



UNIVERSITI  
MALAYSIA  
KELANTAN

E-PROCEEDING OF THE

# 7<sup>TH</sup> ISONH 2018

7<sup>TH</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

23<sup>RD</sup> OCTOBER 2018

KOTA BHARU, KELANTAN, MALAYSIA



KEMENTERIAN  
PENDIDIKAN  
MALAYSIA



الجامعة الإسلامية العالمية ماليزيا  
INTERNATIONAL ISLAMIC UNIVERSITY MALAYSIA  
بوتريسي اندارا ايتارافيتا بالمدينتا



UNIVERSITI  
TEKNOLOGI  
MARA



UNIVERSITI  
MALAYA  
The Leader in Research



TARC  
TUNKU ABDUL RAHMAN  
UNIVERSITY COLLEGE



UNIVERSITI  
KEBANGSAAN  
MALAYSIA  
National University  
of Malaysia



UNIVERSITI  
PENDIDIKAN  
SULTAN IDRIS  
SULTAN IDRIS EDUCATION UNIVERSITY



UPM  
UNIVERSITI PUTRA MALAYSIA  
SERI ISMILU BOBACAT



UMT  
UNIVERSITI MUTIARA  
TEKUNGAN



MMU  
MULTIMEDIA UNIVERSITY



E-PROCEEDING OF THE



Copyright © 2018 International Seminar on Nusantara Heritage/ Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without permission in writing from the Chief Editor of International Seminar on Nusantara Heritage except by reviewers, who may quote brief passages in a review.

ISBN :

National Library of Malaysia      Cataloguing-in-Publication Data

International Seminar on Nusantara Heritage

“Nusantara Heritage: Roles of Cultural Heritage in 4.0 Industrial Revolution”: 7th International Seminar on Nusantara Heritage/ editors Azizan, A. T. [et.al]:

organised by Faculty Creative Technology and Heritage, Universiti Malaysia Kelantan. In collaboration with Institut Teknologi Bandung, Indonesia, Universitas Negeri Semarang (UNNES) Indonesia, Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA) Malaysia, Universiti Sains Malaysia (USM) Malaysia and Universiti Sebelas Maret Surakarta, Indonesia.

Chief Editor: Prof. Madya Ahamad Tarmizi B. Azizan

Editors:

Prof Dr. Tjepjep Rohendi Rohidi

Prof Dr. Setiawan Sabana

Prof. Madya Dr. Abdul Halim B. Husain

Printed and bound in Malaysia

First printing October 2018

Publishing by Faculty Creative Technology and Heritage  
Universiti Malaysia Kelantan,  
16300 Bachok  
Kelantan  
Malaysia



## TABLE OF CONTENT

---

<b>FOREWORD BY PROF. DATO' DR. HUSAINI BIN OMAR</b> VICE CHANCELLOR, UNIVERSITI MALAYSIA KELANTAN .....	3
<b>FOREWORD BY PROF. DR. MOHD RAFI BIN YAACOB</b> DEPUTY VICE CHANCELLOR, ACADEMIC & INTERNATIONAL, UNIVERSITI MALAYSIA KELANTAN .....	4
<b>FOREWORD BY ASSOC. PROF. AHAMAD TARMIZI BIN AZIZAN</b> CHAIRMAN, 7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE 2018, UNIVERSITI MALAYSIA KELANTAN .....	5
<b>CONSERVATION AND LITERATURE</b>	
<b>A Study Of Malay Cocos At Tawau, Sabah In The Context Of Art And Culture</b> <i>Nur Faezah Binti Hashim &amp; Assoc. Prof. Dr. Arba'iyah Ab. Aziz</i> .....	7
<b>19th Century Malay Manuscripts and Royal Malay Letters: Identification of writing ink and its characteristics</b> <i>Rajabi Abdul Razak &amp; Raihan Othman</i> .....	17
<b>A Peoples Heritage Fading: An Empirical Review On Meanings Of Polysemic Kayan Symbols</b> <i>Royer Wan Royer Wan &amp; Assoc. Prof. Dr. Hj. Ruslan Abdul Rahim</i> .....	28
<b>Perlindungan Warisan Seni Persembahan Mak Yong Melalui Pengurusan Maklumat Di Institusi Warisan Negara (Iwn)</b> <i>Mazlina Pati Khan, Andika Abdul Aziz &amp; Khairul Azhar Mat Daud</i> .....	54
<b>Wajah Pertunjukan Wayang Kulit <i>Purwa</i> Di Mata Dalang Anak Indonesia</b> <i>Bambang Sulanjari</i> .....	76
<b>Aesthetical and Philosophical Values of <i>Qilin</i> Incense Burner in Vihara Buddhi Bandung</b> <i>Tjutju Widjaja</i> .....	86
<b>Interpretasi Empat Lapis Dalam Buku Teks Pendidikan Islam Terbitan Kementerian Pendidikan Malaysia</b> <i>Abdul Rahman Mahamad</i> .....	98
<b>Perbandingan Intercultural: Budaya Melayu dalam cerpen “Perempuan” (Shahnon Ahmad) dengan budaya Afrika dalam cerpen “The Arrangers of Marriage” (Chimamanda Ngozi Adichie)</b> <i>Sudirman bin Kiffli, Nordiana Binti Ab Jabar &amp; Izati Nabila Binti Marzuki</i> .....	116
<b>Pantun Melayu Riau Satu Sudut Pandang Ektrinsik Melalui Pendekatan Estetika</b> <i>Nordiana Binti Ab Jabar, Sudirman Bin Kiffli &amp; Izati Nabila Binti Marzuki</i> .....	128
<b>Tradisi Angkat Rumah: Tinjauan ke atas Usaha Melestarikan Warisan Seni Bina Nusantara</b> <i>Daeng Haliza Daeng Jamal &amp; Sahrudin Mohamed Som</i> .....	140
<b>CULTURAL STUDIES</b>	
<b>Cultural heritage and the role of spatial-temporal-kinesthetic knowledge through the arts</b> <i>Diane Butler</i> .....	153
<b>Eksistensi Tradisi “Ngadu Bedug” Sebagai Identitas Budaya Di Kabupaten Tangerang Banten</b> <i>Henri Nusantara</i> .....	160

