

Volume 3, Issue 1 (2023): December 2023

V-ART: JOURNAL OF FINE ART

ISSN 2809-2589



**Fine Arts Department
Indonesian Institute of the Arts
Padangpanjang**

ISSN 2809-2589

Volume 3, Issue 1, (2023): December 2023

V-ART: JOURNAL OF FINE ART

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**DEPARTMENT OF FINE ARTS
FACULTY OF FINE ARTS AND DESIGN
INDONESIAN INSTITUTE OF THE ARTS
PADANGPANJANG**

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The *Pintoe* Aceh Motif in Macramé Window Curtains and Tablecloth Products

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ABSTRACT

The creation of this artwork begins with the *Pintoe* Aceh motif, which has flourished in Aceh, drawing inspiration from the region's rich natural heritage, encompassing flora, fauna, and geometric patterns. The *Pintoe* Aceh motif exudes a high aesthetic appeal, enriched with elements such as *Bungoeng Meulu*, *Oen Paku*, *Boh Ungkot*, and geometric patterns that convey an elegant and captivating impression. The artist felt compelled to use the *Pintoe* Aceh motif as inspiration in crafting window curtains and tablecloth products. The primary goal of this artistic creation is the preservation of the *Pintoe* Aceh motif as a cultural heritage of Acehnese society while simultaneously producing a diverse range of original macramé products. The creation process involves four main stages: pre-design, design, embodiment, and presentation. The concept embraces a symbolic expression that merges modern art with tradition. The resulting artwork has produced original products in the form of macramé window curtains and tablecloths designed specifically to enhance learning spaces.

Keywords: *pintoe* aceh motif; macramé; window curtains; tablecloth.

I. INTRODUCTION

Aceh is situated at the westernmost tip of the island of Sumatra. Its rich history, particularly in the context of struggles during the Aceh Sultanate era, has preserved the natural beauty and culture, notably the *Pintoe* Aceh motif (Musa, 1996: 1). The *Pintoe* Aceh motif finds its roots in the flora, fauna, and geometric shapes that reflect the natural richness of Aceh. All *Pintoe* Aceh motifs exhibit symmetrical patterns, and doors, in Acehnese culture, are considered sacred as they represent gateways to meetings and social gatherings (Musa, 1996: 6).

The use of the *Pintoe* Aceh motif has evolved from adornments to various other mediums, including clothing, macramé products, architecture, and souvenirs made from multiple materials, inspiring artisans to create their creative products. The formation of the *Pintoe* Aceh motif involves components such as straight lines, curved lines, square fields, and natural elements. This motif includes flora elements like fern shoot motifs, fern leaf motifs, jasmine flower motifs, and fauna elements from the richness of Aceh's sea, namely crocodile scale



motifs. All these elements are arranged in symmetrical patterns, creating a unique and distinctive unity. The *Pintoe Aceh* motif has become an icon of Aceh and an inseparable part of the cultural heritage of Acehnese society (Azizi, 2017: 3).

The purpose of creating this artwork is to visualize the *Pintoe Aceh* motif in macramé products such as window curtains and tablecloths. The goal is to produce art that not only enhances spaces but also introduces Aceh's cultural heritage. By incorporating the *Pintoe Aceh* motif into macramé products, the artist aims not only to develop artistic skills but also to contribute to the preservation of Acehnese culture. Furthermore, this work aims to introduce the *Pintoe Aceh* motif in the interior design of learning spaces, enhancing the community's understanding and appreciation of their cultural heritage. This work can serve as inspiration for the Acehnese community to actively preserve their cultural values and promote Aceh's cultural identity on a broader scale.

The problem statement for this artwork is how to create window curtains and tablecloths by applying the *Pintoe Aceh* motif as a creative concept. The approach used in making this artwork is based on form, function, and symbol.

II. NOVELTY OR INNOVATION

Originality refers to the nature or quality of a work, idea, or concept that is unique, new, or novel. The skill of originality emerges when someone is capable of generating ideas or jobs that are not only unusual but have not existed before in a similar form. Originality is a crucial characteristic in various contexts, including art, scientific research, literature, and innovation in the business world. It demonstrates the ability to think creatively and produce something fresh and different. Sumartono states:

"Originality is a creative process involving deep contemplation by the artist, avoiding imitation, and a prerequisite for it to be considered a work of art. A craft is considered original if it can present novel concepts, issues, forms, or styles, demonstrating conceptual skill" (Sumartono, 1992: 2).

