



# Innovation of Form and Function of Banyumulek Pottery Craftsmanship in Lombok as Heritage of Traditional Culture

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## Abstract

The pottery craftsmanship of Banyumulek, a cultural heritage of the Lombok community, has undergone a transformation over time. The embodiment of cultural concepts, ideas, and forms has transitioned from functional to aesthetic values, particularly due to the influence of tourism development in Lombok. This research employs a qualitative descriptive method to explore innovations in the form and function of Banyumulek pottery. Data was collected through observation, interviews, and documentation, focusing on various forms and types of pottery in Lombok. Key informants included business owners and pottery craftsmen in the Kediri District, West Lombok. Findings indicate a change in the pottery-making process from traditional to semi-modern. The forms of pottery have evolved from simple to more decorative, and their function has shifted from practical to aesthetic. This innovation is part of a continuous cultural heritage and plays a crucial role in Lombok's tourism industry. Changes and innovations in Banyumulek pottery reflect economic and tourism growth and affirm the values of the social and cultural identity of the local community. This research highlights the importance of preserving cultural heritage and the adaptive nature of the craft industry in the face of changing times.

**Keywords:** innovation; form; function; Banyumulek Pottery; tourism

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## INTRODUCTION

Pottery is one of the oldest artifacts in the development of human culture. Pottery can be found in every culture around the world and has been known since pre-historic times. According to historians, pottery, also known as ceramics, has been recognized by humans since the Neolithic period. At that time, ancient humans began to settle, engage in agriculture, and discover fire (Yumarta, 1982). During this period, ancient humans started storing food using baskets. To prevent leakage

between the woven plant root baskets, they coated the baskets with clay. Shaped by a life still dominated by nature, humans sought to utilize nature to create tools to support their daily needs. Kartodirdjo, S. (1997) mentioned that stronger items like pottery were needed as replacement tools for baskets. Pottery was utilized for storing food, religious ceremonies, and burial rituals. The values embedded in pottery essentially depict the conditions of a community at a given time. In ancient times, pottery was crafted as kitchen utensils and household items such as plates, containers, gen-

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*tongs* (water jars), bowls, *cobeks* (mortars), *kendhis* (pitchers), pots, and more.

Within the scope of the art world, pottery falls into the craft arts category. In the past, the creation of craft products was centered in palaces (*Keraton* or *Puri*) as aesthetic elements and the basis for developing craft products. Crafts have strong philosophical values and are deeply ingrained in the cultural society of the palace or court (*priyayi* or noble-descent culture). However, craft products are not the goal in this palace perspective of culture; instead, it embodies the philosophy of "*sedermo ngelakoni kanti kebajikan*" (doing good with sincerity) manifested in daily life through perseverance, diligence, patience, and dedication to life activities (Hendriyana, 2022, p. 339).

The study of pottery as a civilization artifact encompasses several significant positive aspects of human culture. The main advantage of the study lies in its ability to trace the history and evolution of pottery from prehistoric times to the present. The research highlights how pottery has evolved beyond being a functional tool for storing food or household equipment, demonstrating its religious and ceremonial value. Furthermore, the study successfully explores how pottery has developed as part of craft arts, especially in the context of the palace or *keraton* culture, where pottery is considered a physical object and holds profound philosophical value. However, the study has some shortcomings. One of them is the lack of comparative research with other cultures worldwide to understand a broader perspective on pottery in a global context. The study tends to focus on historical and cultural aspects but lacks an exploration of the influence of modernization and globalization on the pottery industry. The research also does not investigate how contemporary trends such as sustainability and environmental responsibility can affect the production and marketing of pottery. This study highlights the philosophical value of pottery in a cultural context, particularly in terms of innovative forms and functions.

Indonesian society recognizes pottery as one of the cultural features spread throughout the archipelago. Current centers for pottery craftsmanship in Indonesia include Takalar pottery from South Sulawesi, Kasongan and Pondong pottery from Yogyakarta, Plered pottery from Purwakarta, Gethakan pottery from Malang, Nagara pottery from South Kalimantan, Waykanan pottery from Lampung, Banyuning, Binoh, Jasri, Prangsada, Kapal, and Pejaten pottery from Bali, Sentani pottery from Papua, Panujak pottery from Central Lombok, and Banyumulek pottery in West Lombok.

