



The Pucok Reubong Motif as an Inspiration for Leather Bag Design

^{1*} Syifa Alaina, ² Fauziana Izzati, ³ Sartika Br Sembiring

^{1,2,3} Program Studi Kriya Seni, Kementerian Pendidikan, Kebudayaan, Riset Dan Teknologi, Jurusan Seni Rupa Dan Desain Institut Seni Budaya Indonesia Aceh

*Email: syifaalaina015@gmail.com

ABSTRACT

The *pucok reubong* motif has been stylised from the form of young bamboo shoots. These bamboo shoots are transformed into a unique decorative pattern. The artist's interest in exploring the *pucok reubong* motif stems from its distinct shape, surrounded by triangular leaves with pointed ends resembling swords, and its interlocking patterns. This inspired the artist to incorporate the *pucok reubong* motif into leather bag designs. The creative process follows the Hendriyana method, which consists of four main stages: (1) *pre-design*, which involves the development of imagination; (2) *design*, where alternative designs are visually conceptualized; (3) *realization*, in which selected sketches are transformed into final works; and (4) *presentation*, involving exhibitions to establish communication between the artist and art enthusiasts. The concept applied is a symbolic expression, representing modern art that utilizes traditional idioms as its foundation. In the final project titled "*Pucok Reubong Motif as an Idea for Leather Bag Creation*", the artist applied the *pucok reubong* motif as a decorative element on leather bags. This work aims to enhance aesthetic appeal while introducing the *pucok reubong* motif to a wider audience unfamiliar with it. The bags were created using embossing techniques combined with weaving, resulting in works that are both artistic and meaningful.

Keywords: *pucok reubong* motif; leather bag design; symbolic expression; traditional decorative patterns; embossing and weaving techniques

I. INTRODUCTION

The *pucok reubong* motif is a stylised design derived from the shape of young bamboo shoots, which represent the early stage of a bamboo plant's life and resemble a pyramid. For the people of Aceh Besar, bamboo plays a significant economic role. This plant has long been known and utilized, particularly by the community in Darul Imarah Subdistrict, Aceh Besar Regency, who use bamboo for various household tools (Abdullah, 2020: 26).

The *pucok reubong* motif from Aceh Besar is truly inspired by the form of young bamboo shoots. This motif carries a profound philosophical meaning: the idea that something small will grow larger and stronger. This philosophy symbolizes human life, where individuals grow from childhood to adulthood, becoming stronger with age and physical development (Novita, 2021).

The name *pucok reubong* originates from Aceh Besar. In other regions, a similar motif is known as *pucuk rebung*. Although there are differences in naming, the motif shares a common shape: tapering upwards, with a wider base that narrows towards the tip. The only distinction lies in the terminology used in each region. The *pucok reubong* motif is often used



in various artistic and cultural creations, such as clothing, batik fabrics, *songket*, and can also be found as an ornament in traditional Acehese houses.

Based on the explanation above, the artist will create the *pucok reubong* motif on a work of art made from vegetable-tanned leather combined with full-grain leather in the form of a bag. Bags are one of the most essential fashion accessories or necessities. They are used daily by people from all walks of life, serving not only as a means to carry items but also as a lifestyle accessory that enhances one's appearance (Nugroho, 2019:1). According to the artist, leather bags are among the most appealing products to use compared to other types of bags available in the market. Vegetable-tanned leather and full-grain leather are the primary choices due to their high quality and distinctive appeal.

It is called vegetable-tanned leather because it is obtained through the tanning process using natural plant-based materials, not synthetic chemicals. This type of leather has a whitish, reddish hue, or in other words, a pinkish colour, although not purely pink, depending on the success of the tanning process (Ilafi, 2019: 400). On the other hand, full-grain leather is a type of leather with a smooth surface and natural pores, tanned with chrome or aluminium tanning agents. The choice of combining vegetable-tanned leather with full-grain leather for the bag is based on the desire to create a high-quality product with significant artistic value. In this leather bag creation, the artist employs the embossing technique. The embossing technique is a method in leather craftsmanship where vegetable-tanned leather is used as the medium to create a raised effect on the surface of the artwork (Mahendra, 2020:151). The success or failure of the embossing technique depends on the angle of impact and the moisture level of the leather. Applying excessive force during embossing can cause damage to the leather and result in inaccurate impressions.