Examining numerous works addressing comparable ideas and concepts is crucial for verifying the originality of a piece. The following examines some works that incorporate the *Pintoe Aceh* motif as a creative concept.

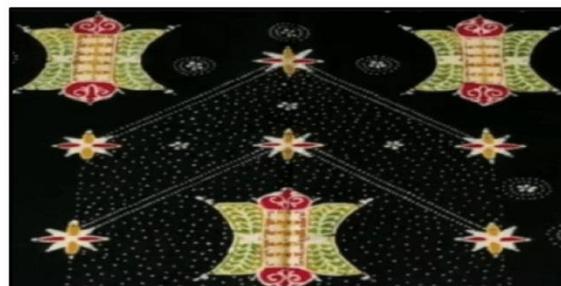


Figure 1. Long Cloth with *Pintoe Aceh* Motif
(Source: Cut Sujanna Depi, 2020)



The above work is a two-dimensional textile piece created by Cut Sujanna Depi. This piece takes the form of a long cloth that adopts the technique of hand-drawn batik, with a striking black base color and captivating *Pintoe Aceh* motifs adorning the upper and lower parts of the fabric. The motifs are infused with various enchanting colors, and among its elements, small flowers add an elegant touch to the overall long cloth. The creation involves the use of hand-drawn batik techniques and remasol dye, with an overall size of 50x150cm.

Cut Sujanna Depi's work shares similarities with other creations in the usage of the *Pintoe Aceh* motif as a primary element. However, the main difference lies in how the *Pintoe Aceh* motif is applied. Cut Sujanna Depi uses the *Pintoe Aceh* motif through hand-drawn batik, while in other works, the *Pintoe Aceh* motif is involved in the form of macramé.

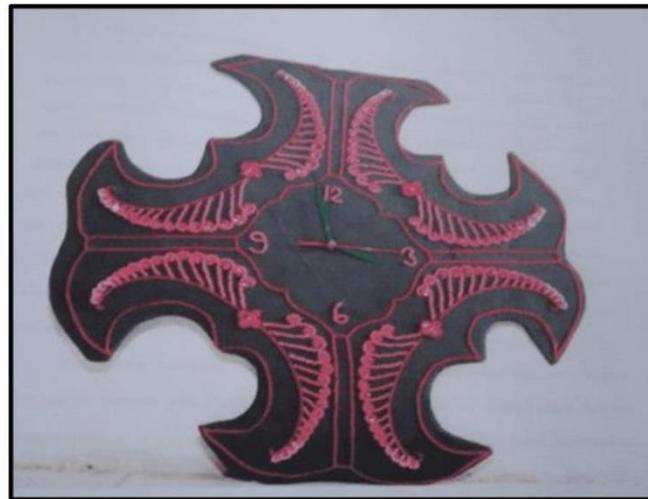


Figure 2. *Wate*
(Source: Cut Raisa Fitria, 2020)

The second work under review is a textile piece created by Cut Raisa Fitria titled *Wate*. This work takes the form of a wall clock made from Arabian fabric as the base material and adorned with rose embroidery thread. The wall clock measures 27 x 27 x 54 cm. In the center of the work, there is a *Pintoe Aceh* motif that serves as the focal point, and the motif is further emphasized through chain embroidery outlining the *Pintoe Aceh* motif. Cut Raisa Fitria presents a gray touch as the base of the clock fabric, while a pink color is used for the embroidery of the *Pintoe Aceh* motif. Cut Raisa Fitria successfully applies the *Pintoe Aceh* motif in a different context, namely in the form of a wall clock, making her work distinctive and unique.

Cut Raisa Fitria's work shares similarities with other creations in terms of using the *Pintoe Aceh* motif. However, the difference lies in the medium or type of product produced. The manifested work carries profound meaning, as seen in the example of the bookshelf art, symbolically reflecting the spirit of the Acehnese people to preserve their cultural heritage without altering the essence of the Indatu culture. In other words, this work illustrates a strong desire to maintain the cultural roots and heritage that have colored the identity of the Acehnese community.



Figure 3. *Takzem*
(Source: Salsabila Fitri, 2020)

The third work under review is a three-dimensional textile piece in the form of a chair created by Salsabila Fitri titled "Takzem." This work is made from basic materials of cotton thread, glue, and iron, with dimensions of 40x50 cm. In the creation process, Salsabila Fitri employs macramé techniques with double half-hitch knot techniques to form the bamboo shoot motif. In this piece, Salsabila Fitri merges textile art with the practical function of a chair, creating originality by introducing artistic elements in a three-dimensional form that combines aesthetics and comfort. In this case, the uniqueness lies in the use of macramé techniques to create a chair that is not only comfortable but also visually appealing.

