

## Conference Paper

# Malang Local Culture Expression: Interior Aesthetic Elements and Ceramic Art Creation

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## Abstract

Malang local culture has various features and philosophical values. In this creative economics era, many things can be developed; in Malang, a typical aesthetic development is found in ceramic art creation which not only enriches local culture but also offers economic value. The creation process requires a method to factor these elements into the artwork idea. Following the initial idea and concept refinement, the next phase is visualization, shaping ceramic from clay to its firing procedure. This article discusses the creative process which evolved inspired by the figurative figure in the Garudea story. The story inspired the researcher to create a ceramic product. This creation is expected to enrich Malang ceramic varieties

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## 1. Introduction

Local culture heritage in Malang region has rich varieties and uniqueness. That culture comes in attraction and artefact culture. In recent era, the culture not only viewed as culture knowledge source. It's also processed as art creation source and modern cultural enrichment (Afatara, 2019).

That culture source is located in temple, statue, old buildings and others. Several temples in Malang, such as Singosari, Jago, Kidal, Badut, and Sumberawan Temples (Pradhikta, Dyanningrum, 2018). In these temples, there are some ornament and reliefs which represent aesthetics, history, or education, also their origins as examples in life. One temple which telling a story with various meaning is Kidal temple. Relief located in Kidal temple is Garudeya. There are several Graudeya themed relief panel which telling about sacrifice, heroes, loyalty, unity, and peace. The reliefs reveals about Garudeya who persistently tried to save his mother from slavery (Budi Setyaningrum, 2018). That's why researcher interested to bring the story as creation idea in interior aesthetic element ceramic craft, with Malang characters. Whereas this creative research would be able to



grow Malang regional culture image identity through interior aesthetic element ceramic product (Ponimin, 2017)

## 2. Methods

This creation research purpose is producing interior aesthetic element ceramic art craft derived from artefact with Malang character, especially from Garudeya story of Kidal temple. To reach creation product purpose, firstly needs idea source review to be processed as concept and manifested into ceramic artwork. Creative process which should be through here is exploration, improvisation/experiment, and manifestation (Avdikos, 2015; Bereitschaft, 2018).

1. Exploration includes activities in searching information related with creation idea. Exploration activity is done such as: (a) Visual observation about Garudeya relief of Kidal Temple of Malang, to stimulate creativity in ceramic artwork creation, (b) Information collection through references collection and field study to get comprehension to strengthen creation idea and strengthen decision in composing interior aesthetic element ceramic artwork based on Garudeya story of Kidal Temple, (c) Developing imagination to get creative ideas related with existing theme as ceramic artwork creation source to be made, so that the creation would be original and unique (M. Ponimin, 2018).

2. Improvisation/Experiment

This experiment is done in preparing artwork manifestation. Steps done by creating alternative sketch images to get selected design to be manifested into ceramic artwork. In this creation, improvisation process is done by several exploration, such as artwork shape exploration, creation technique and material exploration (Afatara, 2019).

3. Shaping/Manifestation

In creation phase, it's important to create several alternative artworks as idea for artwork, which applied in clays using direct hand shaping. This artwork creation consist of several phases, include preparation, manifestation process, ornamentation, shaping, drying, and firing process (Satrio, 2013; Tri Atmojo, Wahyu, Misgiya, & Sriwiratmo, 2014).

## 3. Discussion

Before manifesting idea into artwork, there's a review first to artefact culture in Malang which has selected as creation object. This decision based on complexity, uniqueness and values (Satrio, 2013).



**Figure 1:** Garuda reliefs as creation idea (Source: Personal document, 2018)

### 3.1. Ceramic Artwork Creation

This early phase of ceramic creation started from artwork design, produced from previous idea exploration. Artwork design made with several alternatives. This artwork design is done by several alternative sketches to dig various possibility of artwork to find shape as determined concept. So, earlier design with various shape is done and the best one was selected to be applied in stoneware clays. Artwork design includes shape creation process which sourced from Kidal temple reliefs to be created into three dimensional shape, considering shape, function, size, and creation technique. Result selected turned into ceramic artwork. Ceramic artwork technique begin with artwork shaping creation. Artwork creation shape from clays started from essential shape, the lowest one (Hendra, 2016; Novita & Lulut Amboro, 2017).

