

**TO RE-ESTABLISH THE IMAGE OF GALOGANDANG
POTTERY**

BY

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MENGEMBALIKAN IMEJ KEJAYAAN TEMBIKAR GALOGANDANG

ABSTRAK

Seramik di Indonesia mempunyai banyak kisah sejarah sejak zaman purba. Bukan sahaja di Pulau Jawa sebagai kawasan utama kawasan pembuatan barangan seramik, tetapi juga di Sumatera. Pulau Sumatera, terutamanya di bahagian Barat Sumatera juga mempunyai pusat seramik, dan ia terletak di suatu kawasan yang dipanggil kampung Galogandang. Kampung Galogandang dan hasil kerja tembikar menjadi isu dan topik utama dalam kajian yang dijalankan ini. bukan sahaja secara ringkas diterangkan mengenai kampung Galondangan, namun sudah tentu bagaimana bentukan dan pembangunan seramik itu sendiri dihasilkan.

tembikar Galogandang merupakan salah satu sumber kehidupan masyarakat yang memerlukan peningkatan dan penambahbaikan dalam reka bentuk teknik dan juga proses pemasaran. Dengan memperkenalkan teknik baru, menggunakan reka bentuk baru dan meningkatkan proses pemasaran, perubahan dalam bidang ini akan memberi sumbangan yang besar dalam pembangunan tembikar Galogandang. Lebih jelas lagi, matlamat utama kesemua proses ini adalah untuk mewujudkan suatu keadaan yang baik daripada sudut ekonomi masyarakat Galogandang tanpa menenggelamkan budaya asal atau 'adat' dan nilai-nilai sedia ada dalam masyarakat setempat.

Kata kunci: Galogandang, tembikar Galogandang, seramik, budaya

TO RE-ESTABLISH THE IMAGE OF GALOGANDANG POTTERY

ABSTRACT

The ceramics in Indonesia has many historical stories since the ancient times. Not only in Java as the main area of ceramic's area, but also in Sumatera. Sumatera Island, especially in the West part of Sumatera also has the center of ceramics, and it is located in called Galogandang village. Galogandang village and its pottery become the major issue in this research. It shows not only about the Galogandang's in brief, but how to the development of ceramics itself.

Galogandang's pottery as one of the livelihood sources of the community needs such improvement whether in technique, design and marketing process. By introducing the new technique, applying new design and improving the marketing process hopefully it will give a big contribution in the development of Galogandang's pottery. The main goal of all these process is to create a good economic condition of Galogandang's community without reducing the original culture or 'adat' value in the community.

Keywords: Galogandang, Galogandang pottery, ceramics, culture

CHAPTER 1: INTRODUCTION

1.1 Research Background

Galogandang is the name of a *'jorong'* from the *'nagari'* III in Rambatan sub-district, Tanah Datar district, West Sumatera, Indonesia. It is located approximately 15 km to the south of Batusangkar (the capital region). Geographically, this area has an abundance of very good clay quality as it is located on the slope of the mountain. Galogandang is also famous for agriculture. Decades ago, Galogandang was well-known by the people of Sumatera (West Sumatera, North Sumatera, especially in Medan), Riau, Jambi and other regions which have Minangkabau's influence.

Minangkabau is the original tribe of West Sumatera, and the women are very good in making the pottery. These potteries which are their traditional handicraft are made of clay burned up to 600⁰– 800⁰ C. The tools consisted of traditional cooking pot (*belanga*), boiler (*periuk*), traditional jug (*kendi*), and other tools.

The pottery making in Galogandang was held the glory in the middle of 1950's and 1970's. Because of the influence of every household in Galogandang produced potterys. It is their primary income of Galogandang.

But nowadays, with the advancement of the living standard, the demand of Galogandang pottery has decreased. This happens because there is new technology in household tools using plastic and light metal which are more durable and it had taken over the ceramic industry. Evidently, it gives negative impact to the consumption pattern of the people whom are start to leave pottery as the tools of their household, because it is very difficult to adapt in the change of the era.