Salsabila Fitri's work shares similarities with previously created works in the use of macramé techniques as an expressive medium. However, the difference lies in the type of product produced and its function. The completed work is a window curtain that serves as a light barrier from the outside entering the learning space and a tablecloth that functions as an aesthetic element for the table.

III. ARTISTIC APPROACH

3.1 Form Theory

Form refers to the visual characteristics of an object or work of art. It encompasses elements such as lines, shapes, textures, colors, and space used to create a visual representation of an object, idea, or concept. Form is a primary aspect in visual arts utilized to depict the real world, communicate ideas, or create artistic expressions.

In the visual arts, forms can be either symbolic, portraying easily recognizable objects in the real world, or abstract, where visual elements are used more for expression and visual composition than literal representation. Forms can vary in terms of size, proportion, texture, and spatial relationships, providing artists with a multitude of tools to convey messages or emotions.



In the context of art, form refers to a concept that encompasses the entire artistic expression within a work. It is an integral expression composed of various elements that shape a creative composition. Two types of forms play key roles in art. First, there is a visual form involving physical elements and supporting factors in the artwork, creating a visual impression for the viewer. Second, there is a specific form that arises from the complex interaction between the values embedded in the physical form of a work and the emotional response it generates in the viewer's consciousness. This indicates that form is not limited to physical aspects alone but also involves how the interaction of these forms affects our emotional feelings and understanding as observers (Kartika, 2017: 27).

3.2 Function Theory

Function in the visual arts refers to the role and purpose of a work of art in a specific context. It can involve emotional expression, message communication, environmental decoration, social criticism or reflection, a role in rituals or religious ceremonies, educational function, recreation, or various combinations of these aspects. The functions of visual arts can vary over time and cultures, reflecting the diverse roles that visual arts play in human life, ranging from personal expression to the expression of cultural, social, or political aspects. In more detail, Kartika explains:

"The theoretical existence of an artwork has three functions: personal function, social function, and physical function. The personal function involves humans being recognized as both social beings and individuals. The social function is the tendency or effort to influence behavior within a group. The physical function is the creation that is physically usable in daily life" (Kartika, 2017: 31).

Based on the explanation of these three functions, in the process of creating artwork, the personal function serves as a medium to express ideas by creating works that have meaning and purpose. The social function of the completed artwork is as a means of publication and communication between the artist and art enthusiasts, explaining the use of the *Pintoe Aceh* motif through macramé products. Meanwhile, the physical function of the resulting artwork involves the application of the *Pintoe Aceh* motif in interior art through the function of window curtains and tablecloths.

3.3 Symbol Theory

Understanding visual artworks can be a challenge, as artworks often use symbols to convey artistic messages. Symbols in artworks can vary and change depending on the meaning the artist intends to give, and they serve as a means of communication between the artist and art enthusiasts.

According to Mac Iver, as explained in Acep Iwan Saidi's book (2008: 27), symbols have long been the subject of debate and research, both in the realm of the arts, science, and technology.



This is because, throughout history, humans have always utilized symbols in various aspects of their lives. Mac Iver notes, "Society is almost impossible to exist without symbols."

Symbols are visual elements or representations used to depict ideas, concepts, or deeper messages. Symbols often have a deeper meaning than what is seen literally and are used to convey artistic, emotional, or specific conceptual meanings. The meaning of symbols in art can vary depending on the context of the artwork and individual interpretation. Thus, symbols can have diverse interpretations for different people.

IV. CREATION METHOD

The birth of an artwork is not a result of coincidence or spontaneous occurrence but involves a structured and meticulous process. This process encompasses various stages. Through a well-organized process, an artist can have clear guidelines for developing their creative ideas. This process allows artists to develop concepts, choose appropriate techniques, consider important details, and ultimately create strong and impactful artwork. Therefore, artists must understand that artistic creativity can be better expressed through a structured and disciplined process. Husein Hendriyana states: "In the methodological process of giving birth to an artwork through four stages, namely, (1) Pre-Design, (2) Design, (3) Embodiment, and (4) Presentation" (Hendriyana, 2018: 33).

The creation process of this artwork follows the stages stated by Husein Hendriyana above. The following will explain the stages conducted.