In artwork essential creation process, there are several phases. First of all, creating plastic clays plates. Putting the base of artwork, creating twist of clays for body shape of Garuda. After the base is finished, continued with smoothing on artwork surface (Aramide, Adepoju, & Popoola, 2018). This process should wait the reduction of water level in artwork body surface. Water reduction in body would make easier artwork smoothing when we applied some pressure or scraping. In this smoothing phase, researcher tried to keep the pressure power of fingers when puffing up or paving the



**Figure 2:** Artwork essential shaping process.(Source: Personal document, 2019)

shape (I Wayan Mudra & Ni Made Rai Sunarini, 2015). Smoothing process by shaping the clays also functioned to reduce the clays thickness in artwork's body (Bormans, 2004).

When the artwork surface is already smooth, the process continued with ornament creation in artwork surface. Artwork ornament creation is done when water level on shape surface is already low (Tri Atmojo, Wahyu dkk., 2014). Ornamentation is done by attach-twist technique and scratching technique. Attach-twist ornament creation is twisting plastic clays to small round shape, twisting, spiral, or scale shape. the twisting result then attached and pressed to surface of planned plate. Those attach-twist shape will create a decorative shape according to clays' characters which are attached and pressed (Tondo, Silverio, Bawer, & Evangelista, 2015).



**Figure 3:** Artwork shape detail creation and improvement. (Source: Personal document, 2019)

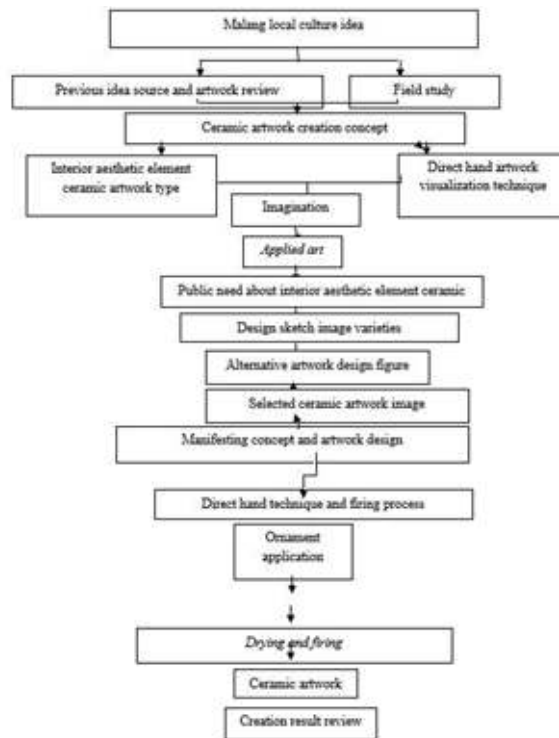
In shaping and ornamentation process, there are several troubles in shape composition. Trouble caused by different plasticity of clays. That's why in this process, should be done repeatedly, where researcher add more water to hard material. Especially in clays with imperfect grinding process (Hendra, 2016; Tri Atmojo, Wahyu dkk., 2014).

Ornamentation process is done by attach-twist technique and scratching technique. Attach-twist ornament is done by twisting plastic clays with several twist. Twist result in wet condition directly attached and pressed on plates as planned before (Australia dkk., 2002). Example for this twists are scales or feather shape twisting result. This feather or scale shapes to decorate Garudeya wings. Other twisting application is curly twist and spiral twist. This twist is used to decorate Garudeya head (Ponimin, 2017).

