

The Design Diversity of Ornamental Earthenware towards the Craft Product Marketing in Bali on Global Era

by I Wayan Mudra

Submission date: 14-Mar-2019 12:03PM (UTC+0700)

Submission ID: 1093079657

File name: Jurnal_IJCU-1200_68-74_IRJMIS.pdf (442.24K)

Word count: 3891

Character count: 21843



The Design Diversity of Ornamental Earthenware towards the Craft Product Marketing in Bali on Global Era



CrossMark

I Wayan Mudra

Article history:

Received June 4th, 2016;
Accepted in revised form July 25th, 2016;
Approved August 20th, 2016;
Available online September 1st, 2016.

Keywords:

Design;
Diversity;
Marketing;
Desa Kapal;
Global Era;
Ornamental Earthenware.

Abstract

Bali's figure as a "living museum" culture of Hindu-Javanese was believed affecting the realization of Bali tourism development in this global era (Picard, 2006: 21-23). In term of this phenomenon, Bali was interesting by all parties for marketing the various craft products of non-Bali, unlike in Desa Kapal, Mengwi subdistrict, Badung regency, Bali province. The marketing invisible quantity was dominated by non-Bali ornamental earthenware. This dominance led to Balinese ornamental earthenware impressed simply seems "guests" in their own place. First, the research aims at finding out the design diversity of Balinese ornamental earthenware and non-Bali that was marketed in Desa Kapal. Second, the research was intended to know the sense that can be perceived behind the dominance of non-Bali ornamental earthenware designs. The relevance theory was used in analyzing was a semiotics by Roland Barthes (Zoest, 1993), the shape analysis theory (Vihma, 1990), and Derrida deconstruction method (Barker, 2014).

2395-7492© Copyright 2016 The Author. Published by International Journal of College and University. This is an open access article under the CC-BY-SA license (<https://creativecommons.org/licenses/by/4.0/>) All rights reserved.

Author correspondence:

First Author,
A senior lecturer at Studies Program of Kriya FSRD of Indonesia Art Institute in Denpasar., Email address : wayanmudra@gmail.com



1. Introduction

The ornamental earthenware-trading center based on Balinese society included in Desa Kapal (village name), Mengwi subdistrict, Badung regency, Bali province. This marketing activity "salable" by the presence several non-Balinese ornamental earthenwares, such as it was from Lombok, Kasongan Yogyakarta, Jepara of Central Java, and East Java. Whereas, Balinese ornamental earthenware that participates in marketing is an ornamental earthenware vessel from Desa Kapal, Badung and Desa Pejaten, Tabanan (Mudra, 1999). In the global era, the trading inter-island even across countries are possible, due to in the global era it occurs. Non-Bali ornamental earthenware presence is dominated its marketing in Desa Kapal, looks at the product

^a Indonesia Art Institute Denpasar, Bali-Indonesia

quantity and the shapes diversity, decoration, and finishing. This dominance led to the existence of Balinese ornamental earthenware increasingly displaced and marginalized. Wahyudi (2004: 87) explained that marginal is a position whose presence at the border or the position of the most distant suburb power due to it was supposed not important. The marginal position could not be the one side; there was a competition.

5

2. Research Method

The study was designed as a descriptive qualitative research. The data were collected by observation, interview, and documentation. The observation was conducted in the earthenware vessel-marketing place and its artisan in Desa Kapal. The interview was done to an artisan who markets their products in that village. The documentation technique was done by collecting data from documents related to this research. The informants were determined by using snowball and purposive sampling (Sugiono, 2015: 219). This research was conducted in 2013-2015 and the researcher was the main instrument. The analysis steps at adhering Miles and Huberman advisement (1984: 15-21), including data reduction, data display, conclusion drawing/verification.

The main theory regarding Barthes, the signs can be interpreted at two steps, [1] denotative meaning (primary meaning) and [2] connotative meaning (secondary meaning). The sign is understood by the humans is influenced by feelings or emotions as one of the factors that make up connotations. The connotative approach of Barthes applied to different societal symptoms (Zoest, 1993: 4). It is particularly relevant in studying the phenomenon of the design diversity of ornamental earthenware in Desa Kapal, Badung, Bali.

