

SWALLOW ORNAMENT AS AN IDENTITY FOR THE SUSTAINABILITY OF GEBANGSARI KEBUMEN POTTERY EXISTENCE

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ABSTRACT

This study examines the application of Swallow bird ornaments to pottery products in Gebangsari village, Kebumen Regency, Central Java province, Indonesia, as a strategy to preserve local traditional art. The research approach used in this study was descriptive qualitative by employing a case studies framework. Cultural, human resources, and environmental values are essential points of this research as supporting aspects for the sustainable existence of Gebangsari's traditional pottery. Data analysis was performed in a moving interactive cycle between data reduction processes, presentation, and verification of the data. The results showed that: 1) Pottery has a historical relationship with the existence of the Gebangsari village; 2) Clay elements with sea sand additive material are special characteristics only found in Gebangsari pottery, and 3) Gebangsari artisans develop Swallow ornaments as an identity for the sustainability of traditional pottery. The sustainability identity was introduced through a series of traditional pottery-making processes from the beginning to the finishing stage into the wider community, particularly people from outside of Gebangsari village, Kebumen Regency, Indonesia.



INTRODUCTION

Pottery development is getting more comprehensive but unfollowed by other innovative developments. The importance of increasing aspects of product ornamentation and the development of pottery forms, as well as product design functions in out of the box direction. Skills passed down by regeneration need to be supported by mastery of other aspects of production techniques; but unfortunately, the ability of production techniques in design form aspects, product function, and finishing techniques has not been improved by one of the famous Kebumen handicrafts is pottery which is located in Gebangsari Village, Klirong District, Kebumen Regency. This craft is known as a functional craft where most of the craftsmen form pottery that is similar in shape. This research focused on swallow icon introduction as the identity of the Gebangsari pottery until it becomes a finished form. The swallow icon will later form a motif in a single unit. Pottery industry which is the target of this research is located in Gebangsari Village, Klirong District, Kebumen Regency. Gebangsari pottery products do not have an identity that describes Kebumen's characteristics, even though some Kebumen handicraft products already have their own characteristics. Identity also affects the sustainability of the industry, especially in the creative industry which introduces Gebangsari pottery not only for closest one but outside the Gebangsari craft community.

METHODS

This research related with art ornamental visualization. Symbolic identity have a connectivity with the communication process, because the sense is illogical, since the end it's interpreted interpretively by individuals through the interaction process, to create meanings that can be agreed upon together. Seeing the crafters have a desire or hope for pottery who wants to grow and be known by another community. The swallow identity represents socio-cultural conditions in the Kebumen's people life, precisely in Gebangsari Village, Klirong District, Kebumen Regency. The process goes through several stages starting from seeking information and going directly in the field to observing and interacting directly with the community, especially pottery crafters. In practice, sample of five crafters in early stages was given direction and introduction regarding swallow icon which will be implemented in Gebangsari pottery craft. Proceeding stage of making pottery to applied Swallow bird to Gebangsari pottery. Swallow icon depicted on pottery uses a tool in the form of a mall as an initial exercise if it is felt that the crafter can make it without printing equipment, until the final stage, namely finishing.

RESULTS AND DISCUSSION

The decoration is defined as an element or part of an ornament that functions as an ornament to beautify the appearance of an object, including ceramics. This stage requires an aesthetic taste because the decoration process requires the ability to create attractive decorative designs and create a beautiful feeling for ceramic users. Decoration in this case as complementary elements or ceramic ornaments is considered an enrichment of the form of its structural design. Decorating is decor an object with elements in the form of lines, spaces, textures, and fields that create a beautiful and artistic feeling. The fierce, dynamic, and uncertain competition that occurs in almost all markets today implies the need for every crafters to always adapt to customer needs and competitors' actions through efforts to provide more satisfying customer value. This condition raises the need for the development of new products or innovations to maintain the crafters survival. The development of Gebangsari pottery forms is focused on decorative ornaments on the body of the pottery. In addition, the Sgraffito technique is used to place or draw ornaments on pottery produced in Gebangsari Village, Klirong District, Kebumen Regency. This aims to show the Gebangsari pottery uniqueness, which initially only showed lines or curves without meaning. Therefore, the author tries to innovate by developing swallow ornaments that have meaning. The sgraffito technique is an ornamental decoration technique that is carried out by scratching or scraping using a sharp awl such as a knife or pottery tool (local term: *butsir*) to produce indentations which is best done when the pottery or ceramic object is still in a semi-dry condition. One of human nature is to admire beauty and have the instinct to make the environment in which they live beautiful so that they are comfortable and pleasant for daily activities. This basic nature makes products whose aesthetics always grow and develop in various regions. This innovation will contribute to a different visual character, because it also involves knowledge of the forms that exist in ornaments. Thus, the aesthetic value of ceramics is not damaged. There are two alternative ornament innovations made in this study. The first alternative to the innovation of swallow ornaments uses several objects including the machete motif (local term: *motif parang*). This motif is took from Mancungan batik motif typical of Kebumen. There is also a swallow drawn in a circular shape that targets the Gebangsari pottery crafters who are expected to always be together and always prioritize family relationships. In the middle of the ornament, there is a hibiscus flower which is now more or less common in Kebumen City. Due to its minimal presence at this moment to keep its existency and to increase the ornamental aesthetic.

CONCLUSION

The pottery produced in Gebangsari Village, Klirong District, Kebumen Regency has been around for a long time until the manufacturing technique is still preserved from generation to generation. Currently all sophisticated, but the crafters in the village of Gebangsari still maintain pottery in terms of quality and shape. Therefore, many people have come to visit during this time to learn pottery education and sometimes the visitors also buy pottery products in Gebangsari Village. The development of this ornament shows the characteristics of Kebumen and Gebangsari pottery. The ornament develop was carried out by five Gebangsari pottery crafters and this research has succeeded in producing five pottery products. The development of Gebangsari pottery is focused on decorative ornaments on the body of the pottery. The sgafto technique is commonly used to draw ornaments on pottery in Gebangsari Village, Klirong District, Kebumen Regency. The development of this ornament raised one of the characteristics of Kebumen, namely the Swallow bird as Gebangsari pottery which previously did not have special or special ornaments. This innovation will contribute to a different visual character. In addition, it also shows knowledge about the forms that exist in the ornament so that the aesthetic value of ceramics can be maintained. The development carried out by five craftsmen from Gebangsari Village has succeeded in creating five pottery products that are decorated with new design ornaments.

