

Pinto Aceh: Motif Dan Perwujudannya Dalam Seni Kriya

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<p><i>Keywords :</i> <i>Craft Art, Motifs, Decorative Aceh, Pinto Aceh</i></p>	<p style="text-align: center;">ABSTRACT</p> <p><i>Motifs as decoration are closely related to human activities that have an aesthetic sense. The people of Aceh are familiar with the Pinto Aceh motif as decoration in various forms of handicrafts. This study aims to explain what motifs are applied to Acehnese pinto and to describe how decorative motifs are applied to Acehnese pinto. The method used in this research is descriptive qualitative method. Data collection was carried out using observation techniques, interviews and documentation, and data processing using qualitative analysis techniques. The results showed that basically the motifs used in Aceh pinto consisted of boh eungkot (fish eggs), pucok nails (fern shoots), pucok reubong (bamboo shoots), bungong meulu (melur flowers), bungong seulanga (ylang flowers), oen (leaves), oen meurong (moringa leaves) and geometric, decorative motifs on Acehnese pinto are generally widely used on Acehnese craft objects and monumental places for the people of Aceh. In applying the Aceh decorative motifs to the Aceh pinto, the motifs applied are not the same because the craftsmen do not know about the original form of the Aceh pinto motif, in which the community prefers the simple form of the motifs applied. The application of Acehnese decorative motifs to Acehnese pinto motifs is not always the same because there is no original design (standard) of Acehnese pinto motifs.</i></p>
<p>Kata Kunci : Seni Kriya, Motif, Ragam Hias Aceh, Pinto Aceh</p>	<p style="text-align: center;">ABSTRAK</p> <p>Motif sebagai penghias sangat lekat kaitannya dengan aktivitas manusia yang memiliki rasa estetik. Masyarakat Aceh telah mengenal moti <i>Pinto Aceh</i> sebagai hiasan pada berbagai bentuk kerajinan. Penelitian ini bertujuan untuk menjelaskan motif apa saja yang diterapkan pada <i>pinto</i> Aceh serta mendeskripsikan bagaimana penerapan motif ragam hias pada <i>pinto</i> Aceh. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif. Pengumpulan data dilakukan dengan teknik observasi, wawancara serta dokumentasi, dan pengolahan data dengan teknik analisis kualitatif. Hasil penelitian menunjukkan bahwa pada dasarnya motif-motif yang digunakan pada <i>pinto</i> Aceh terdiri dari motif <i>boh eungkot</i> (telur ikan), <i>pucok paku</i> (pucuk pakis), <i>pucok reubong</i> (pucuk rebung), <i>bungong meulu</i> (bunga melur), <i>bungong seulanga</i> (bunga kenanga), <i>oen</i> (daun), <i>oen meurong</i> (daun kelor) dan</p>

geometris, motif ragam hias pada *pinto* Aceh umumnya banyak digunakan pada benda-benda kerajinan Aceh dan tempat-tempat monumental masyarakat Aceh. Dalam penerapan motif ragam hias Aceh pada *pinto* Aceh motif yang diterapkan tidak sama dikarenakan para pengrajin kurang mengetahui tentang bentuk keaslian motif *pinto* Aceh, yang masyarakat lebih memilih bentuk sederhana motif yang diterapkan. Penerapan motif ragam hias Aceh pada motif *pinto* Aceh tidak selalu sama dikarenakan tidak adanya desain asli (baku) motif ragam hias *pinto* Aceh.

INTRODUCTION

Aceh is a province located in the northern area of the island of Sumatra. The area is approximately 55,400 square kilometers. The northern boundary of the small island is Pulau Weh which is part of the province of Aceh. The Acehnese live in the Province of Nanggroe Aceh Darussalam. Administratively, this area is divided into 20 Level II Regions, namely 16 Regencies and 4 cities. Aceh Province is one of the areas that has various traditions, especially in the field of art created by the people who cannot be separated from Islamic elements. Acehnese cultural arts are always associated with Islam as well as a manifestation of the philosophy of life of the Acehnese people which is inseparable from the teachings of Shari'a, every culture always upholds religious values (religiosity).

