

# The Aesthetic of Aniconism: Analyzing the Socio-Cultural Negotiation of Islamic Principles in the Decorative Motifs of *Pandai Sikek Songket*

Purwo Prihatin<sup>1\*</sup>, Sunarmi Sunarmi<sup>1</sup>, Andar Indra Sastra<sup>2</sup>

<sup>1</sup>Institut Seni Indonesia Surakarta, Indonesia

<sup>2</sup>Institut Seni Indonesia Padang Panjang, Indonesia

\*Correspondence: ✉ [purwoprihatin2@gmail.com](mailto:purwoprihatin2@gmail.com)

## Abstract

*Pandai Sikek Songket* is a cultural heritage of the Minangkabau people, rich in aesthetic and philosophical values. Its decorative motifs were initially influenced by natural elements and local customs that developed since the pre-Islamic era. However, with the arrival of Islam in Minangkabau, these motifs underwent a transformation toward alignment with Islamic values. The influence of Islam is reflected in geometric patterns, the reduction of figurative motifs, and philosophies that embody Islamic ethics and teachings. The purpose of this study is to explain the transformation of *Pandai Sikek Songket* motifs within the context of the encounter between Minangkabau customs and Islamic values, and to explore how this process of cultural adaptation occurs harmoniously without diminishing the essence of local identity. This study employs a qualitative method with a descriptive-analytical approach. Data were collected through literature review, interviews, and observational documentation, followed by an analysis of *Pandai Sikek Songket* motifs that have undergone stylization. To examine the influence of Islam, the research applies the theories of acculturation and Islamic aesthetics to understand how Islam shaped the motifs of *Pandai Sikek Songket* as a traditional textile. The findings conclude that the influence of Islam on *Pandai Sikek Songket* motifs occurred through a process of harmonious cultural adaptation. Elements of custom and nature were preserved but reinterpreted in accordance with Islamic values, such as the use of symmetrical patterns, stylized forms, and symbolic meanings that reflect Islamic principles. The harmonization of tradition, nature, and Islam in *Pandai Sikek Songket* illustrates the cultural flexibility of the Minangkabau people in embracing change without losing their identity. The contribution of this study lies in strengthening the understanding of how traditional cultural heritage can transform through the dialogue between custom, nature, and religion, thereby enriching the discourse on Islamic aesthetics and Nusantara culture. The findings also reveal that the harmony between tradition, nature, and Islam in *Pandai Sikek Songket* reflects the cultural flexibility of the Minangkabau community in adapting to change while preserving its authentic identity.

## Article History

Received: 05-09-2025

Revised: 19-11-2025

Accepted: 20-11-2025

## Keywords:

Aniconism;  
Decorative Motifs;  
Islamic Aesthetics;  
*Pandai Sikek*;  
*Songket*.



© 2025 Purwo Prihatin, Sunarmi Sunarmi, Andar Indra Sastra

This work is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/).

## INTRODUCTION

Art is one of the seven principal aspects of culture, alongside systems of religion, knowledge, language, economy, technology, and social organization. Its development occurs simultaneously and in mutual interaction with all other cultural elements. As an integral part of culture, art is not confined solely to theological systems but also reflects the entirety of the culture in which it is embedded (Yunus et al., 2012).

The province of West Sumatra, home to the Minangkabau ethnic group, is recognized for its community's high level of religiosity and strong attachment to Islamic values. Minangkabau culture is closely intertwined with religion. Religion serves as the foundation and source of norms governing behavior and as a guide in daily life, while customary traditions function as a system adopted by the Minangkabau people to reinforce the practice of their religious teachings (Sulhati, 2020).

In the context of social behavior, the Minangkabau community places Islam at the highest position within the hierarchy of values. The integration of religion and culture, embodied in the principle *adat basandi syarak, syarak basandi Kitabullah*, constitutes the philosophical foundation of their way of life. This concept is regarded as the pinnacle of idealism and a moral compass that serves as the primary guide for every member of Minangkabau society (Azwar et al., 2024).

The Islamization process carried out by scholars in Minangkabau took place peacefully and with tolerance, thereby accelerating the spread of Islam (Alfurqan, 2020). The unification of custom and religion in Minangkabau proceeded smoothly because it was supported by the essence of the custom itself. Fundamentally, Minangkabau custom teaches virtuous conduct and serves as an ethical guideline for regulating individual and social behavior in harmony with the natural order. With the advent of Islam, custom merely needed to be complemented by elements of faith, particularly the belief in the existence of God and the afterlife (Arif, 2020).

The influence of Islam became particularly strong following the *Bukik Marapalam Agreement* between the traditional leaders and the ulema, which gave rise to the concept *Adaik Bersandi Syaraka, Syarak Bansadi Kitabullah* meaning ‘custom based on religious law, and religious law based on the Qur’an’ (Sastra, 2019). This customary philosophy reflects the notion that Minangkabau tradition is essentially the implementation of Islamic teachings, grounded in the principle *syarak mangato, adat mamakai* (the sharia prescribes, custom applies). This concept constitutes a fundamental element in shaping the cultural identity of Minangkabau society (Azwar, 2021). Beauty constitutes one of the essential elements of art, indicating that Islam does not reject the existence of artistic expression. The Qur’an itself acknowledges humanity’s inclination toward beauty and art as part of the natural disposition (*fitrah*) granted by God to humankind. Art embodies meanings of gentleness, beauty, and serenity. Terminologically, art is understood as something refined, beautiful, and capable of delighting the heart while evoking profound emotions within the human being (Wildan, 2007).

One of Indonesia’s cultural heritages is *wastra nusantara*. The term *wastra* derives from Sanskrit, meaning “cloth.” Each region possesses its own distinctive *wastra*, passed down across generations (Djuniwanti, Mayang, & Sundari, 2022). Dozens of *wastra* have been recognized as part of Indonesia’s Intangible Cultural Heritage (Ratna, 2024). One notable example is Minangkabau songket, particularly *Pandai Sikek Songket*, an art form influenced by Islam, especially in the decorative motifs woven into the fabric.

Woven cloth is commonly used in various Minangkabau traditional ceremonies, such as weddings, the inauguration of clan leaders (*pangulu*), ritual bathing ceremonies, and other customary celebrations (Budiwirman, 2012). The *Pandai Sikek Songket* weaving craft produces not only various types of clothing, such as *baju kurung* and *destar*, but also a wide range of ceremonial and matrimonial accessories. These include *kodek songket*, *saruang balapak*, *saruang batabua*, *selendang songket* or *selendang batabua*, *tingkuluak tanduak* (a traditional headdress worn by women), and *sisampiang* (a shoulder cloth typically worn by traditional leaders or *penghulu*) (Devi, 2015).

In Minangkabau society, *songket* represents cultural identity through ornamental patterns imbued with philosophical meaning that reflect its kinship system (Budiwirman & Syafwandi, 2019). *Songket* is always particular in nature, carrying distinctive characteristics that embody the cultural representation of the community. The quality of weaving is assessed based on the materials, colors, decorative motifs, and compositional patterns (Nuraini & Falah, 2022). The decorative motifs applied to *songket* are not merely ornamental elements but also reflect the harmonization of custom, Islam, and nature. Furthermore, these motifs in Minangkabau culture are not simply embellishments; they embody profound philosophical messages and strong symbolism. Many of these motifs are deeply influenced by Islam, the religion embraced by the majority of the Minangkabau people.

The decorative motifs on *Pandai Sikek Songket* are not merely ornamental but are closely related to the Minangkabau worldview, reflecting the community’s values, social norms, and

matrilineal system at its core. As such, the fauna motifs of *Pandai Sikek Songket* manifest a harmonious acculturation of culture, demonstrating the balance between local traditions and religious values in accordance with the Minangkabau philosophy of life. These fauna motifs also incorporate *petatah-petitih* traditional proverbs and aphorisms conveying local wisdom which function as guiding principles in the social, customary, and cultural life of the Minangkabau people. Certain decorative motifs symbolize strength, resilience, or protection, and are employed in both ceremonial contexts and daily life to convey messages and uphold tradition. The aesthetic appeal of these motifs is further enriched by references to flora, fauna, and natural objects, which offer moral lessons and guidance in the cultural life of the Minangkabau community.

From this account, it is evident that the decorative motifs of *Pandai Sikek Songket* embody the interrelation of custom, religion, and nature, adopting the concept of *alam takambang jadi guru* (“nature as teacher”). Islamic teachings have also influenced the development of these motifs, particularly fauna motifs, through the incorporation of geometric elements and the prohibition of figurative representations deemed incompatible with Islamic principles.

Several previous studies have shown that Islamic aesthetics are rooted in the principle of tawhid, which positions beauty as a reflection of the Oneness of God. Iswahyudi (2019) and Siraj & Alrah (2022) emphasize that beauty in Islamic art is not merely visual but also serves as a spiritual medium guiding humans toward divine values. In line with this, Abbas (2018) explains the seven modes of ornamentation (*haft aṣl*) in Islamic art, which reject figurative representation and highlight the principles of harmony and geometric order.