The artist's interest in using the *pucok reubong* motif stems from its unique shape, which is surrounded by triangular leaves and tapers to a point resembling a sword's tip, with a pattern that interlocks. The artist has applied the *pucok reubong* motif in a leather bag design, with the aim of introducing this motif to the public through the bag, encouraging people to see and recognize it more frequently. The motif has been stylized by the artist with the addition of other elements in the design. The *pucok reubong* motif has not yet been widely found in leather bag creations, although it is commonly seen in clothing and *songket* fabrics. In its application, the motif tends to be symmetrical, with matching patterns on both the left and right sides and a shape resembling a pyramid. The work created by the artist carries an interconnected meaning, with the use of full-grain leather as a combination that enhances the aesthetic value of the piece.

II. NOVELTY OR INNOVATION

Creating a creative and innovative work of art requires new ideas, forms, and concepts that can capture the attention of the observer. Originality is an essential condition in the creation of a concept to obtain copyright protection. The core of evaluating originality as a requirement for protection is understanding the nature and purpose of copyright itself. Copyright is succinctly and accurately defined as the right to reproduce copies of a work. The authenticity or originality of a work must reflect an entirely original creation (Muhammad, 2022:933).



Originality is crucial in creating a work of art, as it ensures that the resulting creation differs from previously existing works. These differences are typically evident in the idea, concept, form, technique, and background of the artist. This makes the *pucok reubong* motif a source of inspiration for creating leather art in the form of a bag. Originality in a work can be achieved through various methods of observation, such as through books, magazines, catalogues, or social media.

III. ARTISTIC APPROACH OR CONCEPT

The source of creation is the initial idea that serves as the foundation for creating a work of art. References are essential to make the created work more beautiful and perfect. Before planning the creation of the artwork, the artist searches for reference sources through books, journals, theses, and ideas that motivate them. The artist also conducts field observations to directly examine the objects that will serve as the basis for the creation. This observation aims to gain a deeper understanding of the object and its components.

1. Existence of the Motif

In creating a work, it is important to find a strong source of inspiration. This process involves direct observation, interviews, and research about the object that will be used as the source of the idea for creation.

2. Form of the Pucok Reubong Motif

In the process of creating the work, the artist uses the *pucok reubong* motif as the main idea to develop a leather craft artwork in the form of a bag. The motif applied to the bag has undergone simplification and modification to produce a more attractive and aesthetic design.

The concept of creating a work is a representation that applies methods with new ideas, resulting in a fresh and distinct creation. Creating art is an intrinsic need for an artist, born from understanding, thought, and interaction with social communities. Creativity is essential in the artistic process to make the work more appealing. The concept of the work to be created is a symbolic expression, where this concept of symbolic expression acts as a bridge for the artist in crafting leather art.

Symbolic expression, conceptually, is a form of modern art that utilizes traditional idioms as its foundation. Traditional idioms are no longer merely a means to convey ideas thematically, but rather as textual symbols presented by the artist to allow for open interpretation (Kartika, 2016:113).

The application of the *pucok reubong* motif visualization in leather craft expression will be realized in the form of symbols and artistic expressions. The interpretation of meaning in each bag varies, depending on how the motif is applied to the design. The meaning embedded in the work does not solely reflect the complete meaning of the object, but rather through a process of manipulation and interpretation by the artist. In this creative process, the artist realizes the design solely based on the form of the *pucok reubong*, which is then expressed in the form of a bag.



IV. CREATION METHOD

In creating a work of art, there are steps that must be followed to ensure that the resulting work aligns with the artist's intentions, from the initial process to the final realization. The artist will refer to Hendriyana's theory as a guide in the process of creating the artwork.

4.1 Pre-Design

Pre-design is the initial stage where the artist conducts a series of exploration and observation activities to find ideas and concepts. This stage is crucial for providing a clear vision of the purpose and basic concept of the creation process.

4.2 Design

Design is the stage where visual ideas or concepts (form concepts) are realized, taking into account various aspects and elements relevant to the creation of the artwork. This process involves creating a prototype based on considerations such as the value, function, and meaning of the work that will be realized (Hendriyana, 2021:56). Design is an important stage for planning and structuring how to achieve the desired form. At this stage, the artist will create alternative designs as references for further creation.