<b>An Identification Of Deterioration On Kelingkan Embroidery From The Collection Of Department Of Museums Malaysia</b> <i>Nirmala Binti Sharippudin, Rajabi Abdul Razak &amp; Harlina Md. Sharif</i> .....	178
<b>The Beauty Of Way Of Life Of Rice Culture In Kasepuhan Ciptagelar Community</b> <i>Tiara Isfiaty &amp; Imam Santosa</i> .....	196
<b>Pending: Budaya Benda Dalam Seni Perhiasan Diri Melayu</b> <i>Siti Raudhah Binti Esa &amp; Arba'iyah Binti Ab Aziz</i> .....	203
<b>Cultural Identity In Aesthetic Expression Of Go Tik Swan Batik</b> <i>Suyin Pramono, Setiawan Sabana &amp; Achmad Haldan</i> .....	217
<b>The Roles Of Local Communities In Maintaining A Cultural Identity In West Java, Indonesia</b> <i>Neneng Yanti Khozanatu Lahpan, Yusuf Wiradiredja &amp; Nia Dewi Mayakania</i> .....	228
<b>Sejarah Penyiaran TV Islam Di Bawah Pengaruh Ekonomi Politik Malaysia</b> <i>Md Rozalafri Johori, Megat Al-Imran Yasin, Rosya Izyanie Shamshudeen &amp; Nor Azura Adzharuddin</i> ...	264
<b>Cultural Strategy Of Pesantren Suryalaya – Tasikmalaya As Center Of Islamic Studies In Facing Industrial Era 4.0</b> <i>Djarlis Gunawan &amp; Abdul Hamid</i> .....	288
<b>The Space Concepts Of Architecture Of Bali Traditional Dwellings As Intangible Cultural Heritage</b> <i>Anak Agung Gede Rai Remawa</i> .....	297
<b>Penggunaan Teknologi Untuk Pemeliharaan Dan Pemuliharaan Warisan Budaya Tidak Ketara</b> <i>Wan Malini binti Wan Isa, Nor Azan Mat Zin, Fadhilah Rosdi, Hafiz Mohd Sarim, Tengku Siti Meriam Tengku Wook, Supyan Husin &amp; Sufian Jusoh</i> .....	309
<b>The Aesthetic Tendencies Of Early Modernity In South-East Asia.</b> <b>The Hybrid Language Of Aristocratic Palaces Of The Early 1900s In Malaysia</b> <i>Puteri Shireen Jahn Kassim, Norwina Mohd Nawawi, Noor Hanita Abdul Majid, Tengku Anis Qariah &amp; Alias Abdullah</i> .....	324
<b>Identifying Malay Regional Character Through Aristocratic Architectural Elements</b> <i>Tengku Anis Qariah bt Raja Abdul Kadir, Puteri Shireen Jahn Kassim &amp; Nurul Syala Abdul Latip</i> .....	345
<b>Pendidikan Seni Dalam Cabaran Era Disruptif</b> <b>(Pertautan Kebudayaan, Pendidikan, Dan Seni Nusantara Dalam Konteks Perubahan)</b> <i>Tjetjep Rohendi Rohidi</i> .....	369
<b>A Study Of Malay Cocos At Tawau, Sabah In The Context Of Art And Culture The Uniqueness Of Kelantan's Siamese Community Traditional Food</b> <i>Aweng Eh Rak, Rozidaini Mohd Ghazi&amp;Liyana Ahmad Afip</i> .....	382
<b>FINE ART AND DESIGN OBJECT</b>	
<b>Ragam Hias Antropomorfik Waruga; Identitas Personal Khas Minahasa</b> <i>Ronald Marthen Pieter Kolibu &amp; Agus Sachari</i> .....	399
<b>Visual Language In Sajah Banten Manuscript Illustrations</b> <i>Savitri Putri Ramadina, Yasraf Amir Piliang &amp; Nuning Yanti Damayanti</i> .....	410
<b>Philosophical Meanings Of Gajah Oling Batik From Banyuwangi</b> <i>Ike Ratnawati</i> .....	418

<b>The Phenomenon Of Shape And Aesthetics Of Balinese <i>Wayang</i> And Cartoon Bog Bog On Bog Bog Bali Cartoon Magazine Vol. 09 Year 2010-2011</b> <i>I Wayan Swandi &amp; Arya Pageh Wibawa</i> .....	431
<b>Ornaments Of <i>Wayang</i> Bali Style In Manifestation Of Typical Indonesian Ceramic Art</b> <i>I Wayan Mudra, I Gede Mugi Raharja, I Nyoman Wiwana &amp; I Wayan Sukarya</i> .....	444
<b>Pengesanan Imej Motif Songket Mengguna Teknik Analisis Komponen Utama (PCA): Hasil Analisis Awal</b> <i>Nadiyah Bt Yusof, Nazatul Aini Abd Majid &amp; Amirah Ismail</i> .....	459
<b>Penerapan Internet Of Things (IOT) Dalam Pembelajaran Koperatif Pendidikan Seni Visual Bagi Menghadapi Revolusi Industri 4.0</b> <i>Nurul 'Ain Saffar Ullah, Prof. Madya Dr. Md Nasir Ibrahim, Che Aleha Ladin &amp; Abd. Manaf Bejau</i> .....	473
<b>Converging On Jeans Denim: 4IR Technology Thru Doodle Innovation Into A Fashion-Forward Textile</b> <i>Nur Izzaty binti Mohd Roslan &amp; Azwady Mustapha</i> .....	480
<b>Form And Function Of Limestone Crafts In The Village Of Singapadu Kaler On The Global Era</b> <i>I Ketut Muka Pendet &amp; Ni Made Rai Sunarini</i> .....	492
<b>Pembelajaran Dan Pemudahcaraan (PdPc) Pendidikan Seni Visual Dalam Menghadapi Revolusi Industri 4.0</b> <i>Che Aleha bt Ladin, Intan Marfarrina Omar, Hairol Nezam Mohd Zaki, Kamaruddin Ilias &amp; Nurul 'Ain Saffar Ullah</i> .....	507
<b>Ragam Hias Tembikar Mambong: Perbandingan Lama Dan Baharu</b> <i>Siti Mariam Mat Nor, Iwan Zahar, Julie Juliewatty Mohamed &amp; Arif Datoem</i> .....	519
<b>Konsep Reka Bentuk Kiosk Penyalai Usahawan Etak Salai Di Negeri Kelantan</b> <i>Mohd Zaim bin Zaki &amp; Prof Madya Ahamad Tarmizi bin Azizan</i> .....	538
<b>MULTIMEDIA AND ANIMATION</b>	
<b>Implikatur Dalam Kartun Muzik Animasi Omar Dan Hana: Penerapan Unsur Nilai</b> <i>Sharipah Nur Mursalina Syed Azmy, Prof. Madya Dr. Noor Rohana Mansor, Mazlina Ahmad &amp; Rosdi Zakaria</i> .....	549
<b>Usage Of Analog Media To Balance The Digital Thinking Framework Of Generation Z (Indonesian Folktales Board Games)</b> <i>Rizki Taufik Rakhman, Prof. Dr. Yasraf Amir Piliang &amp; Haviz Aziz Ahmad</i> .....	560
<b>Unsur Melayu Dalam Animasi 'The Adventure Of Awang Khenit'</b> <i>Marzuki bin Abdullah</i> .....	575
<b>The Role of Visual Attributes on Promotional Media of Small Medium Enterprises in Indonesia</b> <i>Rahina Nugrahani, Wandah Wibawanto &amp; Silvia Nurhayati</i> .....	601
<b>Development of documentary video as a Media of Arts Appreciation in Elementary School in Indonesia</b> <i>Karsono &amp; Joko Daryanto</i> .....	610
<b>Digitalization Of Folklore Performance As A Form Of Cultural Representation In Indonesian Music Industry In Era 4.0</b> <i>Ranti Rachmawanti &amp; Dicky R. Munaf (P24)</i> .....	620