In the field of architecture and decoration, Al-Arifi (2022) and Ahmed (2022) found that geometric and floral patterns in Islamic art function not merely as decoration but as representations of the cosmic order, reflecting the greatness of the Creator. The study Abdullahi & Embi (2013) reinforces this view by demonstrating that Islamic geometric patterns have undergone a systematic historical evolution and serve as expressions of profound spiritual values across various media, including textiles. Meanwhile, Khedr (2025) and Mohamed (2023) expand the context of Islamic aesthetics into the realm of contemporary design by demonstrating how the principles of Islamic beauty can be adapted into modern textile design, integrating both traditional and innovative elements. Their findings are relevant to the development of *songket* motifs as a form of craft that preserves its spiritual values while evolving in response to changing aesthetic preferences.

Ibrahim et al (2023) highlight the relevance of sustainability in design practices based on Islamic geometric patterns within a contemporary context. In the realm of local art and culture, Dasuki et al (2023) examine the integration of Islamic values and traditional Malay ornamentation in *telepuk* textiles, while Zain et al. (2024) interpret the symbolism of geometry in Islamic paintings as a form of spiritual reflection. In general, these studies demonstrate that Islamic aesthetics are dynamic, evolving across various mediums from architecture and visual arts to textile crafts while consistently preserving the spiritual values, harmony, and balance that constitute the essence of beauty in Islam. Within the context of Minangkabau local culture, Budiwirman & Syafwandi (2019) found that Minangkabau *songket* contains symbolic meanings closely linked to the customary philosophy of “*adat basandi syarak, syarak basandi Kitabullah*” (customs based on Islamic law, Islamic law based on the Quran). The transformation of *Pandai Sikek Songket* motifs represents a harmonious acculturation between customary values and Islamic teachings. Motifs such as *Itik Pulang Patang* and *Bada Mudiak*, originally figurative in nature, underwent stylization into geometric patterns consistent with the principles of aniconism in Islamic aesthetics.

Research on Islamic aesthetics in the arts suggests that beauty serves not only as a visual phenomenon, but also as a spiritual and moral one. Sari & Wahida (2021) emphasize that aesthetic values in Islam play a crucial role in moral education, wherein beauty serves as a means for character formation and spiritual balance. Meanwhile, Mushodiq et al. (2018) highlight how calligraphy in local Islamic educational institutions is employed as a medium for internalizing Nusantara Islamic values and fostering religious awareness through visual expression. In the modern context, Basya & Ashfia (2025) further elaborate that transformations in Islamic aesthetics

extend into the field of fashion, wherein the principles of modesty and equilibrium are incorporated into contemporary Muslim attire that remains faithful to the concept of *tawhīd* while interacting with global cultural influences. Taken together, these studies illustrate the dynamic nature of Islamic aesthetics, which can adapt across diverse artistic media while preserving its underlying spiritual foundations. Several commonalities can be identified across these studies, which serve to strengthen the foundation of this research. Firstly, all studies underscore the significance of geometric principles, symmetry, and order as defining characteristics of Islamic aesthetics. Secondly, almost all research highlights the intrinsic connection between aesthetic values and spirituality. Thirdly, several studies indicate that Islamic values can adapt to local contexts through processes of cultural acculturation.

Nevertheless, this study presents both distinctions and novelties compared to previous research. Earlier studies predominantly focused on the theoretical and architectural aspects of Islamic aesthetics, whereas this research emphasizes local empirical evidence in *Pandai Sikek Songket* as a concrete representation of the application of Islamic aesthetics in traditional textiles. Moreover, this study integrates the approach of Islamic aesthetics with the theory of cultural acculturation to examine how religious values are internalized into Minangkabau traditional motifs. This approach provides a new perspective for understanding aesthetics as both a religious expression and a cultural identity of the community. Consequently, this research not only reinforces earlier theories concerning the relationship between aesthetics and Islamic spirituality but also contributes new insights into how these values are manifested in the practice of traditional craft in Indonesia, particularly in *Pandai Sikek Songket*, which reflects a balance between customary law (*adat*) and Islamic law (*syariat*).

Therefore, this study aims to provide an in-depth exploration of the dynamics of motif transformation in *Pandai Sikek Songket* within the context of the encounter between Minangkabau customary law (*adat*) and Islamic values. Its primary focus is not only to describe the visual changes in the motifs but also to trace how these transformations reflect a harmonious cultural dialogue between the ancestral value system and Islam as a subsequently introduced worldview. In Minangkabau tradition, *adat* serves as the foundation of social life and the community's aesthetic values, deeply rooted in the philosophy of *adat basandi syarak, syarak basandi Kitabullah* (customs based on Islamic law, Islamic law based on the Quran). Therefore, when Islam began to influence the Minangkabau realm, the interaction between Islamic teachings and local customs did not generate conflict; rather, it gave rise to creative and balanced forms of adaptation. This is clearly evident in the development of *Pandai Sikek Songket* motifs, where elements of nature, flora, and customary symbols are not eliminated but reinterpreted through stylization and symbolism that reflect the values of *tawhid*, balance, and purity in Islamic aesthetics.

Accordingly, this study seeks to trace how this process of acculturation has shaped a distinctive new aesthetic one that preserves the continuity of tradition while accommodating evolving religious values. This research is also expected to provide a broader understanding of how the Minangkabau negotiate their cultural identity through artistic expressions such as *Pandai Sikek Songket*, ensuring that this cultural heritage remains alive and relevant within the contexts of modernity and Islamic spirituality.

## METHODS

This study employs a qualitative approach with a descriptive-analytical method, focusing on the transformation of decorative motifs influenced by Islam. The theoretical framework is grounded in cultural acculturation and Islamic aesthetics. Acculturation occurs when two or more different cultures interact, and foreign cultural elements are gradually absorbed into the local culture without erasing its identity and authenticity (Kodiran, 1998).

One prerequisite for acculturation is uniformity, namely a degree of similarity in cultural levels and patterns that allows new values to be more easily accepted. In addition, a functional requirement also plays a role, whereby new values are adopted because they are perceived as useful,

whether substantively or aesthetically. Values considered relevant and beneficial to the recipient culture tend to exhibit greater resilience and continuity (Roszi, 2018).

In this context, Islamic aesthetics represents an embodiment of individual creativity that reflects the integration of values related to logic, beauty, and ethics. Logical values serve as the foundation in rational and empirical sciences, which in turn give rise to technical skills. Meanwhile, aesthetic values underpin the creation of new, more satisfying synthetic forms. Ethical values, on the other hand, are tied to standards of right and wrong, good and bad, and are closely linked to religious teachings, morality, ethics, etiquette, and decorum (Yunus et al., 2012).

The Islamic aesthetic approach encompasses principles of beauty in Islamic art, such as the use of geometric forms, stylization, and non-figurative symbolism. Islam avoids explicit representations of living beings; thus, decorative motifs in *Pandai Sikek Songket* have transformed into more abstract or geometric forms. Within this context, acculturation occurred as Islam entered Minangkabau, influencing the fauna motifs in *songket* without erasing local customs and philosophical values.

Data collection was carried out through several techniques, namely literature study, by reviewing various written sources on *Pandai Sikek Songket*, decorative motifs, and Islamic influence; observation, by directly examining extant *songket* motifs and comparing them with earlier patterns; and in-depth interviews. The interview technique involved five purposively selected informants, consisting of three senior weavers, one young artisan, and one traditional leader (*niniak mamak*) who possess an in-depth understanding of Islamic aesthetic values in *Pandai Sikek Songket*. The fieldwork was conducted over seven months (March–September 2025) and strengthened through data triangulation combining interviews, observations, and document analysis to gain a comprehensive understanding of the relationship between Islamic aesthetics and Minangkabau culture. Data analysis employed a thematic approach, which in qualitative research requires the researcher to engage in deep interpretation of data obtained through multiple collection techniques (Meleong, 2017).

The theory used to analyze the data in this study is the interactive analysis model (Rohidi, 2011). This model emphasizes that the process of data analysis is cyclical and continuous, encompassing four main components: data collection, data reduction, data presentation, and conclusion drawing with verification. Through this approach, each stage of analysis interacts with and reinforces the others, resulting in more accurate and contextually grounded findings. The model is well suited for qualitative research as it enables the researcher to gain a deep understanding of the social and cultural phenomena under study, particularly within the context of Islamic aesthetics in the motifs of *Pandai Sikek Songket*.