Another obstacle found by the craftsmen is in establishing new shape with old decoration and maintaining the production process, in the changing of time. In

overcoming this obstacles, the government has introduced an integrated solution to increase the production of Galogandang's pottery. In addition, other stakeholders such as related institutions and local academic institutions are attempting to develop the potentials of Galogandang by:

1. Conducting training for the craftsmen and instructors from Java island (such as from Pleret, Kasongan a main area of ceramics production in Indonesia which are more developed in making and creating the ceramics and pottery).
2. Organizing exchange program for some craftsmen in Galogandang with other areas that are more developed in the pottery making craft.
3. Conducting training and providing the tools for ceramics making, by *Balai Besar Keramik Bandung*.
4. Providing financial assistance to the people of Galogandang who are interested in this pottery.
5. Establishing a cooperative system managed by the Galogandang's craftsmen and monitored by the village officer (*walinagari*). This system could give a greater impact to the economic condition especially the rate/price of the crafts and at the same time competition in trades would be under control and fair.

However, these measures are not fully effective. If we are trying to look at their skills and technique, actually the craftsman are highly competent in their art but they continue to make pottery in the traditional way (*batampo*). This is because *batampo* is the technique that comes from their ancestors and they are always trying to preserve that technique since it is fading away.

The writer intends to focus on this issue in order to find the solution suitable for the people in Galogandang without interfering with their culture.

1.2. Aim and Scope

- a. To introduce ceramic stamping decoration to Galogandang craftsmen.
- b. To introduce new technique and new materials in modern ceramics to Galogandang craftsmen.
- c. To all craftsmen in Galogandang.

1.3. Objectives

- a. To analyze the technical and procedural system of Galogandang's ceramics.
- b. To provide simple, affordable and easy steps in applying the new decoration to Galogandang's ceramics.
- c. To analyze the decorations that can be applied to Galogandang's craftsman.

1.4 . Research Methodology

This research utilized the qualitative methodology for data collection, because of the experience and specialization of Galogandang craftsmen needed to complete the data in this research. And using action research approach to the Galogandang craftsmen to application the researcher ideas.

(Gay and Airasian:2000:593) stated that “action research is the process in which individual collects evidence and makes his own decision about his own performance, language, beliefs, and effects in order to improve them.”

The characteristic of action research is collaboration. According to (Bruce: 2001:180), action research is a collaborative research approach that provides people with the means to take systematic action in an effort to resolve specific problem.

In action research, there are several procedures. According to Kemmis

and Robin (1988), one of the procedures is Cycle Process. This process is a spiral of activity which has four steps. The steps are:

1. **Planning:** It is a constructed action and by definition must be prospective to action. Stage of Planning to Galogandang craftsmen in this study explain: what, why, when, where, by whom, and how it was committed. Preparation of the data that has been in the can, processed into a useful solution for people Galogandang.
2. **Action:** It is careful and thoughtful variation of practices and critically informed. To applying ornamentation on pottery to decorate the surface of the pottery Galogandang with stamp decoration. And teaching the craftsmen how to made, how to used the stamping decoration for the transfer of knowledge was happen in well between researcher and Galogandang craftsmen.
3. **Observation:** It has the function of documenting that affects the critically informed action. For increasing value of this research, deep observation was important thing. To know how big the impact of this action research of craftsmen, and calculate what craftsmen accepting the stamping decoration being new way in pottery- making.
4. **Reflection:** It recalls action as recorded in observation but it is also active. It seeks to make sense of processes, problems, issues, and constraints manifested in strategic action. Need reflection to know how true the craftsmen accepted or denied this research. This way was the right thing to evaluation whole work that has been working or not the research in location.

1.5. Research Questions

The research questions of this research are:

1. How did the craftsmen respond to the new idea from the researcher?
2. Is the new application in Galogandang's pottery decoration able to solve the problem?
 - a. Is it reducing the productivity system?
 - b. Will the young generation continue the *batampo* tradition to create and establish new shapes of ceramics?
3. Will the new application in Galogandang's pottery decoration be able to bring back the glorious era?
4. Were the craftsmen capable of using the new application?
5. What kind of approach is suitable for the society in Galogandang?
6. Did the craftsmen accept the changes in the new application that they have never implemented before?
7. What kind of decorations is suitable for the craftsmen in Galogandang?
8. What are the obstacles of this research?
9. How will the new decorations impact their economy?
10. Will the new decoration undermine the cultural value of Galogandang?
11. What are the tangible results of this research?
12. What role does the geographical border between Galogandang and other region in the socio cultural aspect in Galogandang?