<b>Exploring Spoken Culture For Campaign Media Of Disaster Risk Reduction Awareness</b> <i>Rahmatsyam Lakoro, Agus Sachari, Agung EBW &amp; Setiawan Sabana</i> .....	630
<b>Model Mental Pengguna Berteraskan Pengalaman Interaksi Untuk Warisan Maya</b> <i>Normala Rahim, Tengku Siti Meriam Tengku Wook &amp; Nor Azan Mat Zin</i> .....	641
<b>Hubungan Grafik Dan Muzik Di Dalam Reka Bentuk Kulit Album Zainal Abidin</b> <i>Salziana binti Ibrahim, Raja Iskandar Raja Halid &amp; Tengku Fauzan Tengku Anuar</i> .....	657
<b>Industrial Revolution 4.0 Based On Creativity Arts And Culture</b> <i>Arya Pageh Wibawa &amp; I Wayan Swandi</i> .....	677
<b>Penerimaan Usahawan Etak Salai Terhadap Rekabentuk Aplikasi Mudah Alih Dalam Industri Etak Di Kelantan : Satu Kajian Kes</b> <i>Zulkifli Ab. Rahim, Ahamad Tarmizi Azizan &amp; Aweng A/L Eh Rak</i> .....	692
<b>PERFORMING ART</b>	
<b>Potensi Musik Kacapi Suling Sebagai Media Terapi : Suatu Kajian Musik Psikoterapi</b> <i>Asep Wasta</i> .....	705
<b>Betawi Cultural Identity In Aria Performance Art</b> <i>Sri Rachmayanti, Imam Santosa &amp; Acep Iwan Saidi</i> .....	717
<b>Pembentukan Karakter Anak Dengan Bernyanyi Pada Pendidikan Anak Usia Dini</b> <i>Ketrina Tiwery</i> .....	727
<b>Study Of Shadow Puppet Fans Activity In Facebook Group</b> <i>Ratna Cahaya, Yasraf A. Piliang, Ira Adriati &amp; Irfansyah Irfansyah</i> .....	743
<b>Mak Yong Dalam Bentuk Persembahan Tarian : The Malaysian Book Of Record Di Universiti Malaysia Kelantan</b> <i>Nurdhiya Syahiran binti Aris &amp; Raja Iskandar Raja Halid</i> .....	747
<b>Story Of Epos Sutasoma As Dance Oratorium Idea Creation In Improving Unity And Harmony Of Nation</b> <i>Ida Ayu Wimba Ruspawati, I Ketut Sariada &amp; Ni Ketut Suryatini</i> .....	760
<b>Symbolic Culture In The Balinese Mask Dance Drama Performance</b> <i>Ida Bagus Gede Surya Paradhantha</i> .....	771
<b>Keeping The Virtue Of Balinese Dance Art In Digital Era</b> <i>Ida Ayu Trisnawati</i> .....	786
<b>Interaktivitas Komunikasi Estetis Dengan Motion Capture Dan Video Mapping Dalam Pertunjukan Sendratari Diponegoro</b> <i>Harry Nuriman, Setiawan Sabana, Intan Rizky Mutiaz &amp; Rikrik Kusmara Andryanto</i> .....	796



## FOREWORD

---

The highest gratitude and praise to Allah s.w.t for giving me space and opportunity to pen a message for appreciation and thanks to all participants involved in conjunction with 7th International Seminar on Nusantara Heritage (ISoNH 2018).

The commitment of all parties to get input from each participant who has been selected to share their knowledge and expertise in conjunction with this seminars is crucial to obtain ideas and new knowledge. In addition, all the materials obtained will be collected and disseminated as a guide and reference to others.

Nusantara Heritage and cultural 4.0 IR within this contemporary culture continues to dealing with a more open and rapid migration in cultural transactions in locally, regionally, and even globally that generate cross-section meeting point which producing diverse contemporary culture phenomena in art practices, designs, craft, and also its extension in term of visual culture in dealing with Nusantara identity with various other cultural phenomena's.

Once again allow me to express my support towards the 7th International Seminar on Nusantara Heritage (ISoNH 2018). I would like to congratulate to those involved especially to Faculty of Creative Technology and Heritage Universiti Malaysia Kelantan for the successful of this seminar, all the tiredness has been paid.

I wish all the participants a fruitful and inspiring meeting.

**PROF. DATO' DR. HUSAINI BIN OMAR**  
VICE CHANCELLOR  
UNIVERSITI MALAYSIA KELANTAN

## FOREWORD

---

Welcome to all participants and presenters to the 7th International Seminar on Nusantara Heritage (ISoNH 2018). I am delighted to be given the opportunity to address speakers and participants to record thousands of congratulations to attendees who have been chosen to participate in this seminar. Indeed, such seminars are very beneficial to academicians, researchers, students and organizations regardless where is our region. In conjunction with 7th International Seminar on Nusantara Heritage (ISoNH 2018) I wish it can bring closer ties to our multiracial society and background hence to comprehend deeper regarding the Nusantara Heritage towards roles of cultural heritage in 4.0 industrial revolution.

In that spirit, I would like to wholeheartedly thank all participants of 7th International Seminar on Nusantara Heritage (ISoNH 2018). I hope your participation here will be a fruitful one as we continue to join hands and strive with a concerted effort for the betterment of the Nusantara Heritage. I encourage speakers, participants, delegates and visitors to enjoy this seminar and benefit from the programme that offers attendees to meet, network, learn and strengthen relationships.

Thank you.

**PROF. DR. MOHD RAFI BIN YAACOB**  
DEPUTY VICE CHANCELLOR  
ACADEMIC & INTERNATIONAL  
UNIVERSITI MALAYSIA KELANTAN

## FOREWORD

---

In the Name of Allah, the Most Beneficent, the Most Merciful.

It is with great pleasure that I welcome the participants of the 7th International Seminar on Nusantara Heritage (ISoNH 2018). The quest for knowledge has been from the beginning of time but knowledge only becomes valuable when it is disseminated and applied to benefit humankind. It is hoped that ISoNH 2018 will be a platform to gather and disseminate the latest knowledge in Nusantara Heritage. Academicians, researchers and practitioners of this field will be able to share and discuss new findings and applications of Nusantara Heritage. It is envisaged that the intellectual discourse will result in future collaborations between universities, research institutions and industry both locally and internationally.

Nusantara is the terminology that has a history of geographical and cultural background (Archipelago Heritage), which has provided the identity and multicultural perspective in the historical development of nations, states, and cultural diplomacies in the region that is now called Southeast Asia. In line with 4.0 IR Nusantara culture and geohistory of region under the concept of heritage and cultural diversity has provided ever-growing similarities and dynamic differences that generate variety of understanding and cultural products as the result of its interaction.

Finally I would like to congratulate the organizing committee for their tremendous efforts in organizing the conference. To foreign participants, I wish you a pleasant stay in Kelantan and do take some time to enjoy the tropical weather Malaysia has to offer.