## RESULTS AND DISCUSSION

### Custom, Religion, and Nature in the Aesthetics of *Pandai Sikek Songket*

The *Pandai Sikek Songket* weaving craft, as part of the nation's cultural heritage, initially emerged to meet the basic needs of society, and its development has consistently followed the dynamics of the times. The transmission of skills has been carried out from generation to generation, particularly from mothers to their children, serving not only as a means of preserving technical expertise but also as a medium of education through the symbolic decorative motifs displayed (Yandri, 2014). In line with this, Hendriyana emphasizes that the practice of *kriya* must adapt to the development of the era, thereby allowing for a comprehensive, adaptive, and inclusive redefinition. Such a redefinition influences the mindset of craft practitioners so that their perspectives remain in harmony with the social and cultural context of their time (Hendriyana, 2022).

Minangkabau decorative patterns trace their origins to prehistoric times, particularly the megalithic and neolithic eras, and were later enriched during the Hindu-Buddhist and pre-Islamic

periods. With the advent of Islam, these patterns were further refined, and in the modern era, they have also been influenced by European elements in their development (Herwandi, 2011).

Prior to the arrival of Islam, Minangkabau customs initially shaped by animism, dynamism, and naturalism had already experienced acculturation with Hindu-Buddhist elements and served as the sole guiding principle for communal life. When Islam arrived, it introduced stricter regulations and demanded greater compliance (Witrianto, 2010). The Minangkabau philosophy of life before Islam was based on *adat*, determined by norms and moral values under the maxim “*Adat basandi alua jo patuik, alua jo patuik basandi bana, bana badiri surangnyo.*” With the coming of Islam, *adat* was aligned with sharia, expressed as “*Adat bersendi syarak, syarak bersendi Kitabullah,*” signifying the mutual complementarity of culture, custom, and Islamic law (Asniah, 2023).

*Minangkabau Adat* customs constitutes a philosophy of life embedded in social regulations that evolved naturally through generational consensus (Ritonga, Salma, & Bakhtiar, 2024). Minangkabau customs is not merely a set of social regulations, but a way of life that serves as a guiding framework for the community. Its values have been naturally formed and collectively agreed upon by previous generations, thereby becoming the foundation of social and cultural life among the Minangkabau people. Religion and custom form the two principal pillars of Minangkabau society (Ritonga, Salma, & Bakhtiar, 2024). One of the arts that strongly embodies the interconnection of custom, religion, and nature is Minangkabau *songket* from Pandai Sikek. Often referred to as the “queen of woven textiles,” *songket* is admired for its beauty and opulence, woven with gold or silver threads that lend it a luxurious appearance (Christyawaty, 2011). Its base colors are black, red, and golden yellow: black symbolizes the traditional leaders (*kaum adat*), red represents intellectuals, and yellow signifies the ulama (Amelia et al., 2023).

*Pandai Sikek Songket* applies decorative motifs created by inserting supplementary threads of silver, gold, or colored fibers into the warp. These motifs are deeply intertwined with tradition and nature, with the natural environment serving as both inspiration and source of wisdom. In *songket* textiles, motifs are rich in symbolism, reflecting social and cultural values and often inspired by nature and local philosophy. According to Budiwirman, Minangkabau *songket* motifs typically depict flora and fauna stylized into cosmic abstractions, derived from direct observation of nature (Budiwirman, 2012). Traditional Nusantara culture has generally been oriented toward mystical, magical, cosmic, and religious values. Communities with such orientations tend to seek unity with nature, recognizing themselves as an inseparable part of it (Sunarmi, 2020). The decorative motifs of *Pandai Sikek Songket* thus integrate custom, religion, and nature, embodying life values within society. This reflects the principle of *alam takambang jadi guru* “nature as teacher.”

Minangkabau decorative motifs originally expressed a cosmological aesthetic that emphasized the unity of the universe. With the arrival of Islam, these values were enriched through the integration of Islamic teachings. Although initial tensions arose between traditionalists and religious groups, consensus was ultimately achieved, producing a profound influence on Minangkabau life.

In the medieval period, decorative art drew from geometric and plant-based motifs; however, with the rise of Islam, a retrospective shift was proclaimed toward patterns considered more Islamic (Abdullah, 2021). The structural motifs of *Pandai Sikek Songket* are divided into two types, *cukie* and *sungayang*, with three obligatory motifs: the areca palm (*pohon pinang*), spinach seeds (*biji bayam*), and woven twigs (*jalinan lidi*). *Songket* textiles are also classified as either motif-dominant or base-color dominant, with black, red, and yellow serving as the primary base colors representing the traditional leaders, intellectuals, and ulama, respectively (Amelia et al., 2023).

The aesthetic characteristics of *Pandai Sikek Songket* stand as evidence of Minangkabau’s rich cultural heritage, embodying beauty, tradition, and a deep sense of identity. Its weaving is renowned for intricate patterns and symbolic meanings, inspired by the natural world of Minangkabau. The motifs of *Pandai Sikek Songket* are profoundly influenced by nature, Islam, and *adat* (customary law and tradition). Motifs are stylized forms of natural shapes, rendered not as realist or naturalistic depictions but transformed into decorative abstractions (Marah, 1987). These

motifs carry symbolic, functional, and aesthetic values (Anas, 1995). As aesthetic elements, Minangkabau motifs reflect philosophies of kinship and community organization (Budiwirman & Syafwandi, 2019). They are derived from flora, fauna, and other natural objects.

Minangkabau motifs are grouped into three categories: those based on flora, such as bamboo shoots (*pucuak rebung*), areca palm stems (*basisiak batang pinang*), rice stalks (*batang padi*), *bungo tanjung*, and *pinang baaka cino*; those based on fauna, such as “ducks returning at dusk” (*itiak pulang patang*), bird ropes (*tali buruang*), upstream fish (*bada mudiak*), and *cintadu bapatah*; and those based on objects, such as *biku-biku*, *sajamba makan*, *salapah ketek*, *si cantiak manih*, and *mariak jarang* (Anas, 1995). Every motif woven into *Pandai Sikek Songket* carries *petatah-petitih* (aphorisms or proverbs) that embody Minangkabau customary teachings (Garang & Syafril, 2019). Typically, these motifs are symbolic representations derived from the names of animals, plants, and other natural objects, each imbued with meanings shaped by communal interpretation (Ginting, 2013).

### ***The Role of Adat in Shaping Decorative Motifs***

The role of *adat* in Minangkabau also constitutes an essential element in shaping the decorative motifs of *Pandai Sikek Songket*. Passed down through generations, Minangkabau *adat* provides a distinctive identity that permeates every aspect of communal life. Within this framework, *adat* functions as a guiding principle in the creation of motifs imbued with profound symbolic meaning. For instance, certain motifs may reflect the Minangkabau’s matrilineal social structure, inter-family relations, or even the system of customary governance that continues to regulate everyday life.

Within the Minangkabau matrilineal system, leadership plays a crucial role in guiding and managing the affairs of the *anak kamanakan* (nephews and nieces). Customary leadership is divided into two roles: the *mamak* as the head of the clan and the *penghulu* as the leader of the lineage (Althafullayya & Akbar, 2023). In Minangkabau society, the dynamics of religion are expressed through the concepts of *tali tigo sapilin* and *tungku nan tigo sajarangan* (Sastra, 2019). The dynamic principles of *adat* also allow for innovation in decorative motifs, whereby patterns and color compositions can evolve in response to changing times while remaining rooted in tradition.

### ***The Influence of Islam on Decorative Motifs***

One of the regions in Indonesia strongly influenced by Islam is the Minangkabau ethnic group in West Sumatra Province. The impact of Islam is also evident in the life philosophy of the Minangkabau people, shaping their sociocultural practices and beliefs. Islam, as conveyed through the Prophet Muhammad (peace be upon him), has shown an ability to adapt to diverse environments. The interaction between religion and culture is mutually influential, producing new traditions without erasing older ones, thereby enriching Indonesia’s diversity (Andes, 2024). The Qur’an itself affirms a high regard for art, as Allah commands His people to contemplate the beauty and harmony of the universe, which He has created with balance and order (Wildan, 2007).

Throughout history, Islam has continuously interacted with local traditions and cultures, fostering adaptation and generating diverse forms suited to their regional contexts (Khasanah, 2022). During the medieval era, decorative arts were dominated by geometric and floral motifs. However, as Islam spread, new approaches emerged that aligned more closely with Islamic values (Abdullah et al., 2021). Similarly, in shaping the decorative motifs of *Pandai Sikek Songket*, Islam has harmonized with Minangkabau society, which upholds Islamic principles as the foundation of its social and cultural life.

This influence is particularly visible in the application of decorative motifs that avoid explicit figurative depictions of humans and animals, in adherence to Islamic teachings that prohibit realistic portrayals of living beings in art. Instead, *songket* motifs increasingly adopt geometric patterns, stylized floral forms, and abstract elements, which continue to reflect the beauty of nature as well as spiritual values.