4.1. Pre-Design

Preliminary design is the initial stage in the process of creating a work of art or design. At this stage, the artist or designer engages in preparation and planning before they actually begin creating their artwork or design. It involves developing ideas, conducting research and analysis, and gaining a deeper understanding of the concept of the work to be produced. Preliminary design helps the artist or designer clarify their vision, plan the approach to be used, and identify potential problems or challenges that may arise during the creation process. In other words, preliminary design is the first step that helps the artist or designer prepare before starting the actual creative process.

Preliminary design is the initial step in the process of creating a work of art, involving the development of imagination and ideas. At this stage, the artist rationalizes their concept by referring to various reference sources, including literature, relevant theories, and similar artworks that have existed before. The goal is to understand potential issues that may arise during the creation process and to refine ideas to be more focused and directed. By detailing and considering these various aspects, the artist can start the creation process with a solid foundation and a deep understanding (Hendriyana, 2018: 34).

4.2. Design



The design phase is a step in a process where initial plans or designs are created before proceeding to the implementation stage. In various contexts, the design phase is the moment when concepts, plans, or initial sketches are developed. It involves the development of ideas, analysis, and a deep understanding of what will be achieved, as well as how to accomplish it. At the end of the design phase, clear plans and guidelines will be used as a foundation for implementing or creating something in accordance with the established vision and plan.



Figure 4. Window Curtain Sketch
(Source: Irmawati,2022)

Design is a process in which visual ideas or concepts of form are created, taking into account various relevant aspects in the creation of artwork. This process involves elements related to both human and technical aspects associated with the object or artwork being created. By transforming these visual ideas, a prototype is formed, considering the values, functions, and meanings that the resulting work will have (Hendriyana, 2018: 34). In the design phase, these ideas are translated into visual concepts that serve as the foundation for creating a prototype that will illustrate various aspects of the work, including human and technical considerations.

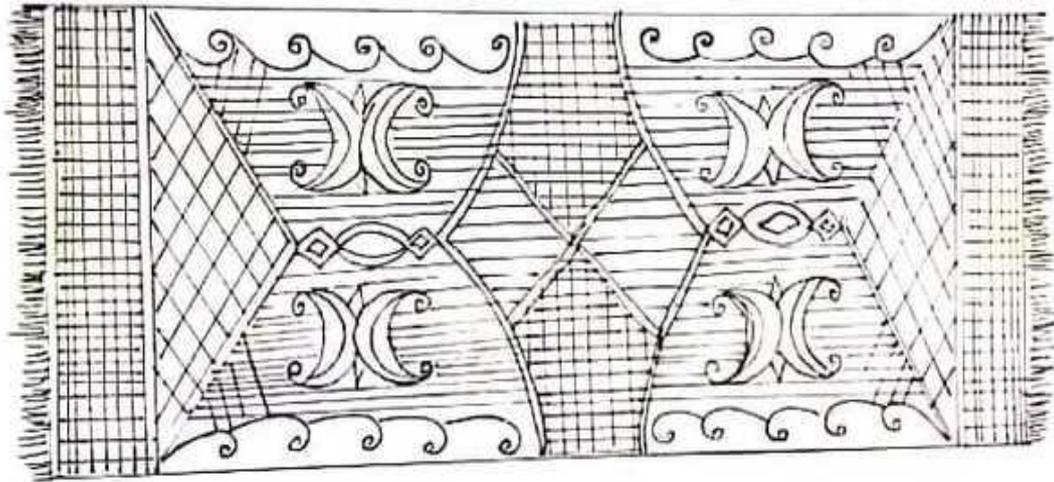


Figure 5. Tablecloth Sketch
(Source: Irmawati,2022)

4.3. Embodiment

The realization stage is a key step in the art creation process, where previously developed creative ideas and plans are transformed into physical works or final products. In this stage, the artist or designer begins to implement their concepts and plans using various skills and techniques suitable for the type of work being created. This stage involves the selection of materials, techniques, and precise execution to produce a work that aligns with their initial vision. The realization stage is the point at which the abstract becomes tangible and the final artwork or design becomes visible, concrete, and usable for an audience or user. This process enables creative ideas to manifest into works that others can appreciate and enjoy. Furthermore, Hendriyana states:

"Realization is the visualization process based on dimensions that correspond to its values, functions, and meanings by conducting evaluations and feasibility tests on the created model, master, or prototype. The results of the prototype evaluation will then confirm the quality portrayal of the issues encompassing everything that has been undertaken" (Hendriyana, 2018: 34).