1.6. Organization of the thesis

This research is divided into six chapters:

Chapter One describes the background of the research, the aim and scope of the research, the objectives of the research, research methodology and organization of the research.

Chapter Two presents brief history about ceramics, pottery or earthenware in Galogandang. This chapter also reviews about the historical background of ceramics and pottery, especially on their emergence history in Indonesia.

Chapter Three describes the research site and explains about the socio-culture of the society producing the ceramics in Galogandang.

Chapter Four describes the materials, tools and the process of burning the ceramics of Galogandang. Furthermore, this chapter also describes the way of production and marketing of Galogandang's ceramics.

Chapter Five focuses on introducing the pattern of modern ceramics to Galogandang's craftsmen. This chapter also describes the suitable ceramics decoration applicable to be used by the craftsmen.

Chapter Six will present the conclusion of the research as well as several recommendations useful for further research on this subject.

CHAPTER 2: Literature Review And Ceramic History

2.1. Ceramics: A Brief History

Clay has always been shaped and formed. Representation of animals modeled into a clay bank in a cave in France and while others were found on a site in eastern Europe which can be dated as far back as the Ice Age, from 37,000-12,000 BC. An understanding of the process of firing clay was first developed in cultures in isolated areas in the Far East, but it was not until 6000-4000 BC that this knowledge became widespread. The production of fired ceramic ware revolutionized people's lives, allowing villagers to make vermin-proof grain storage jars in which to store surpluses to guard against crop failures. Nomads and gatherers were then encouraged to settle and cultivate food stuff; trade developed and, with it, the exchange of ideas.

The invention of the potter's wheel was another technological breakthrough. The Egyptians thought it was such an important advance that its legendary invention by the God, Khum, was annotated in carvings. Exactly when or where this evolution from a simple turntable is uncertain, but the probable date for the first known use of the kick wheel is around 2300 BC in Sumer (Josie Warshaw: 2007:10).

2.1.1. Early Ceramic Decoration

The first glaze was developed around 4000 BC in Egypt or Mesopotamia. Faience, often also called Egyptian paste, which was used to make blue or green beads, was obtained from the naturally accruing rock, neutron. This had soluble sodium in it and when the object dried, it formed a thin deposit of sodium/silica that created the glazed surface. Around 1600 BC, glaze was further developed to decorate vessels, figurines and tiles.

Techniques were developed through generations to produce elegant oxide-painted effects on lead and tin-glazed plates and bowls. Later, lustrous glaze effects were used in imitation of metals. Structure text of the Koran, to exclude the portrayal of human figures in the mosques, brought about the characteristic floral, geometric and styled calligraphic designs on ceramic tiles. The rich, arabesque and palaces throughout the Islamic world. When the Moors invaded Spain, they brought their advanced knowledge of glazes and luster to enrich the European continent (Ian Freeston: 1997:16).

2.1.2. Developing Techniques

The term “maiolica” was first used in Italy to describe the lustre-ware imported from Spain. It is now used as the generic term for all tin-glazed earthenware including Dutch delft-lawyer, and work from other areas such as Scandinavia, Germany and central Europe. The process came to be regarded as a branch of painting with many decorators considering themselves to be artists as opposed to artisans. Influence came from French faience Renaissance painters such as Durer, Raphael and Michelangelo and prints and designs were made specifically for use in the maiolica workshops.

