



# Flowers as Ornaments in Room Accessories Based on Ribbon and Macramé Techniques

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## ABSTRACT

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The purpose of this final project is to explore and promote the use of various techniques in fine art, particularly in textile crafts that utilise macramé techniques, as a medium to raise public awareness of environmental issues and inspire entrepreneurship in the creative industry. The works visualize floral forms as symbolic representations of nature. The creative process employed in this project follows a structured methodology proposed by the art consortium, consisting of several stages: preparation (gathering information), elaboration (analyzing the problems), synthesis (developing ideas), concept realization (creating macramé artworks), and finalization (presenting the works in a group exhibition). This project yielded seven macramé artworks of varying sizes and forms, each developed under distinct titles: *Sun 1*, *Sun 2*, *Sun 3*, *Sun 4*, *Channel 1*, *Channel 2*, and *Stairs*.

**Keywords:** flowers; ribbons; macrame; room accessories.

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## I. INTRODUCTION

One of the nation's cultural heritage that serves as a potential source of supplementary income in West Sumatra is traditional handicrafts. Based on visual evidence, various types of crafts are practised by the local community, such as weaving, carving, embroidery, plaiting, and others. Along with the progression of time, these traditional crafts have undergone numerous changes and developments. These transformations can be observed in aspects such as decorative motifs, colours, techniques, and even symbolic meanings. Although such changes often occur gradually over extended periods, they have nonetheless been assimilated into the lives of West Sumatran communities. As a result, the evolution of traditional crafts has generally been accepted and integrated into local cultural practices.

Changes in traditional crafts in West Sumatra exhibit two dominant tendencies. Some developments originate from long-standing local traditions, while others are influenced by external cultural elements. Macramé and ribbon crafts fall into the category of crafts that are not directly rooted in local traditions, yet they are not entirely adopted from foreign cultures either.

Macramé is defined as a knotting craft that involves manipulating strands of thread from the beginning to the end of a woven piece by creating a variety of knots, resulting in decorative fringes and tassels (Sispayani, 2012). An observation conducted at Bukittinggi Market on February 23, 2024, revealed that most macramé products available in the market are made



from materials such as nylon cord (commonly known as scout rope, available in various colours), cotton or "Bugis" cord (dull white), and linen thread (available in multiple colour options). These materials are commonly used to produce bags and their decorative elements.

Ribbon crafts have also undergone significant development, particularly in terms of materials, colours, techniques, and sizes. Initially, ribbons were limited to satin fabric and dominated by red and white colours, which were widely used for hair accessories and ceremonial decorations during Indonesian Independence Day celebrations (interview with Suriati, Tunggul Hitam, February 12, 2024).

Today, ribbons are available in various fabrics such as satin, lame, organdy, metallic organdy, burlap, and others. In addition to commercially available materials, artisans also produce ribbons independently using selected fabrics, including fabric remnants. The diversity of colours, especially in organdy ribbons, has enriched the visual possibilities of the craft. Processing techniques have also evolved, encompassing embroidery, weaving, twisting, folding, and other creative methods.

The selection of objects and materials in an artwork plays a vital role in determining its aesthetic value and meaning. Art is not only a matter of beauty, but also a means of conveying ideas, emotions, and symbolic messages. In this project, flowers were chosen as the primary object due to their rich visual and symbolic potential, making them well-suited for interpretation through macramé and ribbon craft techniques.

Flowers serve as universal symbols of beauty, life, and natural harmony. Their diverse forms, vibrant colours, and embedded philosophical meanings make them compelling decorative elements in interior design. Beyond their visual appeal, flowers possess an inherent charm that can refresh the atmosphere and enhance spatial aesthetics. Flower-shaped accessories not only enrich the visual dimension of a space but also evoke a sense of calm, positivity, and serenity.

This project employs burlap (*goni*) as the primary material, specifically repurposed burlap that remains in usable condition. The use of recycled materials reflects a conscious effort to reduce waste and promote environmental sustainability. Moreover, the low cost of secondhand burlap; approximately three thousand rupiahs per sheet; makes it an accessible option for creators seeking to produce meaningful art on a limited budget.

The creative process utilizes macramé, a knotting technique involving cords or threads to produce structured patterns and forms. This method allows for a high degree of artistic freedom in generating unique and decorative motifs. By combining floral forms, reclaimed burlap, and macramé techniques, the resulting artwork aspires not only to achieve aesthetic value but also to convey messages of creativity, ecological awareness, and appreciation for overlooked simple materials.



The application of macramé and ribbon techniques in the creation of decorative art contributes significantly to the exploration of visual and textural dimensions in contemporary craft. Macramé is a knot-based method in which cords or threads are tied into specific patterns to form distinctive structural designs. Meanwhile, ribbon techniques are employed to shape detailed elements, such as flower petals, by twisting or curling ribbons to achieve aesthetically pleasing forms. The combination of these two techniques generates visual variation and enriches the artistic and dynamic qualities of decorative objects.

This creative work focuses on floral forms as the primary motif, with the aim of producing interior accessories in the form of wall hangings. The main materials used are burlap (goni) and fabric scraps. Burlap is selected for its durable, naturally textured qualities and its availability in reusable condition. The material is first processed into cords for macramé applications, and also utilized in the form of ready-made burlap ribbons available on the market. Burlap serves both as the primary material for constructing floral and leaf elements and as a supporting medium for wrapping, fastening, and accentuating the composition.

Fabric scraps are repurposed into handmade ribbons, reflecting a sustainable approach and an effort to reduce textile waste. Colour selection prioritizes visual harmony by choosing fabrics in natural hues or tones that match the burlap, thereby enhancing the overall cohesion of the work. As a material innovation, the creation process also incorporates natural elements sourced from the surrounding environment, such as purun stems, haji grass, rattan fruit, and swamp edelweiss flowers. Wild grass (lalang) is employed as the structural base of the wall hangings. This approach illustrates an openness to material exploration that is both local and ecological, insofar as it enriches the aesthetic and economic values of the artwork.