With time, pottery has transitioned in material value, evolving from functional to aesthetic (artistic) value. In several Indonesian communities, pottery is still used as equipment for traditional ceremonies and religious rituals. This has led to an increased demand for pottery craftsmanship as a means for traditional and religious ceremonies and an art form. Additionally, the produced pottery continues to develop, in line with artisans who can introduce new forms with contemporary designs.

Development has also occurred in the pottery craft in Banyumulek. Historically, Banyumulek pottery has existed since the time of the Sasak Kingdom until the rule of the Karangasem Kingdom, which Ida Wayan Tata developed. He was given the authority to reside in Banyumulek Village around 1859, an extension of the power of the Karangasem Kingdom at that time. Ida Wayan Tata initially used pottery only for food and drink needs, but as time progressed, pottery also became essential for religious ceremonies. In 1862, Ida Wayan Tata converted to Islam and changed his name to Ibrahim. Therefore, the creation of pottery at that time focused on household needs and worship accessories until around 1980. As the ruler of the Banyumulek region, Ida Wayan Tata, or Ibrahim, played a crucial role in the development of Banyumulek pottery. This is evident through the presence of Dewa Pagar Temple, the old well, the Pedaleman complex, and the tomb

of Papuk Mulek in Banyumulek Village, which is still well-maintained to this day (Nandaria et al., 2021, p. 92)

In the mid-1980s to 1990s, a significant milestone marked the development of Banyumulek pottery, thanks to the substantial involvement of New Zealand entrepreneurs who provided training and design development to artisans in Banyumulek. In the following years, BPPT PS-TKP Bali also offered specialized training and development, particularly in decorative design, emphasizing multi-functional product forms.

Since 1992, Banyumulek pottery has been traded in various regions, expanding to consumers across islands and eventually making its way to international consumers. Banyumulek pottery was born and flourished through the skilled hands of artisans, passing down from generation to generation, starting with the production of *gentong* (large jars) and also pitchers, known as 'bong' in the Sasak language (Ali, 2014, p. 1).

The study of Banyumulek pottery craftsmanship and its development highlights several crucial aspects. Its strengths include a profound understanding of the history and evolution of Banyumulek pottery, ranging from functional utility to aesthetic art. The research successfully emphasizes how pottery has become integral to traditional and religious ceremonies in various Indonesian communities. This insight underscores the importance of pottery craftsmanship in preserving local traditions and culture. Furthermore, the study highlights the crucial role of *Ida Wayan Tata* (Ibrahim) in the development of Banyumulek pottery and how external influences, such as training from New Zealand entrepreneurs and BPPT PSTKP Bali, have contributed to enhancing the quality and design of the pottery.

However, the study has several limitations. Firstly, despite its focus on pottery's history and design development, the primary drawback is the lack of analysis regarding broader socio-economic impacts on the local community. Secondly,

the study does not fully explore how Banyumulek pottery can be adapted to the modern market without losing its unique cultural identity. Lastly, while the research highlights design developments, the lack of focus on environmental sustainability and eco-friendly production practices in the pottery craft industry could be a limitation, especially considering the current global trends toward sustainability and environmental responsibility.

Authentic cultural identity is derived from the form of Nusantara cultural identity, which plays a crucial role in building an integrated self-concept owned by the community of Banyumulek Village, West Lombok (Puspitasari et al., 2016, p. 57). Top of Form Some research works related to the existence of Banyumulek pottery generally explain the conditions of Banyumulek pottery, as seen in the research conducted by Woro Asty Werdina and Diah Asmarandani titled "Craft Industry of Banyumulek Pottery in Lombok as Craft Design and Souvenir" (2016, p. 38-56). The focus of the above research only discusses souvenir products for the needs of hotels and restaurants. Another study conducted by W. N. Sastrawati et al. (2021) titled "Pottery in Banyumulek Village, Kediri District, West Lombok Regency," focuses on the types and decorations of Banyumulek pottery. Similarly, the research conducted by Hidayatul Ahyani (2019, p. 11-22), titled "The Role of the Government in Developing Small Pottery Industry in Banyumulek Village, Kediri District, West Lombok Regency," focuses on the role of the government and the constraints of small industry craftsmen in developing the pottery industry in Banyumulek Village, Kediri District, West Lombok Regency. The study by Muhammad Alwi et al. (2021, p. 83-94) titled "Business and Cooperative Management in MSMEs and Pottery Craftsmen in Banyumulek Village, Kediri District, West Lombok Regency" examines the importance of business management and cooperatives for the advancement and development of the pottery business in the future, and the importance of each crafts-

man understanding proper business management for the sustainability of Banyumulek pottery craftsmanship. Overall, the four research results generally discuss the topic of Banyumulek pottery craftsmanship from aspects of form, function, type, and decoration, the role of the government in the development of small and medium industries, and proper business management for the sustainability of Banyumulek pottery craftsmanship.

