and coherent manner.

Another important outcome of this study is the integration of edutainment principles into the interior design. Interactive elements supported by technology were incorporated into furniture and display systems to enhance visitor engagement and learning effectiveness. This approach aligns with previous studies that emphasize the role of play-based and interactive learning in informal educational environments. By combining spatial storytelling, visual displays, and interactive media, the design encourages active participation and transforms visitors from passive observers into engaged learners. From a broader perspective, the findings indicate that interior design can function as an effective medium for cultural communication and preservation when grounded in local wisdom and contextual research. The *Mengelana Pesona Bahari* concept demonstrates how maritime identity can be translated into spatial experience, offering an alternative to conventional cultural facilities that rely primarily on static displays. This experiential approach responds to the challenges of globalization by reinforcing regional identity and fostering emotional connections between visitors and local culture.

Overall, the results and discussion highlight the importance of research-driven design processes in interior architecture. By systematically linking cultural research, spatial planning, and design implementation, the proposed interior design not only addresses functional and aesthetic considerations but also contributes to cultural sustainability and regional tourism development in the Riau Archipelago.

4. Conclusion

Public awareness and concern to maintain, promote and preserve local culture is a very important aspect to be improved from an early age because it has an impact on the existence of culture in the future. The purpose of this research is to be seen as a contribution in disseminating and preserving information and culture of the Riau Archipelago as well as supporting regional tourism. The design of the Riau Archipelago cultural information center is designed complete with facilities to support activities and the need for information and edutainment facilities for visitors. In addition to facilities, this design implements good circulation with a sequence from the general area to the special area. In this research study, the exhibition space is a facility that is the focus of the design so that the design also focuses on displaying collections and applying interactive technology as an edutainment facility that can support visitor activities.

This cultural information center uses a nautical identity approach which is a regional identity. The design applies the design concept of "Mengelana Pesona Bahari" (Exploring Marine's Charm), which is in accordance with the distinctive identity of the Riau Archipelago where most of the area is the ocean. The design concept resulted in a simplified *Gonggong* shape but did not reduce its aesthetics and distinctive features, namely having curves and segments in the shell. In addition to producing shapes that are characteristic of the Riau Archipelago's nautical, they also produce white, brown, yellow and blue colors drawn from the *Gonggong* characteristics and represent the nautical atmosphere.

This research study of design has provided a solution to the problems that have been described in the background and is expected to contribute to disseminating information about the culture of the Riau

Archipelago and preserving it and supporting regional tourism. This design is expected to serve as an example of alternative information service facilities for the community to be more concerned and have awareness to preserve local culture which is an ancestral heritage.

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6. Conflict of Interest

The authors declare that there is no conflict of interest regarding the publication of this article. The research was conducted independently and objectively, without any financial or personal relationships that could inappropriately influence the research process or the outcomes presented in this paper.

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