By integrating floral forms, macramé and ribbon techniques, and the use of repurposed and natural materials, this creative endeavour not only seeks to produce aesthetically valuable objects but also embodies messages of creativity, ecological awareness, and the economic potential of simple, often-overlooked resources.

## II. NOVELTY OR INNOVATION

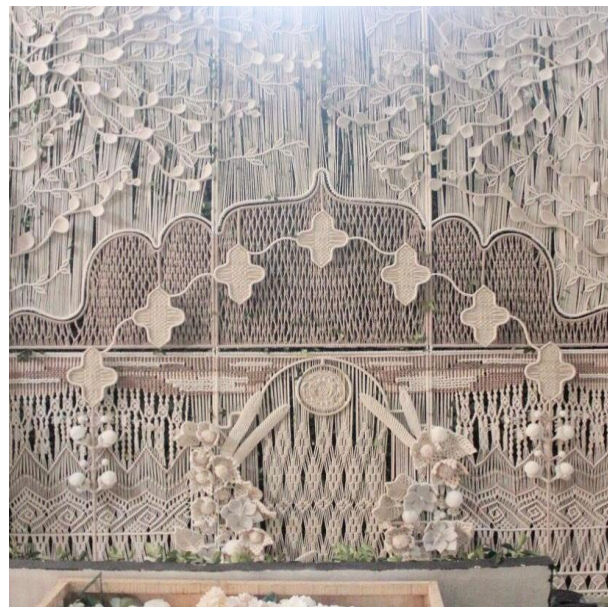
Originality in art is characterized by the uniqueness of ideas, styles, and forms that distinguish a work from others. This uniqueness is not limited to visual elements but also reflects how the artist perceives and interprets objects based on their perspective. The process of creating something new is inherently challenging, requiring the artist to explore form, colour, and material with creativity and intentionality.

In this project, the artist seeks to express a personal artistic character through the deliberate selection of visual forms, colour compositions, and material explorations. The resulting work is designed to convey aesthetic value while simultaneously embodying the artist's perspective and conceptual ideas.



The materials used include burlap (goni), ribbons made from fabric scraps, and various forms of natural waste. The visual concept is inspired by observations of diverse flower species found in the surrounding environment. These floral forms are reinterpreted into motifs applied to macramé compositions. The wild grass (lalang) used as the structural base is an ordinary type, but it is processed into different shapes and diameters to fit the design requirements.

Additionally, the artist repurposes threads extracted from used burlap sacks, which are then dyed using wakes in a variety of colours to represent the hues found in flowers—such as red, yellow, purple, and white. The coloured burlap threads are harmonized with natural tones such as green, inspired by the colour of stems and leaves, to achieve visual coherence in the overall artwork.



**Fig 1.** *"Mix of 3D floral and mosque,"* Teak wood and cotton thread, 350 x 300cm

(Source: <https://www.wescover.com/creator/agnes-hansella>)

In the creative process, the author references the work of Agnes Hansella, particularly in the use of materials and media employing macramé techniques. While drawing inspiration from another artist, the author emphasizes the development of original forms and stylistic expressions. Various knotting techniques are utilized, with a particular focus on the use of the cordon knot and double flat knot, which serve as defining features in the macramé craft process.

Originality in artistic creation is a crucial aspect to consider, as each artist possesses a unique visual style and creative identity. The floral motifs featured in this work are deliberately designed to differ from one piece to another, although they are unified through the consistent use of ribbon and macramé techniques. These distinctions are achieved through the exploration of patterns, colours, and forms, each interpreted based on the author's perspective. As a result, the final works exhibit distinct characteristics and originality, setting them apart from pre-existing creations.



### III. ARTISTIC APPROACH OR CONCEPT

An artwork generally begins with an idea or concept, whether it originates from within the artist or is inspired by external elements. Fundamentally, these ideas are rooted in human cognition and emerge through the process of observation. External sources of inspiration may include plants, animals, nature, objects, the environment, or culture, all of which are processed through the artist's creative thinking to produce works that are distinct and original.

The author's final project stems from personal experience gained during coursework in Basic Weaving Craft and further specialization in the Weaving Craft concentration. In addition to practical experience, this work is also informed by close observation of the natural environment and a study of various references related to knotting techniques, ribbon flowers, and different types of floral forms. These explorations served as the foundation for the creation of the work entitled *"Flowers as Ornaments in Interior Accessories Based on Ribbon and Macramé Techniques,"* which combines craft techniques with aesthetic values and the symbolic essence of nature.

#### 3.1 Flowers

According to Darjanto (1982:4), *"a flower is a segment of a stem or branch with a cluster of leaves that has undergone metamorphosis related to its reproductive function."* Meanwhile, the Great Dictionary of the Indonesian Language (2008:136) defines a flower as *"a part of a plant that will develop into fruit, usually attractive in colour and fragrant in scent."*

Flowers are natural elements often used as symbols in various aspects of life. They can represent love, sincerity, hope, and even death. Each type of flower carries its symbolic meaning and is commonly used as a medium for expressing emotions or messages to others. The diversity in shape and colour contributes significantly to their aesthetic value. Even in different phases of their life cycle—budding, blooming, wilting, or drying—flowers retain their beauty. Thus, flowers are often seen as an effective form of non-verbal communication, conveying emotional and symbolic meanings through visual representation.

Flowers are an essential part of flowering plants (*Angiospermae*), functioning as organs of generative reproduction. Floral components such as sepals, petals, stamens, and pistils work in synergy to facilitate the processes of pollination and fertilization. Beyond their biological role, flowers also hold significant meaning within cultural, social, and artistic contexts. From an aesthetic perspective, flowers are among the most frequently utilized natural objects in artistic creation. Their unique forms, diverse colours, and complex yet harmonious structures make them a universal symbol of beauty.

Sudarmadji (2006) categorizes flowers as one of the most beautiful natural forms due to the order and harmony of their elements. Similarly, Hendro (2011) explains that flowers are reproductive organs in flowering plants that have undergone morphological and functional transformations from buds. Apart from their biological functions, flowers are also widely recognized as symbols of beauty, love, and sincerity in human life.

