

## REVITALIZATION OF TRADITIONAL JUG INTO INTERIOR AESTHETIC ELEMENT WITH “GLOCAL (GLOBAL LOCAL) CULTURE”

**Ponimin**

Department of Dance, Music and Arts, Faculty Of Letters, Universitas Negeri Malang,  
Pon\_arts@yahoo.co.id

### **Abstract**

Traditional ceramic jug, which functions as water container in simple family and farmer society in Javanese villages has shifted, even left by communities. Alternative to revitalize jug ceramic should be done, thus there is a need to develop traditional ceramic jug product design. Revitalization would be able to produce ceramic jug which can be useful as interior aesthetic supporters for living room, home, or aesthetic elements in hotel rooms, so that ceramic jug can be more dynamic and also has prospect as artistic commodity. This art creation research uses development method with creative approach and supported by critical evaluation. Based on field review about traditional ceramic jug in Mpu Tantular Museum in East Java, it can be used as basic to produce new idea in creating the jug through figurative form combined with abstract, then producing interior aesthetic functional ceramic jug. This innovative jug would be developed based on creation, creativity, and innovation aspects with art shaping principles, including complexity and certainty. The development result produce three expression jugs with artistic quality and local atmosphere touch.

**Keywords:** ceramic, jug, aesthetic, innovative

### **INTRODUCTION**

Ceramic jug design quality along this time is only limited in traditional shape and form. This condition made ceramic jug currently left by society (Ponimin, 2015:108). Since they functionally considered as impractical, also their design is not suitable for modern interior room, it needs more review and development (Hautala. 2015:208). Development is started by reviewing various ceramic jug design located in museum as archeological heritage. The result can be used as basic of creative and innovative ceramic jug design development. Design development is embodied in artistic ceramic jug product design (Marianto, 2017:197). Ceramic jug product design with innovative shape for interior room aesthetic element is designed to have special character, which is able to stand as appreciation object for local culture values, environmental friendly, and artistic. However, their wider comprehension is their connectivity ability to local culture environment (Hastanto, & Soemardjo. 2007:89). This innovative local culture nuance ceramic jug is the one which have artistic and economic principles.

### **METHOD**

Method used in this innovative ceramic jug diversification is qualitative and creative, which is art creation review and process. This type of process refer to Marianto's opinion, (2014: 98), which stated that in order to produce a qualified ceramic artwork, it needs a mature review to idea source. It leads researcher to review ceramic jug produced by traditional ceramic crafter collected by Empu Tantular Museum of East Java, and made it as foundation to produce innovative interior aesthetic element ceramic jug artwork.

Based on the opinion, the first step to create a ceramic jug artwork is determining artwork creation object, which is traditional ceramic jug. Data collection method used are observation and documentation which was held in Empu Tantular Museum of East Java and also observation of traditional ceramic jug produced by crafter in Dinoyo, Malang. Data collection tool used are camera, stationary, and tape recorder to record voice data regarding creation which are validated by source. Data analysis results are in descriptive form and also visual data which consist of images and photos about shapes, ornaments, and working technique of innovative ceramic jug from local culture for interior aesthetic element.

The data collected are used as foundation to create design or ceramic jug product development in creative and innovative way. The result is formulated as ceramic jug design development model based on: their unique shape, size, home or hotel lobby artistic element interior accessories, function, product economist character, and their innovative production technique.

This innovative ceramic jug creation technique involve alternative design creation. Images are selected to be produced as interior aesthetic element ceramic jug prototype product. Next, the creation is analyzed. Before the product is embodied as mass product, it needs to be tested and validated to product design expert (Ponimin, 2015:107). The result is tested by considering: material, shaping technique, ornamentation technique, and firing technique. Final step is doing validation or testing the development result. Expert validation involves experts in product design and ceramic experts. They are (1) Dr. Timbul Raharjo M.Hum, a National Ceramic Expert, and also lecturer of Ceramic Department in Craft Art Department, Art Institute of Indonesia, Yogyakarta, in July 23rd 2017; (2) Rudi Irawanto M. Des. Product design expert, also Lecturer in Art and Design Department, State University of Malang, July 15th 2017. The process is continued with concept improvement and product creation in prototype of innovative ceramic jug with local culture atmosphere.