Despite the popularity of maiolica, other glaze techniques flourished and developed in many parts of Europe during the Renaissance period. Inspired by the decorative, ornate metalwork of the timework has made in bas-relief by **stamping clay** pads in moulds joining the pieces, known as sprigs, to the leather-hard work. In 1564, Catherine de Medici commissioned Bernard Palissy in France to make a ‘rusticgruto’, a then fashionable garden feature in Italy, for Tuilleries garden in Paris. Palissy’s moulds of ornate relief work was used long after his death in 1590

and countless imitation were made of his work up until the 19th century. (Ian Freestone, at al: 1997: 71)

Renaissance German stoneware which also used the mould technology was characterized by the application of relief ornament often decorated with cobalt blue, developed alongside the early 16th-century introduction of wood block printing technology. Single sheet designs and book illustration inspired the figurative or botanical friezes of oak leaf and rose motif and portrait roundels. (Ian Freestone, at al: 1997: 52)

By the 16th century, advances in kiln technology enabled the fusion of a stoneware body from 1150-1200⁰C (2102-2192⁰F). Salt-glaze firing, an important German contribution to ceramic technology, which took 40 to 45 hours, after which time salt, was introduced into the kiln's atmosphere through the side and roof openings. The vaporized salt reacted with the surface of the stoneware to form a glassy salt glaze along with noxious gases, which escaped from kiln in the great white acid which caused enormous pollution problems. After salting, the kiln was sealed with clay to produce a 'reduction' atmosphere that gave the typical grey body of "Westerwald" stoneware. (Ian Freestone, at al: 1997: 52)

Pottery imported from France contemporary style of ornament and metal vessels influenced the form and style of slip-decorated ware made in the 12th and 13th century England. Elaborate often figurative, aquamarines or water containers for washing hands at tables were enhanced by the use of glossy copper green or yellow lead glazes sprinkled in powder form, dipped or brushed over the surface. Strong continental influence from Germany, Holland and France together with increased demand from a new emerging mercantile and artisan class continued to influence the decoration of post medieval slipware. (Ian Freestone, at al: 1997: 72)

The craft reached its peak in the 17th century with examples such as yellow glazed graffito ware of incised, floral motif decoration, revealing the red clay beneath the with slip, which was exported to the American colonies in great quantities.

The world is getting sophisticated and modern nowadays. Most people use new and advanced technology in their lives, especially when people are doing their household chores. The practical materials made from plastic and light metals are replacing the traditional tools in our houses. Evidently, this condition makes the traditional tools made from ceramics or pottery become unpopular. Most people thought that pottery is not adaptable to the change of time, because it is not durable and long lasting(Ian Freestone, at al: 1997: 53).

Pottery is considered as one type of clay craft (such as stoneware pot and others); a craft that uses clay formed and will harden after combustion at temperature 900° to 1200° Celsius (Budiwiwamulya: 1998:16).

The pottery was often equated with the nation of ceramic, mean while the terminology of pottery came from Greek origin, "*keramos*", which means clay. *Keramos* is known as the material work (product) and it is also assumed as the oldest art of ceramics in the world. "The Concise Colombia Encyclopedia" also stated that ceramics from the Greek word, "*keramikos*" is referred to clay and it is permanently hardened after passing through the burning process at a particular temperature (koentjraningrat: 1990: 67).

Soedarso, Sp argued that the art of pottery or the native art of pottery is classified into several types such as; mortar, jugs, and others, and it has various kinds of shapes such as; a traditional money keeper made from clay, with various shape like piggy bank, rooster, tiger and other animals as well as other home-based objects.

Ceramics made in factories are not classified as “art”. Furthermore, he argued that, in some pottery-making the efforts that happen mean nothing, and it is quite different with the meaning of the ‘revitalization effort’ itself, namely over the function of folk art to be “pure art” that only serves as a decoration (SoedarsoSp: 2006: 3).

There are some problems that occurred in Indonesian ceramic industry, the problems are usually in terms of common issues but this research only focuses on Galogandang’s pottery and its problems. The development of Indonesian pottery is still far behind in technology especially when compared to other countries that produce pottery.

Developed countries that are advanced in ceramics field have been making ceramics by using the advanced technology such as using the spark plug, fuses, furnace or even a high temperature furnace, while the Indonesia is still struggling in barrel and crockery manufacture. In addition, Indonesian ceramic industry could achieve the triumph and success in the market, if the craftsmen, artists and designers receive support from chemical analysts, or even geologists, in the aspects of application and development (Ken Sien: 1996: 60).