As aesthetic objects, flowers possess visually flexible and organic forms, a wide range of colours, and soft or striking textures. In visual arts—particularly in wall decoration—floral representations are employed not only to enhance spatial beauty but also to evoke a





refreshing natural ambience. Effendi (2009) emphasizes that natural objects such as flowers are rich in visual and emotional qualities, making them highly suitable as media for artistic expression in the visual arts.

### 3.2 Ornament

Ornamentation refers to decorative elements applied to enhance the visual appeal of an object or surface without altering its primary function. Ornaments may appear in the form of patterns, geometric shapes, or specific motifs that serve to enrich the visual presentation of an item. In the context of craft arts, ornamentation plays a crucial role not only as an aesthetic component but also as a medium that conveys cultural values and the visual identity of a community.

Riegl (1893) stated that ornamentation is a form of human expression used to embellish objects, highlighting their aesthetic value while reflecting the visual identity of a particular era or culture. Meanwhile, Jones (1856) emphasized that ornament is not merely a decorative element, but a representation of universal principles of beauty found across civilizations. Gombrich (1979) further asserted that ornament functions to create visual order and harmony, thus offering a satisfying aesthetic experience for the viewer.

Humans naturally possess a tendency to embellish objects in their surroundings in order to enhance their aesthetic value. Every decorative form applied to a base object in craftwork or architecture is referred to as an **ornament**. The term *ornament* originates from the Latin word *ornare*, meaning "to equip" or "to adorn." In the **Indonesian Dictionary (KBBI)**, an ornament is defined as a decoration found in architecture, handicrafts, paintings, jewelry, or structures such as temples.

Aryo Sunaryo (2009) defines an ornament as a decorative element applied to a product, with the purpose of enhancing its visual appeal. Even if the object already possesses aesthetic value, the presence of ornaments is intended to elevate its artistic allure. In the context of craft art, ornaments function not only as decorative components but also carry symbolic and philosophical meanings. For instance, floral motifs often symbolize beauty, fertility, and life. In wall decorations made from repurposed burlap (goni), ornaments are manifested through macramé knotting, ribbon twisting, and floral arrangements that serve both aesthetic and decorative purposes.

The application of ornaments in floral-themed wall art can be achieved through various techniques, such as macramé (knotting techniques), ribbon twisting, and the artistic arrangement of burlap elements. These ornaments enrich the visual presentation and play a vital role in conveying the theme, character, and aesthetic values embedded in the work.

### 3.3 Ribbon

According to the *Kamus Besar Bahasa Indonesia* (2012:1082), "pita" is defined as a long strip, typically made of fabric or similar materials. Ribbons serve a variety of functions, including decorating gifts, hampers, and flower stems, and are commonly used in various forms of handicrafts. Additionally, ribbons are widely utilized as accessories for hair, hair clips, and brooches.

Various types of ribbons are available on the market, each with distinct characteristics depending on the material and thickness. Ribbons can be made from cotton, silk, synthetic



fibres, or polyester, and come in different sizes and levels of flexibility. The selection of ribbon type is generally based on functional needs and aesthetic considerations, depending on its method of use and application.

In general, a ribbon is a decorative material in the form of a long strip made from fabric, plastic, or synthetic fibres. In the field of craft arts, ribbons are frequently used as ornamental elements, whether in the form of knots, twists, or as additional embellishments that enrich the aesthetic value of a work.

According to Sumarni (2014) in her book *Kerajinan: Pengantar Teori dan Praktik* (Craft: An Introduction to Theory and Practice), ribbons are one of the additional materials in crafts used to enhance aesthetic appeal, beautify the appearance, and strengthen the visual character of an artwork. Ribbons function not only as decorative elements but also contribute to visual rhythm through repetitive patterns and colour contrasts. This aligns with Gombrich's (1979) view in *The Sense of Order*, where he explains that decorative elements like ribbons operate based on principles of order and visual variation to create a satisfying aesthetic experience.

In the context of crafts and decoration, ribbons are frequently used as embellishments on various media. One popular application is ribbon flowers, which serve as multifunctional ornaments suitable for both interior decoration and fashion accessories, such as clothing, bags, and other items. Ribbons used for creating flowers may come in various materials, such as satin, cotton, organza, or other synthetic fabrics, and are available in different sizes.

During special occasions such as weddings, birthdays, and other celebrations, ribbon flowers are often used as decorative accents for bridal chairs, gift tables, and other elements. The process of making ribbon flowers involves several techniques, including folding, rolling, cutting, sewing, or glueing, depending on the type of ribbon and intended use (Pusat Parcel, n.d.). These techniques enable the creation of visually diverse and attractive floral forms, thereby enriching the aesthetic value of the overall decoration or craftwork.

### 3.4 Macramé

Macramé is a textile craft technique that involves knotting cords or threads to create works that are both functional and aesthetically pleasing. Macramé works may take the form of decorative items or practical objects. According to Sispayani (2012:2), "macramé is the art of knotting by creating or working a series of threads from start to finish using various knots, resulting infringes."

As an ancient craft, macramé has deep historical roots, particularly in Middle Eastern traditions. From there, it spread to Europe and other parts of the world through trade. Unlike weaving or knitting, which require tools, macramé is crafted entirely by hand using basic knots such as the square knot, lark's head, and double half hitch. In modern practice, macramé is used to produce a wide variety of items, including wall hangings, plant holders, accessories, and even furniture. It is often combined with natural materials such as rattan, wood, and jute, which enhance the texture and visual appeal of the work.

The uniqueness of macramé lies in the order of its knot patterns, its rich texture, and its emphasis on handmade craftsmanship. Macramé serves not only as a medium for artistic expression but also holds significant economic value, as it can be developed into marketable



craft products. This technique allows artisans to express creativity through harmonious arrangements of knots.

