

Employing the Elements of Artifacts in the Sunan Pandanarang Great Mosque, Indonesia to improve *Kendhi* Bayat Design

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Abstract

The Gala Mosque is one of the cultural heritage sites of the Klaten area, built in the 16th century. This research examines the development of Kendhi bayat design innovation in the Melikan, a village in Central Java. Kendhi has served as a drinking water container in the past, yet it faces the threat of extinction today.

This is an exploratory research that uses observations and interviews for data collection. The respondents were local government officials and pottery craftsmen who were selected using purposive sampling. This research is located at the Melikan Village potter, Klaten City, in the Central Java Province in Indonesia. The research formulated a more aesthetic and decorative Kendhi design containing elements of cultural artifacts from the Bayat villagers.

The cultural symbols in the Kendhi design include artifacts, and ornaments on Barrel Sinaga and the Great Mosque of Sunan Pandanarang, Klaten, Central Java. The development of Kendhi design is expected to increase the public interest regarding its use as a decoration and drinking water container. Using Kendhi, the community participates in preserving the Indonesian culture and national traditions. It also helps to understand the cultural symbols of Barrel artifacts and mosques in the Melikan Village, Klaten, Central Java. This is the first study on the development of the Kendhi Bayat design that contains elements of cultural artifacts, Barrel sinaga, and the Sunan Pandanarang Great Mosque.

Keywords: design innovation, creativity, culture, traditional crafts, Bayat pottery, *Kendhi*

Introduction

Bayat District is located in Klaten Regency, surrounded by limestone mountains in line with the Gunungkidul area, and therefore its natural topography is hilly (Christianto and Wiratama, 2020). For a long time, the Bayat District has been famous for its historical trajectory representing Islam's development in the southern Java. Based on historical evidence, the Bayat area has developed since the XV-XVI centuries, as evidenced by the existence of the Sunan Bayat Tomb Complex on the Mount Jabalkat (Hastuti, 2010). Islamization in the Bayat area

cannot be separated from Sunan Tembayat or Ki Ageng Pandanaran, the former Duke of Semarang who moved to Klaten to propagate Islam (Kasnowihardjo, 2021).

The development of Islam in the Klaten area has expanded with the establishment of the Gala Mosque, better known as the Sunan Pandanaran Mosque, which was built in the 16th century (Riyadi and Suwaji, 1981). This mosque is a small one located on the Mount Jabalkat, but on the orders of Sunan Kalijaga, the Gala Mosque was taken care of by Sunan Pandanaran (Santoso, 1970). In Javanese script, *gala* means 17, taken from the words *ga* = one and *la* = 7. Philosophically, the name of Gala Mosque was based on the number of rakaat of prayer in a day and night, which amounts to 17 rakaat (Imansyah, 2013). The mosque symbolizes Islam that cannot be separated from the spiritual, social, and cultural Muslims themselves (Isnaini et al., 2019). The mosque has a strategic function as a center of religious facilities, social and economic development, as well as educational, scientific, and political institution (Mas'od and Zainuddin, 2018).

Unlike other ancient Javanese mosque buildings, the Gala Mosque is small in size. Even at its inception, this mosque accommodated only four worshippers during the Friday prayers (Soewignjo, 1978). However, since 1993, it has undergone several renovations by the government (Sugianti, 1999). The Gala Mosque is directly adjacent to the Sunan Pandanaran Tomb complex in the North and residential areas at Mount Jabalkat (Imansyah, 2013).

As a supporter of the economy, the Bayat community depends on entrepreneurial activities, such as pottery making. Pottery in the Melikan Village is thought to have existed since pre-historic times, and their expertise has been passed down from generation to generation (Wahyuningsih, 2013), as evidenced by the discovery of a pre-historic site in Prengguk Hamlet, Bogem Village, Tembayat District in 1979, which was in the form of a stone face that pottery artisans allegedly used at that time to refine pottery (Nitihaminoto, 1979). One of the famous pottery crafts in the Melikan Village is a *Kendhi* (Yustana, 2014).

Kendhi is one of the variations and forms of earthenware crafts topically called *Kundi*. It was first discovered in China in the Jin Dynasty (256-420 AD). When the Indian influence reached the archipelago, it was called *kundika*. However, it was absorbed in the local language, and the word "*Kendhi*" was used for a specially shaped water container (Satari, 1990). *Kendhi* plays a reasonably common role in the existence of media tradition as a cultural identity (Eriawati, 1990). Traditional rituals and religious events in the pre-historic period always used *Kendhi* to store holy water (Rooney, 2003). *Kendhi* made from clay is commonly used by Javanese communities as a water storage medium for worshipping and drinking (Ponimin and Hidajat, 2020). In Indonesia, it has a different name in each region or culture. For instance, it is called *Kendhi*, *kundi*, *gundi*, or *kamandalu* in Java (Wibisono, 2000). *Kendhi* has various and unique shapes due to inherent cultural and historical values. For this reason, it continues to be produced by the *Kendhi* craftsmen (Winata, 2019).