Vihma stated that the aim of analyzing the design product is to investigate the visual quality perceived associated with function and usefulness, due to a shape become a product central issue (1990: 116). These concepts have a relevant in doing an analysis. To analyze the meaning behind the non-Bali ornamental earthenware dominance was approached by the Derrida deconstruction method. Deconstruction is defined as demolition, however, not dismantling or destruction that ended with a monism view or even void (Santoso, 2007: 248-252). The deconstruction method can be understood as a social activity analysis text, outlines, opens/dissect the motivation or ideology possibility behind the text (Agger, 2008: 149).

3. Results and Discussion

In this global era, the ornamental earthenware marketing in Desa Kapal, the quantity is dominated by non-Bali ornamental earthenware varieties and Balinese ornamental earthenware as a "host", unlike impressed only marketing complement. It is not only an ornamental earthenware but also their design diversity. Those design varieties are illustrated belows:

3.1 The diversity of Balinese ornamental earthenware design statue

Referring to Barthes theory (Zoest, 1993: 4), the early observation found the ornamental earthenware statue products variety whether Bali and non-Bali on marketing in Desa Kapal. In 2013-2015, it was marketed found at least seven designs. The ornamental earthenware statue produced by an artisan, in Desa Pejaten Kediri Tabanan and in Banjar Basangtamiang Desa Kapal. There were several designs found, e.g. a frog statue is functioned as a garden light place, are found in the two designs namely vertical and horizontal positions created with the stirring technique, squeeze, and attached and its performance equally a big mouth as a discharge lighting of the lamp. A vertical position created by Balinese ornamental earthenware centers in Banjar Basangtamiang Desa Kapal.

Subsequently, it was found *nabuh* (playing Balinese music instrument) statue design from Desa Pejaten produce four variations, i.e. a statue that playing Balinese traditional musical instruments such as *kendang*, *cengceng*, *suling*, and *gangs*. The pig motif statue found at a shape upon two variations functioned as a *celengan*/piggy bank (the place for saving money). The other Balinese ornamental earthenware statue is found for one design in one variation such as a mask and Brahma statue. In one hand, the variation based on the shape, and on the other hand, its variation based on the size, from small to large categorized. Here are some samples of Balinese ornamental earthenware statues.



Figure 1. frog statue



Figure 2. nabuh statues



Figure 3. pig statue

The *nabuh* statues above also known as the "*patung kuturan*" due to it was made by an artisan, he is Wayan Kuturan (68 years old) who founder developing an ornamental earthenware in Desa Pejaten. He told "I have made this statue sixties years ago, now still working depending on orders and many people call it the "*patung kuturan*" (interviewed, on March 10th, 2015).

The shape and *nabuh* statue variations above is part of the Hindu society visualization culture in Bali at playing the *gamelan* (Balinese music) including *suling*, *kendang*, *cengceng*, *gangsa* and others become a single musical tradition intact. It shows the work *patung kuturan* includes the cultural concept (Vihma, 1990: 116). The artisan of an ornamental earthenware in Desa Kapal Badung also have produced the *nabuh* statue unlike those, i.e. during the famous artisan of life is I Wayan Sadia, but after his death, manufacture of *patung kuturan* in Banjar Basangtamiang Desa Kapal stopped.

The vessels trader calls *nabuh* statue as a doll statue and sold in Desa Kapal Badung since a long time and is still done by an artisan. Thus, the *patung kuturan* is made in Desa Pejaten Tabanan can be regarded as *habitus* supported by an artisan then practiced in its area of Desa Kapal in accordance with Bourdieu concept (Lubis, 2014: 111). Based on the visual data above can be explored that Balinese artisan, not much to develop new designs as well as their shape and variations, coloring, and completing to each statue shape. In dyeing, Balinese ornamental earthenware that is marketed in Desa Kapal as seen in the figures above, almost all of them without paint dye layer, appear plain with the natural red color like brick burning. The clue that can be conveyed at understanding the condition to this sign is Balinese ornamental offers a limited products selection to prospective customers than its competitors. Thus, the consumers tend to switch their selection at products that provide more varieties.

