

***Bungong Meulu* Motif as an Idea for Creating Works in the Interior of the Living Room**

Raiza Adilla^{1)*}, Saniman Andi Kafri²⁾, Fauziana Izzati³⁾

^{1,2,3)}Art Craft Study Program, Department of Fine Arts and Design, Institut Seni Budaya Indonesia Aceh, Indonesia

*Corresponding Author

Email : raizaadilla177@gmail.com

How to cite: Adilla, R., Kafri, S. A., & Izzati, F. (2024). *Bungong Meulu* Motif as an Idea for Creating Works in the Interior of the Living Room. *Seni Rupa*, Vol 8 Issue 2, Pages. 34-40.

<https://doi.org/10.24114/sr.v8i2.61130>

ABSTRACT

The Bungong Meulu motif has a symmetrical shape, is white, and has 4 petals. The bungong meulu motif symbolizes the beauty and purity of the land of Aceh. The bungong meulu motif has a meaning and philosophy that is very attached to the life of the people of Aceh. So that the artist is interested in applying the bungong meulu motif to the work in the interior of the living room. The concept used in the application of the work is the concept of Symbolic Expression, in the conception of modern art forms by utilizing traditional idioms as the basic elements of its composition. The creation method used in this work is (1) the pre-design stage, (2) the design stage, (3) the realization stage, and (4) the presentation stage, namely by conducting an exhibition that aims to establish communication between artists and art connoisseurs. In the creation of this final project work, the artist expressed the shape of the bungong meulu motif in the interior work of the family room. The technique used in this work is to combine several techniques of makrame, head knot, flat knot, cord knot, and other knots. The works created were 7 works, including wall clocks, door curtains, mirrors, multipurpose shelves, tablecloths, decorative lamps, and sofa pillowcases. This work is used to decorate the room in the family interior and also to reintroduce to the public and artists how the original shape of the bungong meulu motif with the makrame technique.

KEYWORDS

Culture, Motifs,
Bungong Meulu,
Interior, Family Room

This is an open
access article under
the CC-BY-SA
license



INTRODUCTION

Aceh is one of the westernmost provinces of Indonesia located at the western tip of the island of Sumatra, the province of Aceh is also known as the Porch of Mecca (Nurmuttaqin, 2016:147). Aceh has a variety of customs and cultures, this is because Aceh has Islamic ideological values that are so strongly attached to people's lives. Some of the cultures that exist in Aceh include: Acehese traditional houses, Acehese traditional clothes, traditional dances, Acehese specialties, languages, marriage ceremonies, regional songs, traditional weapons and Acehese ornamental varieties. Aceh has a variety of motifs that of course have characteristics or characteristics of each region. This can be seen from the handicrafts of the community in each region with different motifs (Raehana, 2021:4).

Motifs are the main elements of an ornament that are applied to add value to the beauty of an object. Generally, motifs are a reflection of the forms that exist in nature (Azizi, 2018:100). Acehese motifs are inspired by natural wealth, culture, customs, and from all aspects of the life of the Acehese people which are certainly in accordance with Islamic law and have their own meaning and characteristics in each form of motif. The great Acehese motif is basically a heritage motif inherited from previous people during their civilization. Many Acehese motifs are rarely applied and very few people know and understand the meaning of typical Acehese motifs, due to the limited information about the history, meaning and clear form of the various Acehese motifs. It is feared that one of these cultures will be lost and forgotten on its own, especially for young people, who now

do not understand the meaning and philosophy of the Acehnese motifs, because they are not preserved. (Raehana, 2021:3)

The *bungong meulu* motif has a symmetrical shape, is white, and has 4 petals. The *bungong meulu* motif symbolizes the beauty and sanctity of the land of Aceh, the *bungong meulu* motif also means a form of fertility, fragrance and purity of the Acehnese people. In addition to its pure white color symbolizing purity, the Acehnese people also place the *bungong meulu* motif on Acehnese handicrafts and traditional Acehnese houses (Maulin, 2019:91-92).

The interest of the artist to raise the *Bungong Meulu* motif as an idea for the creation of a work, because the *bungong meulu* motif is one of the motifs in Aceh, which has a meaning and philosophy that is very attached to the life of the Acehnese people. It can be seen from the existence of the *bungong meulu* motif which is now rarely applied to works. The *bungong meulu* motif needs to be preserved and maintained by the people of Aceh so that the *bungong meulu* motif does not disappear from the lives of the Acehnese people.