4.3 Realization

Realization is the process of visualizing the model in detail, based on size, value, function, and meaning. At this stage, evaluation and feasibility testing are carried out on the mode/master/prototype that has been created. The results of the prototype evaluation will provide an overview of the quality and potential of the created work (Hendriyana, 2021:56). At this stage, the artist applies all the designs that have been prepared using the media and techniques that have been mastered.

4.4 Presentation

The presentation of the work can be done through exhibitions, with the goal of establishing communication, appreciation, and interpretation of the work. At this stage, the artist can assess whether the created work meets the target and the purpose of its creation. This presentation creates communication between the artist and the art appreciators. The exhibition will be held on Monday, June 10, 2024, in the main lobby of ISBI Aceh campus, floor level.

4.5 Materials, Tools, and Techniques

4.5.1 Materials

Materials are essential in the creation process, as they determine the final result of the work. The materials needed to create the leather work in the form of a bag include vegetable-tanned leather, kraft paper, sandpaper, full-grain leather, HVS paper, sewing thread, lining, burnishing gum, leather dye, and foam.



4.5.2 Tool Preparation

Tools are the equipment used to support the creation process. Using the right tools makes the work process easier. The tools used in the creation of this work include bag accessories, cutters, scissors, wooden hammers, rulers, leather sewing machines, smoothing wood, carving tools, and needles.

4.5.3 Techniques

In creating this work, the artist uses the embossing technique on the motif areas of the leather media, combined with crochet techniques to support the work. The embossing technique is a craft method using vegetable-tanned leather as an exploration medium, where a tool is used to create an embossed effect on the surface of the leather (Mahendra, 2020:152). This technique is a method used in the process of creating artwork. Proper management of tools and materials is crucial, as the final work depends on the techniques used.

V. WORK CREATION PROCESS

Before starting the process of creating a work of art, it is crucial for the artist to carefully plan each step to be taken. Every piece of art produced not only depends on the techniques and materials used but also on the thorough preparation made before execution. This preparation involves selecting the right tools, procuring quality materials, and carefully planning the concept and design to be realized. With proper preparation, the creative process will run more smoothly, and the final result will reflect the artist's goals and vision. In this section, the steps involved in the creation process will be explained, starting with the preparation of tools and materials, which form the foundation for the subsequent stages of art creation.

5.1 Preparation of Tools and Materials

Before starting the process of creating an artwork, it is essential for the artist to carefully plan each step to be taken. The success of any artwork depends not only on the techniques and materials used but also on thorough preparation before the execution process begins. This preparation includes selecting the right tools, sourcing high-quality materials, and meticulously planning the concept and design to be realized. With proper preparation, the creation process will flow more smoothly, and the final result can effectively reflect the artist's goals and vision. In this section, the stages of the creation process will be explained, starting with the preparation of tools and materials, which form the foundation for the subsequent steps in the creation of the artwork.

5.2 Process of Cutting The Bag Pattern on Kraft Paper

To create a sketch of the bag model, begin by drafting the desired template or sketch on kraft paper, ensuring that the dimensions align with the selected design. Kraft paper is chosen for this purpose due to its distinct characteristics, which include a coarse texture and high resistance to tearing. These qualities make it ideal for creating durable templates that can withstand repeated handling during the crafting process.

Using kraft paper as the foundation for pattern-making also allows for precise adjustments and modifications, enabling the artist to experiment with various shapes and sizes before



committing to the final design. The robustness of kraft paper ensures that the template remains intact, even when used as a guide for cutting materials like leather. By starting with a well-made sketch on kraft paper, the subsequent stages of the crafting process can proceed with greater accuracy and confidence, ultimately contributing to a polished and professional final product.



Figure 1. Process of Cutting the Bag Pattern on Kraft Paper
(Photo: Nuril Aulia, 2024)

5.3 Process of Making the Pattern on the Leather

The creation of a pattern is a critical step in determining the final outcome of the leatherwork crafted by the artist. A well-designed and accurate pattern serves as a blueprint, ensuring that the final product aligns seamlessly with the selected sketch and conceptual vision. This process begins with the use of kraft paper, chosen for its durability and workability, making it ideal for outlining and cutting the pattern with precision. By following the pre-prepared kraft paper pattern, the subsequent cutting of leather becomes more efficient and accurate.