Furthermore, there is also another argument about pottery; it is not only claimed as a cultural heritage, but also as a great resource of the people’s economy. These claims hold an important role in structural preserve, especially in the developing the new pattern of modern living. Now pottery is a craft product that is valuable and could be categorized as type of craft product, especially in Indonesia.

2.2. Pottery and Culture

Culture was obtained through a process of learning in a broad sense and it is not obtained from early birth, therefore the form of culture is not uniform, but they are diverse and depend on natural environment, social environment and historical development (Harsojo: 1998: 34).

According to the form of culture, Koentjaraningrat concluded them into:

- ✓ Manifestation of a complex culture such as ideas, values, norm, rules, and others.
- ✓ Manifestation of a culture as a complex activity pattern of human behavior in society.
- ✓ Culture form as objects of human works, it is a real form of physical culture and society works (Koentjaraningrat: 1990: 5).

Pottery could be categorized as one reflection of the culture element. Koentjaraningrat said that the actual content of human culture consists of seven elements, and it is called the universal element culture. The seven elements of culture are:

- Ø Religion
- Ø Organization community
- Ø Knowledge
- Ø Language
- Ø Art activity
- Ø Livelihood system
- Ø Technology and equipment systems

All of those elements will influence the work culture objects embodies, such as the manufacture of pottery that was born from the previous system of knowledge

that passed-on from generation to generation. The pottery has the elements of art (native art) that has become the system in technology and equipment, both traditional and modern.

2.3. Brief History of Ceramics in Nusantara(Indonesia)

In Indonesia, ceramics have been known since Neolithic era, and it was estimated from 2500 BC–1000 BC. The inheritance of this era was affected by the immigrants of South East Asia and it consisted of: the knowledge of marine, agriculture and husbandry. The tools that made from clays and tools to make clothes from wood. The human needs always changes depending on the era. For the first time, people made the tools to support their lives as they started off making the axe from stone. Furthermore, pieces of ceramics were also found in *Bukit Kulit Kerang, Sumatera.*(Gustami, SP, 1988,27)

However, the pieces of the ceramics were very small, but it was somehow proven that the ancestors were already making tools from clays. The process was done by hand, and to make it strong and soft, they usually used wood. To decorate the clay, they tend to use on carving wood, pressed the wool, and pleated the bamboo, fish bone and others to the raw clay. This process was mostly done by traditional craftsmen all over Indonesia.

In the southern sea of Java Island, especially in Yogyakarta and Pacitan, pieces of ceramics decorated with pleats or embroidery were found similar to those found in Sumba. In Melolo (Sumba Island), clay that contains human bones was also found. Other similar items were also found in Banyuwangi, Kelapa Dua-Bogor,

Kalumpang and Minanga in Sulawesi, Gilimanuk in Bali and also the archeological site around Borobudur temple and Trowulan-Mojokerto. (koentjraningrat: 1990: 88).

It also about in heritage in Majapahit's Kingdom(16Century) lots of brick and roofs were found, and they were made from clay, and also things like piggy-bank. Pieces of ceramics were also found in Batujaya, in Karawang Jawa Barat. Fragments made from terracotta were also found. According to the symbols on the ceramics, it can be assumed that these ceramics were made during the 3rd or 4th century (koentjraningrat: 1990: 94).

The ceramic decorations were also found in the remnants of buildings and statues. This indicates that the tradition of making ceramics with simple technique has been around for a long time. Other artifacts can also be found in the remnants of Borobudur temple that showed the women who fetched water using round ceramics and jugs as well as cooked with pans. Besides, a vase with the leaves and flowers decoration was also found in the remnants of Prambanan temple and Penataran temple (Blitar). This artifact also showed the ceramic-making tradition in the village and the needs of ceramics in community (koentjraningrat: 1990: 94).

The ceramics made by community has evolved from time to time in terms of the shape, technical process or even the firing system as the firing system involves the use of leaves or dried tree branches. Furthermore, most of the tools are related to households and they were made of clay and fired in the traditional way. The factors that influenced the development of these ceramics, started with the needs' factor, the availability of materials and also the firing-technique. Out of all these factors, the

needs factor seem to be very dominant, especially in China. (koentjaraningrat: 1990: 11).

