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Potential threats on pottery as local wisdom in Sitiwinangun
Cirebon district

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Abstract. This study is aimed to find out the type of threats of pottery as a local wisdom of Sitiwinangun Village. The study used qualitative approach which included observation, interviews, direct involvement and literature study as technique to collect the data. The data was analyzed by descriptive exploratory analysis. The finding results showed that the production of Sitiwinangun pottery, in the technique and motifs, were still produced according to the ancestors. Pottery has a closed-relationship to agrarian culture of Sitiwinangun's society. In cultivating season, the soil was used not only used to cultivate rice and palawija (crops planted as second crop in dry season) but it was also used to dig a layer of soil as the raw material of pottery. There were some potential threats on Sitiwinangun Pottery such as a reduction in raw material because of the land-settlement, slow regeneration, and consumers’ preferred on household appliance made of plastic. Nevertheless, it never decreases the spirit of Sitiwinangun society to maintain the pottery as their local wisdom. They keep on their principle that the nature gives the value on their life and the value is an ancestral heritage that must be maintained in modern era in order to preserve the environment. Furthermore, the most important is that pottery is not only made as the functional object for human activity but it is made as the local knowledge of Sitiwinangun that very allows to be learnt intact and sustainable.

1. Introduction
The term pottery in Indonesia refers to objects derived from clay materials that are burned with low temperatures and it used as a tool to support various daily activities. According to the Ministry of National Education, pottery is a term used refers to kitchen appliances made of clay that had been burned before [1]. Furthermore, stated that pottery is not only used as the kitchen appliances but it also has valuable meaning in socio-economic life and religious activities [2].

Archaeological site proves that pottery in Indonesia has been used since Neolithic period where humans at that time have lived sedentary and cultivated. As stated by Yana, pottery made in a very simple form, not too focus on motive variety, to be able to be used for everyday purposes [2]. On the other hand, the pottery which is used for religious activities considers the aesthetic value and makes it more refined. It relates to respect for existing beliefs.

Sitiwinangun village located in Jamblang sub-district is became Islamic hamlet because of the existence of Kasultanan Cirebon. Sitiwinangun formed from Siti which means land and Wangun which means meaningful. Resulting from the history, pottery for Sitiwinangun society is not only about the function-value, but it is the original local wisdom that must be inherited from one generation to other
generation. It is also has closely meaning related to the Islamic empire period that had grown since 13th century AD. So, it's no wonder if pottery takes an important part of society. Firstly, there was a craft art which was established by Prince Panjunan. He was an expert in creating artwork using clay as the raw material. Apparently, the clay used came from Sitiwinangun village which has a high value and strong quality. So, his work was created very beautiful, strong and admired by people. Then, the craftsmanship of Prince Panjunan was delivered to Ki Jagabaya as known as Syekh Dinurja Ki Mas Ratna Gumilang who opened Sitiwinangun for the first time. As kind of honor, there was an ancient pottery placed next to the tomb of Ki Jagabaya. Next to the tomb there is an ancient pottery placed next to the tomb which was supposedly made at the time of the founder of the village [3,4].

Pottery has a tight relationship with agrarian culture of Sitiwinangun society. It has 5,400 people lives as a farmer. When cultivating season arrives, the soil is used not only for planting rice and palawija but it was also used to dig a layer of soil as the raw material of pottery. Unfortunately, Sitiwinangun was forced to give up on the reality that many potter switched their profession nowadays. Only few old potters who are still preserve. For them, every traditional society has local wisdom with kind of myth of local belief so pottery as Sitiwinangun local wisdom means a lot as the heritage that must be preserved. They also keep the balancing of environment as the way to live with nature that had learnt and inherited from the ancestors. This paper is aimed to investigate potential threat on pottery as a local wisdom in Sitiwinangun village.

2. Methods
The study used qualitative approach which included observation, interviews, direct involvement and literature study as technique to collect the data. The data was analyzed by descriptive exploratory analysis. The data presented in this paper were the data obtained from observations on May 2017.

3. Result and Discussion

3.1. Potential Threat on Pottery as Local Wisdom of Sitiwinangun Village
Pottery production is located in Kebagusan block and Caplek block. Previously, Sentul also produced a pottery in the form of tile, but this village was unable to compete with tile production from Jatiwangi, Majalengka. Type of soil which is processed into pottery is only found in Kebagusan and Caplek. Not only live as the farmer, Sitiwinangun society also makes pottery as the optional job. They dig a layer of soil for making pottery beside cultivate the rice and palawija (crops planted as the second crop in the dry season). Only the soil which on 30 cm deep that can be used as the raw material to make pottery.

Then, the raw material and sand are mixed with composition 2:1. Based on the result of an interview with Kadmiya (50 years old) a potter, the mixed composition is different with the other pottery from another place such as Jatiwangi, Majalengka which has composition-comparison 1:1. This difference caused by different soil texture. In Kebagusan and Caplek blocks, the soil is black, soft and solid while the soil from Jatiwangi is dark yellow with an oily texture. The soil color is influenced by some factors such as its organic material content. How brown the soil tends to have higher geothic iron oxide. The softness of soil texture proceed from limestone, andesites and tufa [5].