### ***Alam Takambang Jadi Guru as a Source***

In Minangkabau culture, nature plays a vital role as a source of inspiration and knowledge. The philosophy *Alam Takambang Jadi Guru* ‘nature unfolds as teacher’ emphasizes that humans can learn from nature in the course of life. This philosophy is reflected in the decorative motifs of *Pandai Sikek Songket*, most of which are inspired by natural elements such as plants (flora), animals (fauna), and other aspects of the natural environment. Inspiration drawn from nature not only enriches the aesthetics of *songket* but also serves as a medium for the Minangkabau people to express their harmonious relationship with the surrounding environment.

The motifs of *Pandai Sikek Songket* take ideas directly from the natural world. According to Sastra, the distinctive character of the Minangkabau people is embodied in their local wisdom, which represents respect for nature (Sastra, 2019). The philosophy of *Alam Takambang Jadi Guru* teaches that nature is not merely a place of dwelling, but also a lifelong source of knowledge and guidance. Nature is regarded as a gift from God Almighty that must be valued and preserved (Satria & Sahayu, 2022). As expressed in the Minangkabau *petatah-petitih*: *panakik pisau sirauik, ambiak galah batang lintabuang, salodang ambiak kanyiru, nan satitikak jadikan lauik, nan sakapa jadikan gunuang, alam takambang jadi guru* (Ismail, 2007). Nature thus holds a central position in Minangkabau *adat* and should serve as a teacher for communal life (Nasroen, 1971).

Nature provides the foundation for Minangkabau *adat* and belief. Customary rules are rooted in natural principles, which like nature itself govern and encompass human life. From the understanding of nature arose the matrilineal system of *adat*, which parallels the patterns of flora and fauna, wherein the mother holds a central role as the one who gives birth, nurses, and raises the next generation (Setiyowati, 2011).

### ***Petatah-Petitih as Cultural Values***

The symbolic meanings embedded in *songket* ornamentation are generally understood by the Minangkabau community, even when conveyed through allegory or metaphor (Yandri, 2014). A design work reflects its function through visual elements such as line, color, form, and texture all of which create a coherent composition that can be interpreted meaningfully (Sunarmi, 2019).

According to Amir, there are four fundamental principles of thought in Minangkabau *adat*: *alua jo patuik, anggo jo tanggo, raso jo pareso*. *Alua jo patuik* emphasizes deliberation, namely placing matters in their proper place, referring to procedures or codes of conduct deemed appropriate or not. *Anggo jo tanggo* constitutes the basic regulations and household guidelines governing social organization and behavior in Minangkabau society. *Raso jo pareso* highlights sensitivity of the heart and acuity of reason in addressing issues, as expressed in the Minangkabau proverb, “*Raso tumbuhan di dado, pareso timbul di kapalo*” feelings arise from the conscience, while discernment comes from the mind (Amir, 2011).

In the context of *Pandai Sikek Songket*, the application of decorative motifs cannot be separated from this philosophical foundation of Minangkabau *adat*. Such thought patterns underpin the symbolic meanings of each motif, with motifs often associated with *petatah-petitih* (customary aphorisms). As Amir explains, the principles of Minangkabau *adat* contained within *petatah-petitih* are essentially rational and grounded in reason (Amir, 2011).

*Petatah-petitih* represent a form of proverb rich with ancestral wisdom and guidance. These expressions embody the philosophical foundations of Minangkabau life, which are rooted in the laws of nature. The worldview of the Minangkabau people is constructed from observation and understanding of natural phenomena (Almos et al., 2014). Accordingly, *petatah-petitih*, when related to *Pandai Sikek Songket* ornamentation, provide the interpretive meaning behind each motif.

From this conceptual foundation, it can be concluded that the decorative motifs of *Pandai Sikek Songket* carry symbolic significance that represents the life of the Minangkabau community. These motifs hold profound meanings, interconnecting culture, history, and the lived experiences of Minangkabau society in a rational framework.

## Decorative Motifs as the Core of Aesthetics

The decorative motifs of *Pandai Sikek Songket* reflect Minangkabau culture through complex geometric patterns, refined weaving techniques, and distinctive colors. Beyond their aesthetic value, these motifs are imbued with symbolic, moral, and philosophical meanings related to social life, spirituality, and the relationship between humans, nature, and God. Although innovations in form and color have occurred, the motifs continue to preserve their original traditions. The classification of decorative motifs in *Pandai Sikek Songket* can be divided into three main categories based on their sources of inspiration: flora, fauna, and natural objects. These three groups of motifs serve not merely as ornamentation but also embody moral teachings and profound life philosophies deeply rooted in Minangkabau culture.

### Floral Motifs

Floral ornamentation largely illustrates nature as a fundamental source of inspiration, particularly plants and vegetation. Various forms of depiction are expressed as decorative patterns of leaves, flowers, fruits, and trees (Toekio, 1987). In traditional *Pandai Sikek* weaving, plant-based motifs are stylized both horizontally and vertically. The elements derived from plants include groups of flowers, leaves, stems, and roots.

In general, floral decorative motifs are more frequently used in *Pandai Sikek Songket*. Their distinctiveness lies in the placement of motifs within elongated or horizontal fields, often organized through geometric patterns. The floral motifs of *Pandai Sikek Songket* display a wide variety of flower names represented in its designs. Examples of floral motifs include *bunga sikakau*, *bunga pitulo*, *bungo melati*, *tapuak manggis*, *bungo batang padi*, *bungo tanjuang*, *bungo sitaba*, and *bunga lado*. Root-based motifs include *akar kaluk paku*, *akar berjalain*, *akar berseluk*, *akar sagagang*, *akar duo gagang*, *akar berjurai*, *akar barayun*, and others.

One of the most well-known floral motifs is *pucuk rebung* (bamboo shoots), derived from the imagery of young bamboo stems or shoots, which the Minangkabau community commonly uses as vegetables. The symbolic meaning of the *pucuk rebung* motif is captured in the expression *ketek baguno*, *gadang tapakai* the bamboo is useful when young and remains functional when mature, serving as a moral lesson for the community (Budiwirman, 2011) It conveys the principle that life must be meaningful from childhood to old age, as reflected in the customary saying *lamak makan jo nan mudo*, *lamak lalok jo nan tuo* pleasant to eat with the young, pleasant to rest with the old (Garang & Syafrial, 2019).

### Animal (Faunal) Motifs

Faunal motifs are inspired by animals that carry symbolic meaning in Minangkabau culture, although they are depicted abstractly or through stylization to avoid figurative representation that conflicts with Islamic values. Animal motifs found in Minangkabau society are derived from creatures such as cats, fish, crabs, butterflies, ducks, caterpillars, fireflies, and others. Elements taken from these animals are frequently applied to *Pandai Sikek Songket* in the form of motifs such as *itik pulang patang* (ducks returning at dusk), *bada mudiak* (fish swimming upstream), *sirangkak* (crab), *kunang-kunang* (firefly), and butterflies, among others. These motifs are often combined with stylization and geometric patterns due to the influence of Islam.

With the spread of Islam and the growing awareness of prohibitions against depicting living beings, these animal motifs underwent a process of stylization. The animal forms were gradually reduced to repetitive geometric patterns, blurring their original figures while preserving their symbolic essence. Geometric ornamentation, in this context, consists of elements derived from geometry lines, curves, circles, triangles, and quadrilaterals arranged repetitively, intersecting, and in combination both horizontally and vertically (Guntur, 2004).

One example of stylized fauna is the *itik pulang patang* motif, derived from the imagery of ducks returning to their pens, which holds cultural significance in Minangkabau society. According to Damayanti, this motif embodies philosophical meanings of harmony between humans and nature,

order in daily interactions, customary governance, and kinship ties between uncles (*mamak*) and nephews (*kemenakan*). It also symbolizes values of solidarity, cooperation, and unity within Minangkabau communal life (Damayanti, 2018).

Another example is the *bada mudiak* motif, based on small fish, often identified as anchovies, that migrate en masse upstream. This natural phenomenon refers to the structured, collective movement of fish. If one fish is startled and darts forward, others tend to follow in similar motion. The motif symbolizes harmony and peace within Minangkabau society, as expressed in customary sayings such as *pai satampuah*, *pulang sabondoang*, *pergi serentak*, *pulang serombongan* (depart together, return as one) and *bak bada sabondoang mudiak*, *bak punai tabang sakawan* (like fish swimming upstream in unison, like doves flying in flocks) (Garang & Syafrial, 2019).

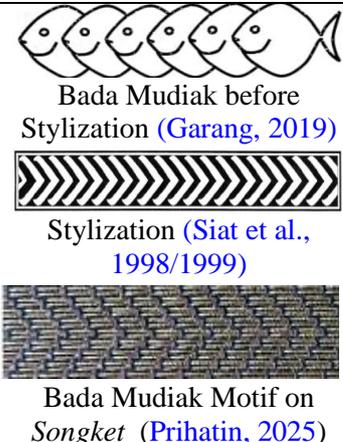
The visualization process of motifs such as *itik pulang patang*, *bada mudiak*, *sirangkak*, *kunang-kunang*, and butterflies demonstrates stages of aesthetic transformation influenced by Islamic teachings in Minangkabau ornamentation. In earlier forms, animals were represented naturalistically and figuratively, reflecting pre-Islamic traditions unaffected by the principle of aniconism in Islam. Over time, these motifs became fully abstracted into purely geometric patterns with no figurative traces. This visual transformation illustrates the acculturation of local Minangkabau culture with Islamic aesthetics an adaptation that not only aligned ornamentation with religious norms but also enriched decorative traditions through non-figurative expressions characteristic of Islamic art. Thus, the influence of Islam facilitated a shift from naturalistic representation toward abstract ornamentation, while maintaining the continuity of cultural meaning within the visual medium.