The main strengths of these studies lie in their ability to highlight various crucial aspects of the pottery craft industry in Banyumulek, including the products' forms, functions, types, and decorative features. The research has also been successful in exploring the role of the government in developing micro, small, and medium-sized enterprises (MSMEs), as well as the crucial aspects of business management in the pottery craft industry. This is essential for understanding the complexity and uniqueness of the pottery craft industry in the village of Banyumulek, providing insights into future ways to advance this industry. However, these studies have some shortcomings. Firstly, the research focus tends to be limited to specific aspects of pottery craft, such as the needs of hotels and restaurants or business management, and less attention is given to other aspects, such as environmental sustainability or the broader socio-economic impact on the local community. Secondly, comparative studies with similar craft industries in other regions could not offer new perspectives or innovative solutions. Thirdly, the research also tends not to delve deeply into how local traditions and wisdom can be further integrated into business development strategies, which could be key to preserving the cultural identity and authenticity of Banyumulek pottery products.

The studies on pottery, including research related to Banyumulek pottery craft, highlight the significance of pottery in the history and culture of humanity, tracing its evolution from practical function to aesthetic and philosophical value. These studies acknowledge that pottery serves as

a functional tool and holds religious, ceremonial, and artistic value, particularly in the context of palace culture. They delve deeply into the history and evolution of Banyumulek pottery, emphasizing its role in traditional ceremonies and appreciating external influences that enhance the quality and design of the pottery. However, these studies have some shortcomings. Firstly, there is a lack of comparative research with other cultures, limiting the global understanding of pottery. Secondly, the focus is more on historical and cultural aspects, neglecting the influences of modernization, globalization, and contemporary trends such as sustainability and environmental responsibility. Thirdly, there is a lack of exploration into how the philosophical values of pottery are maintained or altered in contemporary society. Fourthly, despite highlighting crucial aspects of Banyumulek pottery, the studies insufficiently examine broader socio-economic impacts, adaptation to the modern market without losing cultural identity, and environmental sustainability in pottery production.

Given these shortcomings, the urgency of further research on innovations in the form, function, and meaning of pottery becomes apparent. Future research should focus on the influence of modernization and globalization. How the pottery industry, especially Banyumulek pottery, adapts to changing times without losing its cultural characteristics needs to be studied using a qualitative descriptive approach based on post-positivist philosophy. Thus, further research will help advance the pottery industry sustainably while preserving cultural heritage and local identity.

The innovation in form refers to the development of the shape of pottery products, and functional innovation has been directed towards catering to tourism, placing more emphasis on its aesthetic value. The sustained innovation has had an impact on strengthening traditions, especially in the field of Banyumulek pottery craftsmanship. Pottery is considered a social and cultural identity passed down through generations from ancestors. The



process of making pottery, which is quite complex, involves several stages of work and requires a relatively large workforce, making pottery craftsmanship a means of social integration in the community (Vibriyanti, 2015, p. 119). The novelty of this article is clear, because the article on the innovation of the form and function of Banyumulek pottery as a traditional cultural heritage is new and has never been discussed by other researchers.

## METHOD

The method employed in this research is qualitative descriptive. The qualitative descriptive method is a research approach based on post-positivism philosophy commonly used to investigate the natural conditions of objects. The researcher acts as the key instrument and objectively describes a situation based on visible facts (Sugiyono, 2014, p. 15). This method is chosen because, descriptively, it can convey the quality of analysis according to the specific, transparent, and in-depth conditions to be observed in the field. Descriptive is used as a research procedure to solve a problem by investigating the description of objects such as artifacts, places, or institutions without using hypotheses or specific treatments for the research objects. Data collection methods involve direct observation in Banyumulek Village. Interviews are conducted through purposive sampling with artisans, entrepreneurs, cultural experts, and government representatives. Additionally, a document study is conducted using print and online media to complement the data. The collected data are then analyzed using aesthetic theory to analyze visual forms, while change theory is employed to analyze changes in mindset, behavior, and lifestyle of consumer communities that affect Banyumulek pottery innovations.