## **DIVERSIFICATION OF INNOVATIVE CERAMIC JUG WITH LOCAL CULTURE ATMOSPHERE**

### **A. Traditional Ceramic Jug as Basic Idea in Creation**

Based on observation and interview to sources, Sadari (43 years old), Head of Ceramic collection department, Empu Tantular Museum, East Java Province, which is located in Surabaya, about traditional jug ceramic produced by crafters and several museum collections, which results show that traditional ceramic jug in East Java has similar typology and function, which is as water container, also as facility for their custom beliefs, such as for Salvation ceremony equipment (interview in May 27th, 2017 in Empu Tantular Museum of Surabaya, East Java Province). Also regarding their material aspect, shaping technique, and their firing. Traditional ceramic jug shape typology produced by crafters shows that ceramic jug has typology that consists of water container elements, hollow neck which functions as handle when people drink water from the container. Its neck also functions to fill water into the container. Water output part (which is popularly called as *ceret* in Java) attached to the container to pour water from ceramic jug, so a person would be able to drink it (Adyatman in Ponimin, 2005:24). From material perspective, traditional ceramic jug is made from earthenware, then it is shaped by using turntable. That's why commonly ceramic jug's basic shape is cylinder. In the final process, it will be burned by using low temperature, so this traditional ceramic can be grouped as terracotta (Gustami, Sp., 2014:233). So, basically, this traditional ceramic has main function as water container, for water to drink or for ceremonial purpose in community tradition frame. It can be said that traditional ceramic jug has shape, size, and meanings which is adjusted with their social function (Guntur, 2009:95).

### **B. Creative Method**

Doing artwork needs a method as effort to solve problems in artwork creation. Artwork creation method applied in this art creation adopted Marianto's opinion (2017:95) which focused on exploration, improvisation, and embodiment or art creation. (1) Exploration, consist of artwork content and shape concept idea exploration (a) determining title / theme / topic of creation through story, idea, and concept. Jug design exploration is dug from local and environmental value which is appreciated to wider art community. For example folklore sourced from temple, stage performance, environment condition, and personal expression which often received less appreciation in researching. (b) thinking, imagining, sensing, responding, and interpreting the selected themes. The themes expressed through jug design based on thinking, imagining, and deep empathizing. Jago temple which is famous in historical era of East Java stored potential relief, especially plays sourced from fables, such as frog and turtle about long life (Kutha Ratna, 2015:234). The shape idea has specific character, which then used as ornament idea of ceramic jug, which produces figurative decorative ornament. The creation idea is developed by imagination-based creation to find character of ceramic jug shape (Sachari, 2005:72). Process and creation result hasn't done by other artist. (2) improvisation, (a) experiments, selection, differing, considering, creating harmonization and specific contrast in artwork visual display. Before designing process, the researcher did deep observation and tried to design through specific variations to find potential design to be done (Sarjono, 2006:208). (b) Finding integrity and unity to various test done. This phase is finding design which were considered to have potential and quality which has integrity with object. For this process, there were a lot of designs, at least 5-10 designs for each object, and from such amount, the researcher chose one design which is closest to the concept or the most potential to be embodied into artwork. (3) Shaping; which is (a) determining creation shape by combining symbols produced from various experiments. In this phase, shaping is a creative effort, to shape innovative

ceramic jug with local culture idea. (b) in order to produce innovative jug by considering unity of shape, rhythm, contrast, balance, and also other art principles. Art elements managed were lines, textures, spaces (convexity and concavity) and colors (Sachari, 2005:79). Each design selected to be embodied into ceramic jug paid attention about artwork shape and also technique and material consideration, which is between clays, shaping and firing technique. It will determine harmony and contrast for ceramic jug artwork shape. The combination of elements and technique couldn't be avoided when shaping ceramic jug creative idea. (c) Giving art quality (complexity, simplicity, and intensity) for innovative ceramic jug product design, addressed to interior aesthetic element (Haffner, 2016)

Designed ornament decorate the jug surface needs to pay attention to its complexity, so that ornament display could strengthen the overall jug structure and (4) formulating creative process result to be comprehend by art lovers as appreciation, mainly for ceramic jug from creative revitalization owners or collectors (Marianto, 2011:156).