**PROF. MADYA AHAMAD TARMIZI BIN AZIZAN**  
CHAIRMAN  
7TH INTERNATIONAL SEMINAR ON  
NUSANTARA HERITAGE 2018  
UNIVERSITI MALAYSIA KELANTAN

# ORNAMENTS OF WAYANG BALI STYLE IN MANIFESTATION OF TYPICAL INDONESIAN CERAMIC ART

I Wayan Mudra

Institut Seni Indonesia Denpasar  
[wayanmudra@isi-dps.ac.id](mailto:wayanmudra@isi-dps.ac.id)

I Gede Mugi Raharja

Institut Seni Indonesia Denpasar  
[mugi5763@yahoo.co.id](mailto:mugi5763@yahoo.co.id)

I Nyoman Wiwana

Institut Seni Indonesia Denpasar  
[sunialoka2013@yahoo.com](mailto:sunialoka2013@yahoo.com)

I Wayan Sukarya

Institut Seni Indonesia Denpasar  
[wayansukarya77@yahoo.co.id](mailto:wayansukarya77@yahoo.co.id)

## ABSTRACT

Ceramic art products that are marketed in Indonesia are predominantly found in Chinese identity, therefore the author tries to lift the Balinese *wayang* style in the creation of ceramic art. The purpose of this creation is to create a typical Indonesian ceramic art product with Balinese *wayang* style as ornament. This method of creation follows Gustami's theory of exploration, improvisation, and manifestation. At the exploration stage, data is collected through observation, interview, and documentation. At the stage of improvisation carried out the design process and in the manifestation stage done the process of forming, burning and finishing. Partners involved in this creation are UD. Tri Surya Keramik and Balinese Creative Industries Ceramics Center (BTIIC) Bali. The results of the creation show some of the works created is inspired by the forms of Balinese, Lombok, and Java pottery, that are marketed in Bali, such as *sangku* and jars with some variety of ornaments and sizes. This work of ceramic art is made by rotary technique and burned to reach the temperature of 1250°C. Balinese *wayang* ornament applied with painting technique.

Keywords: *ornament, style, Balinese wayang, creation, ceramic art.*

## INTRODUCTION

Ceramic art products manufactured and marketed in Indonesia are more dominated by Chinese character products. This can be seen from the glazed jar products that apply the dragon motif ornaments. Ceramic artworks with Balinese or Indonesian characters that lifted traditional Indonesian cultural icons such as *wayang* motifs, are still rare done by artisans and ceramic craftsmen.



7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

Indonesia Ceramics is quite abundant as potential development of ceramic products in the future and Indonesia is one of the world's best producers. This is revealed on the official website of the Ministry of Industry <http://www.kemenperin.go.id>, accessed June 25, 2018. But unfortunately the achievement was only seen on the cultivation of ceramics for building tiles and sanitary ware. While ceramics belonging to art products that can represent the character of Indonesia works never sounded, in contrast to the countries of China, Korea or Japan, each of which has a uniqueness of high-quality ceramic products. Even the producers of the Indonesian ceramic art creative industry in production often follow to imitate foreign ceramic styles, such as imitating Chinese and Korean styles. This phenomenon is seen in the manufacture of ceramics in Singkawang West Kalimantan, in Kiara Condong West Java and other places in Indonesia.

Bali as a world tourist destination is flooded with various ceramic products from outside Bali to be marketed in Bali. For example ceramics from China and Vietnam, can be found in various marketing places in Bali. Abdul Basyir Gozali, a ceramic businessman in East Gatot Subroto Denpasar, explained that imported ceramic products from China and Vietnam could threaten the fate of the local ceramics market. This is because imported products price are relatively competitive with local products and their motives are more varied (Bisnis Bali, 2013, accessed 25 February 2017). In addition, Bali has now become a marketing center for various types of pottery from various regions in Indonesia, for example from Yogyakarta, Jepara, and Lombok (Mudra, 2016) and marketing of pottery products Serang Banten West Java specialty which has been produced in Bali (Sunarini, 2016). None of ceramic business centers in Bali seems to lift the *wayang* motif as an ornament in its production. A reason that often stated from craftsmen is they produce according to market needs, the market does not need such products so they do not produce it.

The above explanation provides information that it is still need to be encouraged the creation of ceramic motifs of *wayang* art products as an effort to create Indonesian character ceramic art that can compete locally and globally. This can be done by various parties such as ceramics business, ceramic artists and ceramic art lovers. Thus the author created the ceramics art that raised one of the local Indonesian cultural traditions that is *wayang* into some form of design as an ornament.

The *wayang* theme is taken as a creation idea, because *wayang* is a typical local Indonesian culture that is still well preserved in some areas of Indonesia. In the Hindu era *wayang* developed in the framework of religious rituals and education to the people with stories of Ramayana and Mahabrata. After Islam came into Indonesia, *wayang* art experienced a period of renewal in the form and manner of performances, its main function is used as a means of Islamic da'wah (Samin, 2015). Currently can be found various forms of puppets according to local identity such as *wayang Jawa* and *wayang Bali*. In the performance art, *wayang* is staged in various versions according to local regionalities in Indonesia in it contains aesthetic values, ethics and education that are very useful for human life in the community today. In visual art *wayang* is

7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

developed in various forms of creative industries such as *wayang* paintings and various types of statues that visualize *wayang* figures.

In Bali has long been known for handicrafts industry of making *wayang* painting which is called by traditional painting of *wayang Kamasan* that exist in Gianyar regency. The *wayang Kamasan* painting industry has become a source of life for most Kamasan villagers and its existence still continues to this day. This is to prove the worth of local culture is valuable, able to aid the supporting community according to their expertise. The main capital required is the willingness to develop the potential of local culture in various forms of art activities as a source of life. Therefore the creation of ceramic art craft is very important to do, because it is a defense against one of the local culture owned by this nation. In the future some of the works of this creation will be registered with Ministry of Law and Human Rights to obtain IPR in Copyright field. In addition, the results of this creation are expected to inspire the efforts of local and national ceramic business in creating ceramic art products that are able to display Indonesia specialty, so as to strengthen the competitiveness of the nation.

The creation of this ceramic artwork involves two partners as the manifestation of the design created by the research team. The partners are ceramic Tri Surya Keramik ceramic business in Banjar Belulang Kapal Village of Badung Bali and Balai Industri Teknologi Kreatif (BTIKK) Bali at Jl. ByPass Ngurah Rai Suwung Kauh Tanah Kilap Denpasar. The realization of the work also works with Craft Department, Faculty of Visual Arts and Design ISI Denpasar in designing, discussing and conducting FGD. Exhibition Publications of works in the form of exhibitions in 2018 are proclaimed in several places in Bali, following national and international seminars.

## LITERATURE REVIEWS

The literature that was traced, found some creation of ceramic art that raised various natural objects as an idea of its creation. These works are also the inspiration for the creation of this ceramic art, as in the next analysis. The creation of a ceramic work entitled "*Bunga Mawar Sebagai Sumber Ide Penciptaan Karya Keramik*" by Riska Tafrihatul Qulub from the Fine Arts Department, Language and Arts Faculty, Universitas Negeri Surabaya published in the Journal of Fine Arts Education, Volume 05 Number 01 of 2017, 102-109. The expression of roses in this work is an expression of the feeling of the creator because of the aesthetic experience of her past. The creation of works using slab techniques and pinch techniques and produces 7 (seven) works with glaze finishing.

The next invention of the creation, titled "*Kupu-Kupu Sebagai Sumber Inspirasi Penciptaan Karya Keramik pada Peralatan Ruang Spa*" by Ni Putu Yuda Jayanthi. In this work described the creation of this ceramic work aims to offer new innovations on SPA space equipment. In the process of manifestation, the shape of a butterfly has been processed in such a way by utilizing a medium of stoneware soil and glaze finishing (Jayanthi, 2013).