## RESULT AND DISCUSSION

The pottery craft in Banyumulek Village, West Lombok, possesses specific

value in terms of form, design, decoration, and finishing. The production process already employs a semi-traditional system to meet global market demands. The artisan community continuously innovates to refine the forms and designs in line with the evolving tastes of today's consumers. The pottery produced in Banyumulek has advantages compared to pottery from other regions as cultural heritage, providing its own allure and competitive edge for consumers.

Pottery is a cultural product that grows and develops due to factors such as needs, materials, technology, funds, and the creative power of the artisan community. In this context, creative power, the diversity of forms, material factors, and needs significantly determine the growth of Banyumulek pottery. Material factors are a primary prerequisite in supporting the process of quality creation and production, alongside the skill of the artisans in implementing ideas and concepts to create pottery forms that meet market needs. In terms of production systems, there has been development with the application of semi-traditional technology, including material processing techniques, forming with rotating tools, press molding, and decorating techniques such as sticking, carving, and engraving. Overall, Banyumulek pottery craft has undergone innovation in form and function in line with the development of the times, making the pottery industry an ongoing cultural activity in the Banyumulek community.

### **Innovation in Form and Function of Banyumulek Pottery**

Innovation is a new idea or concept applied to initiate and renew a product or process that already exists. According to Booyens, as cited in (Heryani et al., 2020), industries that utilize creativity, innovation, and the skills of individuals to generate ideas, concepts, or products are considered creative industries that align with micro, small and medium Enterprises (MSMEs) related to the production, distribution, exchange, and consumption of products or

services. In line with this perspective, the Banyumulek pottery artisans have been able to develop creativity in creating innovative pottery forms according to market needs.

Banyumulek pottery also reflects ethical, logical, aesthetic, and functional values that serve as references for artisans and the socio-cultural environment utilized in their creative work. The craftsmanship of Banyumulek pottery is a manifestation of communication between the artisans' minds, feelings, and morals in a configuration that can be understood, enjoyed, and appreciated by the wider community. Its appearance is full of identity with its own distinctive characteristics or uniqueness that reflect the traditional values of the Banyumulek community.

Further development of Banyumulek pottery craftsmanship demonstrates adaptation to internal and external changes. According to Lalu Anugrah Sentana, changes and the adaptation of artisans in processing materials and creating Banyumulek pottery, both in terms of quality and quantity, have evolved in line with the demands of changes in natural resources, the environment, and the local, national, and international market demands (Interview, Friday, May 13, 2023, at 11:00 AM WITA).

Changes in attitudes also occur among the artisans, especially in terms of their perspective on craftsmanship, considering production systems and the economy. According to Barnet, as cited in Suharta (2022, p. 144-160), changes in attitudes and behaviors in society tend to occur based on societal desires. Three principles are considered: (1) creative considerations, including practicality, efficiency, and economy; (2) avoiding monotony; and (3) considerations of income and a greater role. Based on these conceptual considerations, they can serve as a guide to understanding how changes in the attitudes and behaviors of artisans impact the innovation of the form and function of Banyumulek pottery in West Lombok.

In addition to changes in the attitudes and behaviors of artisans in responding to

ongoing changes, there are also changes in the pottery production system to enhance quality and quantity. Observations indicate several innovations in various aspects of production, including the processing of materials and shaping. As stated by Mansur, a pottery craftsman and the Secretary of Banyumulek Village, in terms of processing raw clay materials, there has been an adaptation to mechanical equipment, but some artisans still maintain traditional material processing. Similarly, in the forming process, the adoption of the press-molding system, especially for producing simple pottery shapes such as plates, decorative additions, and other simple forms, has been noted. Both of these processes significantly impact the income of Banyumulek pottery artisans (Interview, Friday, May 13, 2023, at 2:30 PM WITA).

Similarly, the development of designs in terms of structure and function, coupled with skills passed down from previous generations, has facilitated artisans in Banyumulek to evolve their products according to market preferences. As exemplified by Suhaini, the owner of Art Shop Barokah in the village of Banyumulek, her creative pottery, a brightly red-colored *guci* (giant vase), stands around 50 cm tall. It features two elongated branched necks on the belly of the pitcher, a pointed angle on the side of the belly, a cone-shaped top, and distinctive indentations on the neck, making it a unique piece that took intensive work over seven days. The creative process required thoughtful contemplation and a gentle touch to craft the vase (Interview, Friday, May 13, 2023, at 3:00 PM WITA).