## DIVERSIFICATION AND ANALYSIS RESULT

This artistic innovative ceramic jug product which is submitted as alternative shape of design selection to be considered as home interior and hotel lobby aesthetic element. That's why in it's production, it needs exploration to shape selected design.

Shaping is process to determine *block off sensation*, in order to get artistic shape to be *perceft and effect* (Guntur, 2009:44). For this process, a ceramic crafter received a guide to make jug shapes which would be able to communicate idea and function. Those shapes also a material unit (clays) to be used as foundation in creation, and also values to understand or concept to be made (Finlay, 2009). To ask art lovers understand the concept, content, and function delivered to technical worker through jug design. A crafter need to get mature in design artistic achievement. That's why shapes is everything in art, shape is spirit which creates body or body turned into spirit. Only through shape we can get the power of art. If a crafter has certain technical skill standard, but failed in shape execution, he's not mature enough in doing shape exploration (Marianto, 2017:154).

Shape exploration in art creation are mostly done with media to create artwork, which are earthenware and stoneware ceramic media. Shape exploration's purpose is to find shape possibilities which would be able to help artist in communicating their content concept in art creation. It can be done through several shape explorations started from idea and function. This creation idea and function has environmental theme. Aesthetic awareness drove to that function, shaped to imagine and explore further intensely through shape structures describing nature phenomenon (Sabana, 2014:203).

Interest to natural theme triggered shape structure composition idea. Shape structure composition created is everlasting. It's strong in a static unity. The unity would be embodied into basic shape structure of circle or oval, which stood strong, rigid, stable, and formal. That shape unity exploration is achieved through various experiments about circular shapes. To reach shape structure unity, the shape is explored through stoneware ceramic material. The circle made from stoneware is equipped with attach or scratch technique ornament. It has waves motive which is connected and coincided each other. The achievement of strong and stable structure can be reached through circular shape composition from stoneware clays (Gustami, Sp. 2014: 77).

The next shape structure unity is about shape which described strength and shape composition which described fragility, through shape composition made with stoneware ceramic material composed with shape made by earthenware ceramic material. Combination of those fragile shape structure is strengthened by rigid shape structure united by horizontal or diagonal shape. Firing result from both different materials would cause earthenware ceramic material become broken since it couldn't stand the high temperature firing process.

**Figure 1. Image of Ponimin shapes innovation ceramic jug artwork.**



Source: Ponimin photo collection 2017

**A. Ceramic artwork titled: "SHELL JUG"**

Interior aesthetic element ceramic jug design selected is 'Shell jug' as one design worked by adopting shells, which is combining and adding big and small circular rhythm in asymmetrical way. Since the design has simple pattern, but possible to be embodied in artistic way, which is circular repeats and centered circle accent. It's a symbol of spiritual power.

Shell product finished in this phase is design which is possible to be tested, with circular aesthetic element usage oriented. Test is intended to assess its artistic aspect, which is by asking comments to ceramic artist with academic background, Timbul Raharjo, Lecturer of Ceramic Art Department, Art Institute of Indonesia and also Ceramic Expert from Yogyakarta (48 years old) explained that shell ceramic jug artwork has dynamic appearance, also good strength and philosophical background, especially in its circular shapes on ceramic body structure (Timbul Raharjo, Evaluation Description, July 22<sup>nd</sup>, 2017)

**Figure 2. Image of Ceramic jug titled shells**



**B. Ceramic Jug artwork titled: “FROG LINES JUG”**

Frog Lines ceramic jug shape is a combination of geometric and figurative styling ornament combination for jug shape structure. No one has ever made such ceramic jug like this before and it's rare to capture idea from shell figures. Chinese ceramic jug artwork's orientation is on animal description, e.g., frog, birds, or dragon. It is mostly described by ornament elements (decoration) which is attached in ceramic jug's body. Jug shape with frog lines decoration describe figuratively frogs which stand in line to get holy water. This design orientation comes from Buddha myth, which is long life. Frog is described to remind human not to forget God. To get fortune, they should search it in a good way, not to step on or sacrifice others, but live patiently just like frogs who are in line above shower jug to get holy water, and pray to give long life and abundant fortune. So, the animal which is functioned as ornament (decoration) of interior element jug is viewed to have symbolical meaning, which are patient in searching fortune and praying to give long life.