### Motifs of Natural Objects

The decorative motifs of *Pandai Sikek* weaving are not only inspired by plants and animals but also draw ideas from natural forms or names associated with nature. Several motifs frequently used in *Pandai Sikek* textiles include references to food, fruits, containers, stars, waves, the *rumah gadang* (traditional house), *rangkiang* (rice granary), and other natural elements. Examples of motifs named after natural objects found in *Pandai Sikek* weaving include *salapah-salapah*, *saluak laka*, *cukie baserak*, *barantai putih*, *balah kacang*, *saik galamai*, *buah palo*, as well as zig-zag patterns such as *motif kali-kali/tirai*.

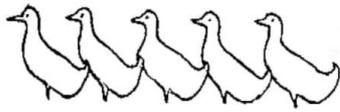
One example is the *balah kacang* motif, derived from the form of peanuts split open from their shells. This motif symbolizes openness, simplicity, and honesty. It also serves as a reminder not to forget one's origins after achieving success, for accomplishments are attained through struggle and with the help of others (Garang & Syafrial, 2019).

Table 1. The Stylization Process of Fauna Motifs and the Influence of Islam on *Pandai Sikek Songket*

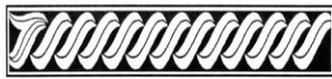
No	Fauna motif	Meaning	Description
1	 <p>Bada Mudiak before Stylization (Garang, 2019)</p> <p>Stylization (Siat et al., 1998/1999)</p> <p>Bada Mudiak Motif on Songket (Prihatin, 2025)</p>	<p>The <i>Bada Mudiak</i> motif depicts rows of small fish swimming upstream in unison, arranged as a frieze along the edge of the cloth. It symbolizes discipline, perseverance, and collective resilience, in line with the proverb “<i>bak bada sohondongan mudiak, bak punai tabang bakawan</i>” like fish swimming upstream together, like doves flying in flocks (Udiani &amp; Mutia, 2019). This ornamental motif</p>	<p>The <i>Bada Mudiak</i> motif originates from the imagery of fish swimming in unison, which, under the influence of Islam, was stylized from naturalistic forms into abstract patterns. The fish shape was simplified into zigzag lines symbolizing movement against the current, later adapted into weaving as a dense and refined decorative pattern. While abstracted, the motif retains the symbolic essence of fish movement alongside the aesthetic values of local culture. This linear repetition generates a dynamic rhythm that conveys the idea of collective effort in striving for</p>

represents solidarity and unanimity in social life (Garang & Syafrial, 2019).

2



Itik Pulang Patang Motif before Stylization (Garang, 2019)



Itik Pulang Patang Motif after Stylization (Siat et al., 1998/1999)



Itiak Pulang Patang Motif on Songket (Prihatin, 2025)

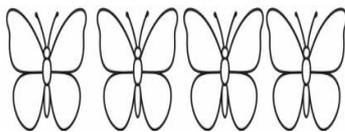
The *Itik Pulang Patang* motif reflects the harmony of Minangkabau life with nature, patterns of social interaction, systems of governance, kinship relations between *mamak* (maternal uncles) and *kemenakan* (nephews and nieces), as well as the values of solidarity and unity (Damayanti, 2018).

The *Itik Pulang Patang* motif is inspired by the behavior of ducks that always move in groups and in harmony when returning from the rice fields. The pattern is depicted in a stylized, rather than realistic form, symbolizing togetherness and harmony (Christyawaty & Ernawati, 2013).

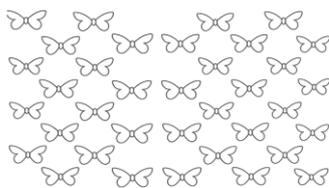
The *Itik Pulang Patang* motif originates from the natural form of ducks, which was subsequently stylized into abstract geometric patterns. The duck's body was simplified into straight lines and orderly patterns with symbolic elements, later developed in *songket* weaving into more intricate and structured designs.

According to Christyawaty and Ernawati, in Minangkabau society, the *itiak pulang patang* phenomenon symbolizes collective cooperation *pai sa tampuah*, *pulang sebondong* which means working together and sharing both light and heavy burdens. (Christyawaty & Ernawati, 2013).

3



Butterfly Motif before Stylization (Prihatin, 2025)



Butterfly Motif after Stylization (Prihatin, 2025)

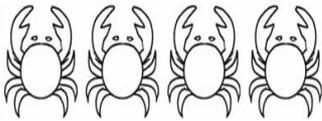


Butterfly Motif on Songket (Prihatin, 2025)

The butterfly motif symbolizes freedom, reflected in its boundless flight. It serves as a symbol of the expression of freedom in both thought and action in everyday life (Pangestu & Novrita, 2025). In Minangkabau society, *Limpapeh* refers to a type of large butterfly. It is metaphorically associated with women who inhabit the *rumah gadang* (traditional matrilineal house). According to Minangkabau custom, women hold an essential role in nurturing and cultivating noble moral values within the community. Such virtues are regarded as fundamental principles for achieving a harmonious, peaceful, and fulfilling life, both outwardly and spiritually (Zulhelman, 2004).

The butterfly motif illustrates the transformation of the butterfly from its natural form into a stylized representation applied to *songket*. The original form of the butterfly is simplified into repetitive, more geometric, and decorative patterns, then incorporated into weaving through orderly arrangements. This process highlights the shift from naturalistic representation to symbolic patterns imbued with meanings of freedom and beauty, while simultaneously reinforcing aesthetic values within the *Pandai Sikek Songket* tradition.

4



Crab (*Sirangkak*) (Prihatin, 2025)



Crab (*Sirangkak*) after Stylization (Prihatin, 2025)

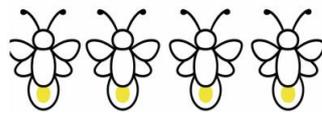


*Sirangkak* Motif on *Songket* (Prihatin, 2025),

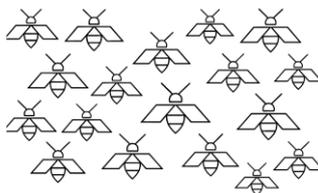
The *Sirangkak* motif symbolizes caution and vigilance. Like the swamp crab that uses its pincers only when threatened, this motif conveys the lesson that conflict is not to be sought but must not be avoided when it arises, while emphasizing the importance of maintaining harmony and exercising wisdom in every action (Priowidodo, 2003). At the connotative level, the *sirangkak* motif symbolizes a person who is kind, calm, and lives in harmony with others. Yet, when disturbed or harmed, they are capable of responding firmly and decisively. This motif reflects patience and composure, combined with the strength to protect oneself when necessary. (Rahmanita, 2023).

The *sirangkak* motif depicts the form of a crab with a square-shaped body and four pairs of legs resembling flower petals on both sides. The pattern is arranged in rows, symbolizing a line of *sirangkak* moving toward the shore (Rahmanita, 2023). The *Sirangkak* motif derives from the form and sideways movement of the crab, later stylized into geometric patterns resembling pincers and legs. The natural form of the crab is simplified into structured decorative repetitions, resulting in a more abstract yet still recognizable design that produces *songket* motifs characterized by simplicity, aesthetic value, and elegance.

5



Firefly Motif before Stylization (Prihatin, 2025)



Firefly Motif after Stylization (Prihatin, 2025)



Firefly Motif on *Songket* (Anwar, 2003)

The *Kunang-Kunang* motif in *Pandai Sikek Songket* is rooted in the shimmering light of fireflies at night, whose flickering glow evokes a sense of beauty. This motif symbolizes that happiness can emerge from small things, while reminding the people of *Pandai Sikek* to continually find the beautiful side of life despite shortcomings, thereby fostering gratitude and joy (Priowidodo, 2003). The *kunang-kunang* motif conveys the message that every task should be carried out with a clear understanding of its core purpose. Working without direction or comprehension will only result in futile effort (Rahmanita, 2023).

At the denotative level, the *kunang-kunang* motif features a square shape with repetitive and symmetrical line patterns (Rahmanita, 2023). The *Kunang-Kunang* motif is inspired by the fireflies that swarm at night, with their flickering lights creating a captivating beauty. This motif demonstrates the process of stylization applied to the firefly form. The original image of the firefly is rendered in a simplified manner, then stylized into repetitive patterns that are more abstract and decorative. In its final stage, the motif is incorporated into *songket* with a dense geometric structure, emphasizing aesthetic qualities while preserving the symbolic meaning of happiness and beauty embodied in the firefly's light.