Art always contains cultural elements, because art is part of culture, this can be interpreted, art is a human idea that is expressed through certain patterns of behavior so as to produce beautiful and meaningful works. the existence of cultural wisdom values is needed as a form of ability to maintain noble values to achieve national independence (Suparno et al, 2018). There are various forms of handicraft objects produced by hand skills, these objects are known as craft art objects or craft arts. Craft art or craft art is created to meet the needs of everyday life equipment by not forgetting artistic and aesthetic considerations, craft art is often referred to as handycraft which means handicraft. Craft art is an applied art which, in addition to having aesthetic aspects, also emphasizes the usability or practical functions contained therein. The process of making craft art requires high skills and technical speed (Suryahadi, 2007).

Various craft-making activities that develop in each region are one of the efforts made as part of an effort to maintain one of the existing cultural elements. The Aceh region is one area that has many kinds of handicrafts. One of them is the Aceh *pinto* design craft business. Basically the Acehnese *pinto* motif only exists in jewelry, but nowadays the Acehnese *pinto* motif has been widely applied to handicraft objects such as crafts, for example metal carvings, embroidery, and others. However, along with the times and people's needs for the development of craft art, *Pinto* Aceh motifs are not only found in jewelry and embroidery media. Maintaining cultural values can be done by developing dynamic manifestations and adapting to changing situations (Nahak, 2019).

Soedarso (2006) said that craft art is a type of craft art that is well made, beautiful and decorative in shape, but one condition for the existence of craft art has disappeared, namely that this type of craft art no longer has a practical function, either because the beauty of the owner then feels affection to use it in everyday life. The aesthetic values and technical skills embodied in craft art sometimes take precedence over their function, as is the case with a motif that adorns an object.



pinto Aceh motif has developed into several other types of jewelry such as bun sticks, bracelets, earrings, rings and kebaya pins, even this motif is also used for men's jewelry as an ornamental motif on tie clips. Pinto Aceh is one form of the heritage building of Sultan Iskandar Muda named pinto khop. This heritage, which is now used as a recreation area located near the banks of the Daroy river (krueng), was formerly the back door of the Aceh palace specifically for the entry and exit of the empress Sultan Iskandar Muda and her ladies-in-waiting. The existence of pinto khop as a historical heritage has inspired the people of Aceh to immortalize it in form or as a decorative motif in various types of handicraft objects.

Motifs consist of elements of form or object, scale or proportion and composition which undergo a process of preparation and are applied repeatedly to obtain a pattern (Wulandari, 2011). Motif is the main element of an ornament. Through motifs, themes or basic ideas an ornament can be identified, because the embodiment of motifs is generally a composition of forms in nature or as a visible representation of nature (Sunaryo, 2009). According to Gustami (1992) Ornaments are components of art products that are added or deliberately made for the purpose of decoration. The decoration is used to beautify and complement the function of art so that it becomes an attraction for makers and users (Lydia, 2015). Hoop (1949) said that the diversity of decorative patterns has its own characteristics in each region so that the manifestations are varied. This condition causes the artistic potential to become diverse in various forms and manifestations, influenced by the surrounding culture as well as the form of cultural expression concerned (Sunaryo, 2019).

Aceh's decorative motifs have their own characteristics as Acehnese pinto decorative works of art have values related to the customs of the Acehnese people, what's interesting about the existence of Aceh pinto is the lack of uniformity in the pattern of the motifs. Motifs have a variety of shapes and colors with certain meanings and philosophies contained in them (Raehana et al, 2021). Based on the description above, it provides an interesting problem to examine related to the pattern of decorative motifs on the Aceh pinto and how the motif is applied to the Aceh pinto design pattern. For this reason, this research was conducted to examine Pinto Aceh as a motif and its embodiment in craft works on various objects and techniques in the present.

METHODE

This research method uses a descriptive qualitative method with a case study approach. Case studies are an approach to carefully investigate research objects through gathering information using various data collection procedures (Creswell, 2014). In the case study approach, research is carried out on certain social units in depth (Idrus, 2015). This research was conducted in Baet Village, Baitussalam District, Aceh Besar District. because according to information obtained from Acehnese pinto craftsmen, that Acehnese pinto crafts are still being made in Baet village, Baitussalam District, Aceh Besar District. Data collection techniques using observation, interviews and documentation. The data processing technique used in this study uses an inductive approach. All data obtained will then be reduced to determine the validity of the research results. The steps for data analysis techniques are as follows (Moleong, 2010):

1. Take notes that produce field notes, with this being coded so that the source of the data can still be traced.
2. Collecting, sorting, classifying, synthesizing, summarizing, and indexing.

3. Thinking, by making the categories of data meaningful, looking for and finding patterns and relationships, and making general findings.