Jug shape with “frog in line” decoration is really suitable for home with classic atmosphere. There's additional carved wood furniture or bamboo furniture arranged to decorate the wall. This ceramic jug shape symbolically shows condition and situation of businessman, trader, or entrepreneurs. Validation or evaluation from art expert from Art Institute of Indonesia, Yogyakarta in Ceramic Art field, Timbul Raharjo (48 years old) who asked to give evaluation, suggest his first impression from artwork looks and philosophical values. He stated that the ceramic product has dynamic aesthetical touch. Its figure is strong and the exploration of traditional jug object processed into modern jug innovation for interior decoration element is really worth it and shows an artistic class. Rudi Irawanto (48 year old), expert in interior product also agrees with such evaluation result. He stated his interest in local culture idea packed as this jug creation. This ceramic jug is worth as home interior aesthetic element or hotel room and lobby interior element designed with contemporary ethnical style.

**Figure 3. Image of Pig ceramic jug artwork.**



Source: Ponimin photo collection 2017

**C. Ceramic Jug Artwork Titled: “A BABY WAITING FOR WATER OF LIFE”**

Ceramic jug design shape with baby theme shows that ornament aspect with cute baby motive attached in ceramic jug structure shape. However, the jug shape seems more prominent than its baby decorative elements. The jug shape has circular based structure. The water inside will strengthen the meaning, which is strong life. Baby ornament which center around the jug describe that baby is able to drink water from the jug, to make them living strong.

As creative item which would be produced in mass as home interior decorative element, the design is validated by Ceramic Expert and interior product design expert. Evaluation from Timbul Raharjo (48 year old) recorded that artistic impression of this ceramic artwork has dynamic aesthetic touch, baby movement – crawling above the circular jug surface show dynamical element structure between small

and large, united into fully dynamic display. This jug creation is worth as artistic element to strengthen home interior display with minimalist ethnic style. Rudi Irawanto (48 year old) evaluation result stated that he has interest to local culture idea which packed as creation jug with minimalist ethnic nuance. This ceramic jug creation is worth for home aesthetic element or other interiors with contemporary ethnic style. The jug itself also gave strong compassion philosophical value, so that when it is displayed on interior room, it will give symbolical message of peace in reaching the life achievement.

**Figure 4. Image of Ceramic jug artwork title: "A BABY WAITING FOR WATER OF LIFE"**



Source: Ponimin photo collection 2017.

## CONCLUSIONS

Aesthetic evaluation shows that expressive jug artwork which consists of shells, pig, baby, and rhythm, which has dynamic, rhythmic, and various character artistic principles. Object sources are still recognized, e.g., the shape itself. So, artistic and innovative functions show potential works result from the artists' experience.

The research then refocused on dynamic character of city communities social development, where they always wanted items which represented and gave spirit for their movement. Their relations with economical commodity are also clearly seen, since the items aren't produced in mass. Generally, art seller will sell atmosphere and nuance which can be created by artwork existence.

Research findings drove to create ceramic designs from firing clays. This material is environmental friendly. It has advantage, where it's able to shape various type and characters developed from sources with local values. It made the researcher concludes that ceramic jug also functions as artistic element for house interior and hotel's lobby.