3.2 The shape diversity of non-Bali ornamental earthenware statue

The non-Bali ornamental earthenware types that are marketed in Desa Kapal Badung located in Desa Kasongan Bantul Yogyakarta, next from Desa Mayong, Jepara regency, Central Java. The visual shapes included a dragon statue, goat statue, horse statue, elephant statue, lion statue, chicken statue, human statue (male and female primitive), kids standing statue, half body Buddha statue, a child Buddhist statue and Buddha head statue. Non-Balinese creation was found more than 15 shapes or designs, each shape consisting of 1 to 2 variations, a Buddha statue found in 5 shapes, human statues in 5 forms, the others each consisting of one form. Here are some examples of non-Bali ornamental earthenware statue design.



Figure 4. dragon statue



Figure 5. chicken statue



Figure 6. Buddha statue

The statue design types of Kasongan can be seen in a shapes varieties and the look ranges from plain or non-finishing, paint coated dye, affixed to other materials or modified. The performance is more varied and in greater numbers make the products of non-Balinese earthenware statue marketed in Desa Kapal, increasingly, conquering the marketing spaces, and sinking attendance Balinese ornamental earthenware statue. Referring to the Barthes approach (Zoest, 1993: 4), statue various is seen as a signifier that has denotative meaning i.e. as decorative objects consisting types of different statue, function, and decoration. The other denotative meaning is non-Balinese products shape looks more diverse and varied than Balinese. Whereas the connotative meanings that can be perceived non-Bali are more creative than Balinese artisan, due to the visual design shape and its quantity is more happening in the market. Many quantities are more preferred by consumers (Oentoro, 2010: 7).

3.3 The shape diversity of Balinese ornamental earthenware with its Function

The shapes of Balinese ornamental earthenware defines is functioning disposable objects that made for practical purposes or may be used for something, unlike a container or place for saving, however, its work is always considered the art function. It can be found, grouped in accordance with their function. For example, as *jeding* (a pot flower) (figure 7), consists of one form and two variations, a lamp holder includes six shapes, each consisting a light *sanggha* shape (figure 8), three variations, *tirta* place (figure 9) includes two shapes, and one variation, bamboo shape consists of one variation, the light shape a flower pot, a chandelier, an

attached lights each consist of one shape and one variety. Then, *caratan* (a place for drinking water) shape consists of one shape and one variation, as well as, a satay grilling place on one form and one variety. Here are some examples of Balinese ornamental earthenware with its function:



Figure 7. *Jeding* (barrel)



Figure 8. The garden lights box-shaped



Figure 9. The park lights shaped unlike bamboo pieces

The pottery products that is illustrated above and share on the marketing in Desa Kapal Kabupaten Badung Bali, mostly redesign along ago. Ni Luh Sulasih (47 years), is a trader in Desa Kapal stated "Balinese product sold here is stuff an old model, the new rare" (interview, on April 20th, 2016). The more of them were produced in Banjar Basangtamiang Desa Kapal Badung, compared on an artisan in Desa Pejaten. In Desa Pejaten, the artisan produced is a wall lamp unlike a mask shaped. It can be concluded that their bargaining power is less compared with non-Bali ornamental earthenware. In global era nowadays, the competitive struggle can not be avoided by improving the products quality and quantity. If the competition can not be achieved, then possibility a Balinese ornamental earthenware products will be increasingly marginalized.

3.4 The shape diversity of Non-Bali ornamental earthenware with its function

The observations were conducted towards an ornamental earthenware in Desa Kapal. It can be said that non-Balinese ornamental earthenware has a function well, offering shapes in more diverse and varied than Balinese ornamental earthenware. non-Balinese ornamental earthenware has a good shape, *caratan* (jug), jar, ashtray, fuel poison mosquitoes place, flower pot, natural flower pot, seating trash in cylindrical shaped, the garden lamp shade, wall hanging, jewelry boxes, piggy bank and so on. Non-Balinese ornamental earthenware is dominated by the earthenware from Lombok, next to Kasongan Yogyakarta products, the ornamental of Desa Mayong Jepara and any ornamental from other areas in Java. Here are some examples of Non-Balinese ornamental earthenware.