Figure 2. Process of Making the Pattern on Leather
(Photo: Nuril Aulia, 2024)

After completing the pattern-making stage, it is essential to remeasure and verify the lines transferred onto the leather. This step involves carefully checking all dimensions and proportions outlined in the pattern to minimize potential errors during the cutting and assembly process. Precision in this stage not only saves time and resources but also ensures that the final leather piece maintains its intended aesthetic and functional qualities. By paying meticulous attention to detail during the pattern and measurement phases, the artist sets a strong foundation for creating a high-quality leatherwork piece.



5.4 Process of Cutting the Leather Material

The marked leather material is carefully cut using a sharp cutter with a single, deliberate motion in one direction. Ensuring a clean, precise cut in one pass is crucial, as repeated cutting can lead to uneven edges and compromise the quality of the final piece. This technique requires steady hands and attention to detail to maintain the integrity of the material and the design.

While a cutter is the preferred tool for straight cuts due to its ability to produce smooth and precise edges, scissors are reserved for cutting curved or circular sections. Using scissors for straight cuts is generally avoided, as it can result in wavy and uneven edges, detracting from the overall neatness and professionalism of the work.



Figure 4. Process of Wetting the Vegetable Tanned Leather
(Photo: Nuril Aulia, 2024)

By selecting the appropriate tool for each cutting requirement—whether straight or curved—the artist ensures that the leather retains its intended shape and quality, setting the stage for a polished and professional final product. Mastery in cutting techniques is fundamental in leather crafting, as it directly impacts the fit, functionality, and aesthetic appeal of the finished piece.

5.5 Process of Wetting the Vegetable Leather Process of Transferring the Motif Sketch

The process of wetting vegetable-tanned leather is a crucial step in preparing the material for subsequent stages, such as transferring a sketch onto the leather's surface and carving intricate designs. Moistening the leather softens its fibers, making it more pliable and responsive to tools used during the crafting process.



Figure 4. Process of Moistening the Vegetable Tanned Leather
(Photo: Nuril Aulia, 2024)



For the *pucok reubong* motif, wetting the leather enables a seamless transfer of the design onto its surface, ensuring clarity and precision in the lines and details. This step is especially important for intricate patterns, as it minimizes the risk of errors during the carving phase. Additionally, softened leather allows the carving tools to glide smoothly, making the process of embossing or tooling the design more efficient and accurate.

By wetting the leather appropriately, the artisan not only enhances the ease of working with the material but also ensures the durability and sharpness of the final design. This foundational step is integral to achieving a refined and professional outcome in leather crafting.

5.6 Process of Transferring the Motif Sketch

This process begins by printing the selected motif sketch to ensure precision and neatness when transferring the design onto the leather's surface. A clean and accurate transfer is crucial for achieving a polished and professional final outcome.

To start, the surface of the vegetable-tanned leather is dampened with water, making it more receptive to impressions and easier to work with. Once the leather is properly moistened, the printed motif on paper is carefully placed over the damp leather. The next step involves tracing the motif's lines with a ballpoint pen that has run out of ink or a sharp tool, such as a nail or stylus. The tracing process follows the printed design's lines, transferring the pattern by creating faint impressions on the leather beneath.



Figure 5. Process of Transferring the Motif Sketch
(Photo: Nuril Aulia, 2024)

This technique allows for precise replication of the motif while minimizing errors. The use of a pen without ink or a sharp tool ensures that the design is visible but does not stain the leather. Proper alignment and steady hand movements during this step are essential to maintain the integrity of the original design.

By carefully combining these steps, the motif is transferred cleanly and accurately, laying the groundwork for further detailing and carving in subsequent stages of the leathercrafting process.



5.7 Process of Carving the Motif

The carving process involves engraving the transferred motif onto the leather. Before beginning this step, the leather surface is moistened with water to make it more pliable and responsive to the carving tools. The dampened leather allows the design to emerge more prominently during the carving process, creating a raised effect directly on the motif.