4.4. Presentation

The presentation stage is a step in the artistic or design creation process where the work that has been realized or produced in the previous stage is showcased or exhibited to an audience or viewers. In this stage, the artwork or design is presented to the public or message recipients. Presentation can involve exposing the work through art exhibitions, performances, publications, or other media suitable for the type of creation. The purpose of the presentation stage is to communicate, inspire, or share experiences with others. The presentation plays a crucial role in ensuring that the artwork or design is understood and appreciated by the audience or users. Hendriyana states:



"Presentation is an exhibition with the aim of establishing communication for the appreciation and understanding of the created work, whether it aligns with its target and purpose or not. At this stage, the second evaluation occurs, namely, the description of the quality of the issues and the depiction of the benefits of the research or creation results that can be communicated to the general public" (Hendriyana, 2018: 34).

V. WORK CREATION PROCESS

The creation process is the series of steps undertaken in producing a work of art or design. This process involves planning, material selection, execution techniques, evaluation, and presentation stages. The creation process is the transformation of preconceived creative ideas into a finished work. The following outlines the creation process for window curtains and tablecloths that apply the *Pintoe Aceh* motif as their aesthetic elements.

5.1 Window Curtain Manufacturing Process

The process of making window curtains using the macramé technique by applying the *Pintoe Aceh* motif involves a series of steps as follows:

5.1.1 Preparation

The initial stage is preparation, where the creator gathers all the necessary materials and tools. Includes macramé threads in the desired colors, window hangers or wooden rods as a base, and an outline of the design plan for the *Pintoe Aceh* motif that will be applied to the curtains.

5.1.2 Measurement and Cutting

The window curtains to be made are measured according to the size of the window to be covered. Subsequently, macramé threads are cut to the required length to create the *Pintoe Aceh* motifs from the macramé cords.

5.1.3 Basic Macramé Techniques

This process involves the use of basic macramé techniques such as basic knots, compound knots, and others. Macramé threads are tied to the curtain base using appropriate macramé techniques. The *Pintoe Aceh* motif is applied by designing knot patterns that depict the motif.

5.1.4 Application of the *Pintoe Aceh* Motif

When tying macramé threads, the creator develops patterns that depict the *Pintoe Aceh* motif. It may include flower motifs, leaves, or other elements associated with traditional Acehnese motifs. Macramé patterns should be carefully selected and designed to create an accurate and appealing motif.



Figure 6. The process of wrapping cotton threads around the curtain rod.
(Source: Irmawati,2022)

5.1.5 Color Selection

The selection of macramé thread colors is a crucial step in presenting the *Pintoe Aceh* motif with suitable hues. Macramé thread colors are chosen to align with traditional Acehnese motifs, ensuring that the motif appears beautiful and stands out.



Figure 7. The process of wrapping cotton threads around the curtain rod.
(Source: Irmawati,2022)

5.1.6 Finalization

After applying the *Pintoe Aceh* motif to the curtain, the creator completes it by checking if all knots and macramé cords are neat and secure. Following that, the curtain is placed on the wooden rod or window hanger, and final adjustments are made to ensure the curtain hangs well and symmetrically.



5.2 Tablecloth Manufacturing Process

The process of making a tablecloth using the macramé technique by applying the *Pintoe Aceh* motif involves the following steps:

5.2.1 Preparation

The initial stage is preparation, where the creator gathers all the necessary materials and tools. Includes macramé threads in various colors, the base of the tablecloth, tools such as needles or pins, and an outline of the design plan for the *Pintoe Aceh* motif that will be applied to the tablecloth.

5.2.2 Measurement and Cutting

The tablecloth to be made is measured according to the size of the table to be covered. Subsequently, macramé threads are cut to the required length to create the macramé cords.

5.2.3 Basic Macramé Techniques

This process involves using basic macramé techniques such as basic knots, compound knots, and others. The *Pintoe Aceh* motif is applied by designing knot patterns that depict the motif.

5.2.4 Application of the *Pintoe Aceh* Motif

When tying macramé threads, the creator develops patterns that depict the *Pintoe Aceh* motif, including flower motifs, leaves, or other elements associated with traditional Acehnese motifs. Macramé patterns should be carefully selected and designed to create an accurate and appealing motif.

5.2.5 Color Selection

The selection of macramé thread colors is a crucial step in presenting the *Pintoe Aceh* motif with suitable hues. Macramé thread colors are chosen to align with traditional Acehnese motifs, typically in red and light brown shades, ensuring that the motif appears beautiful and stands out.