The development of the designs is also significantly influenced by the government's role through various training programs and workshops aimed at enhancing artisans' awareness of local cultural preservation. These initiatives also aim to improve the artisans' capabilities in fostering creativity and designing and producing Banyumulek pottery according to market preferences. As stated by the Head of the Department of Industry and Trade of West Lombok, in 2022, in collaboration

with the Balai Besar Keramik Bandung, they provided training and workshops to enhance skills in design, material processing, forming, and finishing. The government consistently facilitates Banyumulek pottery artisans in promotion and marketing, encouraging their participation in various national-scale exhibitions, including the Inacraft exhibition at the Jakarta Convention Centre (JCC) from March 23 to 27, 2022 (Interview, Friday, May 13, 2023, at 10:00 AM WITA).

Changes in form and function also occur due to the influence of the tourism industry, indirectly improving the economic status of the Banyumulek community as a whole. The survey results indicate that many pottery products have shifted their function to meet the needs of hotels and restaurants. As stated by Hajjah Dewi, the owner of Art Shop Kodong Sasak and one of the entrepreneurs of Banyumulek pottery, the pottery she produces now has departed from practical functions, prioritizing aesthetic functions to support the needs of hotels and restaurants. Her products have been sold to hotels and restaurants scattered in Lombok and Bali, as well as meeting demands from abroad, especially Spain, Italy, the United States, and Australia, which prioritize pottery models that are natural, unique, antique, and have handles (Interview, Friday, May 13, 2023, at 4:00 PM WITA).

Banyumulek pottery products are not only used to support the needs of hotels and restaurants but are also produced to decorate public spaces. This aligns with the opinion of Lufiani et al. (2017, p. 41-47), stating that the existence of craft products in public spaces can be categorized as a new phenomenon not only in a specific region but also in other major cities in Indonesia. This is interesting because in other countries, artistic crafts are commonly used as elements in public spaces.

Observation results show that Banyumulek pottery is widely used as decorative ornaments in public spaces such as the waiting areas of Lombok airport, hotel lobbies, city parks, and several public spa-

ces in the West Lombok area. Figure 1 depicts pottery shapes functioning as a wash basin in the city park of West Lombok, and Figure 2 illustrates pottery in the form of a *guci* serving as an icon displayed in front of the Banyumulek Village.



**Figure 1 & 2.** Banyumulek pottery in public places. (Source: Ketut Muka, 2023)

Figure 3 shows pottery forms functioning as a waste-bin ashtray combo in a hotel lobby, and Figure 4 displays various bowl-shaped pottery used for serving food in hotels and restaurants.



**Figure 3 & 4.** Banyumulek pottery inside hotels and restaurants. (Source: Ketut Muka, 2023)

The use of Banyumulek pottery in public spaces demonstrates how pottery has become an integral part of the visual and local cultural identity. The presence of pottery in this context indicates several important aspects. Pottery is no longer merely considered as a container or tableware but also as an artistic object and decoration that enriches the aesthetics of public spaces, showcasing an expansion of its functions. Pottery as a decorative element in public spaces reflects the richness and uni-














queness of local culture, adding value to the cultural identity of a region, as a reflection of cultural identity. The demand for the use of pottery in public spaces drives innovation in design. This includes shapes, sizes, colors, textures, and other aesthetic details that can capture attention and meet diverse aesthetic needs as a manifestation of design innovation. The use of pottery in public spaces indicates broader recognition and acceptance of this craft as an integral part of everyday life and public spaces, not just as a commercial product. Innovation in the form and function of pottery is key to maintaining the relevance and attractiveness of this product in a continually evolving market, as well as preserving and enhancing the cultural and aesthetic values it embodies.

The high demand for pottery products by consumers opens up opportunities for the creativity of artisans to be more innovative and productive in creating new and varied works. Similarly, productive novice artisans continue to compete in creating new designs that reflect the distinctive cultural features of the region. This is evident in the works of talented young artisans who consistently innovate in both the form and function of Banyumulek pottery.

The Figures of pottery in Table 1 underscore the crucial role of creativity and innovation in the world of pottery craftsmanship, particularly in Banyumulek, in responding to increased consumer demand. The significant demand from consumers provides an opportunity for artisans, including novice craftsmen, to innovate and create new works that exhibit variety and reflect the region’s distinctive cultural characteristics. The high consumer demand urges craftsmen to be more creative and productive, creating a competitive and dynamic environment where innovation becomes key to standing out in the market. Additionally, artisans strive to create unique designs that reflect their local cultural identity. This helps in preserving their identity and cultural heritage while offering distinctive products in the

global market.