The author raised the *bungong meulu* motif as an idea for creating works in the interior of the living room. The form of the work produced is in the form of three-dimensional and two-dimensional works. Among them, wall clocks, door curtains, mirrors, multipurpose shelves, decorative lamps, tablecloths and sofa pillowcases. The work is worked on with the makrame technique.

Originality is an artist's creative process that involves deep reflection and avoidance of blind imitation (imitation solely for the sake of imitation). A work of art is considered originality if a work can display the novelty of the concept, problem, form or style displayed is new and the work has novelty can be seen from the existence of conceptual skills (Sumartono, 1992:2).



Figure 1. The Importance of Keeping Your Fingers Crossed By Your Thumb
(Source: Rina Raehana Scientific Journal, 2021)

Nyak Mu's weaving songket works have similarities and differences with works that have been worked on by the creator. The similarity of the work is found in the objects raised, namely both raising the *bungong meulu* motif as an idea for the creation of the work. The work of Nyak Mu weaving songket and the work of the artist both have a use function, and the form of the work is both symmetrical in shape, namely the position is balanced between left and right. The difference between Nyak Mu's weaving songket work and the work that the artist has worked on lies in the techniques and materials used. Nyak Mu's weaving songket works use weaving techniques, while the makers use the makrame technique. Another difference lies in the color of the object which applies pink to the Nyak Mu woven songket while the artist uses white, red brown and dark milk brown in the work. The works that have been worked on are works of art in the interior of the living room, while the Nyak Mu weaving songket works are worked on in the form of woven works.



Figure 2. Leather Golf Bag Motif
(Source: Siti Nurhaliza's Scientific Journal, 2019)

The bag work at the Aceh bag craft production house in Menasah Aron village, Muara Batu District, North Aceh Regency, entitled leather golf bag motif, has similarities and differences with

the work that has been worked on The similarity of the work lies in the object, which is to both raise *the bungong meulu* motif as an idea for the creation of the work. Works that have been worked on with leather golf bags have the same use function, namely works that can be used in the interior of the family room, while the works of bags are used as clothing bags or bags that are used to put items in the form of clothes with large sizes, and can also be used to put in necessary items to go to sports.

The difference between leather golf bag works and works that have been worked on by the artist is in the technique, the work uses embroidery and sewing techniques, while the artist uses the makrame technique. The materials used in the work are leather, yarn and others while the author uses makrame yarn.

METHOD

According to Hendriyana in her book entitled *Methodology of Work Research and Creation of Works, Art and Design as Capability*; the ability of art and design to be part of a culture, part of the life of the wider community, how to operate and make decisions in works (2018: 21).

In the process of giving birth to a work of craft art methodologically through four stages, namely (1) Pre-Design, (2) design, (3) embodiment, and (4) presentation (Hendriyana, 2018:33).

1) Pre-Design

Pre-design is a step of developing imagination, ideas by rationalizing through reference of library data, theories and products of similar works that exist before with various problems (Hendriyana, 21:56). Thus, everything in this first stage provides an overview of the objectives and basic concepts of research and creation of works. The *bungong meulu motif work* is incorporated into the work on the interior of the family room by using the makrame technique of two-dimensional and three-dimensional works.

2) Planning Stage

The design stage is based on the important elements of the analysis results, followed by the visualization of ideas expressed in various forms of alternative design to determine the best choice that will be used as a reference for the realization.

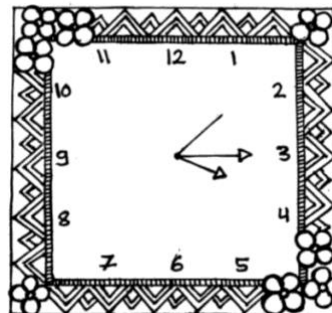


Figure 3. Selected Design 1
(Design: Raiza Adilla, 2023)

3) Stage of Embodiment

In the book on research methodology and work creation, Hendriyana explained that :P realization is the process of visualizing the model in detail based on the size that is in accordance with its value, function and meaning by conducting evaluation, feasibility test of the model/master/prototype that has been made. From the results of the prototype evaluation that has been carried out, it will confirm the picture of the problematic quality of everything that is done. (2018: 34)