The findings presented in the table on the stylization process of fauna motifs and the influence of Islam on *Pandai Sikek Songket*, specifically item number 1, indicate that the stylization of the *Bada Mudiak* fauna motif reflects an aesthetic transformation from naturalistic to abstract forms, consistent with the principle of aniconism in Islamic art. The motif initially depicted a row of small fish swimming upstream, which was later simplified into a repeated zigzag pattern. This stylization is not merely a formal modification but also a process of spiritualizing meaning, in which the visual

elements are reworked to symbolize religious values such as patience, steadfastness, and collective resilience in facing life's challenges.

Symbolically, *Bada Mudiak* fish swimming toward the headwaters represents a collective struggle toward moral uprightness. Within the framework of Islamic aesthetics, the repetitive motion created through geometric patterning signifies order and rhythmic unity, reflecting the principle of *tawhīd*. The reduction of figurative forms into abstraction aligns with Islamic aesthetic concepts that discourage realistic depictions of living beings, as noted by Abbas (2018) dan Ahmed (2022), who emphasizes that every aesthetic form in Islamic art is a reflection of the order and harmony inherent in God's creation.

In table number 2, the *Itik Pulang Patang* motif presents symbols of togetherness, social order, and harmony with nature. The original form of ducks walking in a line is stylized into a repeated geometric linear pattern that reflects the unity and collective discipline of Minangkabau society. In accordance with Islamic aesthetic principles, this formal simplification conveys values of balance and order that symbolize the divinely ordained structure of creation (Christyawaty & Ernawati, 2013; Al-Arifi, 2022).

In table number 3, the *Kupu-Kupu* motif represents freedom, beauty, and gentleness qualities closely associated with the role of Minangkabau women as moral guardians and stabilizing forces within social life. The stylization process, which transforms the natural form of butterfly wings into a repeated patterned structure, reflects the integration of Islamic aesthetic values that prioritize visual order and modesty. This finding supports Khedr (2025) argument that Islamic aesthetic principles can be adapted to modern textile design without diminishing the philosophical meanings embedded in local traditions.

In table number 4, the *Sirangak* (crab) motif conveys meanings of caution and vigilance. The legs and claws of the crab, originally depicted in a naturalistic form, are reconfigured into sharp-angled geometric patterns that symbolize alertness and steadfastness. This formal transformation underscores the Islamic symbolic concept of *jihad al-nafs* the inner struggle to guard oneself against wrongdoing through strength and patience (Rahmanita, 2023). The pattern also illustrates the continuity between spiritual values and moral firmness in Minangkabau culture.

Meanwhile, in table number 5, the *Kunang-Kunang* (firefly) motif highlights values of optimism and perseverance amid darkness. The stylization process transforms the luminous insect into a symmetrical pattern composed of repeated radiant dots. This motif symbolizes the light of faith that guides individuals through the darkness of life, aligning with the Islamic spiritual concept of *nūr* (divine light). Its visual pattern embodies simplicity and harmony, echoing Islamic teachings on balance and the purity of intention in artistic creation (Priyowidodo, 2003).

These findings also reinforce the perspectives of Abdullahi & Embi (2013) regarding the evolution of Islamic geometric patterns as expressions of spirituality, as well as the arguments of Al-Arifi (2022) and Mohamed (2023), who demonstrate that Islamic ornamentation develops through the internalization of religious values into visual expression. However, this study adds a new dimension by showing that similar processes also occur within Nusantara textile crafts particularly in contexts strongly shaped by Islamic influence rather than being limited to Islamic architecture or classical visual arts. In the Minangkabau context, the transformation of *Bada Mudiak* demonstrates the close relationship between *adat* and Islamic values, as described by Budiwirman and Syafwandi (2019), through the philosophical principle "*adat basandi syarak, syarak basandi Kitabullah.*"

Compared to previous studies, this research demonstrates uniqueness in three key aspects. First, it focuses on fauna motifs a theme rarely examined within the framework of Islamic aesthetics, as most existing scholarship emphasizes geometric or floral patterns. Second, the study goes beyond tracing visual forms by interpreting the transformation of meanings from both social and religious perspectives. Third, the hermeneutic approach employed provides a deeper symbolic reading of motifs as expressions of the collective values of Minangkabau society, rather than merely decorative elements.

Theoretically, this research expands the discourse on the application of Islamic aesthetics within traditional Indonesian textile crafts. Practically, its findings contribute to the preservation and innovation of *Pandai Sikek Songket*, ensuring its continued relevance to contemporary cultural and spiritual values. The stylization grounded in the principle of *tawhīd* not only enriches artistic expression but also strengthens cultural identity as a manifestation of the integration between *adat* and *syarak* in Minangkabau craft practice.

## CONCLUSION

The decorative motifs of *Pandai Sikek Songket* display a diversity of forms that embody aesthetic values oriented toward cultural identity. These motifs are manifestations of traditional values aligned with the philosophy of life of the Minangkabau people. The characteristics of *songket* ornamentation are expressed through motifs inspired by plants (flora), animals (fauna), and natural objects. The visual aesthetics of *Pandai Sikek Songket* motifs represent social, moral, spiritual, natural, and ethical values. Their aesthetic philosophy corresponds with key Minangkabau principles, such as *Adaik Bersandi Syarak*, *Syarak Basandi Kitabullah* ‘custom based on Islamic law, Islamic law based on the Qur’an’, *Syarak Mangato Adat Mamakai* ‘Islamic law prescribes, custom applies’, and *Alam Takambang Jadi Guru* ‘nature as teacher’. Floral motifs include *pucuk rebung*, *kaluak paku*, *siriah gadang*, *batang pinang*, *bijo bayam*, and *tampuak manggih*. Faunal motifs include *itik pulang patang*, *bada mudiak*, *sirangkak*, and *kunang-kunang*, while natural-object motifs include *saluak laka*, *saik kalamai*, *buah palo*, *barantai putih*, *salapah*, *simasam*, as well as depictions of the *rumah gadang* and *jam gadang*. Specifically, faunal motifs in *Pandai Sikek Songket* reflect visual adaptations aligned with the Islamic principle of aniconism, namely the prohibition against depicting living beings in their entirety within visual art. Naturalistic and figurative representations of animals, which characterize Minangkabau culture prior to the strong influence of Islam, gradually underwent stylization. In this process, realistic animal forms were transformed into repetitive geometric patterns, abstracting the animal features until they became purely geometric motifs, entirely free of figurative elements. This transformation demonstrates how Islamic aesthetics interacted with local culture through a process of visual acculturation. The prohibition of figurative representation encouraged artisans to reinterpret traditional symbols into geometric or more abstract stylized forms, without erasing the philosophical messages and cultural meanings inherent in the original motifs. The decorative motifs of *Pandai Sikek Songket* thus represent the harmonization of nature, tradition, and Islam in Minangkabau culture. Natural elements are transformed through stylization into decorative patterns, traditions are preserved as symbols of social and philosophical values, while Islamic influence provides ethical and aesthetic alignment. The interplay of these three dimensions makes *Pandai Sikek Songket* not only a work of art but also a dynamic and enduring expression of cultural identity. In this way, Islam has not only shaped new aesthetic forms consistent with its teachings but has also enriched Minangkabau ornamentation with patterns that bear universal resonance while remaining deeply rooted in local meaning.

This study has several limitations that should be noted. First, the research scope is confined to *Pandai Sikek Songket*, so the findings cannot yet be generalized to the entire Minangkabau weaving tradition. Second, the approach employed is descriptive qualitative, meaning that the interpretation of aesthetics emphasizes symbolic and cultural meanings rather than quantitative or experimental visual analysis. Third, the limited number of informants renders this study more focused on data depth rather than breadth of social representation. For future research, it is recommended to conduct comparative studies between *Pandai Sikek Songket* and traditional weaving from other regions to enrich the understanding of variations in the application of Islamic aesthetics across the Nusantara. Subsequent studies could also integrate digital or morphometric analysis of motifs to strengthen the objective examination of visual and geometric patterns. Furthermore, interdisciplinary collaboration among the fields of art, anthropology, and textile technology could open new opportunities for the preservation and innovation of Islamic aesthetics in Indonesia’s traditional crafts.