In contemporary contexts, macramé has regained popularity as part of a sustainable and eco-friendly lifestyle movement. This revival is supported by the use of simple, recyclable materials such as inexpensive, repurposed jute cords. As such, macramé is relevant not only as an artistic medium but also as a business opportunity and a means of preserving traditional skills with cultural significance.

According to Fitriyah (2020), “macramé is a knotting craft technique that uses hands without the aid of weaving or knitting tools, relying on knot patterns as the fundamental structure of decorative or functional forms.” This technique has been widely applied in the creation of various products; from personal accessories to interior décor and household items; demonstrating macramé’s great potential in both the arts and the creative industries.

#### IV. CREATION METHOD

In realizing the ideas and concepts behind the creation of the work *“Flowers as Ornaments in Spatial Accessories Based on Ribbon and Macramé Techniques,”* the author followed a series of systematic stages to achieve an optimal artistic and conceptual outcome. This process refers to the framework of art creation as proposed by Bandem (2001:1), which outlines five main stages: preparation, elaboration, synthesis, realization, and completion.

The first stage is preparation, which begins with observation of the surrounding environment, personal reflection, and the exploration of artistic interests that become the foundation of the work’s initial idea. In this stage, the author begins to formulate the main theme and determine the direction of visual exploration.

Next is the elaboration stage, where the idea is deepened by gathering references from various sources, including books, internet resources, and direct observation of natural objects such as flowers and ornamental plants. This stage enriches the author’s visual and conceptual understanding, serving as a foundation for developing the work.

The third stage is synthesis, in which the author formulates a mature visual concept and arranges a structured design for the work. Elements such as form, colour composition, material texture, and knotting techniques in macramé are carefully planned to create a visually aesthetic and meaningful unity.

In the realization stage, the author creates sketches as an initial guide and experimental medium for refining the techniques. These sketches serve to test the visual feasibility and align the motif forms with the characteristics of the materials used, such as ribbon, burlap, and natural waste materials.

The final stage is completion, marked by the refinement of details and the presentation of the work through exhibition or visual documentation. This stage is crucial for reviewing whether the work has fulfilled its intended artistic objectives, symbolic messages, and aesthetic values planned from the beginning.

Through this structured process, the creation of the artwork becomes not only a means of personal expression but also part of a creative methodology that can be academically and artistically accounted for.





## V. WORK CREATION PROCESS

In the process of creating an artwork, ideas are not realized instantly, but rather through a series of systematic and structured stages. Each stage plays a crucial role in ensuring that the creative process proceeds by the artistic concept formulated from the outset. Artistic creation is a creative activity that involves contemplation, exploration, and the translation of ideas into tangible visual forms. Therefore, to transform an idea into a complete and meaningful work of art, the author undertakes several strategic stages, including:

### 5.1 Preparation

We reviewed various references on macramé techniques and floral forms through books and online sources before the creative process began. This step was undertaken to explore and formulate new ideas that could result in a different form of artwork from previous ones. The intention was to blend traditional macramé techniques with innovative floral designs, ultimately leading to a unique piece that reflects both nature and craftsmanship. By merging these elements, the artwork aimed to evoke a sense of harmony and creativity, setting it apart from earlier creations. The intention was to blend traditional macramé techniques with innovative floral designs, ultimately leading to a unique piece that reflects both nature and craftsmanship. By merging these elements, the artwork aimed to evoke a sense of harmony and creativity, setting it apart from earlier creations. The intention was to blend traditional macramé techniques with innovative floral designs, ultimately leading to a unique piece that reflects both nature and craftsmanship. By merging these elements, the artwork aimed to evoke a sense of harmony and creativity, setting it apart from earlier creations. The intention was to blend traditional macramé techniques with innovative floral designs, ultimately leading to a unique piece that reflects both nature and craftsmanship. By merging these elements, the artwork aimed to evoke a sense of harmony and creativity, setting it apart from earlier creations. By examining diverse resources on macramé and floral designs, the intention was to inspire innovative concepts that would lead to a unique artistic expression. This foundational research aimed to differentiate the new artwork from earlier creations. This preparation phase was considered essential for building conceptual maturity and practical readiness, closely related to prior learning experiences and technical exploration.

The necessary materials and tools for the creation process were prepared, including fabric scraps and used burlap, which were selected as the primary materials. These materials not only provided a rustic aesthetic but also allowed for a tactile engagement that would enhance the overall artistic experience. By incorporating various textures and colours, the project aimed to evoke emotions and provoke thought, ultimately resulting in a stunning and meaningful piece of art. Burlap was chosen for its environmentally friendly nature, being derived from natural fibres, and its suitability for use as a base material in handicrafts. Additionally, reed stalks were prepared as structural supporting elements, along with several types of fabric dyes (*wanteks*) intended to colour parts of the burlap, enhancing the aesthetic value of the craftwork to be created.

The selection of reed stalks was carried out carefully. Green stalks were chosen to allow for a boiling and drying process, ensuring that the material would not easily decay when used. This type of reed is known for its lightweight yet durable nature, making it suitable for artworks intended to be hung on a wall.



## 5.2 Elaboration

The formulation of a central idea and the exploration of concepts related to the macramé artwork to be created were carried out through observation and the collection of information from various sources, such as journals, books, websites, and previous works by other artists. After analyzing and drawing conclusions from relevant theories and sources of inspiration, the envisioned artwork was conceptually linked to the findings obtained. Subsequently, the development and refinement of the basic idea were directed toward creating a more complex, enriched, and aesthetically valuable form through the harmonious integration of artistic elements. This elaboration was intended to ensure that the artwork not only presents a basic visual structure but also contains depth of meaning, expressive power, and beauty that resonates both emotionally and intellectually.