## REFERENCES

- Anwar McHenry, Julia. (2011). Rural Empowerment through the arts: The role of the arts in civic and social participation in the Mid West region of Western Australia. *Journal of Rural Studies*, 27 (2011) 245e253, p. 2
- Finlay, Linda. (2009). "Debating Phenomenological Research Methods" dalam *Journal Phenomenology & Practice*, Volume 3, No. 1, Open University.
- Gustami, SP., Laksmi Kusuma Wardani, Agus Heru Setiawan. (2014). *Keramik Kasongan Heritage*, Direktorat Pengembangan Seni Rupa, Kementerian Pariwisata dan Ekonomi Kreatif, Jakarta.
- Guntur. (2009). " Dari Demensi Hingga Pendekatan Hermeniotik Interpretatif" dalam Krisnanto dkk. (Ed.), *Seni Kriya dan Kearifan Lokal: Dalam Lintasan Ruang dan Waktu*, B.I.D. ISI Yogyakarta.
- Haffner, Dorothee, (2016), " Artists' estates: keep or get rid of them" dalam *Journal: Art Libraries Journal*, Volume 41 / Issue 01 / January 2016, Published online: 27 January 2016, <http://journals.cambridge>
- Hautala, Johanna. (2015). Interaction in the artistic knowledge creation process: The case of artists in Finnish Lapland. *e-journal Geoforum*, p. 2. <http://dx.doi.org/10.1016/j.geoforum.2015.01.002>.

- Hastanto, Sri dan Soemardjo, Yakob. (2007). *Taksonomi Seni: Gambaran Umum dan Penjabarannya*. Solo: ISI Press.
- Kisawa, Wisnu. (2014). *Topeng Panji: Mengajak kepada Yang Tersembunyi*, Solo: Balai Soedjatmoko.
- Kutha Ratna, Nyoman. (2015). *Eстетika: Sastra dan Budaya*, cetakan ke III, Pustaka Pelajar, Yogyakarta.
- Mariato, Dwi, M. (2011). *Menempa Quanta Mengurai Seni*. Yogyakarta: Badan Penerbit ISI.
- Mariato, Dwi, M. (2017). *Art & Life Force: in a Quantum Perspective*, Yogyakarta: Scritto Books Publisher.
- Ponimin, (2009). Pengembangan Desain Produk Keramik Elemen Estetik Bernuansa Kearifan Budaya Lokal Melalui Revitalisasi Ragam Unsur Budaya Lokal Jawa Timur untuk Meningkatkan Nilai Seni Kriya Keramik. *Jurnal Studi Sosial*. Vol.2, 72-73.
- \_\_\_\_\_, (2015). Keramik Dinoyo Malang: dari Gerabah lokal Hingga Keramik Seni, dalam Tri Atmojo, Wahyu (ed.). *Keramik Tiga Karakter: Medan, Yogyakarta, Malang*, Medan: Perdana, p. 104
- Sarjono, (2006). Berbagai Pola Pikir dalam Proses Kreativitas Berkarya Seni. *Bahasa & Seni – Jurnal Bahasa, Sastra, Seni, dan Pengajarannya*. Vol. 2, p. 208.
- Sabana, Setiawan. (2014). *Perspektif Seni Setiawan Sabana*, Garasi 10, Bandung.
- Sachari, Agus.. (2005). *Pengantar Metodologi Penelitian Budaya Rupa: Desain, Arsitektur, Seni rupa, Dan kriya*, Erlangga, Jakarta.

## INTERVIEW SOURCES

### 1. Dr. Timbul Raharjo (48 years old)

Occupation: Ceramic Art Design Lecturer in Craft Art Department, Faculty of Fine Art, Art Institute of Indonesia, Yogyakarta. He's also a ceramic artist and also have ceramic studio in Kasongan ceramic tourist village of Yogyakarta. He's actively involve in ceramic creation and exhibited in National and International level.

Interview was done in July 23<sup>rd</sup>, 2017, in Timbul Keramik Kasongan Studio of Yogyakarta.

### 2. Rudi Irawanto M.Ds (48 years old)

Occupation: Art and Design Lecturer in State University of Malang. He actively does research Indonesian culture-based craft product design.

Interview was done in July 15<sup>th</sup>, 2017, in Studio Seni Kriya, State University of Malang Jl.Semarang 5 Malang.

### 3. Sadari M.Sn. (43 years old)

Occupation: Head of Collection Department in Empu Tantular Museum, East Java Province, especially ceramic collection and traditional craft product.

Interview was done in May 27<sup>th</sup>, 2017, Empu Tantular Museum of Surabaya.