Another invention of creation is a work entitled "*Lebah Madu Sebagai Ide Dasar Penciptaan Karya Keramik Jenis Vas*" by Dandi Hilmi Zuhdi. This vase works to visualize



7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

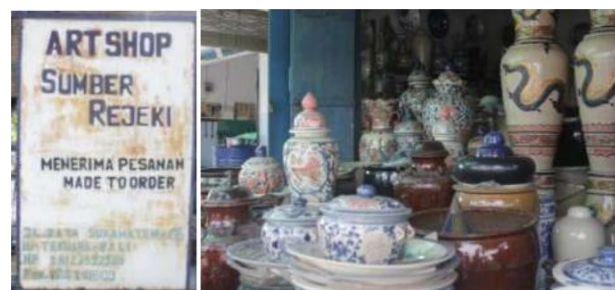
the shape of insects based on parts of body anatomy, color and class. Techniques that the creation of works include casting, press, twist, slab and swivel with dye, dyeing technique with a brush. The main material of this ceramic vase is Sukabumi clay either solid or liquid. Results of work produced 12 ceramic vases with 2 vases of ceramic twins. The work of this ceramic vase has a function as a container for laying either replica or genuine flowers and plants type (Zuhdi, 2016).

From some of the above ceramic art creations, we argue that the creation of ceramic art with the theme of *wayang* is very important, because it elevates local culture with aesthetic and ethical values that are exemplary.

### **PROBLEM STATEMENTS**

The problem that is the source of the desire to materialise this ceramic art craft is in Bali, even in Indonesia there are no ceramic art products produced that present Indonesian characters drawn from traditional cultures such as *wayang*. On the contrary, it is very easy to find ceramic art products that present Chinese cultural characters and are produced by ceramic craftsmen in Indonesia. Indonesia has a rich diverse cultural traditions that are potential to be developed in creative industries such as ceramic art business. Ceramic art activists should be able to explore traditional cultures such as *wayang* to develop their products, so that the works created have Indonesian characters. Problems of being received or not by consumers will be determined by the level of quality of the work.

In the preliminary survey we found the marketing of Chinese-style ceramic products which are characterized by the decoration of dragon motifs seen marketed in various places in Bali such as in several shops on Jalan Gajah Mada Denpasar. Likewise, Chinese-style ceramics are seen being sold at the "*Sumber Rejeki*" art shop on Jalan Sukawati No.66, Banjar Tabuana Gianyar. The ceramic products are imported from outside Bali and according to the seller the marketing is quite good so they can survive selling until now. The ceramic products are shown in the following picture:



**Picture 1. China Style Ceramic sold in Bali**

Source: Denaka P Documentation (Craft Department Student ISI Denpasar, 2016).

As mentioned above, Bali as a world tourist destination is flooded with ceramic products from China and Vietnam and is considered to threaten the fate of the local ceramic market. At the national level, the same thing was also conveyed by the Association of Indonesian Ceramic Industries (Asaki) Achmad Widjaya in 2012 on the website of

the Ministry of Industry of the Republic of Indonesia. Widjaya stated that

products from China really become a nightmare for the domestic industry, including the ceramics industry that have flooded Indonesia's domestic market.

The creation of ceramic art in the Balinese *wayang* style, is one of the answers to a number of solutions that can be offered in creating Indonesian character ceramics. Besides that, each region in Indonesia has a basic form of ceramic which is typical of its regionality, which is having similarities. The shape of this region's ceramics can be seen from the basic forms of traditional ceramics owned by each region, for example the Lombok ceramic barrel has a rather fat round shape, pottery pots from Java have a rather slender and tall shape and Bali has a barrel with a straight and enlarged wall. This can be seen as a cultural capital in the effort to develop Indonesian ceramic characters.

### **METHODOLOGY**

The creation of ceramic art works is done through several stages, referring to the stages of art creation by Gustami (2007: 329) which consists of **exploration**, **improvisation** (experiment) and **manifestation**. At the exploration stage data collection is carried out with observation, interview and documentation techniques. Determination of data source (research subject) is done by purposive sampling approach that is determination of data source by deliberate according to requirement of sample which needed and also snowball sampling. For example determining work partners in the realization, ceramic theoretician, *wayang* story expert and Balinese *wayang* style drawing expert. The selection of data sources is done carefully according to the principle of scientific research, to ensure success in this creation.

At the stage of improvisation design drawings made referring to the exploration results. Image making was carried out by the research team assisted by students in transferring manual images into images using computer programs such as Coreldraw. In the process of design drawing small discussions were held among the research team. Materialized image designs are then selected through FGD (focus group discussion). FGDs are conducted to get input from the participants to refine the design and select the design that will be realized.

Then at the manifestation stage, the selected design was materialised in the form of ceramic art works until the work was ready to be exhibited. The manifestation of ceramic art design with Balinese *wayang* style ornaments for the application of under glass (under glaze) ornaments consists of several stages, namely formation, burning biscuits, application of *wayang* ornaments, burning glaze. As for the application of decoration on the glair (on glass), the stage of manifestation: the formation, burning biscuit, glaze burning, application of color ornaments, and burning colors. The manifestation of ceramic artwork involves two partners namely Tri Surya Keramik Ceramic Business and BTIKK Bali as mentioned above. The involvement of partners is intended to later produce these ceramic artworks that can be produced and developed by partners. If there is a demand from prospective customers, both partners can serve prospective customers without going through the research team. Because the purpose of this creation is to develop partners in design



innovation that has its own cultural character, not foreign characters  
such as ceramic artworks

7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

produced so far. The creation of this ceramic artwork can be categorized as applied research supported by qualitative data. Thus this creation applies a experimental (making process).

## RESULTS OF ANALYSIS

The creation of ceramic art with Balinese *wayang* style motifs as ornaments, was carried out from April to July 2018 and received funding from the Ministry of Research, Technology and Higher Education 2018 for the Scheme of the Creation Research and the Art Presentation grant. The process of forming a ceramic body as a medium for the application of ornaments, is done by swivel technique and decorated with painting techniques. *Wayang* objects chosen as ornaments are *wayang* characters who are in a short story scene, which is expected to be able to convey messages of tolerance. The message of tolerance conveyed in this work is expected to be used as a guide in everyday community life, so that there will be no disruption to tolerance in Indonesia. Indonesian population consists of various identities spread in various regions and each has a unique culture. Identity differences on the one hand can be seen as wealth, on the other hand can change to the threat of social harmony in the form of intolerance. The footage of the *wayang* story in the form of decoration is expected to be able to convey a message of appreciation for all differences, not highlighting excessive identity, so that a sense of peace in community life emerges.

This ceramic art product is coated with transparent glaze and white glaze. The creation of this work is seen from the decoration techniques there are two products with ornaments under glaze and products with ornaments above glaze. Products that apply decorations under glaze use transparent glaze, while for products that apply decorations above glaze use white glaze. The size of the work made varies from a small size of 20x28cm to the largest 45x70cm. Most of the works created can be used as a decoration and also as Balinese or Indonesian specialty souvenirs. As a decoration, the placement can be flexible, does not require that the work be in a certain room, but it is adjusted to the room. As souvenirs, these works have their own distinctive values which are different from other ceramics works, because their form is inspired by Indonesian traditional culture. The *wayang* characters that are displayed will be a characteristic of this ceramic work. Some other products work, for example as holy water places. In Bali, the place of holy water is called *sangku* and is used during religious ceremonies.