In addition, it is difficult to establish imply which area that became the center of ceramics in Indonesia. From the technique, the historians (koentjaraningrat: 1990: 75) tend to say it as “*paddle and anvil technique*”, a traditional technique which is still in used in Indonesia. This technique is an interesting technique because there is an extraordinary characteristic to the ceramics. Kalimantan produces Singkawang ceramics in the shape of big pot. Singkawang is an area where there are quite a number of *Hokkianchinese immigrants* equipped with the skills in making the big pot. The traditional community in Singkawang is still making ceramics pieces to fulfill their daily needs (koentjaraningrat: 1990: 23).

2.3.1. Colonial Period 1 Dutch

The technique of ceramics making was developed since the establishment of Ceramics Laboratory or “Het Keramische Laboratorium” on 1922 in Bandung. The laboratory functioned as the center of research of materials such as; bricks, roofs, water pipes and others made from clay. Besides, they also developed *glassier* technique for ceramics known as ‘aardewerk’. The materials for glassier were imported from the Netherlands.

Thus, a ceramic factory was established in Plered Purwakarta with the complete production tools to make and create clays. This factory serves as the main center for supporting the ceramics making among traditional craftsmen. The ceramic factory in Pleret also became the learning center especially when the ceramics center in West Java collapsed and the center in Bandung.

However, despite the support of advanced technology, the ceramics in Indonesia are not well developed as the learning center only focused on ceramics in the village. The urban community does not know about ceramics and prefer to use imported tools from China or Europe (koentjaraningarat: 1990: 28).

2.3.2. Colonial Period 2 Japanese

During the Japanese Occupation, the ceramics factory in Bandung changed its name into "*Toki Shinkenjo*". The factory had function as the learning center for research to develop ceramics with high-combustion/temperature. The examples of products are bricks, sake bottles and others. These products were made for the needs of the Japanese army (koentjaraningarat: 1990: 28).

2.3.3. Era of the Indonesian Government

When the Indonesian government came into power, "*Toki Shinkenjo*" was transformed into *Balai Penyelidikan Keramik* (BPK) and is it completed with modern and advanced technology. The function and duty of BPK was getting more developed, not only focus in ceramics, but also glass, electricity isolator, and the most important thing, its actively did research in discovered the raw ceramics in many area.

With the discovery of raw materials such as kaolin, felspard, kwarsa and others, more factories were built in many areas since 1960s. The product is also have a big variation, such as ceramics, stoneware and porcelain, the production also

focused on food stuffs, accessories, fire-resistant stuffs, bricks, technical stuffs, gips and others (koentjaraningarat: 1990: 33).

In 1969, BPK tried to develop 'blue white' ceramics, which is an imitation of ceramics from China with the combustion in 1300 celcius degree. Because of the introduction of this new ceramic, many factories in Bandung such as in Kiara Condong, Tanah Agung in Malang, and Plered-Purwakartawere trying to produce it. There was hope to use ceramics in luxurious hotel in Jakarta and other cities (koentjaraningarat: 1990: 32).

The ceramics consist of plates, accessories and vases. Then, the urban community was used to utilize ceramics and they have intention to use the ceramics as their households stuff.

2.4. Kasongan; The Modern Ceramics Center Of Indonesia

Kasongan is a tourist destination in Bantul, Yogyakarta which is famous for its ceramics. This area is located in Kajen, Bangunjiwo village, Kasihan subdistrict, Bantul, Yogyakarta, (~ S 7.846567° - E 110.344468°) for about 6 km from Alun-alun Utara Yogyakarta to the south. Kasongan Bantul is a landscape of ceramics industry that able to do social construction as the craftsmen from their ancestor until now on.

The history began with Kyai Song who pioneered the Kasongan ceramics for about 320 years ago (1675-1765), and now it is called Kasongan (Gustami: 1988: 17). At that time, the product included daily stuff, such as; ceramics for pad made from stone or leaves, which is known as *cobek* (*cowek*, *cuwo*). In 1745-1825, the

ceramic-making in Kasongan done by Mbah Jembuk has shown the quality of ceramics and its shape (Haryono: 1996: 17).