RESULT AND DISCUSSION

History of Aceh pinto

The beginning of Pinto Aceh was one form of the heritage building of Sultan Iskandar Muda named pinto khop. This heritage, which is now used as a recreation area located near the banks of the Daroy river (krueng), was formerly the back door of the Aceh palace palace specifically for the entry and exit of the empress Sultan Iskandar Muda and her ladies-in-waiting. The existence of pinto khop as a historical heritage has inspired the people of Aceh to immortalize it in the form or as a decorative motif in various types of handicraft objects.

This jewelry is named Pinto Aceh (Pintu Aceh) found in 250 types of Acehese traditional jewelry, but its presence in the traditional jewelry group until 1998 was more or less 63 years when compared to other types throughout the 2 centuries. Pinto Aceh was created in 1935, it turned out to be quickly popular and has attracted many women who are fans of traditional jewelry, both Acehese women and people outside Aceh. Until today, every person outside Aceh who visits this country is almost certain to bring home souvenirs, one of which is jewelry (Leumik, 1998). This jewelry eventually became popular throughout the Indonesian Archipelago. It was even noted that foreign tourists were interested in this jewelry which has been in production for more than 60 years. While there are some Acehese traditional jewelry they are no longer capable of being made at this time because of their craftsmanship making them unable to have future generations. So that types of jewelry that cannot be made today are very rare and can only be seen in museums or collectors who have passed on to certain people who keep them as heirlooms.

Even though Pinto Aceh is in the traditional jewelry category, its history is still young (60 years). However, jewelry items with the Pinto Aceh motif have received a proper position in the hundreds of years old Acehese traditional jewelry group. Initially, the Pinto Aceh motif was only found on brooches for the wearer's chest jewelry, but the Pinto Aceh motif has developed into several other types of jewelry such as bun sticks, bracelets, earrings, rings or even for kebaya pins. This motif was also allocated for men's jewelry because gold clasps were also made for ties with the Pinto Aceh pattern.

Motives in Pinto Aceh

The Islamic religion that entered Aceh influenced all aspects of the life of the Acehese people, including arts and crafts. As said by Heriyawati (2016) that the presence of Islam in Indonesia has had a major influence on art. An understanding of the belief system in the Islamic religion provides a defining characteristic of art in Islamic culture. (Basak, 2017). In Islam it is not justified to make shapes in the form of living things, because they will be held accountable in the afterlife. This affects the motifs in Aceh with forms that do not visualize humans and animals. The Aceh pinto motif was born through a thought process related to creativity, taste, scientific influence and cultural values. The existence of ornaments cannot be separated as a medium of expression both individually and in community groups (Novrial et al, 2021). Art related to tradition gives a close meaning from the past to the present in the form of knowledge passed down from generation to generation (Hasan & Susanto, 2021).



Decorative motifs are usually taken based on what the people of Aceh see and experience in their daily lives, so that one day the thought arose to transfer these forms into carving motifs. According to Mukhirah (2019), Islamic influence has a very strong impact on traditional motifs, so they use more distilled plants. The motifs used in Aceh pinto, such as boh eungkoet (fish eggs), pucok nails (fern shoots), bungoen meulu (melur flower), bungoeng seulanga (ylang flower), oen (leaves), oen meurong (moringa leaves) and pucok reubong (shoots of bamboo shoots), while other motif patterns are geometric motif patterns, which consist of various lines, such as straight lines, curved lines and planes. The following forms of motifs on Pinto Aceh:



Figure 1. Oen (Leaf) Motif

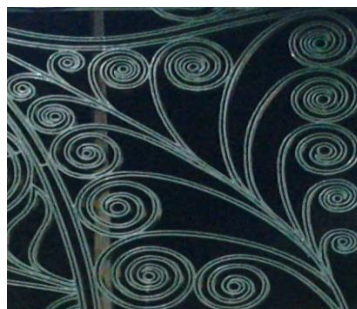


Figure 2. The Pucok Paku (Fern) motif.