## REFERENCES

- Abbas, M. (2018). *Haft Aşl: The Seven Modes of Ornamentation in Islamic Art*. *Journal of Art and Social Science*, 9(2), 55–70. [Google](#)
- Abdullah, D. S., Al Ayyubi, I. I., & Rohmatulloh, R. (2021). Peran Seni Klasik dalam Kebudayaan Islam. *Jazirah: Jurnal Peradaban dan Kebudayaan*, 2(2), 177–184. <https://doi.org/10.51190/jazirah.v2i2.61>
- Abdullahi, Y., & Embi, M. R. B. (2013). *Evolution of Islamic Geometric Patterns*. Kuala Lumpur, Malaysia: UTM Press. <https://doi.org/10.1016/j.foar.2013.03.002>
- Ahmed, H. T. (2022). *Utilizing Islamic Geometric Abstraction Aesthetics in Creating Designs for Mosque Architectural Decoration*. *International Design Journal*, 12(3), 189–202. <https://doi.org/10.21608/idj.2022.261006>
- Al-Arifi, T. M. N. (2022). *Decorative Aesthetic Aspects and Their Use in Islamic Architecture*. *Journal Of The College Of Fine Arts*, 34(2), 77–92. <https://doi.org/10.35560/jcofarts107/77-92>
- Alfurqan. (2020). Pendidikan Islam dan Pengaruhnya Terhadap Keberagaman di Minangkabau. *Khazanah: Jurnal Sejarah dan Kebudayaan Islam*, 10(1), 111–126. <https://doi.org/10.15548/khazanah.v10i1.274>
- Almos, R., Pramono, P., & Reniwati, R. (2014). Pantun dan Pepatah-Petitih Minangkabau Berleksikon Flora dan Fauna. *Adabiyāt: Jurnal Bahasa Dan Sastra*, 13(2), 300. <https://doi.org/10.14421/ajbs.2014.13207>
- Althafullayya, M. R., & Akbar, A. (2023). Analisis Integrasi Islam dan Budaya Minangkabau Dalam Tradisi Batagak Penghulu berdasarkan Perspektif Al-Qur'an, *Jurnal Pendidikan Islam*, 1(2), 1-12. <https://doi.org/10.47134/pjpi.v1i2.155>.
- Amelia, H. R., Fauzi, M., & Rafdinal, R. (2023). Eksistensi Kerajinan Tenun Pandai Sikek di Sumatera Barat. *El-Jughrafiyah*, 3(1), 32–37. <https://doi.org/10.24014/jej.v3i1.21264>
- Amir, M. S. (2011). *Adat Minangkabau: Pola dan Tujuan Hidup Orang Minang*. Jakarta: Citra Harta Prima. [Google](#)
- Anas, Biranul, (1995), *Alam Takambang Jadikan Guru, dalam Indonesia Indah: Tenunan Indonesia*, Jakarta: Yayasan Harapan Kita. [Google](#)
- Andes, A. R. (2024). Pengaruh Islam Dalam Kesenian dan Kebudayaan di Pulau Jawa. *Al-Kainah: Journal Of Islamic Studies*, 3(1), 153–166. <https://doi.org/10.69698/jis.v3i1.512>
- Anwar, A. (2003). *Motif Tenun Pandai Sikek*. [Google](#)
- Arif, R. (2020). Sejarah Islamisasi Minangkabau: Studi Terhadap Peran Sentral Syekh Burhanuddin Ulakan. *Indonesian Journal of Islamic History and Culture*, 1(2), 122–137. <https://doi.org/10.22373/ijihc.v1i2.620>
- Asniah. (2023). Akulturasi Islam dan Hukum Adat Minangkabau. *Al-Adyan: Jurnal Studi Lintas Agama*, 8(2), 1–24. <http://dx.doi.org/10.24042/al-adyan.v18i1.15883>
- Azwar, W. (2021). Surau Sebagai Basis Islamisasi Kultural Masyarakat Minangkabau. *Tathwir: Jurnal Pengembangan Masyarakat Islam*, 4(1), 107-124. [Google](#)
- Azwar, W., Yurisman, Y., Permatasari, Y. P., & Ulil Amri, M. U. A. (2024). Mamakiah: A Local Wisdom-Based Character Building Strategy For Multiculturalist Ulama In Minangkabau. *Islam Realitas: Journal of Islamic and Social Studies*, 10(2), 117–129. [https://doi.org/10.30983/islam\\_realitas.v10i2.8643](https://doi.org/10.30983/islam_realitas.v10i2.8643)
- Basya, N. T., & Ashfia, A. (2025). *Cross-cultural aesthetics: Integrating abaya and K-fashion in contemporary Muslim fashion design*. *Fikri: Jurnal Kajian Agama, Sosial dan Budaya*, 10(1), 190–203. <https://doi.org/10.25217/jf.v10i1.5527>
- Budiwirman, (2011), *Songket Minangkabau Sebagai Kajian Seni Rupa: Bentuk, Makna san Fungsi Pakaian Adat Minangkabau*, Padang: Penerbit Berkah Prima. [Google](#)
- Budiwirman, B. (2012). Makna Mendidik Pada Kriya Songket Silungkang Sumatera Barat. *Panggung*, 22(4). <https://doi.org/10.26742/panggung.v22i4.68>

- Budiwirman, & Syafwandi. (2019). *Hermeneutika Songket Sebagai Pakaian Adat dalam Perspektif Budaya Minangkabau*. *Gorga: Jurnal Seni Rupa*, 8(1), 1–9. <https://doi.org/10.24114/gr.v8i1.12502>
- Christyawaty, E. (2011). *Kontinuitas Pola Pewarisan Seni Menenun Songket di Nagari Pandai Sikek, Tanah Datar*. *Patanjala*, 3(2), 210–226. <https://doi.org/10.30959/patanjala.v3i2.284>
- Chirstyawaty, Eny, Ernawati P, (2013), *Tenun Songket Nagari Pandai Sikek, Sepuluh Koto Tanah Datar*, Jakarta: Direktorat Internalisasi Nilai dan Diplomas! Budaya Direktorat Jenderal Kebudayaan Kementerian Pendidikan Dan Kebudayaan. [Google](#)
- Damayanti, R. A. (2018). Makna Seni Ukir ‘Itik Pulang Patang’ dan Implementasinya Dalam Kehidupan Masyarakat Minangkabau. *Prosiding Seminar Nasional Pakar Ke-1 Universitas Trisakti Jakarta*, Maret. <https://doi.org/10.25105/pakar.v0i0.2696>
- Dasuki, S., Mohammad Noh, L., Radzi, F. M., & Wan, S. S. A. (2023). *Cultural integration in Malay textile: Examining Islamic and indigenous decorative in Malay Telepek*. *E-Journal of Islamic Thought & Understanding (e-JITU)*, 8(2). <https://doi.org/10.24191/ejitu.v8i2.9061>
- Djuniwanti, D., Mayang, A. A., & Sundari, Y. (2022). Pelestarian Tenun Gadod Melalui Tari Tenun Gadod. *Makalangan: Jurnal Seni Pertunjukan*, 9(1), 68–84. <https://doi.org/10.26742/mklng.v9i1.2072>
- Dt. Garang, Am.Y. (2019), *Ragam Hias Minangkabau*, Bekasi: Sarana Cipta Kreasi Bekerja Sama Pemerintah Propinsi Sumatera Barat. [Google](#)
- Dt. Garang, Am.Y. Dan Syafrial, (2019), *Tenun Songket Sumatera Barat*, Bekasi: Sarana Cipta Kreasi. [Google](#)
- Devi, S. (2015). Sejarah Dan Nilai Songket Pandai Sikek. *Mamangan: Jurnal Ilmu Sosial*, 2(1), 17–28. <https://doi.org/10.22202/mamangan.2015.v2i1.154>
- Ginting, J. H. (2013). *Motif-Motif Tenun Pandaisikek Sebagai Interpretasi Falsafah Alam Takambang Jadi Guru*. *Wacana Etnik: Jurnal Ilmu Sosial dan Humaniora*, 4(2), 93–100. <https://doi.org/10.25077/we.v4.i2.49>
- Guntur, (2004), *Ornamen Sebuah Pengantar*, Surakarta: STSI Press. [Google](#)
- Hendriyana, Husein. (2022). Meaning Differences In Indigenous Kriya and Crafts In Indonesia And Their Leverage On The Craft Of Science Globally. *Harmonia: Journal Of Arts Research And Education*, 22(2), 337–354. <https://doi.org/10.15294/harmonia.v22i2.36567>
- Herwandi. (2011). Sentuhan Islam dalam Pola Hias Minangkabau. *Jurnal Kabudayaan*, 8(1), 45–58. <https://Repository.Unand.Ac.Id/24003>
- Ibrahim, I., Al Shomely, K., & Eltarabishi, F. (2023). *Sustainability implications of utilizing Islamic geometric patterns in contemporary designs: A systematic analysis*. *Buildings*, 13(10), 2434. <https://doi.org/10.3390/buildings13102434>
- Ismail, Sudirman. (2007). *Arsitektur Tradisional Minangkabau: Nilai-Nilai Budaya dalam Arsitektur Rumah Adat*. Padang: Bung Hatta University Press. [Google](#)
- Iswahyudi. (2019). *Estetika Dalam Seni Islam Menurut Sayyed Hossein Nasr*. *Jurnal Budaya Nusantara*, 3(1), 32–45. <https://doi.org/10.36456/JBN.vol3.no1.2113>
- Khedr, S. S. K. (2025). *A Sustainable Design Vision For Upholstery Fabrics Through Art Nouveau–Islamic Fusion*. *International Design Journal*, 15(5), 227–245. <https://doi.org/10.21608/idj.2025.386923.1333>
- Khasanah, L. (2022). Akulturasi Agama dan Budaya Lokal: Upaya Membangun Keselarasan Islam dan Budaya Jawa. *At-Thariq: Jurnal Studi Islam dan Budaya*, 2(2), 1–12. <https://ejournal.stais.ac.id/index.php/trq>
- Kodiran, (1998). Akulturasi sebagai Mekanisme Perubahan Kebudayaan. *Jurnal Humaniora*, 8(1), 87-91. <https://doi.org/10.22146/jh.2064>
- Marah, Risman. (1987). *Ragam Hias Minangkabau*. Proyek Pengembangan Media Pembelajaran, Direktorat Jenderal Kebudayaan, Departemen Pendidikan Dan Kebudayaan. [Google](#)
- Meleong, Lexy J., (2017), *Metodologi Penelitian Kualitatif*, Bandung: Remaja Rosdakarya. [Google](#)