5.2.6 Finalization

After applying the *Pintoe Aceh* motif to the tablecloth, the creator completes it by checking if all knots and macramé cords are neat and secure. Following that, the tablecloth is placed on the table, and final adjustments are made to ensure the tablecloth is positioned well and symmetrically.

VI. RESULTS AND DISCUSSION

6.1 Window Curtains

The first work, titled "*Seumateh*," is a window curtain that, in its creation process, utilizes iron, cotton thread, and wooden beads as accessories. The making process involves winding macramé threads to form the *Pintoe Aceh* motif and the cord knot technique to create fern



motifs as additional elements in the work. This curtain is colored brown, signifying harmony with the *Pintoe Aceh* motif in dark red, providing a warm and spirited impression.



Figure 8. Window Curtain, "*Seumateh*"
(Source: Irmawati,2022)

Visually, this work displays the *Pintoe Aceh* motif in the center of the aligned curtain, symbolizing harmony within the family and obedience to parental advice. The *Pintoe Aceh* motif at the bottom depicts a leader embracing their family with love. There are also motifs formed from macramé knots serving as dividers, indicating boundaries in attitude towards parents. The fern motif on the window curtain reflects the journey of life towards achieving goals.

Based on the discussion of the artwork above, there are three theoretical functions of the artwork: personal function, social function, and physical function. The personal function reflects humans as social beings and individuals. The social function involves efforts to influence group behavior. Meanwhile, the physical function produces works that can be used in everyday life (Kartika, 2017: 31).



6.2 Tablecloth

The second creation in macramé product crafting is a tablecloth titled "Meuato." Iron is used to form the framework of the Pintoe Aceh motif, while cotton thread is the main material utilized. The creation process involves winding cotton threads around the Pintoe Aceh motif made of iron and then uniting them through welding. The background of the Pintoe Aceh motif is colored light brown, and there are several motifs resulting from macramé knots, representing diverse customs and cultures from various regions.



Figure 9. Tablecloth, "*Meuato*"
(Source: Try Tuahdi, 2022)

Visually, the form of this work illustrates that in the journey of seeking knowledge, one must have perseverance, tireless dedication, and continue to delve into the knowledge acquired to ensure it is deeply ingrained within ourselves. The presence of macramé motifs in this work reflects the diversity of expertise, which subsequently gives rise to various cultures in each region.

Based on the above discussion, the artwork has three theoretical functions: personal function, social function, and physical function. The personal function relates to the role of humans as social beings and individuals. The social function reflects efforts to influence behavior within a group. Meanwhile, physical function is the creation that can be practically used in daily life (Kartika, 2017: 31).

VII. CONCLUSION

The creation of window curtains and tablecloths by applying the *Pintoe Aceh* motif as a creative idea is based on the approach of form, function, and symbol, as evidenced by research showing significant achievements in creating multidimensional art. The form approach is utilized in incorporating the *Pintoe Aceh* motif into compositions consisting of straight lines, curves, square planes, and natural elements combined symmetrically. Creates aesthetic and artistic unity in the design of window curtains and tablecloths, producing



visually captivating products. The function approach is applied in creating works that are not only beautiful but also practical, with window curtains and tablecloths usable in daily life. It fulfills the primary goal of applied arts, which is to combine function and beauty in a single work. Meanwhile, the symbol approach introduces depth of meaning into this work, where the *Pintoe Aceh* motif represents the customs and culture of Acehnese society. It creates an impression of harmonious unity and reminds us of the importance of preserving cultural heritage in art and design.

Artworks in the form of window curtains and tablecloths using the *Pintoe Aceh* motif as decoration, employing the form, function, and symbol approach, represent an achievement in applied arts that combines aesthetics, functionality, and meaning into a unified whole. Contributes significantly to understanding how art and culture can be rich sources of inspiration for creating compelling and meaningful artworks.

The creation of this work is expected to inspire students of applied arts to explore the integration of traditional motifs and modern craft techniques. Students and learners can leverage the knowledge in this article to gain a deeper understanding of applied arts and local culture, especially in Aceh. Artists and cultural enthusiasts are encouraged to use this article as a guide to creating more meaningful artworks and preserving Acehnese cultural heritage. Government institutions can support local artists and promote traditional applied arts through various cultural activities. It is hoped that the community will support local artists and contribute to the preservation of culture by appreciating and collecting their artworks, as well as playing a role in promoting the sustainability of Acehnese art and culture that integrates traditional elements into modern artistic works.

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ISSN 2809-2589