**Table 1.** Innovation in the form and function of the pottery

Then	Initial purpose	Now	Current purpose
	<i>Lepek</i> plate		Decorative plate
	Square plate		Fruit bowl
	Flat pot		Hanging pot
	Kendi		Lampshade
	<i>Kendi</i>		Decorative <i>kendi</i>
	<i>Kendi maling</i>		Decorative <i>kendi maling</i>
	Kitchen store-ware		Decorative <i>guci</i>

Innovation in both form and function demonstrates the adaptation and evolution of pottery to meet modern needs. This can include the use of pottery for decorative, utilitarian, or even new technological purposes. Innovation in the aspects of form and function of pottery is key to maintaining the relevance of this craft in an ever-changing world. This enables the craft to survive in a competitive market and preserves its cultural richness and uniqueness. The active involvement of artisans, especially the younger generation, in this innovation process is crucial to ensure that pottery continues to grow and adapt to the dynamic needs and tastes of the market.

Square plates and *lepek* plates are generally used for snacks or light meals, with a diameter ranging from 15 to 17 cm. Square plates with a more concave struc-



ture sometimes accommodate more food products than flatter plates. Both types of utensils inspire creative young artisans to develop their shapes and functions, modified with rattan and bamboo weaving motifs to add a sense of beauty. Studies related to modifications in pottery crafts conducted by (Chutia & Sarma, 2016; Oentoro, 2019; W. Safitri et al., 2020), highlight the importance of this process to ensure that the market always accepts the resulting products. In its implementation, market trends serve as the basis for craftsmen's consideration when making modifications. This study showed a notable transformation of *guci*, originally used to store water and rice or as flower pots. These have been extensively modified to serve dual functions, such as a lampshade that also decorates bedrooms or living rooms, flower vases, and other standalone decorative items.

The "kendi maling," which has become an iconic pottery product from Banyumulek, showcases a very high level of skill in its manifestation, with a unique appearance in terms of its functionality. *Kendi maling*, also known as "ceret maling" (Sukmana & Safitri, 2023), features a unique design with a hole designed to pour in water not from the top but from the bottom. The creation of the *kendi maling* involves the double-spinning technique, where the first step is to create a hole for pouring the water, and the second step is to shape the water container according to the required proportions, guided by the "Tri Angga" concept, representing the head, body, and legs toward a harmonious form (Maharani et al., 2021; Pranajaya & Artayasa, 2023). *Kendi maling*, a pottery craft originating from Banyumulek, captivates attention due to its unique design and the high level of skill required in its crafting.

The crafting process, known as the double-spinning technique, reflects extraordinary dexterity and precision. This technique involves creating two separate parts: firstly, crafting a hole for pouring water, and secondly, forming the main vessel to store water. Uniquely, water is filled through the hole at the bottom of the

pitcher, unlike most containers that are filled from the top. This skill demonstrates sophistication in handicraft techniques and adds aesthetic and functional value to the product. The integration of function and aesthetics makes the *kendi maling* more than just a crafted product; it becomes a symbol of the rich cultural heritage and artistic skill of Banyumulek.

### Aesthetics of Banyumulek Pottery

The beauty of Banyumulek pottery can be found in every aesthetic element that forms it, as mentioned by Djelantik (1999, p. 59) that every object or art contains three fundamental aspects: appearance, content or substance, and presentation. In line with Djelantik, Høgh-Olesen in (Ruastiti et al., 2021, p. 232-245) states that the aesthetic value of a work of art can represent a unity of awareness of beauty and ideology.

### Appearance

Referring to the visible reality (Djelantik, 1999, p. 17), based on the above opinion, the forms of Banyumulek pottery resemble the shape of a cylinder (*guci*, *gentong*, bowl, flower pot, and ashtray). Meanwhile, square and flat pottery shapes (plate, *lepek*, fruit bowl) elongated round shapes (*kendi maling*, flower vase, and standing ashtray). Cylinder shapes are often associated with practical uses such as storage or daily use. In the context of post-positivism, the analysis is done not only as a functional choice but also as a reflection of social and cultural values (Raharjo, 2011; Tamara et al., 2021). Among the various forms of Banyumulek pottery, *kendi maling* has the unique form, with a hole at the base used for pouring water into the kendi.