Figure 3. Bungoeng Meulu Motif



Figure 4. Seulanga Bungoeng Motif (Floral Flower)



Figure 5. Pucok Reubong (Bamboo Shoots) Motif

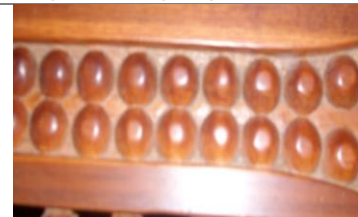


Figure 6. Boh Eungkot (Fish Egg) Motif



Figure 7. Oen meurong motif (moringa leaves)

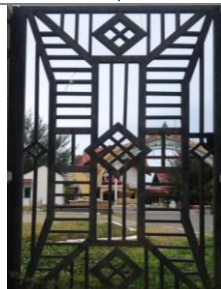


Figure 8. The straight line geometric motif on the Acehese pinto

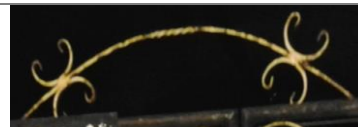


Figure 9. The curved line geometric motif on the Acehese pinto

Table 1. Motives on Pinto Aceh

From the results of an interview with an Aceh pinto craftsman in Baet (Umar, 37 years) the Aceh pinto motif is basically only found in types of brooches for women's jewelry. The Aceh pinto motif has developed into several other types of jewelry. Even the Aceh pinto motif has been applied to (wood), metal and cloth carvings. The Pinto Aceh motif can also be found in men's jewelry because gold clasps for ties with the Pinto Aceh pattern are created. As previously explained, the basic form of Acehese pinto is taken from khop pinto and Acehese motifs originating from plants.



Gambar 10. *Pinto Khop* Taman Putro Phang Banda Aceh

The geometric motif pattern of the Aceh pinto motif is found on the base frame, consisting of curved lines that taper upwards at the top and bottom of both sides of the Aceh pinto motif. The shape of the curved and tapered lines is inspired by the pinto khop shape. The top of a pinto khop is a four-tiered dome with the ends on both sides and the top tapering upwards. The center of this motif is emphasized by a straight rectangular line, the inside of this rectangle forms a triangle which is decorated with a motif pattern originating from a sea wealth called boh eungket (fish eggs). This motif pattern is made in small circles or more like dots, which is the filling in the middle of the Acehnese pinto. Patterns of naturalist motifs originating from nature, plants (flora), are found in the parts that are filled with motifs.

The Aceh pinto motif pattern consists of pucok kuku (fern shoots), bungong meulu (melur flower) and pucok reubong (bamboo shoots). This motif pattern adorns the left and right sides of the Acehnese pinto motif jewelry. Place the pattern of the pucok nails (fern shoots) in opposite directions to the left and right. In the middle of the left and right sides are given a pattern of bungong meulu (melur flower). The shape of the flower resembles spheres, with the positions of two spheres pointing upwards and two spheres facing downwards and one sphere in the middle. Bungong meulu (melur flower) forms the upper and lower boundaries which are decorated with a pattern of pucok nails (nail shoots).



The arrangement of the nail tips (nail shoots) resembles the veins with a curve to the left and right to give the impression of a center line. The arrangement of the spikes (nail tips) is the same but only in a different direction, that is, at the top of the nail tips (nail tips) will point upwards while at the bottom and vice versa. The outer part of the frame of the Acehnese pinto motif is also still decorated with the basic shape of the pucok nails (nail shoots) motif, the direction of the circle is more like a spiral. Basically, on the outside of the left and right sides as well as the top and bottom of the shape of the Aceh pinto motif, it is given a pattern of the oen (leaf) motif, but now the oen (leaf) motif has undergone changes and simplified forms. Then be the Acehnese pinto motif in a symmetrical form. According to Raehana et al (2021), the Aceh pinto motif has a meaning as the openness of the Acehnese people who can blend with various nations in the world but still adhere to their beliefs.



Gambar 11. Motif *Pinto* Aceh di Cempaka lima Banda Aceh

Application of the Pinto Aceh Ornamental Motif

Based on the results of observations in the field, the Acehnese pinto motif is still used by the people of Aceh which is applied to used or applied objects. The application of the Aceh pinto motif is often used on Acehnese handicraft objects such as home/office gates, house doors, brochures, batik

cloth, serune kale sarongs, bags, and decorative lamps. Here are some works that use the Aceh pinto motif with various media and techniques:



Figure 12. The Application of the Pinto Aceh Motif at the Grand Mosque Gate



Figure 13. Application of the Pinto Aceh motif on the door of the house Banda Aceh Museum



