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FACULTY OF FINE ARTS AND DESIGN
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TABLE of CONTENTS

- 1-7** **The Tungkot Tunggal Panaluan Batak Statue As A Source Of Inspiration For The Creation Of Painting Artworks**
Joel Manalu, Nelson Tarigan
- 8-21** **Return as the Idea of Creating Surrealist Paintings**
Syifa Rahmadhani, Miswar, Yunis Muler
- 22-35** **The Pintoe Aceh Motif in Macramé Window Curtains and Tablecloth Products**
Irmawati, Miftahun Naufa, Rahmawati
- 36-44** **Symbolic Expression of Bungong Mata Uroe in the Interior Craftwork of the Living Room**
Munadial Jannah, Niko Andeska, Miftahun Naufa
- 45-63** **The Novel "Anak Rantau" by A. Fuadi as an Idea for Creating Illustrations**
Muhammad Aldiansyah, Nessya Fitryona
- 64-82** **Broken Home as Inspiration in the Creative Process of Painting Art**
Tasya Shafira, Rajudin Rajudin, Miswar Miswar
-

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Symbolic Expression of Bungong Mata Uroe in the Interior Artwork of the Family Room

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ABSTRACT

"Bungong mata uroe" is a term used by the Acehnese community to refer to sunflower plants. These plants are represented by the beautiful, bright yellow petals of sunflowers, symbolizing both loyalty and beauty. The beauty and symbolism contained within these sunflower petals serve as a source of inspiration for incorporating the "bungong mata uroe" concept into family room interior design. The concept applied in the development of this work is symbolic expression, which is a modern art approach that utilizes traditional elements as its foundation. The creative process involves four stages, namely the pre-design stage, the design stage, the realization stage, and the presentation stage. In the creation of this work, "bungong mata uroe" is expressed in various interior products for family rooms, such as corner table mats, wall decorations, wall clocks, mirrors, sofa cushion covers, table runners, and window curtains. The purpose of this work is to adorn and decorate family spaces while simultaneously reintroducing the "bungong mata uroe" form through the art of knitting, combining two knitting techniques, namely double stitch and chain stitch.

Keywords: expression; bungong mata uroe; family room interiors.

I. INTRODUCTION

"Bungong mata uroe" is a term used by the Acehnese community to refer to sunflowers. In traditional Acehnese homes, weaving crafts, and bridal adornments, "bungong mata uroe" is utilized for various decorative purposes. In traditional Acehnese houses, this motif resembling a sunflower is characterized by its sharp, abundant, and layered petals both inside and outside.

Sunflowers (also known as "bungong mata uroe" in Acehnese) are annual plants with large, bright yellow flowers. They are named "sunflowers" because they resemble the sun (Seri, 2010, p. 48). Visually, sunflowers have two sets of petals: outer sharp, yellow petals arranged neatly in abundance and inner petals that are round and dark brown. Inside the petals, sunflower seeds (sunflower seeds) and pollen can be found.

The Acehnese community refers to sunflowers as "bungong mata uroe," consisting of three words: bungong, meaning flower; mata, meaning eye; and uroe, meaning daylight. Additionally, the Acehnese people use "bungong mata uroe" as a motif, which can be found on



Tulak Angen ceilings (ventilation), rinyen (stairs), and windows in traditional Acehese houses. The placement of "bungong mata uroe" is commonly used in Acehese decorative arts as a fundamental motif. Furthermore, this motif is often combined with others to create various new forms. For instance, it may be combined with motifs like "bungong awan-awan" and "bungong seulanga/seumanga," depending on the creativity and preferences of the artist or user (Junaidah, 2016, pp. 12–13). Sunflowers, or "bungong mata uroe," are frequently used by the Acehese community to adorn traditional Acehese house ornaments.

"Bungong mata uroe" symbolizes the beauty and loyalty of the Acehese land. The red colour symbolizes courage and strength, the yellow colour signifies the magnificence of the Acehese community, and the white colour indicates the purity of the Acehese people (Siti, 2019, p. 85). "Bungong mata uroe" is a flower that always faces the sun during the day. We can equate "bungong mata uroe" with symbolizing loyalty and beauty, as its beautiful form faithfully follows the direction of the sun.

The allure of "bungong mata uroe" lies in its application in the interior design of the family room using knitting techniques, thanks to its beautiful, blossoming yellow form. "Bungong mata uroe" symbolizes loyalty, as it faithfully follows the direction of the sun, making it an attractive choice for interior design.

Based on this, several works have been created with the theme of "bungong mata uroe" as an idea for creating textiles using knitting techniques. Finished works include wall decorations, wall clocks, corner table mats, table runners, sofa cushion covers, window curtains, and decorative mirrors. The creation of these works involves not only the flower form but also incorporates leaves and other elements to support and strengthen the final results. Conceptual ideas derived from observation are manifested in textile crafts with knitting techniques, both in two-dimensional and three-dimensional forms, which are then used as decorations in the family room interior.