According to Jamaludin, the Head of Banyumulek Village, the philosophy behind the *kendi* can be likened to the peculiar way a thief enters a house, not through the front door but through the roof or window. The word "maling" in Indonesian translates to "thief." The structure of a *kendi maling* consists of a cone-shaped head, a long neck, an oval-shaped body, and thin

and short legs. Oentoro (2019, p. 191) states that introducing innovative values in traditional craft design is crucial for artisans to respond to various challenges in the era of globalization. Furthermore, regarding design, (Sukmana & Safitri, 2023) explains that pottery, in its development, has transformed from a functional cultural product into a cultural product that fulfills aesthetic elements and serves decorative functions; in other words, pottery has become a highly valued art product.



**Figure 5.** Kendi maling  
Source: Ketut Muka, 2023

In Figure 5, the interior of the *kendi* consists of two holes: one in the middle for pouring in water and the other for storing water. This demonstrates the creative achievements and skills of the Banyumulek artisans in applying the hand-turning technique to create *kendi maling* through a careful process with precise accuracy that sets it apart from typical *kendis*. The oval shape of *kendi maling* is an innovative form that reflects rich artistic expression. This analysis should consider how these forms serve a function and express cultural identity and aesthetics. As seen in studies (Hijri & Atmaja, 2022; Nadhiroh, 2022), innovation and creativity in pottery crafts provide insights into how these innovative forms reflect social and cultural dynamics. In utilizing a post-positivism approach, it is crucial to acknowledge that our knowledge of Banyumulek pottery is not entirely objective and that our understanding is influenced by the social and cultural context in where the pottery is made and used. Through this analysis, pottery forms are seen not just as aesthetic or practical cho-

ices but as reflections of the complex interaction between tradition, innovation, and social-cultural context.

#### Weight

Banyumulek pottery holds significant weight in the cultural and artistic landscape of Indonesia. Renowned for its excellent quality, Banyumulek pottery is internationally recognized as one of Indonesia's cultural heritages that must be preserved. The weight of Banyumulek pottery lies in the quality of its materials and the techniques used in its crafting, requiring extensive skills and experience. It is crafted from clay rich in minerals and organic elements, Banyumulek pottery undergoes specialized techniques to produce sturdy and beautiful works of art.

Banyumulek pottery is not merely a craft product but an integral part of Indonesia's cultural heritage. In the post-positivism framework, this assessment is not solely based on objective criteria but also on the values embraced by society. Studies (Karjaya et al., 2016; Vibriyanti, 2015) provide information that Banyumulek pottery is esteemed in a broader cultural context, especially through the development of tourism in Lombok. The significance of Banyumulek pottery is emphasized in its physical quality and the skills and experience required in its creation. The clay used is rich in minerals and organic elements, enhancing the final product's quality. The specialized crafting technique, requiring high skills, is also crucial (Aprilia et al., 2022; Hasyimy & Hidayat, 2021). It is essential to understand that knowledge about Banyumulek pottery is contextual and influenced by social, cultural, and historical perspectives. This analysis demonstrates that Banyumulek pottery is more than just a craft product; it is a representation of cultural identity, traditional skills, and aesthetics valued both locally and internationally.

Banyumulek pottery holds high cultural value as it is one of the artistic and craft products passed down from generation to generation in West Lombok. This artwork is considered a crucial part of

Lombok's cultural identity and is appreciated as a piece of art with historical value and high aesthetic beauty. In the art and craft market, Banyumulek pottery also has significant economic value as demand continues to rise from local and international consumers. This makes Banyumulek pottery from Lombok one of the highly esteemed and sought-after Indonesian art and craft products by collectors and art enthusiasts.

### Appearance

Banyumulek pottery possesses a distinctive and unique appearance characterized by beautiful and captivating ornamental shapes. Typically, Banyumulek pottery has a round or oval form, with a wider bottom and a narrower upper part, featuring curved edges and an expanding mouth. The bottom part of the pottery is usually flat or curved inward. Additionally, Banyumulek pottery is often adorned with traditional motifs from Lombok, such as floral patterns, birds, animals, or patterns of lines, circles, and other geometric shapes that are intricately carved or painted.