The creation of this ceramic artwork takes the basic form of traditional ceramic forms which are also called pottery handicraft from various regions in Indonesia, such as from Lombok, Bali and Yogyakarta pottery. From Lombok and Yogyakarta pottery, taken the basic shape of a barrel or urn that was sold in the Kapal Village of Badung Regency, Bali (Mudra, 2016), while from Bali, the basic form of *sangku* (holy water place) was taken. Each design that is materialised is made in several size variations. Larger works are made from 1 -2 works, while smaller ones are made from 1-3 works. The purpose of creating varied size is to provide more choices to the wider community that are positioned as prospective users. These basic forms are not much innovated, the aim is to keep displaying Indonesian character ceramic arts based on local ceramic

7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

art. The quality of composed and *wayang* ornaments can be the foundation in the effort to achieve this work to be Indonesian specialty ceramics works and can be accepted by the community.

Business creation partners Tri Surya Ceramics Ceramics Business and Bali Ceramic Creative Industry Technology Center (BTIKK) found little difficulty in the process of forming ceramic bodies whose designs were of large category size. According to its founder, the problem is the type of soil that is less supportive for high pottery bodies. During this time the formation was carried out for relatively small size ceramic bodies according to existing market demand, so there were no obstacles that hampered production. We researchers view the phenomenon as something that is reasonable, because so far the two partners have not been used to forming ceramic bodies with a size that according to him is relatively large.

The partner is new to do this creation, then feel challenged to be able to do the creation. We, the research team tried to continue to provide an explanation that this creation could be done, the only problem that it had never been done. Craftsmen understand that outside of Bali, many are capable of forming large-size ceramic bodies, and the technique is slightly different from the everyday creation techniques. With the motivation of the research team, finally the partners believed that they could do this creation. Partners have high confidence and enthusiasm in this formation process, so that obstacles can be overcome and the works can be materialised and become the pride of researchers and partners, although there are some works that broke in the process of burning biscuits, especially the relatively large-sized works. The following is a description of each ceramic craft product created.

**Sangku.**

This work is inspired by traditional Balinese ceramic pottery products called *sangku*. *Sangku* functioned as a place of holy water by Hindus in Bali while performing sacred ceremonies or prayers. This ceramic artwork is made with swivel technique, varies in size, decorated with Balinese *wayang* motifs above glaze (on glass), burned at high temperatures and materialised by the ceramic business partner Tri Surya Keramik in Br Belulang, Kapal, Mengwi, Badung owned by I Made Rai Sandiana. Here are some *sangku* products with variations.



**Picture2.** Some *sangku* variants decorated with Balinese wayang style.  
Source: I Wayan Mudra Documentation 2018.

7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

Picture 2 shows some of the ceramic artworks inspired by the shape of a *sangku* that has been equipped with Balinese *wayang* style ornaments. This product consists of several size variants ranging from right to left, each measuring 60cm x 23cm, 48 cm x 33 and 35cm x 23 cm. This ceramic artwork can be used as a used object and also for decorative objects. The application of *wayang* ornaments is carried out on glaze (on glass) using special colors of ceramics. The burning process of ceramic art works through three stages, namely burning biscuits, burning glaze and burning colors.

The ceramic artwork in Picture 4 above is given ornaments of two *wayang* characters namely *Dewi Sita* and *Hanuman*, taken from the footage of the stories of *Hanuman*, *Rama* and *Laksamana's* encounter. The objects of *Dewi Sita* and *Anoman* are painted on the front and back of the work. Determination of the 2 figures used as ornaments in this work is based on the consideration of making the *wayang* characters look bigger so that they can look more attractive, because the surface of the ceramic area is narrow and the surface is convex.

Snippet of Hanuman, Rama and Laksamana's encounters stories can be told as follows: after *Dewi Sita* was kidnapped by *Rahwana* in the Kiskinda kingdom there was a power struggle between her younger siblings, *Sugriwa* and *Subali*. *Hanuman* who felt anxious about the incident went to seek help and met with *Rama* and *Laksamana*. Here *Hanuman* tells the story of what happened to the Kiskenda kingdom. Finally, with sympathy, *Rama* and *Laksamana* was willing to help *Hanuman*. On the other hand, *Hanuman* and his friends were ready to help *Rama Laksamana* who was kidnapped by *Rahwana*.

The meaning of tolerance that can be conveyed from this snippet is do not fight among others in obtaining a power. In a democratic country, anyone may be in power, but must be obtained in ways that are in accordance with the applicable law. Everyone has the same rights and obligations above the law in obtaining power. If the law is obeyed, it means obeying tolerance, respecting the rights and obligations of others, not imposing themselves so that they can realize a peaceful society.

### Jar

This ceramic artwork in the form of a jar is inspired by a pot-shaped pottery product from Java which is marketed in Bali, some of which come from Kasongan, Plered and Malang. The form of jars from Java that are marketed in Bali is generally vertical (elevated), because the height size is greater than the size of the midline. Besides that the size of the centerline of the shoulder section of the Javanese pottery pot, in comparison was not far from the size of the centerline of the buttocks compared to the Lombok pottery jar. The following are some of the works of the jars from this creation.



7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



**Picture3.** The third variant jar, drawing a and b one work, drawing c the same size jar of Jetayu ornaments. Source: I Wayan Mudra Documentation 2018.

Picture 3 of the first work (surface a and b are high) and work 2 (surface b) of the same size as 45cm x 25, made with a swivel technique. This work has the motif of Balinese *wayang* style figures such as *Rahwana*, *Dewi Sita*, and *Jatayu*. This ornamental motif is taken from the footage of the *Ramayana* story. *Rahwana* and *Sita* figures are used as ornaments on both surfaces, while other works are *Jatayu* and *Sita* on both sides. The footage of this story tells *Jatayu* to get a message from his ancestors that when one day he heard the crying for help in the air to immediately help without thinking who was helped and under what circumstances they were helped. Then *Jatayu* immediately flew to find the source of the cry and met *Dewi Sita* who was being eloped by *Rahwana*. Fierce fighting took place to fight *Dewi Sita*. This battle was won by *Rahwana* by cutting the wings of *Jatayu* and *Jatayu* finally fell to the ground.

The meaning of tolerance that can be explained from the scene of the *wayang* story is help can be done to anyone without seeing the identity of the person being helped. Help must be done sincerely, because it is an obligation that should be done by everyone who is shown by *Jatayu* who is mandated by his ancestors. This story provides learning that in doing help must be done sincerely, no need to see someone's identity from the religion, beliefs, origin of birth, possessions and others. But the main thing is help can be done when people really need help.

The message of tolerance contained in the story above is very deep and good to be used as a guide in carrying out the daily practice of community life in Indonesia, so that there is a peaceful atmosphere in a society of pluralism. Indonesian people in some places still often appear to be in a state of lack of concern for others, still prioritizing individuality in society. This is reflected in electronic media shows that often display various violence and bombings that cause many victims and without regret from the perpetrators.