II. NOVELTY OR INNOVATION

Originality is the quality of a work considered new in terms of concept, form, and theme, demonstrating a distinction from other known works (Susanto, 2002: 81). Thus, a work is considered new when it shows differences from existing or previously published works, both in terms of concept and theme.

Viona Helda Winda's work, titled "Bungo Matoari," exhibits both similarities and differences when compared to other works. Similarities lie in the use of sunflower motifs to create textile crafts. However, differences exist in terms of medium, materials, and techniques used. The works created in this creative process focus on family room art, while in Viona Helda Winda's work, the motif is embodied in women's party dresses. Another difference lies in the choice of colours; Viona uses yellow for the entire attire and red for the flowers, whereas in the created works, dark colours like dark brown, black, and dark green are used in family room art, with bright yellow and yellow-orange for the flowers.



Figure 1. *Bungo Matoari*
(Source: Viona Helda Winda, 2016)



Figure 2. *Pelengkap*
(Source: Chairun Nisa, 2021)



The work above is a hand-drawn batik piece created by Chairun Nisa. Visually, it consists of a pair of clothing featuring the "bungong mata uroe" motif on the bottom of the shirt, as well as patterns on the legs and sleeves. In contrast, the created work is a family room art piece that also incorporates the "bungong mata uroe" motif. The batik piece above is crafted using hand batik techniques and the primary material, cotton fabric, along with batik dyes. Meanwhile, the artwork is made using knitting techniques. The common element between Chairun Nisa's work and the created piece lies in the use of the "bungong mata uroe" motif as inspiration to produce these works of art.

III. ARTISTIC APPROACH OR CONCEPT

The creation of a work must have a foundation to produce the desired piece. This foundation comes in the form of theories or opinions from experts regarding what we create. The basis for the creation of this work includes:

3.1 Theory of Form

In the book "Aesthetics of Art," Dharsono explains about form as:

"Form is the totality of an artwork and is a unity or composition of supporting elements of the work. There are two types of forms: the first is visual form, which is the physical shape of an artwork or the unity of supporting elements, and the second is special form, which is the form created due to the reciprocal relationship between the values emitted by its physical form phenomena and the response of its emotional consciousness (2017: 27)."

3.2 Theory of Function

In the field of applied arts, there are three functions: personal function, social function, and physical function. The personal function regards humans as social beings and also as individuals since each person has an existence that others cannot possess. The social function involves efforts to influence behaviour within human groups. The term physical function refers to physical creations used for practical daily needs (Kartika, 2017, pp. 29–31).

3.3 Theory of Symbols

A symbol is a type of sign that is free and conventional, commonly found in linguistic symbols. A sign is a fundamental element of language composed of two inseparable words: signifier and signified. The signifier is the material aspect that becomes the sign, while the signified is a mental representation of what is referred to purely in nature (Budiman, 2011, pp. 22–30).

IV. CREATION METHOD

In the methodological process of creating a craftwork, there are four stages, namely (1) Pre-Design, (2) Design, (3) Realization, and (4) Presentation (Husen, 2018:33).



4.1. Pre-Design

Pre-design is a step in developing imagination and ideas by rationalizing them through references from literature, theories, and similar existing works with their various issues. Therefore, everything in this initial stage provides an overview of the goals and basic concepts of creation (Husein, 2018, p. 33).

4.2. Design

The design stage is based on the essential elements derived from the analysis, followed by visualizing ideas expressed in various alternative forms to determine the best choice to use as a reference for realization.

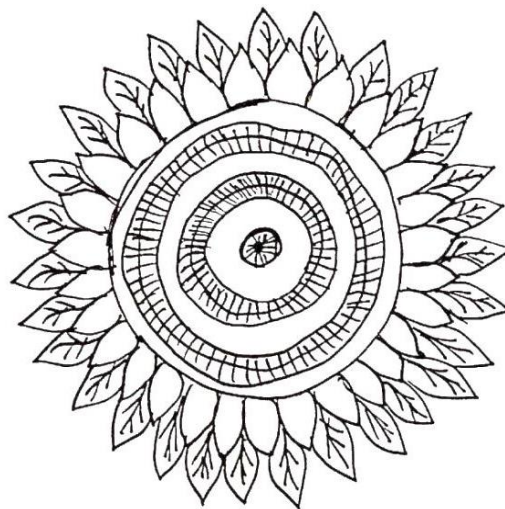


Figure 3. Selected Design 1
(Design: Munadial Jannah, 2022)