## 5.3 Synthesis

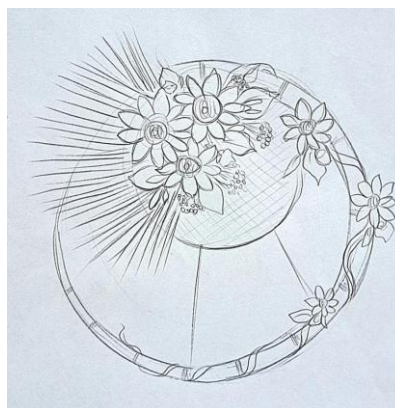
The synthesis stage is the process of integrating ideas or concepts gathered from various sources into a coherent and well-developed framework, which serves as the foundation for realizing the intended artwork. At this stage, the central idea formulated is *"Flowers as Ornaments in Spatial Accessories Based on Ribbon and Macramé Techniques."* Following the formulation of this concept, an implementation schedule was prepared, outlining the entire sequence of activities; from the preparation of tools and materials to the full execution of the creative process.

## 5.4 Concept Realization

After the idea, concept, and target object have been thoroughly formulated, the next step is to begin the visualization process or the execution of the artwork based on the predetermined theme, idea, or title.

### 5.4.1 Sketch Making

The creative process began with the sketching phase as an initial visual exploration of the formulated concept. Sketches were used to develop variations in form and composition, serving as the basis for design decision-making. From the various alternatives created, seven sketches were deemed artistically and conceptually feasible and were selected as the final designs based on academic considerations through an evaluative process.



**Fig 2.** Sketch of One of the Artworks  
(Sumber: Martaleny Kurnia Zazilah Putri, 2024)



#### 5.4.2 Preparing Tools and Materials

The preparation of tools and materials is a crucial stage in the production process of craft-based works, particularly in the creation of spatial accessories utilizing macramé and ribbon techniques. The readiness of these supporting elements has a direct impact on work efficiency and the overall quality of the final outcome. Materials are selected carefully, taking into account availability, cost, durability, and compatibility with the planned design.

The primary materials used include repurposed burlap, fabric scraps, and supplementary components such as hot glue, wire, and flannel fabric. The use of these materials not only supports functional and aesthetic aspects but also aligns with sustainability principles through the reuse of recycled materials. In addition to the materials, tools such as scissors, rulers, and marking pencils must also be ensured to be in optimal condition to facilitate a smooth production process.

With careful planning and preparation from the outset, the creative process can proceed more systematically, minimize technical errors, and maintain consistent quality throughout the final work.

## VI. RESULTS AND DISCUSSION

### 6.1 *Matahari 1*



**Fig 3.** “*Matahari 1*”. Ribbon and Macramé, 55 x 53 cm, 2024  
(Source: Martaleny Kurnia Zazilah Putri, 2024)

This artwork consists of several elements. The first is the structural element made from reed, which undergoes a series of processes including collection, sun-drying, boiling, drying, and binding. The second element is burlap ribbon, processed into flowers using macramé techniques. Macramé is applied to small flowers, such as cherry blossoms, using jute twine cut into 22 cm lengths. One cherry blossom petal requires 132 cm of jute twine. Ribbon flowers are made from burlap ribbons 10 cm wide, cut to about 40–45 cm in length, then twisted to form flower arrangements. Ribbon flowers made from fabric scraps are cut to 3 × 25 cm and shaped into small flowers.



The third element is additional components consisting of stems and leaves. The stems are made by wrapping flannel fabric around wire, while another type of leaf is created using macramé techniques with the double hitch knot.

This artwork features a floral arrangement created using macramé and twisted ribbon techniques with repurposed burlap as the primary material. Visual art elements are clearly present, especially in the use of line through twisted threads and the circular reed frame. The flowers and leaves are arranged organically, resembling soft, flowing natural forms. The colors used are mostly neutral and pastel, such as light brown from the burlap and natural green from the leaves, complemented by pink accents that provide a sweet and gentle impression. The texture is prominent due to the contrast between the rough surface of burlap and the smoothness of the thread, creating engaging visual dimensions. The spatial quality of the work feels dynamic, as three-dimensional elements like flowers and leaves are arranged to protrude from the base surface, adding depth.

According to the principles of visual art, the piece demonstrates harmonious asymmetrical balance. The main cluster of flowers is placed at the center and balanced by smaller flowers around the circle. Unity among elements is evident in the harmony of shape, color, and material. Visual rhythm is created through the repetition of flower and leaf forms that guide the eye along the circular flow. The main point of emphasis lies in the large central rose, which immediately draws attention. The proportions between large and small elements are well-balanced, resulting in a composition that is natural and not excessive. Although the colors used are not bold, the gradients and contrasts in form and texture create visual appeal. Overall, the piece not only stands out aesthetically but also demonstrates craftsmanship in transforming simple materials into a decorative and meaningful work.

As the final creative concept, the artist made six roses from burlap ribbon, five roses from hero fabric, and eight cherry blossoms from jute twine. On the burlap medium within the circle, there are three large roses attached to the burlap fabric, seven cherry blossoms, six langurus flowers, and two small roses attached to the side of the floral arrangement. On the reed medium, additional flowers are arranged with green stems wrapped around the reeds, made from twisted flannel fabric and wire. There are two types of leaves: one from macramé and the other from flannel fabric wrapped around wire. To achieve a distinct aesthetic effect, part of the circle is intentionally left empty.

For the burlap ribbon flower motif, the artist used the natural color of the ribbon—light brown. For the cherry blossoms, jute twine was dyed pink with a hint of cream. The small roses appear in both dark and light brown. The macramé leaves were created using the cordon knot, while the other leaves were shaped according to the desired leaf pattern. The base structure of twisted reed takes the shape of a comma, symbolizing a pause—similar to how twisted branches in wood serve as a separator between the arrangement of flowers and leaves.



## 6.2 Matahari 2



**Fig 4.** “Matahari 2”. Ribbon and Macramé, 55 x 53 cm, 2024  
(Source: Martaleny Kurnia Zazilah Putri, 2024)

Lavender flowers were selected as the visual source of inspiration for the second work in a series of seven final projects. This piece was created in 2024 using the macramé technique, utilizing jute twine as the primary material and reed stalks as supporting structural elements. The creation process involved cutting purple jute twine into 300 cm lengths for each flower. With a total of 12 flowers in the composition, approximately 36 meters of twine were used. The macramé techniques applied include the head knot and cordon knot, arranged on a circular frame made of reed stalks with a diameter of 55 × 53 cm. In the centre of this circle, a 30 × 30 cm piece of burlap sack was added and joined to the structure using wire reinforced with rolled newspaper to enhance stability.