In the past, Kasongan was actually a land that belongs to the community in south Yogyakarta. During the colonial period, a dead horse was found on the land and it belonged to Dutch Military. Because at that time, the Dutch was in power, so the community was frightened because of the incident and gave the land to the Dutch as compensation. Similar situations also happened to other communities as the locals released their land rights to the colonial masters. Because of this condition, many people confessed about the land. At the end of the day, the communities which no longer have any land, became a community of craftsmen. At first, they only made the clay in the traditional way.

Actually these clay products were only used for kid's toy and household tools. But, because of the tradition and the effort of its community, Kasongan then became famous as a tourist destination. The products from Kasongan include pots/jars in many patterns (peacock, dragon, rose, and many more), pots in various small and big shapes, souvenirs, frames, wall-accessories, furniture like tables and chairs, and others. Then, the products are developed into many variations such as imitation of flowers from banana leaves, furniture from bamboo, masks, and many more. This is a high quality creation and it has been exported to Europe and America.

From 1971 to 1972, Kasongan was rapidly developed. Sapto Hudoyo (an artist in Yogyakarta) attempted to develop Kasongan by empowering the community and giving the touch of art to the ceramics so that the ceramics have high quality and not monotone, and of course have an economic value.

The art of ceramic making is growing because a lot of factories are built in Kasongan, Yogyakarta. As time goes by, and because of the establishment of institute of art **ASRI** (ISI) Yogyakarta and other universities have a graduate to develop the ceramics. But, in spite of the development of ceramic making art, the Indonesian ceramics still do not have such progress significantly. This is because of the facilities, such as tools to create the ceramics as they are quite expensive. And hopefully with the recognition of Kasongan-Bantul as a tourist destination, it will promote better productivity and quality of ceramics.

Hence, the glory of Kasongan's ceramics is in contradiction with Galogandang's condition. Even the history is not so different with Kasongan. There are lots of challenges that found, such as the not-seriousness of government to solve this problem, and the fundamental intention of craftsmen to change the condition, and the worse thing, many researchers just want to exploit the ceramics in Galogandang to get funding for themselves and do not want to develop the Galogandang's ceramics. This condition is reflected by there is no significant progress from craftsmen, whether it's on technology, marketing strategy, and the design. So, it can be assumed that Galogandang's ceramics never change and never get an advance technology.

CHAPTER 3:

Galogandang: Geography and Social Structure

3.1 . Research Location

Galogandang village is administratively apart of *Rambatan* subdistrict in *Tanah datar* regency. Before the application of Law No. 5 in 1997 concerning the system of village administration in West Sumatra, Indonesia, *Galogandang* was a village in a *Jorong* of *Nagari III Koto* with other *Jorong* are *Padang Lua* and *Turawan*. As a result, the system has been changed from *Nagari* to village government, and the region consists of four villages of *Galogandang*: *Guguk Raya* villages, *Tanah Liat* villages, *Masjid Tuo* village and villages. *Galogandang* village is located in the southwest of *Rambatan* district, directly adjacent to the *Pariangan* district and *Batipuah* district.

It is clearly stated that *Galogandang* area adjacent to the *Pariangan* district in the west, north to the *Nagari Padang Magek*, south of *Turawan* village and east of by *Batipuh* district. *Batusangkar*, a capital district of *Tanah Datar* is approximately 12 kilometers from *Galogandang* village, and it is more or less 30 minutes with the provincial capital (*Padang*) and the distance is around 100 kilometers with traveling time of approximately 3.5 hours.



Figure 3.1: The West Sumatra Map (images taken from <http://www.west-sumatera.com>)

Galogandang village is situated at an altitude of 540 meters above sea level with an area of around 350 acres. A portion of the territory is an area of hills, rice fields, while the residential area is only about 5. The ground is yellow and not friable because it contains more iron than nutrients (soil fertility substances).

3.2. The Community

The Galogandangs villagers are mostly natives who had settled there for generations while only a small portion are immigrants who generally serve as teachers and also settled in the village due to intermarriage with locals. The Galogandangs villagers are currently migrating to find new livelihoods, and it is called merantau. *Merantau*¹ is an activity practiced by Galogandang youth from ancient times until now and they are mostly in Jakarta, and other nearby provinces. Based on local government information, Galogandang population in 2011 was: 2.723 people, male: 1.285, female: 1.438, and there were 470 families or households.