- Mohamed, E. S. H. (2023). *Aesthetics Of Islamic Architecture And Its Application To Printed Hotel Furnishing Fabrics*. *International Design Journal*, 13(2), 151–160. <https://doi.org/10.21608/idj.2023.288311>
- Mushodiq, M. A., Suhono, S., Pratiwi, B. D., & Zuliana, E. (2018). Kristalisasi Ideologi Islam Nusantara melalui Pembelajaran dan Pengadaan Kaligrafi: (Studi Kasus di Taman Pendidikan Alquran Al-Mukmin Desa Banjarsari Metro Lampung). *Fikri : Jurnal Kajian Agama, Sosial Dan Budaya*, 3(1), 143–172. <https://doi.org/10.25217/jf.v3i1.281>
- Nasroen, M. (1971). *Dasar Falsafah Adat Minangkabau*. Djakarta: Penerbit Bulan Bintang. [Google](#)
- Nuraini, S., & Falah, A. M. (2022). Eksistensi Kain Tenun Di Era Modern. *Jurnal Atrat*, 10(2), 162–169. <https://doi.org/10.26742/atrat.v10i2.2106>
- Pangestu, V. D., & Novrita, S. Z. (2025). Studi Kasus Tentang Tenun Songket Unggan di Kabupaten Sijunjung. *Jurnal Ilmiah Dikdaya*, 15(1), 104–112. <https://doi.org/10.33087/dikdaya.v15i1.739>
- Priyowidodo, Gatot. 2003. *Inventarisasi dan Identifikasi Tenun Antik Pandai Sikek Kecamatan X Koto Kabupaten Tanah Datar*. Padang: Ekasakti Press. [Google](#)
- Rahmanita, N. (2023). *Analisis Motif Tenun Songket Minangkabau: Dalam Ranah Proses Dan Perwujudan*. Yogyakarta: Deepublish. [Google](#)
- Ratna, T. I. (2024). Tuttur Bumi: Tuu Batu And Saudan Wastra In Art Fashion Works. *Panggung*, 34(4), 565–580. <https://doi.org/10.26742/panggung.v34i4.3576>
- Ritonga, A., Andi, A., Salma, S., & Bakhtiar, B. (2024). Mengulas Makna Adat Basandi Syarak Syarak Basandi Kitabullah (ABSSBK) Dalam Masyarakat Minangkabau. *Humani (Hukum Dan Masyarakat Madani)*, 14(1), 95–109. Universitas Semarang. <https://doi.org/10.26623/humani.v14i1.8228>
- Rohidi, Tjetjep Rohendi, (2011). *Metodologi Penelitian Seni*, Semarang: Cipta Prima Nusantara. [Google](#)
- Roszi, J. P. (2018). Akulturasi Nilai-Nilai Budaya Lokal dan Keagamaan dan Pengaruhnya Terhadap Perilaku Sosial. *Fokus: Jurnal Kajian Keislaman Dan Kemasyarakatan*, 3(2), 123–140. <https://doi.org/10.29240/jf.v3i2.667>
- Sari, D. P., & Wahida, N. (2021). *Filsafat dalam pendidikan Islam: Etika dan estetika seni*. *Fikri: Jurnal Kajian Agama, Sosial dan Budaya*, 6(2), 145–158. <https://doi.org/10.25217/jf.v6i2.6007>
- Sastra, Andar Indra. (2019). Estetika Pola Tiga: Konsep Musikal Talempong Renjeang Dan Dinamika Keagamaan Di Minangkabau. *Dewaruci*, 14(1), 34–44. <https://doi.org/10.33153/dewaruci.v14i1.2535>
- Sastra, Andar Indra, (2019). *Estetika Dan Kekuasaan*, Padang: Penerbit CV. Berkah Prima. <https://doi.org/10.31227/osf.io/8kq74>
- Satria, D., & Sahayu, W. (2022). Alam Takambang Jadi Guru: Menelisik Falsafah Pendidikan Berbasis Kearifan Lokal Di Minangkabau. *Vokal: Jurnal Ilmiah Bahasa Dan Sastra Indonesia*, 1(2), 75–82. <https://doi.org/10.33830/vokal.v1i2.3160>
- Setiyowati, E. (2011). Pengaruh Budaya dan Nilai Islam: Terbentuknya Arsitektur Vernakular Minangkabau. *El Harakah: Jurnal Budaya Islam*, 13(2), 207–228. <https://doi.org/10.18860/el.v0i0.454>
- Siat, Hasni, Rusmita, Riza Mutia. (1998/1999). *Ukiran Tradisional Minangkabau*. Padang: Departemen Pendidikan Dan Kebudayaan, Direktorat Jenderal Kebudayaan, Bagian Proyek Pembinaan Permuseuman. [Google](#)
- Siraj, F. M., & Alrah, Z. (2022). *The concept of Islamic aesthetic of Abdul Hadi W.M. Kalam*, 16(2), 157–176. <https://doi.org/10.24042/klm.v16i2.14648>
- Sulhati. (2020). Islam And Minangkabau Culture. *Proceedings of The International Conference On Language, Literature, Culture, And Education (IC2LC)*, 1(1), 199–205. <https://Proceeding.Umsu.Ac.Id/Index.Php/Ic2lc/Article/View/47/0>

- Sunarmi. (2019). Pracimayasa Building of Pura Mangkunegaran, Surakarta: A Review From Semiotics Of Visual Communication Study. *Proceedings of The Third International Conference Of Arts, Language And Culture (ICALC 2018)*, Atlantis Press. <https://doi.org/10.2991/icalc-18.2019.14>
- Sunarmi. (2020). Memayu Hayuning Bawono Nusantara: Interior Pillars. *International Journal of Psychosocial Rehabilitation*, 24(5), 389–398. <https://doi.org/10.37200/ijpr/v24i5/pr201705>
- Toekio, Soegeng, (1987), *Mengenal Ragam Hias Indonesia*, Bandung: Angkasa. [Google](#)
- Udiani, Christina M., & Mutia, Riza. (2019). *Songket Minangkabau: The Tapestries of West Sumatra*. Jakarta: Dekranas. [Google](#)
- Wildan, R. (2007). Seni Dalam Perspektif Islam. *Jurnal Ilmiah Islam Futura*, 6(2). <https://doi.org/10.22373/jiif.v6i2.3049>
- Witrianto. (2010). Agama Islam Di Minangkabau. Makalah Disampaikan Dalam Acara *Event Sejarah “Pendidikan Dalam Perspektif Sejarah”*, Fakultas Sastra Universitas Andalas, 12 Maret, 1–16. [Google](#)
- Yandri, (2014). Tenun Songket Pandai Sikek Dalam Budaya Masyarakat Minangkabau. *Humanus*, 13(1), 28–34. <https://doi.org/10.24036/jh.v13i1.4094>
- Yunus, Pangeran. Paita, Soedarsono, Gustami. (2012). Unsur Estetika Islam Pada Seni Hias Istana Raja Bugis. *Al-Ulum*, 12(1), 35–52. <https://Journal.Iaingorontalo.Ac.Id/Index.Php/Au/Article/View/89>
- Zain, W. S. W. M., Ibrahim, M., Ayob, S., & Ghazali, N. H. (2024). *Symbolic geometry in Sulaiman Esa paintings through the principles of Islamic art*. *International Journal of Art & Design*, 8(2), 145–160. <https://doi.org/10.24191/ijad.v8i2.873>
- Zulhelman. (2004). Alam Berkembang Jadi Guru: Penciptaan Ragam Hias Minangkabau. Dalam M. Bahar (Ed.), *Seni Tradisi Menantang Perubahan: Bunga Rampai*. Padangpanjang: STSI Padangpanjang Press. [Google](#)