Figure 10. Yogyakarta earthenware flower pot and Lombok pitcher



Figure 11. Lombok earthenware pitcher decorated unlike egg shell

The both pottery visualization above can be explained that non-Bali ornamental earthenware shows more shape, diverse, and varied than Balinese ornamental earthenware as well as its quantity is more. Thus, non-Bali ornamental earthenware offers more choice to consumers. Likewise, it is viewed of the beautiful shapes are displayed, it looks better than Balinese. The decor is an element that serves as an ornamental decoration to beautify an object appearance. The elements appear are not a limited trimmer, ranging from simple to complex, depending on the creativity and sense of aesthetic sensitivity artisan (Budianto in Jayanthi, 2015: 81). At craft products including pottery, after the decoration process usually, there is a forwarding process or final process called *finishing*. Finishing is the final process before a product is marketed, its type is very diverse.

Balinese ornamental earthenware performed with decorations in the traditional shape of motifs like *pepatran* that can be seen on lampshade garden decoration made with printing techniques directly attached to the pottery body. This situation is very much different than the decor and finishing is applied to non-Balinese ornamental earthenware decorative body. Some decorative motif that seen on non-Balinese, e.g. flower motif, leaf motifs are applied with attached techniques on pottery objects at flower pot and a cylindrical object functioned as a seat or table mat glass. Other decor found in the straight lines shapes applied with a notch technique as shown in Lombok functioned as a bin. Other decorations motif are also found in non-Balinese ornamental earthenware e.g. fish and animal motifs that are applied a notch technique. The finishing process of an ornamental earthenware is dominated colored by paint materials and Balinese ornamental earthenware dominant not accompanied by finishing processes to get its natural beauty.

3.5 The meaning behind domination of Non-Bali ornamental earthenware

Derrida deconstruction method is applied (Santoso, 2007: 248-252) and can be known the meaning behind non-Bali ornamental earthenware dominance i.e. connotative meaning refers to Roland Barthes theory (Zoest, 1993). The connotative meanings that can be perceived are Balinese ornamental earthenware could not compete with the onslaught of non-Balinese decorative earthenware, due to the quantity and quality available in the market are very less compared to their competitor products. Balinese ornamental earthenware looks less competitive in developing its shape, decoration as well as in finishing. In term of this productivity indicated Bali ornamental earthenware is still lacking due to many factors.

The other meaning can be read in non-Bali ornamental earthenware dominance in Desa Kapal is an earthenware manufacturer of pottery innovating shape by artisans in several variations. So that, in every earthenware product found two to three, even more, variation in various shapes, however, the nuance is still in one shape. The aims at developing this variation to provide more choice products of customers prospective, which is done by processing existing design. The design processing is intended a processing shape, staining and finishing towards products that have been there before. This is consistent with the idea that variation can be done through in many shapes (Sipahelut, 1991: 87).

The ornamental earthenware products are marketed in Desa Kapal, the variation is done through a shape and coloring in finishing, particularly, non-Bali ornamental earthenware. The shape developing on pottery products unlike are a part of the design process designed by artisans or producers who influenced the market demands. This design can not be separated from the trader's interference as the capital owners have power "hegemonic" upon the manufacturer and distributor underneath (collector). An artisan is generally according to the power of "hegemonic" style trader (Ashcroft, 2000: 215-216). Because artisans in this relation in the position of the dominated.

In one hand, non-Balinese ornamental earthenware meanings based on consumers prospective an interest buying would be better if the manufacturer is able to display more varied shapes and more quantity and available everywhere (Oentoro, 2010: 7). This is illustrated by the decorative pottery presence in Desa Kapal. In another hand, it can be understood non-Bali ornamental earthenware cheaper than Balinese ornamental earthenware. I Made Rai (37 years) a trader in Desa Kapal stated that:

In now, there are many Balinese Hindu societies bought Lombok earthenware, unlike pot that used as a place for *Toya* (holy water place). The prices range from IDR 25,000, depending on size. If Balinese ornamental earthenware commonly as a place for *Toya* looked like this, it is IDR 35,000 (interviewed on December 30th, 2014).