7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

### Round Jar

The work of this round jars is inspired by the shape of the pottery jar that are widely marketed in Bali, especially in areas along the Kapal Village Badung road. The shape created takes the form of the top by removing the buttocks like a jar in general. This jars work is made measuring 26cm x 23cm and is very suitable to be used as a souvenir because of its relatively small size, as shown in the following picture.



**Picture4.** Round jars with three ornament variants.

Source: I Wayan Mudra Documentation 2018.

This work also applies Balinese *wayang* style ornaments with painting techniques. The work of this round jar shows a variety of ornaments applied. Each work appears in the same shape and size, applying different ornaments. Implementation like this is also done on other types of products. The work 4a above applies *wayang* ornaments to the *Hanuman* characters in the front and *Rama* on the other side, 4b works applying the characters of *Rama* and *Laksmna*, and the works of 4c apply the figure of *Sugriwa-Subali*. The *wayang* character depicted in this work is the top part of the character. This is intended to obtain a bigger picture of the *wayang* so that it is more clearly seen by the appreciator. With such a display, it is hoped that this work looks more attractive because the surface area of the body of this work is convex and narrow.

This work is symmetrical and simple, the uniqueness is also expected to emerge from the visualization of the ornament of the work. As a Balinese or Indonesian identity souvenir product, this round jar can function as a room decorating object and also as an object to function as a container for something, for example as a place of jewelry. Because the size is relatively small it is very easy to carry for short and long distance travel. We researchers believe it is very rare to find these types of jars, maybe even no one has made them, so this work can be called a limited work with its own peculiarities.

### Short Neck Bottle Vase

This ceramic artwork is named a short neck bottle vase because it looks like a bottle with a short neck, inspired by various types of flower vases marketed in Bali. This work

7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

has a simple, symmetrical shape, is varied through shapes and ornaments as shown in the following figure.



**Picture5.** Bottle Vase with varied shapes and ornament.

Source: I Wayan Mudra Documentation 2018.

Picture 5 above, the bottle vase a and b are the same shape and size that is 27cm high and body diameter 15cm. This work only displays variations in the basic colors of the ceramic, namely yellow and white. The shape of the body consists of an arrangement of two spheres shrinking upwards and accompanied by a wide mouth. The bottle c vase is 25 cm high and the body diameter is 17 cm, the shape is simple similar to the bottle a and b, the difference is on the left and right sides are given an additional circle shape that can be used as a handle. Ceramic art works can be used as used objects such as dry or wet flower vases. Besides that, this work can also function as a decorative object to decorate a room or closet. This bottle flower vase can also be used as a souvenir object with an Indonesian character for local and foreign tourists.

The three works are made with a swivel technique, having an ornament with the same theme that is the motive of several ape animals depicted carrying stones. This motif was inspired by the *Ramayana* story when King *Rama* ordered his cavalry commanded by the commander of the monkey *Hanuman* to build the *Situbanda* Bridge which connected the mainland of *Bharatawarsa* with *Lankapura* in order to facilitate the battle. It was told that the ape troops built the *Situbanda* Bridge using pumice and sand.

The work types that have been created above, the authors expect to be able to display Indonesian character ceramics that are able to compete in this globalization era. This is important to do though that's not easy to achieve, because that's need seriousness for production, promotion and marketing by various parties. Researchers, craftsmen and craftsmen are included.

## DISCUSSION

The results of this creation have produced art pieces with Balinese *wayang* style ornaments. The creation of ceramic art works aims to answer the problems presented in the introduction, namely creating ceramic art works that are able to display the message of Indonesian characters, or in other words create Indonesian ceramic art.



7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

Indonesian ceramic art work means ceramic art that is capable of displaying Indonesian identity, which distinguishes the ceramic art from other countries. We researchers believe that the works produced in this creation are able to showcase Indonesian characteristics, because these works elevate Indonesian culture, namely *wayang*, especially Balinese *wayang* style. *Wayang* is one of the original Indonesian traditional arts that has been widely known by the public for a long time. This was stated by Brandes, G.A.J. Hazeu, Rentse, Kats and Kruyt that the original *wayang* art originated from Indonesia, even Hazeu stated that *wayang* art originated from Java (Darmoko at <http://staff.ui.ac.id>, accessed July 29, 2018). Each region in Indonesia has different visual characters of *wayang*. *Wayang* art is one of the cultural capital possessed by Indonesia and can be developed in uplifting Indonesian identity. Based on Bourdieu's cultural capital is basically in the form of a belief in values about everything that is considered right and is always followed by efforts to be written in social life (Sumarno, 2013: 70). The cultural capital in the form of *wayang* has been applied to ceramic art works on ceramic art media as an effort to display the identity of works that have Indonesian characters.

The achievement of the final result is expected to be in accordance with the objectives, namely ceramic art in Indonesian character or ceramic art that is able to showcase the uniqueness of Indonesia in the world. This assessment is determined by the community as an appreciator after appreciating the publication of works through exhibitions, writing articles in journals and other media. Our research team believes that this goal can be achieved, even though it will take time in the publication process. Observations of researchers through the FGD activities at the ISI Denpasar Faculty of Visual Art and Design, Art Craft Department in June 2018 and limited online publications, these works are quite popular with the public. Variables that show this are some people who had expressed their interest in having the work by buying. Further appreciation of the community for this ceramic art work will be seen in the exhibition publication in the future. By inserting local cultural content in a work, an appreciator will be directed towards understanding the culture in addition to understanding the form that appears on the surface. Because a product not only can be perceived through visual forms that appear on the surface, but also can be perceived from its cultural elements, for example certain traditions can be known, certain ways of thinking and so on (Vihma, 1990: 116).

These created ceramic artworks are more dominant in ornamental function compared to their practical functions as a vessel or place. This is caused by the application of Balinese *wayang* ornaments in this work which is more dominant in lifting the product as decorative items that have a beauty value that can beautify the room. So that the practical functions of such works are often ignored by appreciators or their users.

The application of Balinese *wayang* as an ornament to the creation of ceramic art also raised the selling value of the product to be higher than other types of ornaments. The cost of producing ceramic art is also higher compared to the cost of producing ceramic art with other ornaments using ceramic dye paints that do not require combustion.



This *wayang* ornament on ceramic art uses special colors of ceramics and must be burned at a certain temperature, to get a color that is resistant to time like glaze. So that the burning of ceramic art from the creation was done through three stages, namely burning biscuits, burning glaze and burning colors.