In the early, the village has 30 Ha wide areas to produce the row soil for pottery. Nowadays the area is decreased by a housing development. The potter has a hereditary belief that the best raw materials are only obtained from the Sitiwinangun area.

According to Kadmiya, the potter faced the difficulties to get the row soil. So they choose to buy it from Jatiwangi, Majalengka, but their decision isn’t right because the different soil would affect the quality of pottery. The pottery would be crumbly after the combustion. It became one of the potential threats to the preservation of the pottery in Sitiwinangun.

The pottery combustion here used open-method. This method is chosen because it can produce higher temperature about 800 0C and appropriate for dimension product. The process of combustion
only takes 45 minutes. It caused by mixed solid composition. Although the combustion is short, the quality of pottery isn’t crumbly. In addition to having advantages in this method, but the use of open-method also has the potential for further threats. Open-method combustion depends on the sunlight. Nowadays, availability of open space is also a challenge for the potter to carry out open-method. It was different with production pottery from Posong, Arjawinangun which takes 20 minutes and Jatiwangi, Majalengka used close-method combustion [3]. Close-combustion isn’t depended on weather but it usually used for pottery with little size and the combustion temperature above 800 0C. A process of open-method combustion can be seen in figure 1 and figure 2 below:

![Figure 1. Pottery stack before combustion](image1)

![Figure 2. Open-method combustion activity](image2)

The next threat is pottery’s function displacement such as teapot, gosan (large water jar), wadasan (a bowl for wudlu water) and a flask which are replaced by a modern device with a plastic article which more cheap and hefty. Then, sometimes the selling-price is disproportionate to the length process of production. For example, a gosan with the height around 50-60 cm just sold around 400.000 rupiahs. The little pottery such as teapot, plate, cup, and cobek only sold around 20.000-50.000 rupiahs. The potter just made the pottery when they got an order. Local orders usually come from Empal Gentong seller, the traditional food of Cirebon. The activities of making Pottery and the example product of pottery can be seen in figure 3 and figure 4 below:

![Figure 3. The potter is shaping pottery](image3)

![Figure 4. Pottery in the drying process](image4)

Pottery of Sitiwinangun is famous in 1970. It was also famous in Europe. A lot of order coming from Japan, Dutch and the other developed countries in the word. At that time, around 1000 people depend on their life as artisan pottery [4]. The slackening of sales activity after those periods causing people change their proper job from a farmer and potter into the builder, tire collector and migrant labor. In 2009, the potter who is can survive only 30-40 people. They mostly are old people and a housewife. They said that they survive because they haven’t another skill. Sadly, the potter usually couldn’t understand the consumer taste and need in this era. They also lack innovation about its shape and function which cause affect the sales revenue.

Pottery of Sitiwinangun has a specific characteristic which makes it different from the other pottery. Design and motive of Sitiwinangun pottery usually Big Barong Lion which carrying little lions on his
back. This motive is linked to meaningful local beliefs wherever a child steps in, parents always pay attention, pray for and support. This motif combines with Mega Mendung pattern, Sulur Kangkung, wicker, string, fishbone, tumpal, and grye whereas the pattern of Paksi Naga Liman is applied for the bigger pottery such as crock, vase or cistern. [3,4].

The technique of making Sitiwinangun pottery is still in traditional ways. Soil shaping technique used flat-rotation. Pinching technique, colling technique or combination of both techniques make the pottery of Sitiwinangun unique. Pinching technique is discovered in pottery since Indonesian Neolithic period [2]. To decorate the pottery, it needs toreh technique, toreh, and a wooden hammer.

The process would take a long time and needs carefulness. It’s different with another pottery from Pagerjurang Bayat which used inclined-rotation [3]. This technique could produce pottery faster but this technique only appropriate for small-size pottery.

Currently existing potter do not understand the philosophy of motive and design in pottery. They just copy the existing motif without knowing the meaning contained in it. Even though this is a characteristic that distinguishes pottery sitiwinangun with other places. If craftsmen less understand the significance of motifs on pottery, then indirectly sitiwinangun local wisdom in the village will be eroded era.

3.2. Vindication of Sitiwinangun Pottery from Potential Threats

According to the result of an interview with Kadmiya in Sitiwinangun, the skill of making pottery obtained from their parents. He is the seventh generation of his ancestors which bring it as local wisdom. There are a lot of moral value within the pottery such as hardworking spirit, mutual cooperation, carefulness, diligence, patience, and preserve the environment. The artisan just digs the soil in rice cultivating season. They aren't exploiting the natural resource but only utilized the raw soil sufficiently for viability. This local wisdom is inspired, taught, practiced and run in the blood to the next generation as their daily behavioral pattern. It builds the relationship between human beings and also the relationship between human and nature or environment.