Non-Bali ornamental earthenware is cheaper than Balinese, can affect the demand for the product seem more consumers demand. Due to the lower level price will be requested amount increasing or product demand becomes greater and vice versa (Oentoro, 2010: 166). A lower price can be regarded as an ideology developed by traders for other control parties involved trading relationship. Marx stated that the benefit is taken from capitalists as the workers surplus, in this connection, the workers are an artisan (Barker, 2004: 14). The other connotative meanings that can be interpreted from the practical domination of non-Balinese ornamental earthenware commercial are people prefer decorative its products for various purposes. It was stated, I Made Rai (37 years), I Gusti Dartini (48 years), Ibu Citra (43 years) and Ni Luh Sulasih (47 years old). For instance, I Made Rai (37 years) stated:

The buyers generally prefer import goods than local goods made in Bali, including Balinese societies, therefore, the traders here prefer to sell import products. (interview on May 20th, 2014).

Regarding the trader's statement above, it is understood that Balinese ornamental earthenware is less desirable, may be associated with its product not suit the consumers want commonly and its availability

quantity is very less compared to the non-Balinese product. The observation that is conducted during the study period, also found the buyers tend to choose non-Bali ornamental earthenware products included the foreign consumers of traveling as shown in the following figure:



Figure 12 and 13. Foreign tourists are bargaining in an ornamental earthenware Desa Kapal, Badung Regency, Bali Island.

4. Conclusion

Non-Bali and Balinese ornamental earthenware that are marketed in Desa Kapal can be seen from the shapes diversity, decoration, coloring or finishing. Non-Bali ornamental earthenware shape displays more design and more varied than Balinese ornamental earthenware. It can be seen from its statue function in use. Likewise, non-Bali performs an ornamental earthenware decoration more creative in using a material and application techniques. Non-Bali decorative earthenware more applying the finishing paint dye, while the Balinese decorative earthenware more appearances without finishing processes.

There are many types of connotative meanings that can be perceived behind non-Bali ornamental earthenware dominance in Bali, including non-Bali decorative earthenware come from many artisans in Indonesia, e.g. from Lombok, Yogyakarta, and Central Java Jepara. Whereas Balinese artisan an ornamental earthenware that comes to Desa Pejaten dan Banjar Basangtamiang Desa Kapal. The other meaning can be perceived is non-Bali ornamental earthenware looks more creative and more productive than Balinese. Non-Bali ornamental earthenware is sold more cheaply, due to its cost production are lower and more appreciated by the public because it looks more diverse, more interesting and availability.

Acknowledgment


The author through this article would like to thank Prof. Dr. I Nyoman Suarka, M.Hum., Prof. Dr. Ir. Sulistyawati, M.S., M.M., M.Mis., D.Th. and Dr. Ni Made Ruastiti, S.ST., M.Si, on motivation and guidance in completing this article. Thank is also to an artis: 4 in Desa Pejaten Mr. I Wayan Kuturan (68 years), the pottery artisan in Banjar Basangtamiang Desa Kapal I Made Suarjana (52 years), and traders in Desa Kapal, I Made Rai (37 years) and Ni Luh Sulasih (47 years), for the information that presented to this writing.