Figure 14. Application of the Pinto Aceh motif on batik cloth



Figure 15. Application of the Pinto Aceh motif on the Sereune Kale Sarong



Figure 16. Application of the Pinto Aceh motif on tote bags



Figure 17. Application of the Acehese pinto motif on decorative lamps



Figure 18. Application of the Acehese pinto motif on clothes



Figure 19. Application of the Aceh pinto motif on the brooch



Figure 20. Application of the Pinto Aceh motif in brochures

Table 2. Application of Pinto Aceh motifs in various craft arts

The technique of applying the pinto motif used on the gate of the Aceh house/office is by welding and casting techniques, the basic material of which is iron. The Acehese pinto motifs applied to metal or iron are the pucok nails (fern shoots), geometric and bungong meulu (melur flower) motifs. For the iron used is iron which is often found in building shops, for example, round plain concrete iron with a diameter of 2.5 mm-20 mm. The manufacturing process is carried out first by heating the iron which is softer and beaten manually until it forms as desired, then the parts between the iron are glued together by welding, the next process is welding and grinding so that the object is smooth and clean from iron remains that are still attached, then caulked and washed using a certain liquid so that the iron becomes anti-rust. However, the bungong meulu (melur flower) motif uses a casting technique, with certain techniques the material properties that were previously hard and stiff can now turn into beautiful art and seem flexible.

For the application of the Aceh pinto motif on the door of the house, it is done with a carving technique, the basic material of which is teak wood or the like. In the manufacturing process, the pattern is first designed on mall paper and then drawn on wood so that it is easy to carve. Then the wood is carved using a jigsaw from small to large sizes and using an angle chisel for curved parts. Furthermore,



motifs that cannot be penetrated with a chisel are drilled with a drilling machine and then finished using freshly sanded pasah (crabs). The Acehnese pinto motifs that are applied to the door of the house are the boh eungkot (fish eggs) motif, pucok nails (fern shoots), oen Murong (moringa leaves), bungong meulu (melur flower), oen meurong (moringa leaves).

Application of the Aceh pinto motif on brochures using printing techniques. But first it is designed with a computer program and given the size, color and model as needed. Then just printed. The Acehnese pinto motifs applied to this brochure are the boh eungkot (fish eggs), bungong meulu (melur flowers), pucok nails (fern shoots), geometric and pucok rebong (bamboo shoots) motifs. However, in the brochure, the Aceh pinto motif is not divided into several parts, as is the case with wood.

The application of the Acehnese pinto motif on batik cloth is done using writing techniques (casting) or printing techniques (printing). The motifs applied to this batik cloth are the pucok nails (fern shoots), geometric, bungong meulu (melur flowers) and boh eungkot (fish eggs) motifs. The manufacturing process is by adding a layer of wax and then processing it in a certain way or through several stages of coloring and the nglorod stage, namely removing the wax.

The application of the Acehnese pinto motif on the sereune kale sarong uses embroidery techniques, generally done by hand. However, with the existence of a sewing machine, people have used the sewing machine, because the work is easier, faster and more practical. The tools used for embroidering include needles, rams, knives, scissors, anvil wood and others, and the materials for embroidering include gold thread, gauze thread, ordinary thread, woolen thread, silk thread and others. The processing process first prepares a motif to be embroidered and a design is made, then embroidery is made on top of this motif. To make it easier to use the ram (so the cloth doesn't loosen). The embroidery thread used is ordinary thread or gauze thread, the important thing is that the color combination is attractive. This requires expertise as well as tenacity and dexterity in work. The Acehnese pinto motif is applied to the shoots of ferns, geometric, boh eungkot and bungong meulu (melur flowers).

The application of the Aceh pinto motif on this bag uses embroidery techniques, generally done by hand. However, with the existence of a sewing machine, people have used the sewing machine, because the process is easier, faster and more practical. The tools used for embroidering include needles, rams, knives, scissors, anvil wood and others, and the materials for embroidering include gold thread, gauze thread, ordinary thread, woolen thread, silk thread and others. The processing process first prepares the motif to be embroidered and makes a design, then embroidery is made on top of this motif. To make it easier to wear ram (so that the fabric does not sag). The embroidery thread used is ordinary thread or gauze thread, the important thing is that the color combination is attractive. This requires expertise as well as tenacity and dexterity in work. The Aceh pinto motifs applied to this bag are the pucok nails (fern shoots), bungong meulu (melur flower) motifs which are more stylized but still form the basic motifs, and geometric motifs.