Using the embossing technique, commonly referred to as the "relief carving technique," the depth and prominence of the design depend on the skill and precision of the artisan. The angle and force of the strikes with the carving tool play a significant role in determining the quality of the outcome. A heavier strike produces a more pronounced and raised motif, while a lighter touch yields subtle detailing.



Figure 6. Process of Carving the Motif
(Photo: Nuril Aulia, 2024)

For optimal results, it is advisable to start with light, controlled strikes, gradually increasing the intensity as needed. This approach minimizes the risk of over-carving or damaging the leather. Maintaining consistency in the force applied also ensures that the motif retains its intended balance and aesthetics.

This process demands a steady hand, focus, and an understanding of the leather's behavior under pressure. Proper carving not only brings the motif to life but also adds texture and depth, enhancing the visual and tactile appeal of the final product. Through patience and refined technique, the motif is sculpted to perfection, serving as a testament to the artisan's craftsmanship.

5.8 Process of Smoothing the Leather Edges

This process is undertaken to ensure that the edges of the leather are smooth, polished, and free from any exposed inner layers, which could detract from the overall quality and appearance of the product. Achieving clean and refined edges not only enhances the aesthetic appeal but also adds to the durability and professionalism of the finished piece.



Figure 7. Process of Smoothing the Edges of the Leather
(Photo: Nuril Aulia, 2024)



The technique involves the use of CMC powder (carboxymethyl cellulose), a substance known for its adhesive and polishing properties. By mixing a small amount of water with the CMC powder, it transforms into a thick, transparent gel. This gel is then carefully applied along the edges of the leather using a fine applicator.

Once the CMC gel is in place, the edges are polished with a wooden burnishing tool. The burnisher's smooth surface generates friction that helps to compress the leather fibers, creating a seamless and glossy finish. This step requires precision and patience to ensure that every section of the edge is evenly treated.

Consistent and methodical polishing ensures the edges are not only aesthetically pleasing but also resistant to fraying or wear. This meticulous attention to detail reflects the artisan's commitment to quality and craftsmanship, elevating the overall value of the leatherwork.

5.9 Process of Gluing the Lining to the Leather.

The process of gluing the lining (furing) is a crucial step in crafting a leather bag, as it significantly enhances the bag's overall appearance and functionality. Adding a lining not only gives the bag a more polished and professional look but also provides additional thickness, structure, and water resistance. With a lining in place, water or moisture is less likely to penetrate the bag, thereby offering better protection for the contents inside.



Figure 8. Process of Gluing the Lining to the Leather
(Photo: Nuril Aulia, 2024)

This gluing process is conducted before stitching the lining and leather together to form a cohesive and fully constructed bag. The adhesive used for this step is typically "*lem cap kambing*", a reliable adhesive known for its strong bonding properties, ensuring the lining adheres firmly to the leather.

The procedure involves applying a thin and even layer of adhesive to both the leather and the lining material. Careful attention is paid to the edges and corners to ensure complete coverage and secure attachment. Once the adhesive is applied, the lining is carefully pressed onto the leather, aligning it precisely with the intended design and dimensions.

After the lining is glued, it is left to dry under pressure to ensure a strong and seamless bond. This step not only improves the bag's durability but also prevents the lining from shifting or wrinkling over time. The end result is a bag that is not only functional and protective but also exudes an elevated sense of craftsmanship and quality.



5.10 Process of Sewing the Bag.

The stitching process plays a pivotal role in assembling the bag into its final, complete form. In this stage, the leather pieces are carefully stitched together using a leather sewing machine, heavy-duty needles, and thick, durable thread. The precision and attention to detail during stitching are crucial, as they determine the strength and durability of the finished product.

This step requires the utmost care and focus. The sewing process must be done with consistent tension to ensure that the stitches are neither too tight nor too loose. If the stitches are too spaced apart or the tension is inconsistent, it can compromise the structural integrity of the bag, making it prone to unraveling or tearing over time.



Figure 9. Process of Sewing the Bag
(Photo: Nuril Aulia, 2024)

To achieve the best results, the artisan must also pay attention to the alignment of the seams and ensure that the leather pieces fit together smoothly without any gaps or unevenness. It is essential to maintain an even stitching pattern, as uneven stitching can not only weaken the construction of the bag but also affect its aesthetic appearance.