References

- Agger, Ben. 2008. *Teori Sosial Kritis: Kritik, Penerapan dan Implikasinya*. (Nurhadi, Pentj). Yogyakarta: Kreasi Wacana. [Google Scholar]
- Barker, Chris. 2004. *Cultural Studies: Teori & Praktik*. (Nurhadi, Pentj). Yogyakarta: Kreasi Wacana. [Google Scholar]
- Harsono. 2007. *Estetika*. Bandung: Rekayasa Sains. [Google Scholar]
- Lubis, Akhyar Yusuf. 2014. *Postmodernisme Teori dan Metode*. Jakarta: Rajawali. [Google Scholar]
- Miles, Matthew. B. & Huberman, A. Michael. 1984. *Qualitative Data Analysis A Sourcebook of New Methods*. London: Sage Publications. [Google Scholar]
- Mudra, I Wayan. 1999. "Kajian Komparatif Desain Kriya Gerabah yang Dipasarkan di Bali" (tesis). Bandung: Institut Teknologi Bandung. [Google Scholar]
- Oentoro, Deliyanthi. 2010. *Manajemen Pemasaran Modern*. Yogyakarta: Laks Bang PRESSindo. [Google Scholar]
- Picard, Michel. 2006. *Bali: Pariwisata Busaya dan Budaya Pariwisata*. (Jean Cocteau. Pentj). Jarkata: KPG (Kepustakaan Polpuler Grammedia). [Google Scholar]
- Putra, I. Iyasa. 1988. *Bali dalam Prespektif Globalisasi*. Denpasar: Upade Sastra. [Google Scholar]
- Santosa, Listiyono. 2007. *Epistemologi Kiri*. Yogyakarta: Ar-Ruzz Media. [Google Scholar]
- Sipahelut, I. 1991. *Dasar-Dasar Desain*. Departemen Pendidikan dan Kebudayaan. Jakarta: CV Gravik Indah. [Google Scholar]

- 12 iyono. 2007. *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung: Alfabeta. [Google Scholar]
- Wahyudi, Ibnu (editor). 2004. *Menyoal Sastra Marginal*. Jakarta Selatan: WedantaWidya Sastra. [Google Scholar]
- Vihma, Susann. 1990. "Bentuk Produk Sebuah Pendekatan Semiotika" dalam Susann Vihmadan Seppo Vakeva (Eds.) "*Semiotika Visual dan Semantika Produk, Pengantar Teori dan Praktek Penerapn Semiotika dalam Desain*". (Ikramullah Mahyuddin, Pentj). Yogyakarta: Jalsutra. [Google Scholar]
- Zoest, Aart Van, 1993. *Semiotika: Tentang Tanda, Cara Kerjanya dan Apa yang kita Lakukan Dengannya*. Jakarta: Yayasan Sumber Agung. [Google Scholar]

5
Biography of Author

	<p>Drs. I Wayan Mudra, M.Sn. is a senior lecturer at Studies Program of Kriya FSRD of Indonesia Art Institute in Denpasar. He registered numbers are 196311251988031002 (NIP) and 0025116306 (NIDN). He was bon on Banjar Tinungan, Desa Apuan, Kecamatan Baturiti, Kabupaten Tabanan, Nopember 25th, 1963. His phone number is +6282340095766, his office is at Jl. Nusa Indah Denpasar, Ph. (+62361) 227316, Fax. (+62361) 236100. Now, He lives at Jl. Kecubung Gang Puduk No. 8B, Denpasar.</p>
---	--

The Design Diversity of Ornamental Earthenware towards the Craft Product Marketing in Bali on Global Era

ORIGINALITY REPORT

9%

SIMILARITY INDEX

9%

INTERNET SOURCES

3%

PUBLICATIONS

4%

STUDENT PAPERS

PRIMARY SOURCES

1

www.scilit.net

Internet Source

2%

2

euroasiapub.org

Internet Source

1%

3

docplayer.info

Internet Source

1%

4

I Wayan MUDRA. "Bali Traditional Pottery as a Cultural Heritage on the Global Competition Era", Cultura, 2018

Publication

1%

5

media.neliti.com

Internet Source

1%

6

repository.warmadewa.ac.id

Internet Source

1%

7

ejournal.stainpurwokerto.ac.id

Internet Source

1%

8

ikadbudi.uny.ac.id

Internet Source

<1%

9	s3kajianbudaya.pps.unud.ac.id Internet Source	<1 %
10	www.shs-conferences.org Internet Source	<1 %
11	repository.isi-ska.ac.id Internet Source	<1 %
12	membacaseratcenthini.blogspot.com Internet Source	<1 %
13	www.scribd.com Internet Source	<1 %
14	digilib.uns.ac.id Internet Source	<1 %
15	eprints.upnjatim.ac.id Internet Source	<1 %

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off