This artwork presents a vertical arrangement of lavender flowers in shades of purple, mimicking the natural shape of lavender as found in nature. Visual art elements are clearly evident in the use of vertical and curved lines forming stems and petals, while a large circular frame encloses the composition. The dominant purple colour evokes a sense of calmness, elegance, and serenity, while green leaves enhance the freshness and natural atmosphere. The background, made of coarse-textured burlap, provides a visual contrast that enriches the overall aesthetic.

In terms of visual art principles, the work demonstrates symmetrical balance through the evenly arranged flowers on both the left and right sides, achieving proportional harmony. Unity is achieved through the consistent use of materials and colours, resulting in a cohesive composition. Visual rhythm is established by the repetition of floral and stem forms arranged vertically, directing the viewer's gaze upward in a rhythmic flow. The focal point lies in the central row of vibrant purple flowers, which immediately captures attention. Spatial composition is carefully maintained through the balanced relationship between the circular frame, flowers, and leaves, ensuring visual harmony without excess.

Before tying the reed stalks, the wire was inserted within the structure to allow for a perfectly rounded shape. A circular piece of burlap was then attached to the inner centre of the reed frame using wire wrapped with newspaper to reinforce the construction. Points are emphasized at the tips of the flowers and stem, while the green stalks extending upward are coloured to match the lavender blooms, reinforcing the visual unity. Texture emerges from the varied heights of the flowers, stems, and leaves, which, although differing in levels, maintain a balanced arrangement.





Overall, this work successfully integrates the principles and elements of visual art into a decorative expression that is both aesthetically pleasing and calming. The representation of lavender flowers not only offers visual value but also conveys symbolic meanings of elegance, tranquillity, and softness.

### 6.3 Matahari 3



**Fig 5.** "Matahari 3". Ribbon and Macramé, 60x50 cm, 2024  
(Source: Martaleny Kurnia Zazilah Putri, 2024)

The sunflower is presented as the visual source of inspiration in the creation of this artwork. The macramé technique serves as the primary method, applying lark's head knots and double half hitch knots using jute twine as the main material. The supporting medium consists of a circular frame made from reed stalks measuring 60 × 50 cm, with an additional 30 × 30 cm piece of burlap fabric placed at the centre of the circle as a base surface. The jute twine is used in customized lengths, while the burlap fabric is attached to the upper inner part of the circle using wire wrapped in newspaper to provide a neat and sturdy structural support.

In addition to sunflowers, the composition features roses, swamp edelweiss flowers, leaves, and purun stalks. These stalks are bound and arranged with their tips fanning outward in a shape resembling a third of a circle. Roses are included as decorative elements and crafted using a combination of macramé knots, including the lark's head, cordon, and double half hitch.

Visually, this work presents a vibrant and expressive arrangement of sunflowers, created using upcycled jute and supported by reed stalks. The element of the line appears strongly through the twisted flannel fabric that forms stems, leaves, and flower petals. Sharp green lines on the left side of the work enhance its dynamic quality. The flowers are rendered in three-dimensional forms using macramé, giving the composition a strong and lifelike volume. The bright yellow of the sunflowers becomes the focal point, evoking warmth, enthusiasm, and optimism. Green and red accents add balance and harmony to the overall composition.

From the perspective of visual art principles, this work demonstrates strong emphasis through the large central sunflower placed at the top of the piece. Its striking colour and dominant size make it the primary focal point. Unity is achieved through the coordination of colour, form, and materials, resulting in a harmonious visual composition. Rhythm is established through the repetition of smaller and larger flowers flowing from the centre toward the bottom right, guiding the viewer's gaze naturally and fluidly. Asymmetrical



balance is created by the placement of trailing green elements on the left and the clustered flowers on the right, producing dynamic yet proportional harmony. Proportions among the flowers, leaves, and circular frame are well-maintained, resulting in a composition that is both visually pleasing and expressively strong.

The structural composition includes three sunflowers positioned at the top, with three roses placed between them, five leaves, nine langurus flowers, and a swamp edelweiss flower arranged below the leaves. In the upper right, green-coloured *purun* stalks are shaped into a third-circle form, strengthening the directional flow of the composition. The main media consists of circularly arranged reed stalks, complemented by a circular burlap insert that serves as an additional surface for flower arrangement. Negative space is intentionally incorporated to maintain visual balance and avoid overcrowding.

At the front of the reed circle, three sunflowers, three roses, and three leaves are arranged to cascade downward, following the curve of the structure. Yellow dominates the colour palette, reinforcing the natural identity of the sunflower and creating a joyful, uplifting atmosphere that defines the expressive character of the piece.

#### 6.4 Matahari 4



**Fig 6.** “Matahari 4”. Ribbon and Macramé, 55x54 cm, 2024  
(Source: Martaleny Kurnia Zazilah Putri, 2024)

In this fourth artwork, the primary medium used is a frame made from reed stalks, which underwent the same preparation process as in previous works—collection, boiling, drying, and structural shaping. The featured flower is the poinsettia, created using macramé techniques with jute twine as the primary material. Each small poinsettia petal requires 320 cm of jute twine, while each large petal requires 525 cm. In total, approximately 42.25 meters of jute twine were used in this piece.

The leaves were crafted using macramé techniques, specifically the double half hitch knot while supporting elements include rattan fruits designed to resemble grapes, plastic flowers in orange hues, and green-coloured *purun* stalks arranged in a circular form to resemble radiating sunlight.