Additionally, special care is given to the corners and edges, as these areas are more susceptible to wear and stress. By reinforcing these parts with extra stitching or using specific techniques, the final product will have improved durability, functionality, and an aesthetically pleasing finish.

Ultimately, the goal of this step is to ensure that the leather bag is both robust and visually appealing, capable of withstanding daily use while showcasing the high level of craftsmanship that went into its creation.

5.11 Finishing by Painting the Leather

The finishing process aims to add color and enhance the visual appeal of the leather artwork, giving it a polished and refined look. This step is essential for bringing out the richness and depth of the leather, making the final piece more attractive and eye-catching.

To begin, leather paint is carefully applied to a foam applicator. The paint is added gradually, ensuring that it is evenly distributed on the foam to avoid over-application. The foam is then gently used to apply the paint to the surface of the leather, starting from one edge and moving across the entire surface in smooth, controlled strokes. This method allows for better control of the paint and ensures an even coat across the leather.



It is important to apply the paint in thin layers to prevent the leather from becoming overly saturated, which could lead to streaks or an uneven finish. Each layer of paint is allowed to dry before the next one is applied, building up the color gradually for a rich, uniform appearance.



Figure 10. Painting the Leather
(Photo: Syifa Alaina, 2024)

This process not only adds aesthetic appeal but also serves to protect the leather by sealing the surface, providing a protective layer against dust, moisture, and wear. The choice of color and the method of application can drastically impact the overall look of the leather, with the potential to create a sophisticated, bold, or subtle finish depending on the artist's intent.

By carefully applying the leather paint in controlled steps, the artist can achieve the desired color intensity and texture, ensuring that the final piece is both durable and visually striking.

VI. RESULTS AND DISCUSSION

In this section, the results achieved through a series of creative processes will be explained in detail, along with an in-depth analysis of how each element and technique applied contributes to the achievement of the work's objectives. This discussion aims to provide a broader understanding of the meaning and artistic value contained within the work, as well as how the creation process has impacted the final outcome.

6.1 Work 1



Figure 11. *Kreuh*
(Photo: Syifa Alaina, 2024)



This first piece, titled "*Kreuh*," is a leather crossbody bag. The work is created using the embossed carving technique on the *pucok reubong* motif, with the motif placed on both the front and back of the bag. The motif is transferred onto the leather surface using a carving tool, and full-grain leather is used as a combination. The bag features three motifs on the front and one on the back, symbolizing a hardworking woman. The base colour of the bag is brown, representing luxury, modernity, as well as warmth and comfort. The motif applied to this piece is a stylized version of the *pucok reubong*. Visually, the design carries the meaning of a woman who is hardworking, determined, and destined for success. The *pucok reubong* motif serves as a strong reminder to the wearer that success does not come easily; it requires hard work, perseverance, and dedication to reach one's dreams and goals.

6.2 Work 2



Figure 12. *Bek Embong*
(Photo: Syifa Alaina, 2024)

The second work, titled "*Bek Embong*," is a leather side bag. The creation of this piece uses vegetable-tanned leather as the primary material, employing the embossing technique. The sides and straps of the bag are made of full-grain leather as a combination. The colour applied to the base of the bag is brown, which symbolizes luxury, modernity, warmth, and comfort. This piece features a single motif on the front, symbolizing a woman who is determined. The visual form of the work conveys the meaning of a woman who is diligent and sincere in her efforts to succeed. The motif of the *pucok reubong* on this bag serves as a reminder: the higher we rise and the more successful we become, the more we should remain humble, as arrogance is an undesirable trait.

6.3 Work 3



Figure 13. *Mangat Taato*
(Photo: Syifa Alaina, 2024)



This third piece, titled "*Mangat Taato*," is a leather laptop bag. The creation of this work utilizes vegetable-tanned leather combined with full-grain leather, and incorporates the raised embossing technique on the front of the bag with the *pucok reubong* motif. The bag consists of vegetable-tanned leather on both the front and back, while the sides and straps are made from full-grain leather as a combination. The colour applied to the base of the bag is brown, symbolizing a sense of luxury, modernity, and warmth. The placement of four opposing motifs signifies a woman with ambition, while the full-grain leather on the sides of the bag represents a companion.