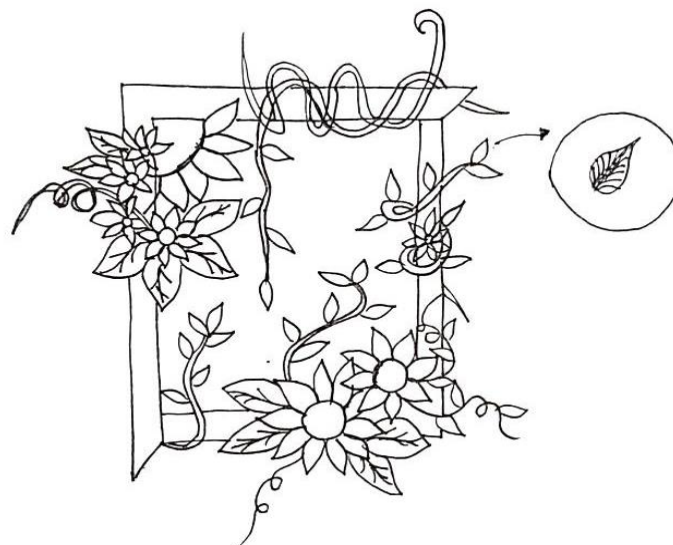


Figure 4. Selected Design 2
(Design: Munadial Jannah, 2022)



4.3. Embodiment

Realization is the process of visualization based on dimensions that correspond to its values, functions, and meanings, involving evaluation and feasibility testing of the created model/prototype. The results of the prototype evaluation will confirm the quality of the depiction of the issues related to everything that has been done (Husen, 2018, p. 34).

4.4. Presentation

A 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 takes place, which involves describing the quality of the issues and outlining the benefits of the research-creation results that can be communicated to the general public (Husen, 2018, p. 33).



Figure 5. Artwork Display
(Photo: Nuzulul Rahmah, 2022)

V. RESULTS AND DISCUSSION

5.1 The Results and Discussion of Work 1

The first artwork, a corner table mat titled "Appreciation," was created using knitting techniques that combine two stitches: chain stitch and double stitch. The material used by the artist is polycotton yarn, which is the main material for making this corner table mat. The visual form of this artwork is overall circular, resembling a natural sunflower, using colours such as yellow-orange, green, and brown. It is a combination of light and dark brown colours found in the central part, surrounded by orange-yellow petals and leaf shapes that encircle the edges of the flower.

The placement of the artwork is in the family room interior, functioning as a corner table mat. Placing this artwork on the corner table in the room illustrates that fellow creatures of Allah



SWT should respect each other and not look down on the status of others because every human being has beauty and uniqueness that may not be visible to others but exists within themselves.



Figure 6. Corner Table Mat "Appreciation"
(Source: Munadial Jannah, 2023)

5.2 The Results and Discussion of Work 2



Figure 11. Wall Decoration "Process"
(Source: Munadial Jannah, 2023)



The second artwork, titled "Process," is a wall decoration created by combining two knitting techniques: double stitch and chain stitch. The creation process of this artwork involves the use of Polycherry knitting yarn and cotton cord as the main materials. The knitting yarn is utilized to visualize the yellow sunflower petals (bungong mata uroe), while the black cotton cord is used to create the stems of the leaves that are wound around the wire.

This two-dimensional artwork takes the form of a square, placing the sunflower petals on the edges of the frame with leaf decorations and stems as complements. The layout and size of the sunflowers vary, some are large and some small, positioned at the front and corners of the frame.

This artwork signifies that in life, many things happen from childhood to adulthood, just like this piece depicts various obstacles encountered in the process of maturing. Therefore, we must appreciate ourselves, believe in our abilities, and stay consistent with ourselves because, fundamentally, whatever happens to us, we are the only ones who are always there for ourselves.

VI. CONCLUSION

The creation of the artwork, "Symbolic Expression of Bungong Mata Uroe in Interior Family Room Craft," is an effort to depict the deep and beautiful cultural meaning of the "bungong mata uroe" motif widely used by the Acehese community. This artwork presents the essence of "bungong mata uroe" using knitting techniques, reflecting the cultural richness of Aceh.

The creation is based on three important theories throughout its process: the theory of form, the theory of function, and the theory of symbols. The application of these theories provides a strong foundation for creating meaningful and effective works of art.

The creation method consists of four stages: pre-design, design, realization, and presentation. These stages help visualize and materialize ideas in the artwork precisely and systematically.

The resulting artwork involves various interior craft products, such as wall decorations, wall clocks, corner table mats, table runners, sofa cushion covers, window curtains, and decorative mirrors, all inspired by the "bungong mata uroe" motif. Each product becomes a characteristic of the beauty, loyalty, and cultural significance of Aceh. Thus, this artwork not only creates beautiful interior decorations but also conveys a profound cultural message. The overall creation enriches our understanding of Acehese art and culture and encourages appreciation for this remarkable cultural heritage.

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