Balanced management of nature was a gift from the ancestors [6]. The ancestors believe that on the daily activity people lives with nature. This fact shows that human and nature are in the parallel position. The existence of nature must always be maintained because a human would take the damage. This believes always occur on traditional people even there are several habits and traditions. Therefore, it has the same purpose which is respecting and keeping the natural balance [7]. This local knowledge is in line with the purpose of Education for Sustainable Development (ESD) which is oriented on human skill development in order to contribute towards the conservation so people can take the benefit on the future. Humans must understand if the habitual pattern would affect nature pattern. It means that habitual pattern must be based on ecological, social and cultural values [8].

Beside prepared the raw soil, the potter of Sitiwinangun village has a ritual before started producing pottery. They would walk around the grave of an ancestor (Prince Jagabaya) seven times while grabbing a pebble stone on their hand which means ask the blessing from the ancestor. They believe that the bigger stone would produce the bigger pottery. The meaning which implies on this ritual is to get a bigger pottery would face a bigger challenge. How much the basic material would need more time and energy and also need patience, diligence, and carefulness. This ritual still happens stealth by the old artisan.

A decision to conserve the pottery needs a high intention. Nowadays, besides producing the pottery, the potter is forced to gain the market control. This intention is supported by the high quality and quantity of raw soil. It also supported the location which near the central business. The fuel in the process of combustion is using firewood and gas which available and easy to found in the market and it used a good technique production. From the artistic side, Sitiwinangun has competent artisan in shaping, decorating and coloring process. In addition, the center of pottery is close to art colleges so the creativity and the innovation more developed. As well as extensive market segments both locally and abroad [2].

Besides pottery of Sitiwinangun has a lot of potentials, it also has constraints. Local government and Sitiwinangun people join together to handle it in various ways. For example, in getting the raw soil, they use the land rental system located near the production center. Some potters who have bigger capital are
gathering to rent the dig area. The other potters buy the raw soil from them. A little cart is about 30-40 thousand rupiahs. This situation made the local government take an action on this issue. They utilize the government land about 1 Ha in Kreo block to facilitate the potter in finding the raw material.

The local government also helped the potter to join training from several parties to develop the motif, understanding the strategy and management marketing also figure out desire and consumer needs. Internet marketing has been applied even limited only for small-sized pottery. The result of research by [9] stated that besides giving training, the local government helped the potters in an opening and promoting the pottery through exhibition or internet, and also providing gallery as the location to promote the pottery.

Regeneration of the competent artisan in production technique was already running well. Nowadays, the potter of Sitiwinangun is up to 80 potters compared to previous years. A potter, Kadmiya, stated that this increasing number of potters caused by some people of Sitiwinangun getting conscious about the natural potential of Sitiwinangun which could give daily bread. They believe that the gifts from nature are coming from the ancestors. Therefore, this believes returned after faded for a long time. This development makes the people choose potter as their main job or side job to fill their leisure time. It usually was chosen by a housewife. The persistence of Kadmiya to follow up the young generation and people to turn the shape from a soil into pottery shows the positive effect. From 80 artisans, most of them are a young generation which actively marketing the pottery trough some exhibitions. Besides being household-wares, the potter hopes that pottery could be used as furniture and house decoration.

Chief of Sitiwinangun, Ratija planned Sitiwinangun village become the village of tourist destination which made the pottery as the most important point. It must be supported by some parties. This handcraft has a lot of fans. Tourist will be invited to see and follow the process of making pottery. This package only cost around 15,000 rupiahs. Hopefully, beside pottery considered as a functional object in daily activity, it also is known as local knowledge which is possible to be learned by all societies. This step hopefully could increase the awareness and consciousness such a chance to preserve the Sitiwinangun pottery broadly.

The increasing of modern people awareness towards health also opened a great opportunity for pottery marketing. According to the result of an interview of the artisan, some consumers who bought kitchen appliances said that they bought it because of health reason.

Furniture or objectives pottery is believed more save from chemical substance than an object which made of aluminum, plastic, and Teflon. Pottery can be used as a bacterial filter such as Echerichia coli and viral pathogen. Water which saved in pottery can be used as therapy for diarrhea patients. Pottery filter can redraw E.coli up to 100%. Therefore, pottery filter could decrease water turbidity up to 80.78% [10-12] (Brown, 2007; Burhanuddin, 2009; Pratiwi, 2009).

4. Conclusion
There are some potential threat on pottery as local wisdom in Sitiwinangun such as availability of raw materials in Sitiwinangun, the used of open combustion method that depends on the sunlight and the availability of open space, pottery’s function displacement with plastic article which more cheap and hefty. The potter couldn’t understand the consumer taste and need in this era. They also lack innovation about its shape and function which cause affect the sales revenue, also lack understanding of the potter about the philosophy of motives in pottery. This research can be used as a reference for further research. Further research needs to investigate the technique, implied the meaning in a motif, function and the existence of pottery.

5. References
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