4) Serving stage

Presentation is by conducting an exhibition that aims to establish communication, appreciation and meaning of the work made whether it is in accordance with the target and purpose of its

creation or not. At this stage, there is a second evaluation, namely the description of the quality of the problem and the description of the results of the creation research that is carried out can be communicated to the public. At this stage of presentation, the artist presents the work in the form of an exhibition. The exhibition will be held on Thursday and Friday, December 27-28, 2023 at the SPNF Building of the Jantho City Learning Activity Studio.

RESULT AND DISCUSSION

The Process of Embodying Work

At this stage, the selected design that exists at the design stage is realized into a work of art. The following is the process of making works:

1) Thread cutting process



Figure 4. Thread cutting process
(Photo : Haniffiati, 2023)

2) The process of winding the threads on the frame



Figure 5. The process of winding the threads on the frame
(Photo : Haniffiati, 2023)

3) The process of creating the initial node



Figure 6. The process of creating the initial node
(Photo : Haniffiati, 2023)

4) The process of making the *bungong motif*



Figure 7. The process of making the *bungong motif*
(Photo : Haniffiati, 2023)

5) The process of making the *bungong meulu motif sari*



Figure 8. The process of making the *bungong meulu motif sari*
(Photo : Haniffiati, 2023)

6) The process of gluing the *bungong meulu motif*



Figure 9. The process of gluing the *bungong meulu motif*
(Photo : Haniffiati, 2023)

7) The *bungong meulu* and sari motifs have been put together. 8) The process of making flat knots and cord knots



Figure 10. *Bungong meulu* motif and sari that have been put together
(Photo : Raiza Adilla, 2023)

- 9) The process of sewing the *bungong meulu* motif



Figure 12. The process of sewing the *bungong meulu* motif
(Photo: Peri Hartini, 2023)

- 11) Proses finishing



Figure 11. The process of making flat knots and cord knots
(Photo : Haniffiati, 2023)

- 10) The process of cutting the thread at the edges of the work



Figure 13. The process of cutting threads at the edges of the work
(Photo : Haniffiati, 2023)



Figure 14. Finishing process
(Photo: Peri Hartini, 2023)

Form of Work

- 1) Creation



Heading: "Ta Jaga Wate"
Size: 46 cm x 46 cm
Material: Cotton thread, sewing thread, wall clock, iron frame, uhu glue, fox glue, and devil glue.
Technique: Makrame (head knot, cord knot, and flat knot)
Year: 2023 (Rahmah Hanik)

2) Description of the Work

The wall clock work entitled "Ta Jaga Wate" which means "don't waste time" which is worked on with the makrame technique using head knots, cord knots and flat knots. In the *bungong meulu* motif work, the artist uses the cordon knot technique. On the background, the artist combines two colors of makrame thread, brown red and dark milk brown and in the middle of the sari the *bungong meulu* motif uses brown red. The use of white color is in accordance with the original color of the *bungong meulu motif*. This work measures 46 cm x 46 cm.

The visual form of this work is rectangular in shape where there are three *bungong meulu motifs* on the upper right side and there are 3 *bungong meulu motifs* on the lower left side and there is also 1 *bungong meulu motif* on the lower right side and 1 *bungong meulu motif* on the upper left side, the total of all motifs contained in the wall clock work is 8 *bungong meulu motifs*. The size of the *bungong meulu motif* that is made varies, some are small, medium and some are large. This work is a meaningful 2-dimensional work about the time we spend in the world. In order to use the available time for useful things. Including being together with our loved ones, because the time that has passed will never be repeated.