Visually, the artwork presents a composition of pink poinsettia flowers placed symmetrically at the centre of the work. The background features green radial lines made of *purun* stalks that emanate from the centre of the composition, creating a dynamic and energetic impression. The dominant pink colour of the flowers is complemented by yellow in the stamens, green in the leaves, and brown in the circular bead-like elements that resemble



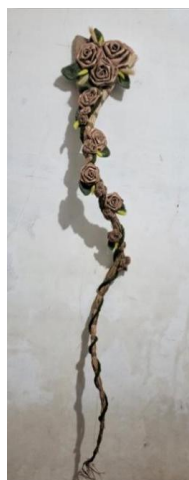
seeds or fruits. This combination achieves a balanced interplay between warm and cool tones. The texture is also a significant aspect of this work, as it features a mix of coarse materials such as jute and twigs, and smoother ones such as wool yarn and beads, enriching both visual and tactile experiences.

From the perspective of visual art principles, the piece emphasizes focus through the centrally positioned pink poinsettia, which dominates in both size and colour. Unity is achieved through the harmonious integration of colour, form, and spatial arrangement, creating a coherent and visually cohesive composition. Balance is established through the symmetrical distribution of green radial lines, which spread evenly from the central point and provide a strong sense of stability. Rhythm is created through the repetition of petal and leaf forms, along with the consistent directional lines in the background, resulting in dynamic yet non-monotonous visual movement. The proportions between the main elements—flowers, leaves, and supporting components—are carefully arranged to achieve visual harmony and comfort.

The work is designed in a symmetrical format, featuring three poinsettia flowers at the centre, surrounded by complementary elements such as *purun* stalks and plastic flowers. The colour scheme includes dark red and pink for the flowers, green for the leaves and *purun* stalks, brown for the rattan fruits (constructed with rolled newspaper), and orange for the plastic flowers. The main structure made of reed is in a light brown tone, serving as the foundational support and visual frame. The flowers are centrally placed with vivid red petals and striking yellow cores, creating a strong visual focal point.

Visual elements in this macramé piece include points (seen in the floral and leaf motifs) and lines (visible in the radial background composition). In terms of design principles, the composition exhibits a balance between the left and right sides, forming a triangular layout that reinforces structural symmetry. The combination of red, orange, green, and brown establishes visual harmony and enhances the thematic and aesthetic expression of the work. Overall, this artwork conveys a vibrant and spirited expression through the symbolic representation of poinsettias and the integration of radial forms, effectively applying visual art principles to produce a cohesive and meaningful composition.

## 6.5 Seluran 1



**Fig 7.** “Seluran 1”. Ribbon and Macramé, 160x25 cm, 2024  
(Source: Martaleny Kurnia Zazilah Putri, 2024)



This fifth artwork presents a visual interpretation of the rose as the primary conceptual inspiration, realized through a ribbon flower technique. The main material used is fabric scraps, which are cut into various sizes depending on the desired scale of the flower. This technique allows for flexible and dynamic form exploration. The composition is enriched by additional elements, including stems made by wrapping fabric around wire, and leaves crafted using the macramé technique with double half-hitch knots. The jute twine used for the leaves was pre-dyed with textile dye (*wantex*), enhancing the visual quality through varied colour and texture.

The main structure of the work is formed from bundled and twisted reed stalks, shaped into a downward spiral reminiscent of creeping plants (*selur-seluran*). The flowers are arranged from the largest at the top to the smallest at the bottom. At the top of the composition is a triangular panel made from a burlap sack, affixed to the reed structure as a supporting background. Three large flowers are positioned at the top, interspersed with leaves and *langurus* flowers as filler elements. Below this, progressively smaller flowers are arranged, culminating in three of the smallest flowers placed side by side at the base, forming a visually continuous and flowing arrangement.

Visually, the piece features a vertical arrangement of natural brown roses, aligned along the spiral structure. The element of line is strongly emphasized through the twisting form of the stem that curves downward, creating a flowing and organic impression. The circular shape of the flowers highlights meticulous craftsmanship and attention to detail. The brown tone of the goni fabric evokes a warm, earthy, and natural atmosphere, while the addition of green leaves enhances the harmony of the colour palette. The contrasting textures; coarse burlap and wrapped stems; add character to the work and visually balance ruggedness with refined form.

From the perspective of visual art principles, this piece emphasizes rhythm through the repetition and flow of flowers from top to bottom. Balance is achieved through the gradual and directed visual distribution, forming a stable yet non-symmetrical composition. The focal point lies in the group of large flowers at the top, which serve as the primary visual emphasis. The downward spiral of the stems provides a clear visual direction and supports the overall unity of the composition. The proportions among flowers, leaves, and stems are carefully managed to maintain visual harmony without diminishing the expressive quality of each element.

The original color of the fabric scraps is intentionally retained; light brown with differing textures on each side: one smoother and the other slightly glossy; adding depth and visual interest to the flower motifs. The reed structure mimics a creeping vine, enhanced by green-wrapped stems that gradually taper downward, following the natural narrowing of the reed.

Overall, this work embodies a simple yet powerful aesthetic, blending traditional handcraft techniques with contemporary visual expression. Its spiral composition, creative use of recycled materials, and thoughtful application of visual art principles make it highly suitable as a wall decoration, offering both a sense of natural beauty and a touch of cultural warmth.



## 6.6 Seluran 2



**Fig 8.** “Seluran 2”. Ribbon and Macramé, 105x 30 cm, 2024  
(Source: Martaleny Kurnia Zazilah Putri, 2024)

This sixth artwork employs macramé as the primary technique, specifically utilizing the double half-hitch knot to form both floral and leaf elements. The medium used is similar to the previous work, with reed stalks serving as the main structural component. However, this piece includes a distinct material addition; aji grass, chosen for its visual compatibility with the flower's colour.

Structurally, the composition adopts a spiral form like the fifth work but differs in the choice of flower and supporting material. In this case, purun stalks are used to build the spiral frame. The concept visualizes the lily flower as the central inspiration, realized using jute twine processed from a deconstructed burlap sack. The reed stalks are reinforced by inserting wire inside, then bound and arranged in a downward spiral resembling a trailing plant (*selur-seluran*), graduating from larger to smaller elements. Additional materials include a triangular-shaped burlap section affixed to a rolled newspaper core wrapped in wire, serving as a visual backdrop and structural support.