Banyumulek pottery is frequently adorned with traditional Lombok motifs (Vibriyanti, 2015; Yana, 2014). In the post-positivism framework, these motifs can be interpreted as representations of cultural identity and local traditions. These traditional motifs play a role in preserving cultural identity and local history. Through the post-positivism approach, craft products are viewed as physical objects and expressions of cultural identity, tradition, and craftsmanship. This approach helps researchers understand that every aspect of Banyumulek pottery—from its form to the decorated motifs—carries broader meanings and values, closely related to the social and cultural context in which it is made and used.

Banyumulek pottery in Figure 6 is adorned with traditional Lombok motifs such as flowers, birds, and animals and patterns of lines, circles, and other geometric shapes. Its characteristic and unique features lie in its round or oval shape, with

a wider bottom, a narrower upper part, and curved edges, as seen in Figure 7.



**Figure 6.** Banyumulek pottery with ornaments and bright colors (Source: Ketut Muka, 2023)



**Figure 7.** Decorative plates  
Source: Ketut Muka, 2023

From the perspective of post-positivism, these features are not only functional but also hold high aesthetic value. Emphasis on detail and precision in carving and painting demonstrates the high skills Banyumulek pottery craftsmen possess. Banyumulek pottery usually exhibits brown or red hues derived from the color of the clay after undergoing the firing process at 800°C. However, at times, Banyumulek pottery is also adorned with bright colors such as yellow, green, or black. The aesthetic value of Banyumulek pottery is remarkably high, providing added value as a cultural heritage. Banyumulek pottery is evidence of artisans' skill and creativity in creating beautiful and unique Lombok pottery.

Banyumulek pottery has become a crucial part of the local community's life in terms of economic activities and social and



cultural aspects. Economically, Banyumulek pottery serves as a primary source of income for a significant portion of the population in the village of Banyumulek, West Lombok. The production of Banyumulek pottery has evolved into a rapidly growing micro, small, and medium-sized enterprise (MSME) with the changing times, providing employment opportunities for many in the region. In terms of social and cultural life, Banyumulek pottery holds significant value for the local community. It is used in traditional ceremonies, such as wedding ceremonies, welcoming guests, and various religious events. Banyumulek pottery also serves as a symbol of social status in Lombok society, particularly high-quality pottery in terms of materials, craftsmanship, and decorative application. Many hotels, restaurants, and upscale residences use Banyumulek pottery as household items and as natural-themed interior and exterior decorations. This illustrates that Banyumulek pottery carries wisdom, nobility, and the values of cultural art.

As a cultural product with wisdom and nobility, Banyumulek pottery, distinctive to Lombok, is passed down from generation to generation, forming an integral part of the traditions and culture of the Banyumulek community. The description above indicates that Banyumulek pottery is a beautiful work of art and an essential aspect of the social, cultural, and economic life of the Banyumulek community. Therefore, it is crucial to continue preserving and safeguarding Banyumulek pottery, which is distinctive to Lombok and is part of Indonesia's rich cultural heritage and tradition.

## CONCLUSIONS

The innovation in the form and function of Banyumulek pottery craftsmanship in West Lombok can be seen as an effort to preserve the traditional cultural heritage. One example of innovation by the pottery artisans in Banyumulek Village is the development of pottery craft products for household purposes, such as

cups, plates, paint pots, kendi *maling*, *guci*, and more. Additionally, there is continuous design development, ensuring that the produced pottery items continue to captivate consumers locally, nationally, even internationally. For instance, lampshades, washbasins, wall decorations, fruit bowls, umbrella stands, and more. Artisans have also been able to combine hybrid techniques (both traditional and modern) with modern designs that are more functional and attractive.

Furthermore, artisans leverage semi-modern technology to expedite production, such as using manual press-molding techniques and firing with gas kilns. Despite adopting some semi-modern technologies, the artisans still maintain the quality and authenticity of the products in line with the characteristics of Banyumulek pottery.

The strategies employed by artisans and pottery entrepreneurs in Banyumulek, supported by local government facilitation, have introduced Banyumulek pottery products to the international market through promotions and exhibitions. This enables artisans and entrepreneurs to market products by showcasing the uniqueness and beauty of Banyumulek pottery, which is the authentic work of local artisans.

With the innovations implemented, Banyumulek pottery can become a flagship product that appeals to local, national, and international markets. Moreover, efforts to preserve traditional culture can enhance societal appreciation for the cultural heritage and strengthen the region's cultural identity.

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come suggestions and feedback to enhance and deepen the exploration of the study of innovation in the form and function of Banyumulek pottery as ancestral cultural heritage.

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