CONCLUSIONS

Many various motifs are made into beautiful works of art. One of these artworks is the *bungong meulu motif* artwork in Aceh inspired by the natural wealth of Aceh. The *bungong meulu motif* has a symmetrical shape, is white, and has 4 petals. The *bungong meulu motif* symbolizes the beauty and purity of the land of Aceh. The author is interested in raising the *bungong meulu motif* to be applied to the work in the interior of the family room in terms of the shape of the motif and the meaning of the *bungong meulu motif*. The existence of *bungong meulu motifs* in the interior works of the living room can be an addition to the beauty of the room. Because this work is made using makrame yarn which has a beauty value if applied to the interior of the family room, with the presence of *bungong meulu motif* works in the community in the form of family room interior works, hopefully it can increase understanding and knowledge about *bungong meulu motifs*. And the *bungong meulu motif* can continue to be preserved by the people of Aceh. The creation of the final project entitled "The *bungong meulu motif* as an idea for the creation of works in the interior of the living room". The composition of this work combines the *bungong meulu motif* with the makrame technique, using the foundation of the theory of creation of form theory and function theory.

The creators hope that this art report can be a benefit and reference for many people and can add insight to the creators of art works to create new ideas, especially students of the Art Craft study program and for the Academy of the Indonesian Institute of Cultural Arts and Culture Aceh. I hope that in the future, hopefully the community can continue to preserve the distinctive motifs in Aceh, especially the *bungong meulu motif* so that these motifs can be known by future generations.

REFERENCES

- Andeska, N. (2022). Digitization of Aceh Ornaments Case Study: Meseum Cut Nyak Dhien. *Journal of the Indonesian Institute of Cultural Arts and Culture Aceh*, 5(2), 140-144
- Azizi, T. (2018). Structure and Development of Pinto Aceh Motifs. *Journal of Craft Art Creation, Postgraduate Program of the Indonesian Institute of the Arts Padang Panjang*, 1(1).
- Azizah, Nur. (2022). "The Motif of the Khebung Shoots in the Interior Crafts of the Living Room". *Journal of the Indonesian Institute of Cultural Arts and Culture Aceh*
- Ernawati, et al. (2022). Design of decorative pillowcases for sofas with the makrame technique. *Scientific Journal of the Textile Craft Study Program, Faculty of Fine Arts and Design, Sebelas Maret University, Surakarta*, 14(2).
- Fitriani, (2022). The leaves and roots of banyan hangers as an idea for the creation of a chandelier hood with the makrame technique. *Scientific Journal of the S-1 Craft Study Program, Faculty of Fine Arts, ISI University Yogyakarta*

- Hendriyana, Husen. (2018). *Methodology of research on the creation of works*. Bandung: Sunan Ambu Pres.
- Junaidi, T et al, (2018). Ornamental Mapping of Aceh in the Study of Cultural Geography and Ethnography. *Scientific Journal of Students of the History Education Study Program* , FKIP Universitas Samudra, 09(02).
- Dharsono Sony, (2017). *Modern Fine Arts*. Bandung: Engineering Science.
- Dharsono Sony, (2016). *Artistic Creation*. Surakarta: Citra Ciencias.
- Nurhaliza, Siti et al. (2019). Acehese Bag Handicrafts Reviewed from an Intra-Aesthetic Perspective in North Aceh. *Scientific Journal of Students of the Drama, Dance and Music Education Study Program* , Faculty of Teacher Training and Education, Syiah Kuala University, IV(2), 219-228.
- Nurmuttaqin, T Ikkin. Et al., (2016). Decorative Motifs of Kupiah Aceh. *Scientific Journal of Students of the Drama Arts, Dance and Music Education Study Program* , Faculty of Teacher Training and Education, Syiah Kuala University I(2), 147-154.
- Maulin, Siti et al. (2019). The Meaning of Ornamental Motifs in Acehese Traditional Houses at the Aceh Museum. *Scientific Journal of Students of the Drama, Dance and Music Education Study Program* , Faculty of Teacher Training and Education, Syiah Kuala University, IV(1), 78-96.
- Raehana, Rina et al, (2021). Identification of Traditional Ornamental Varieties of Aceh Besar. *Journal of Student Welfare Education Study Program*, Faculty of Teacher Training and Education. Syiah Kuala University, 5(2), 1-7
- Sumartono, (1992). Originality of Fine Works of Art and International Recognition. In the Art of the Journal of Knowledge and Creation of *Artworks*, II/02, BP ISI Yogyakarta: Yogyakarta.
- Yanti, Nurmila. (2019). Macrame as an Aesthetic Element of Wall Clocks. *Journal of the Fine Arts Education Study Program* , Faculty of Languages and Arts. Padang State University.