After shaping process is finished, the next process is drying and firing the artwork. Drying process purpose is reducing water level in ceramic body wall. Reducing water level from wall will help drying and firing process. When water level is still exist in ceramic body wall, firing process will cause damage on the artwork. Artwork damage shown in sudden shrinkage since water is vapouring fast. That's why drying and firing process should be done in careful and slow way (Dawson & Kent, 1999).

Firing process is main factor in Garudeya ceramic artwork. Wrong firing process will cause a sudden damage, cracking the body, or worse, exploding. In this phase, it's important to pay attention in artwork management and firing process. This firing process used reverse furnace system with gas fuel. This type of furnace has technical excellence. Square shaped furnace with medium firing room, so that heat control and fire flow from fire source to firing room and chimney will be controlled easier (Ponimin, 2018). Artwork arrangement process in firing room is placed on firing room ceramic plate in such a way to avoid disturbing fire circulation. Fire source come from four points below the furnace. Which made the flares not touching ceramic bodies (Chen, Zhang, & Zhu, 1999; Imanaka, 2005).

This early firing process is done in firing room with medium flares. Firing is done in about 2 hours with 200 ° C temperature. Next, there's heating process in 3 hours long with 700° C temperature heat. In final phase, there's artwork maturing process, with up to 900° C temperature, with length process reaching 1 hour. Next process is firing temperature cooling process. Cooling process length is 12 hours. After that, new artwork will be released from firing room (Dawson & Kent, 1999).



**Figure 4:** SNFigure of ceramic artwork creation process from preparation to finishing (Source developing method. Ponimin, 2019)



**Figure 5:** Ceramic artwork sourced from Garudeya Kamandalu relief idea, local artefact of Malang in Kidal temple. (Source: Personal document, 2019)

### 3.2. Creation result discussion

Ceramic artwork with Garudeya Kamandalu "kendi" (jag) shape is a culture artwork typical Malang derived from Kidal temple relief idea in Malang. In addition of interior



aesthetic element, also create modern ceramic culture identity created from local culture. Preserved local culture, through this artwork is created in various new shapes and media. Next, it can be functioned as decoration. Reviewed from visual aesthetic quality, it considers shape composition or material and contrast (Australia dkk., 2002).

Ceramic artwork is manifested through local material found in Malang. The material is processed by plastic material processing technique. Clays used consist of earthenware and stoneware main material. shaped with direct hand pinching technique.

In real ceramic artwork creation process, actually there are several shaping technique and process used. This ceramic artwork creation technique consist of seven technique and shaping process, which are by free technique or modelling, creation by pinching technique, twisting or coiling, ceramic shaping by throwing technique (fast wheel), shaping ceramic base, slate shaping or slab building, printing technique (Ponimin, 2018) However, this artwork creation technique emphasized more in direct hand-pinching technique.

This pinching technique has freedom in shaping clays into artwork. Pinching technique is done by pressing or pinching clays by adjusting shapes needed and thickness using our sense. Artwork firing is done in final process (Ponimin, 2017).

This ceramic artwork creation can be included into figurative ceramic creation, that's the reason for researcher using pinching technique, to shape it freely and easily. In addition of artistic perspective, this visualization also determined their aesthetic values. It is shown from simple unity, regularity, and variety. In order to reach such purpose, creator applies visual organization principles, such as harmony, balance, rythm, proportion, variety, so that the artwork has aesthetic and artistic values (Howe, T & Dillon, P, 2001).

## 4. Summary

This ceramic artwork is part of growing love to Malang local culture through creative process. This creative process is a part of growing love to culture by emphasizing on Malang local culture as ceramic artwork creation without ignoring the special characters of this culture. This creation process needs aesthetic sensitivity and technical skills. Aesthetic sensitivity has purpose to grow wild imagination in capturing aesthetic moment from idea source. Technical ability related with creator ability in manifesting idea in form of clays shaped with direct pinching. Shaping technique used massaging and twisting technique on plastic clays material. This process made possible to push imagination freely. So that this artwork will have more artistic content with local content.

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