Visually, the meaning of this work is that to achieve success, one must truly desire something and turn that desire into ambition. The presence of the *pucok reubong* motif serves as a reminder that in order to be successful, one must remain humble, open to criticism, and receptive to advice from others, while always showing respect for one's parents. This is because success requires not only hard work but also the blessings and support of one's family.

6.4 Work 4



Figure 14. *Panyang*
(Photo: Syifa Alaina, 2024)

This fourth piece, titled "*Panyang*," is a shoulder bag crafted using the embossed carving technique on the *pucok reubong* motif. The creation of this work combines vegetable-tanned leather and full-grain leather on the sides of the bag. The placement of the motif on the front represents a hardworking woman. The colour applied to the base of the bag is brown, symbolizing luxury, modernity, and a warm, comforting feeling. Visually, this piece signifies that as a woman's success and hard work rise, she must also become a person who is full of gratitude. The *pucok reubong* motif in this work represents that as a person achieves higher success, it reflects a special accomplishment, as they understand the struggles and effort behind their journey. It serves as a reminder to appreciate everything around us, encouraging gratitude for each element of life, making us realize that life is always worth fighting for.



6.5 Work 5



Figure 15. *Leu Manfaat*
(Photo: Syifa Alaina, 2024)

The fifth work, titled "*Leu Manfaat*," is a shoulder bag crafted using the raised carving technique. This work combines vegetable-tanned leather and full-grain leather on the side of the bag. The placement of the motif on the bag's flap symbolizes an inspirational woman. The colour applied to the base of the bag is brown, representing a sense of luxury, modernity, warmth, and comfort. Visually, the design with the motif placed on the flap reflects the perspective and experiences of a woman who is seen by others as having a significant influence and serves as an inspiration for working and engaging in positive activities. The presence of the *pucok reubong* motif on the bag serves as a reminder to always be an inspirational woman, to contribute positively to others, and to set a good example every day.

6.6 Work 6



Figure 16. *Hana Bagah Ruboh*
(Photo: Syifa Alaina, 2024)

The work above is the sixth piece titled "*Hana Bagah Ruboh*," a women's tote bag created using the embossing technique combined with full-grain leather. This piece utilizes vegetable-tanned leather, with the motif placed on the front of the bag using the embossing technique to showcase the *pucok reubong* design. The base color of the bag is brown, symbolizing luxury, modernity, warmth, and comfort. The placement of the *pucok reubong* motif on the front of the bag represents a woman who is strong, independent, and resilient in her work. Visually, the form of this work symbolizes a woman whose emotions are unwavering and steadfast, someone who does not easily share her struggles with others. The *pucok reubong* motif on this bag serves as a reminder to be attentive listeners and more sensitive to the world around us.



6.7 Work 7



Figure 17. *Trep I Timoh*
(Photo: Syifa Alaina, 2024)

The above work is the seventh piece titled "*Trep I Timoh*," which is a backpack created using the embossing technique on the stylized *pucok reubong* motif. The motif is applied to both the front and back of the bag, with additional accents symbolizing a guest, and is made using a combination of vegetable-tanned leather and full-grain leather. The base colour of the bag is brown, symbolizing luxury, modernity, as well as warmth and comfort. The placement of the motif on both the front and back signifies a hardworking woman who is still in the process of achieving success. Visually, the form of this work represents the continuous effort of growing and becoming successful. Although the path to success may seem slow, it will still grow and become strong over time. The *pucok reubong* motif in this bag serves as a reminder for us to prepare a strong foundation to face larger challenges in the future.

VII. CONCLUSION

The *pucok reubong* motif is a stylized representation of the young bamboo shoot, symbolizing the early phase of a bamboo plant's life. This motif carries the meaning that as it grows, it becomes stronger. The philosophy behind it is that a person who grows from small beginnings becomes increasingly stronger over time.

The creation of the final project "*Pucok Reubong* Motif as an Idea for Leather Craft Creation" applies the embossing technique on the surface of the leather. This artwork aims to decorate and enhance the visual appeal of leather while introducing the Pucok Reubong motif to the public, especially those who may not be familiar with it.

Seven pieces were created, including the first work titled "*Kreuh*," a women's sling bag; the second, "*Bek Embong*," a side bag; the third, "*Mangat Taato*," a laptop bag; the fourth, "*Panyang*," a side bag; the fifth, "*Leu Manfaat*," a side bag; the sixth, "*Hana Bagah Ruboh*," a tote bag; and the final, seventh piece titled "*Trep I Timoh*," a backpack.