### **CONCLUSION**

The creation of this ceramic art produces works that are simple in shape, displaying Indonesian traditional art culture, namely the Balinese *wayang* style. The simple form shown is intended to make the general public easily recognize Indonesian specialty ceramics. This creation applies Balinese *wayang* style motifs as ornaments to achieve ceramic works that have Indonesian characters. *Wayang* is one of Indonesia's traditional arts and cultures that still exists today in the lands of Java and Bali. The visualization of Indonesian *wayang* each has their differences and becomes a distinctiveness of each region. Puppet art has been well-known and popular in Indonesia and even the world, so it is quite easy to build Indonesian characters through this *wayang* art. The assessment of the ceramic achievements of Indonesian characters is left to the assessment of the community as an appreciator of the artwork. The manifestation of the work was carried out with a swivel technique and ornaments were applied with painting techniques. Some of the works that were successfully realized were *sangku*, jars and vases. Each work made several size variants, ornament motifs and coloring. The manifestation of this work involves two partners namely Tri Surya Keramik Business and Bali Creative Industrial Technology Center (BTIKK). Researchers view that the works of ceramic art creation continue to be maximized to obtain optimal results. For example, improvements in body building techniques so that the quality of the thickness of the work in accordance with the size of the work, adjust the design. Besides that, in the future, the other researchers can take the same topic in conducting research, so to build the character of Indonesia by the product development can be continuously.

### **ACKNOWLEDGEMENT**

The researcher would like to thank The Ministry of Research, Technology and Higher Education for funding the creation of this work in the form of research grants. Likewise the researchers thanked the two partners namely Tri Surya Keramik and BTIKK Bali who have helped in the materialisation of the research team's design. Thanks are also conveyed to friends of lecturers in the Craft Department of the Faculty of Art and Design of the Indonesia Institute of Arts Denpasar who have provided inputs for design improvements in focus group discussions (FGD). We also express our thanks to the Chairman of LP2MPP Indonesia Institute of Arts Denpasar Dr. I Wayan "Kun" Adhyana, Dean of the Visual Arts and Design Faculty ISI Denpasar Anak Agung Bagus Udayana and Chair of the ISI Denpasar Craft Department who have provided input so that the creation of ceramic art can work well.

7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

## REFERENCES

- Barker, Chris. (2004). *Cultural Studies: Teori & Praktik*. (Nurhadi, Pentj). Yogyakarta: Kreasi Wacana.
- "Beberapa pendapat asal-usul wayang di Indonesia." Darmoko. <http://staff.ui.ac.id>. 28 Juli 2018.
- "Gallery Twenty Eight: Using Symbols and Metaphots to Express Meaning by Phil Douglis." PBase.Web.11 Dec.2015
- Gustami, SP. (2007). *Butir-Butir Mutiara Estetika*. Yogyakarta: Prasida.
- "Industri Keramik Indonesia Peringkat 6 Dunia". Kementerian Perindustrian. <http://www.kemenperin.go.id>. 25 Januari 2017.
- Jayanthi, Ni Putu Yuda. (2013). Kupu -Kupu Sebagai Sumber Inspirasi Penciptaan Karya Keramik Pada Peralatan Ruang Spa. *Tugas Akhir (TA)* Jurusan Kriya Seni Fakultas Seni Rupa dan Desain Institut Seni Indonesia Denpasar.
- "Kapolri: Tantangan Era Ini Menjaga Kebhinekaan". Raw. <http://jabar.tribunnews.com>. 24 Januari 2016.
- "Keramik Cina dan Vietnam Ancam Produk Lokal". <https://www.bisnisbali.com>. 25 February 2017.
- Mudra, I Wayan. (2016). "Marginalisasi Gerabah Hias Bali di Desa Kapal Badung pada Era Globalisasi" (*disertasi*). Denpasar: Universitas Udayana.
- Nugraha, Adhi. (1999). Kriya Indonesia, sebuah wilayah sumber inspirasi tak terbatas. Makalah Konprensi Kriya dan Rekayasa di ITB Bandung, 26 November 1999.
- Qulub, Riska Tafrihatul. (2017). Bunga Mawar Sebagai Sumber Ide Penciptaan Karya Keramik. *Jurnal Pendidikan Seni Rupa* 05 (01): 102-109.
- Rhodes, D. (1971), *Clay and Glazes for the Potter*, Philadelphia New York London. Chilton Book Company.
- San. (2017). *Perajin Gerbah di Desa Pejaten Makin Langka*. Media Bali Post, Kamis 25 Januari 5 Januari 2017, halaman 20.
- Sunarini, Ni Made dan I Wayan Mudra. (2016). "Fenomena Reproduksi Gerabah Serang Banten di Bali" (*Laporan Penelitian Fundamental*). Denpasar: Institut Seni Indonesia Denpasar.
- "Symbolism Movement, Artists and Major Works." The Art Story. Web. 11 Dec. 2015.
- "Sejarah Asal-usul Wayang." Samin, Ca h. <http://caritawayang.blogspot.co.id/2015/04>. 12 May 2018.
- "Serbuan Keramik China Resahkan Keramik Lokal" <http://www.kemenperin.go.id>. Diakses 25 Juli 2018.
- Sumarno, dkk, "Orientasi Modal Sosial dan Modal Kultural di Fakultas Ilmu Pendidikan U.N.Y.", *Jurnal Ilmu Pendidikan*, Vol. 6 No. 2 (September, 2013), 70.
- Tabrani, Primadi. (2006). *Kreativitas & Humanitas*. Yogyakarta. JALASUTRA.



7TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

Vihma, Susann. (1990). "Bentuk Produk Sebuah Pendekatan Semiotika" dalam Susann Vihma dan Seppo Vakeva (Eds.) *"Semiotika Visual dan Semantika Produk, Pengantar Teori dan Praktek Penerapn Semiotika dalam Desain"*. (Ikramullah Mahyuddin, Penerj.). Yogyakarta: Jalasutra (hal. 116)

Zuhdi, Dandi Hilmi. (2016). Lebah Madu Sebagai Ide Dasar Penciptaan Karya Keramik Jenis Vas. *Tugas Akhir (TA)* Program Studi Pendidikan Seni Kerajinan Fakultas Bahasa dan Seni Universitas Negeri Yogyakarta.

## ISoNH 2018 SECRETARIAT

Faculty of Creative Technology & Heritage,  
Universiti Malaysia Kelantan  
16300 Bachok,  
Kelantan, MALAYSIA.



isonh18@gmail.com



09-779 7000



www.umk.edu.my

SPONSOR :



Real Des'gn  
design & printing 2008

STRATEGIC PARTNERSHIP :



OFFICIAL MEDIA :







UNIVERSITI  
MALAYSIA  
KELANTAN

# Certificate of PARTICIPATION



This certificate is presented to

**I WAYAN MUDRA**

in recognition of his/her participation as

**PRESENTER**

for the paper entitled

**THE INTERPRETATION OF IDEOLOGY BEYOND THE MARGINALIZATION OF  
BALINESE ORNAMENTAL POTTERY**

In

**7th INTERNATIONAL SEMINAR ON  
NUSANTARA HERITAGE 2018  
(ISoNH)**

**Nusantara Heritage: Roles of Cultural Heritage in 4.0 Industrial Revolution**

On

**23rd OCTOBER 2018**

At

**CROWN GARDEN HOTEL KOTA BHARU,  
KELANTAN DARUL NAIM, MALAYSIA.**

ASSOC. PROF. AHMAD TARMIZI BIN AZIZAN  
CHAIRMAN  
7TH INTERNATIONAL SEMINAR ON  
NUSANTARA HERITAGE 2018

PROF. DATO' DR. HUSAINI BIN OMAR  
VICE CHANCELLOR  
UNIVERSITI MALAYSIA KELANTAN MALAYSIA