The artwork presents a cascading arrangement of pink lily flowers following the spiral form of the twisted vertical stem. The element of line is strongly emphasized in the naturally curving stem that flows from top to bottom, creating a sense of movement and dynamism. The variation and detail in the floral forms demonstrate technical precision in assembling three-dimensional elements. The colour palette—comprising pink, green, and hints of yellow—creates a vibrant yet harmonious contrast. The interplay of rough textures from burlap and smooth textures from floral elements enriches the tactile and visual quality of the piece.

From a visual art principles perspective, the work highlights rhythm and movement through the repetition of floral forms and the directional flow of the curved stem. Visual emphasis is placed on the main cluster of flowers at the top of the composition, while the smaller flowers





along the stem contribute to overall unity and visual balance. The proportional distribution between large and small flowers reinforces a vertical visual direction and ensures aesthetic harmony. This composition results in an elegant and organic decorative artwork, well-suited as an interior element with a traditional and nature-inspired ambience.

The floral arrangement consists of seven lily flowers: four large and three smaller in size. At the top, three large flowers are placed atop a burlap base and complemented by leaves and squirrel-tail grass (*lalang ekor tupai*) positioned between the flower sides. The upper end of the reed stalk is adorned with a wusan stem element, shaped into a quarter circle to reinforce structural flow. Beneath the top group, one additional large lily is attached directly to the reed stalk, accompanied by a green stem wrapping around it. At the bottom, this green stem is further embellished with aji grass, wusan stems, and more squirrel-tail grass. The three smaller lilies are arranged vertically below, spaced evenly to maintain compositional balance and visual cohesion.

Overall, this artwork represents an artistic approach that combines macramé technique exploration with the use of natural and repurposed textile materials. The spiral structure, balanced colour composition, and interplay of line, form, and texture result in an expressive visual statement that is both aesthetically appealing and strongly decorative.

## 6.7 Tangga



**Fig 8.** "Tangga". Ribbon and Macramé, 70x65 cm, 2024  
(Source: Martaleny Kurnia Zazilah Putri, 2024)

This seventh artwork presents a visual exploration of rose forms through the ribbon flower technique, arranged within a ladder-like structure. The primary structural elements consist of five bundles of reed stalks of varying lengths, each undergoing a preparation process that includes harvesting, drying, and binding. These bundles are arranged vertically and joined using wire at 5 cm intervals, creating a tiered composition with one side slightly staggered to generate a dynamic layout.

The flowers in this piece are made using a ribbon-folding technique with burlap ribbon, cut into different sizes according to the desired flower scale. The stems and leaves are formed by wrapping materials around the wire, while another type of leaf is created using the macramé technique with jute twine that has been pre-dyed. The overall composition follows a vertical ladder form, enriched by the rhythmic and proportional arrangement of flowers and leaves.

Visually, the artwork features rows of dry reed stalks tied horizontally as a structural base, adorned with pink flowers crafted from burlap ribbon. The element of line is strongly



emphasized through the horizontal arrangement of the reed tiers, establishing a geometric and cohesive structure. The carefully arranged flowers and leaves add depth and visual variety. The pink hue of the flowers contrasts harmoniously with the natural straw tones and green leaves, creating a fresh and balanced colour palette.

In terms of visual art principles, the work emphasizes asymmetrical balance. The left side of the composition appears visually heavier due to the accumulation of flowers and trailing elements, while the right side remains visually connected yet lighter. Visual rhythm is established through the repetition of flower forms and reed bundles, creating a flowing and non-monotonous visual pathway. Emphasis is directed toward the main cluster of flowers on the left, serving as the visual focal point. Unity between natural elements (reed and grasses) and man-made elements (flowers and macramé leaves) forms a cohesive and aesthetically unified piece, functioning as an expressive and decorative wall feature.

The flower motifs predominantly feature soft pink tones, complemented by green-wrapped stems encircling the upper portion of the reed structure and green-dyed leaves. There are three uniformly sized flowers and six others of varying sizes, creating rhythmic variation in the arrangement. At the bottom of the piece, a cluster of green leaves hangs downward, consisting of macramé leaves made from jute twine, *langurus* flowers, and dry reed grass leaves. These elements are combined and tied to the lower part of the structure, allowing them to cascade naturally and enhance the vertical flow of the work.

Overall, this artwork harmoniously integrates textile craft techniques with natural materials, resulting in a tiered composition that is not only visually aesthetic but also conveys warmth, natural charm, and artistic expression. The vertical ladder form, asymmetrical balance, textural exploration, and colour contrast make this work suitable as a decorative object and a symbolic representation of the harmony between nature and human craftsmanship.

## VII. CONCLUSION

Craft art is an artistic practice that emphasizes the transformation of materials through manual skills, resulting in either functional or non-functional works. In this creative research, the author produced seven craft artworks using ribbon and macramé techniques, with flowers as the central source of visual inspiration. Each piece represents an attempt to visualize aesthetic ideas through a distinctive and exploratory approach to materials.

The creative process was carried out systematically, beginning with the exploration of natural floral forms, followed by design development, material measurement, and technical execution involving macramé knotting and ribbon twisting. The *art consortium method* was employed as the framework for developing the works, encompassing stages of conceptual preparation, careful material selection, tool organization, idea formulation, and realization stages; including sketching, material cutting, assembly, and final finishing.

Despite encountering various technical and conceptual challenges, the creation process provided space for reflection, learning, and the strengthening of manual skills and perseverance. The entire process was supported by academic supervision, which contributed significantly to the depth and effectiveness of the creative journey.

Thus, the creation of these seven craft pieces not only serves as a form of personal artistic expression but also demonstrates the successful integration of technique and material within



the context of contemporary craft art. The final results reflect a well-balanced synthesis of concept, technique, and aesthetics in a conscious and structured creative process.

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