It is hoped that the artwork presented in this report will serve as a bridge for art enthusiasts, becoming a reference for future generations. Additionally, it is intended to inspire the creation of more innovative and creative works in the future.



References

- Abdullah, ddk. 2020. Etnobotani Bambu Di Kecamatan Darul Imarah Kabupaten Aceh Besar. *Jurnal Biotik*, Vol 8. No 1. Aceh Besar : Universitas Syiah Kuala.
- Fitria, Salsabila. 2020. Motif Pucuk Rebung Kerawang Gayo Sebagai Ide Penciptaan Kriya Tekstil. Skripsi, Aceh : Institut Seni Budaya Indonesia Aceh.
- Hendriyana, Husen. 2021. Metode Peneletian Penciptaan Karya. Yogyakarta : Penerbit Andi.
- Ilafi, Rasi. Ddk. 2019. Eksplorasi Kulit Samak Nabati Menggunakan Teknik Hydro Dip Untuk Produk Aksesoris Fesyen. *Jurnal Prosiding seminar Teknologi Perencanaan, Perancangan, Lingkungan dan infrastruktur*, Vol 1. No 400-403. Surabaya : Institut Teknologi Adhi Tama Surabaya.
- Kartika, Dharsono Sony. 2016. Kreasi Artistik. Karanganyar : Citra Sains
- Kartika, Dharsono Sony. 2017. Seni Rupa Modern. Bandung: Rekayasa Sains.
- Lindawati. Ddk. 2019. Makna Motif Ragam Hias Pada Rumah Tradisional Aceh Di Museum Aceh. *Jurnal Ilmiah Mahasiswa Program Studi Pendidikan Seni Drama, Tari dan Musik Fakultas Keguruan Dan Ilmu Pendidikan Universitas Syiah Kuala*, Vol 4. No 1. Banda Aceh.
- Magfirah, Rauzatun. 2020. Motif Pucuk khebung pada Busana Wanita. Skripsi, Aceh : Institut Seni Budaya Indonesia Aceh.
- Mahendra, Yonata Buyung. 2020. Pengaruh Teknik Pukul pada Tatah Timbul Kulit. *Jurnal Program Pascasarjana*, Vol 5. No 2. Yogyakarta : ISI Yogyakarta.\
- Muhammad, Ramadhan. 2022. Indikator Plagiarisme Karya Musik Dalam Doktrin Orisinalitas. *Jurnal Kettha Semaya*. Vol 10. No 4. Universitas Indonesia.
- Novita, ddk. 2021. Identifikasi Ragam Hias Tradisional Aceh Besar. *Jurnal Ilmiah Mahasiswa Pendidikan Kesejahteraan Keluarga*, Vol 5. No 2. Banda Aceh : Universitas Syiah Kuala.
- Nugroho, Bambang. 2019. Penciptaan Tas Kulit Untuk Pria Dengan Motif Semen Rama. Skripsi, Surakarta : Fakultas Seni Rupa Desain Institut Seni Indonesia Surakarta.
- Nurhaliza, Siti. Ddk. 2019. Kerajinan Tas Aceh Ditinjau Dari Perspektif Intra Estetik Di Aceh Utara. *Jurnal Ilmiah Mahasiswa Pendidikan Seni, Drama Tari & Musik*, Vol 4. No 2:219-228. Aceh Besar : Universitas Syiah Kuala.
- Rahmah, Syifaur. ddk. 2021. Daya Tarik Konsumen Terhadap Tenun Songket Aceh Jasmani Di Aceh Besar. *Jurnal Prosiding Pendidikan Teknik Boga Busana*, Vol 16. No 1. Banda Aceh.
- Suciningtias, Serapin. 2018. Kembang Bakung Sebagai Sumber Inspirasi Penciptaan Ornamen Pada Kriya Kulit. Skripsi, Yogyakarta : Universitas Negeri Yogyakarta.
- Susilowati, Nur'aini. 2018. Penciptaan Tas Kamera Kulit dengan Motif Burung Phoenix. Skripsi, Universitas Negeri Yogyakarta.