The application of the Aceh pinto motif on decorative lamps uses carving techniques. The basic material for making this decorative lamp is plywood. The process of making it is almost the same as applying the Aceh pinto motif to the door of the house. First the motif is designed first, then drawn on the plywood and then carved using a jigsaw, from small to large saw blades depending on the need to carve the motif. Then do the finishing using sandpaper to smooth the surface of the plywood. The

Acehnese pinto motifs applied to decorative lamps are bungong meulu (melur flowers), pucok nails (nail shoots), boh eungkot (fish eggs), meucanek clouds (raised clouds) and geometric motifs.

The application of the Aceh pinto motif on this shirt uses embroidery techniques, generally done by hand. However, with the existence of a sewing machine, people have used the sewing machine, because the process is easier, faster and more practical. The tools used for embroidering include needles, rams, knives, scissors, anvil wood and others, and the materials for embroidering include gold thread, gauze thread, ordinary thread, woolen thread, silk thread and others. The processing process first prepares the motif to be embroidered and makes a design, then embroidery is made on top of this motif. To make it easier to use the ram (so the cloth doesn't loosen). The embroidery thread used is ordinary thread or gauze thread, the important thing is that the color combination is attractive. This requires expertise as well as tenacity and dexterity in work. The Acehnese pinto motif is applied to the oen (leaf), bungong meulur (melur flower), geometric, pucok nails (fern shoots), pucok reubong (bamboo shoots) and boh eungkot (fish eggs) motifs.

The application of the Aceh pinto motif to brooches is almost the same as the application of motifs to other objects. The technique used in making this brooch is the applied technique, namely the method for forming wires and the solder technique, namely the method of connecting one wire to another. The basic materials used to make brooches are metal and brass. The motifs used are usually bungoeng meulu (melur flower), boh eungkot (fish eggs), pucok reubong (bamboo shoots), oen murong (moringa leaves), cloud meucanek (raised clouds). In the manufacturing process, first the iron is heated or burned to make it softer and then forged manually, forging is done with an iron hammer. Burning is done several times while continuing to be forged and shaped so that the shape is as desired. then the parts between one iron and another are glued together by means of being soldered with solder material. The next process is clarification and grinding so that the object is smooth and clean from iron residue that is still attached, then caulking and washing it using a certain liquid so that the iron becomes anti-rust.

From the application of motifs through several forms of craft art, it is clear that people still use Acehnese pinto motifs to this day. Aside from being a complement to the aesthetic value of the work, the implementation process is also a form of preservation that carries its meaning and philosophy as the hallmark of the people of Aceh. The presence of motifs as ornaments in Acehnese society is an expression that is embodied in various works of art (Lindawati, 2017). Therefore, the use of traditional motifs needs to be used so that they can be preserved from generation to generation and do not experience degradation. Because basically traditional art is knowledge from the past that needs to be preserved (Damayanti & Hazmi, 2022). Traditional motifs are no exception as a legacy that must be maintained and become an identity. As said by Carlson (2013), that the purpose of change is not to destroy identity, but as an alternative to maintain identity through the form represented.

CONCLUSION

The basic form of the Aceh pinto motif is taken from pinto khop and Acehnese motifs originating from plants. The geometric motif pattern of the Aceh pinto motif found on the base frame consists of curved lines that taper upwards at the top and bottom of both sides of the Aceh pinto motif. The shape of the curved and tapered lines is inspired by the pinto khop shape. The top of the pinto khop is made in the form of a four-tiered dome with the ends on both sides and the top facing upwards. In applying pinto



Aceh the motifs that are often used are floral or plant motifs, these motifs are taken based on what the Acehnese people see and experience in their daily lives, so that one day the thought arose that to transfer these plant forms into motifs carving.

The motifs used are boh eungkoet (fish eggs), pucok nails (fern shoots), bungoen meulu (melur flowers), bungoeng seulanga (ylang flowers), oen (leaves), oen meurong (moringa leaves) and pucok reubong (ylang shoots). bamboo shoots), while other motif patterns are geometric motif patterns, which consist of various lines, such as straight lines, curved lines and spaces. The application of the Aceh pinto motif is often used on Acehnese handicraft items such as metal or iron, embroidery, brochures, batik cloth, serune kale sarongs, bags, decorative lamps, and clothes. The tools and materials used in the implementation of the Aceh pinto vary and are adapted to existing wants and needs. Through the use of the Pinto Aceh motif in various crafts, it has become a conservation concept that continues to be used today.

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