3.3. Settlement Patterns

The Galogandang village is quite huge but only 5 acres used as residential or settlement area. The area that has been used as residential areas are usually caused by environmental conditions which largely consist of valley and the hills. The scattered houses the remakes homes in the valley and some are at the slope of the hills. Central residential area of 4 hectares of land is situated marked grouping of the many houses along the roads that cut through residential areas. This area has been flattened by the former residents worked together. Besides homes is also equipped with a place of worship, schools, government and sports facilities. Residential areas split by roads were linking with *Galogandangs* village and *Turawan* village, and also *Batubasa* areas in the southern, in the northern districts *Pariangan*.

A portion of the settlements is located in the southern hill sand consists of three village (*korong*)²; *Guguk Raya* village, *Padang Laweh*, *Tanah Liek*, while the *Masjid*

¹*Merantau*: an activity that usually done by *Minangkabau* youth, they travel from *Minangkabau* to another areas (migration)

²*Korong*: The smallest form of an area which exists in *Minangkabau*. In other areas, we usually call it village.

Tuo village is located on the north or the direction to *Padang Magek*. *Masjid Tuo* is the youngest (most recently built) village, fraction of other and generally inhabited by Malay ethnic. The first place of settlement is called *korong*. Giving a name based on mutual agreement or by the history of the events on that place. *Korong Masjid Tuo* village was named after the first mosque in *Galogandang*. Running of the government for the benefit of the village, *Korong* that serves as a village (*dusun*)³.

Rumah Gadang is the traditional home of Minangkabau society, but in the *Galogandang*, *Rumah Gadang* is not existed so much. In the 1930s, fire happened caused by negligence cause of pottery craftsmen portion of the existing building burned; the building now which is standing in *Galogandang* is a new building, with the form of buildings/architecture in accordance with current tastes. In 2011, for about ±560 exits homes there and they are almost (90%) are semi-permanent. *Rumah gadang* just ±16 building, only 7 are inhabited and the rest of the building at left. The number of buildings is not so much because the houses there are many that are not occupied any more.

One reason is that many home owners who are *merantau* it has a variety of purposes. Those who are successful at *rantau* definitely build glorious homes in the village as prestige family. To maintain it handed over to the relatives who still live in villages. The house was sometimes occupied only when Eid Mubarak or on certain occasions such as weddings or there is there is accident (the death).

3.4.Kinship

³*Dusun*: The smallest form of an area which exists in Indonesia.

Galogandang community uses the principle of matrilineal culture (matrilineal descent). A man that has been married to Minangkabau's woman, they will live and stay at his wife or wife's relative's environments (matriokal), and his status will be called *sumando* for his wife's relatives. Traditional practice does not require an economically responsible towards his wife and children. That responsibility is held by *mamak*⁴ of his son or brother of his wife. Responsibility only to the nephew in the parental home of his sister.

The principles are used matrilineal Galogandang community implications of kinship. That is a will often touch and feel closer to her relatives but by no mean with the relatives of the father are not familiar. Relatives of father commonly called *bako* should pay attention *anak pisang*⁵ which obliged by custom which must respect. In the older kinship must be respected and cherished younger. An older person should not be called by the name itself, but must be on the call by dialing according to position in respectable of both, mother and father relatives.

Dunsanak (relatives) in the science of anthropology called Kind red meaning circle of relatives of the individual ego. *Dunsanak* is very intimate and forbidden to marry and is considered taboo.

3.5. Tribe Organization

Interest is a collection of person who come from one *ninik mamak*⁶ that no longer known with certainty the set of some village. Tribes became the identity for a person in relationship with others in the same village. On tribe social unit is the village which brings together all the existing tribe. then becomes their identity both at home and at overseas. Every trebled leading by a *penghulu pucuk*⁷ and rumah

⁴*Mamak*: minangkabau's term for unkle

⁵*Anak pisang*: unkle kids (cussion)

⁶ *Ninik mamak*: the elder person whom are respected by the whole family

⁷ *Panghulu pucuk*: the higer lider in the minangkabau tribe