Therefore, *Kendhi* became a commodity used as a medium of exchange or barter (Skibo, 2013). Archaeologists have found ancient pottery fossils in Indonesia, including Kadanglebu, Banyuwangi, Bogor, Minagasa and Serpong (Amboro, 2014). The fossil is estimated to be aged $\pm 3350-2800$ BC (Noerwidi, 2009). Indonesian pottery entered the Metal period around $\pm 1000-350$ years BC. The arrival of Proto and Deutro-Malay to Indonesia caused the dynamics of ancient pottery designs to be more developed and modern (Kartika, Boel and Pintauli, 2018). Nevertheless, its functions continued to develop along with cultural values traded in the community.

Pottery's uniqueness and attractive shape offer great industrial potential (Hazra and Barman, 2017). Saving noble traditional and historical values for the society encourages a consumer interest. In developing countries, pottery is a socio-cultural reflection of the society (Carmichael, 2020). The figural shape and its engravings represent the collective harmony of the society (Wang, 2018). In fact, consumer interest influences commodity demand and boosts the industry's economic level (Fouksman, 2020). However, millennial communities tend to use practical things more concerned with functional aspects in meeting their needs.

The development of the urban society is undergoing rapid and drastic changes. Therefore, aesthetic needs are demanded in meeting both elegant and exclusive needs.

Therefore, there now exists aesthetic needs to boost the coverage of Bayat earthenware products competing with local and international markets.

Previous research conducted by Adiputra, Suardina and Mudra (2018) tried to innovate on Kuturan Pottery, Bali, by seeking the maximum use of fine art elements and design elements to produce pottery with decorative and use functions. Ponimin, Widodo and Nusantari (2019) have also developed traditional designs at the Malang Regency Performance Center with natural fiber application techniques so that the pottery produced is not only in the form of pottery in general but woven around the body of the pottery. Meanwhile, Terrasista and Sidharta (2021), in their study of the intensity of visits and the influence on tourists' buying interest in Kasongan pottery have shown that the product image and social media marketing significantly influence the tourist interest in buying the Kasongan earthenware products.

This research focuses on the functions of *Kendhi* as a storage of clean and drinking water, especially in the past. Recently, it is hardly found in homes due to being replaced by dispensers, teapots, and kettles made from plastic, aluminum, or stainless steel. The more decorative and aesthetically pleasing shapes and designs of dispensers, teapots, and kettles make them more attractive than *Kendhi*. Therefore, this research aims to incite the community to participate in preserving the Indonesian culture and traditions by using *Kendhi*. Its objective is to create a patterned *Kendhi* inspired by the ornaments of the Sunan Pandanaran Mosque.

Literature Review

The study of cultural values as a pearl of local wisdom has been carried out widely by the academic community. According to Edwards, Collins and Goto (2016), the arts-led dialogue is carried out to formulate and provide insights into the community about a plural ecosystem containing cultural values. Cultural enculturation could be preserved through the society-based art education. For instance, the Japanese Village Woven Craft in the Kudus region still exists today and survives amid the onslaught of foreign culture slowly entering the community. Dung (2018) has discussed the efforts made by the local community to realize cultural values as an interest in tourist destinations by making aesthetic mask souvenirs charged with culture and its representation in the community. Mask souvenirs can be cultural commodities to show the identity of a particular region.

Manzano (2016) interviewed realists about techniques used in creating crafts in the 21st century based on two guiding principles. The study focused on formulating and solving problems in making modern crafts based on two guiding principles by teachers and students. Shepherd and Wiklund (2020) provides an interesting discourse by writing the perspective of entrepreneurship to advise other entrepreneurs in the handcrafting field to cope with the competition. The entrepreneurship perspective is written through the heuristic method that discloses the workings of authors, editors, and reviewers about the practical rules of craft design conceptualization to compete in the modern industry. Väänänen and Pöllänen (2020) states that the design of handicraft concepts penetrates the industrial market through stages of analysis of contemporary theories associated with industrial phenomena in the modern era. Therefore, the design of contemporary concepts is expected to translate the market needs to make crafts sustainable.

According to Ghazinoory *et al.* (2020) innovation and renewal of ecosystems are needed in the handicraft industry pattern in Lalejin, Iran to preserve its earthenware culture. Ashby and Sindbaek (2020) explain the importance of seeking professional resources in maintaining the existence and sustainability of the earthenware industry. Mbonile and Haulle (2020) have stated that the Kisi community had begun to abandon the pottery craft due to the difficulty of gaining profits compared to the fishermen. Therefore, innovations are needed to maintain the culture in Kisi, Tanzania. Saha (2019) states that the earthenware sculpture industry in Terracota, India was legendary in the international Hindu sculpture industry. However, in this modern era, the artisans suffered an economic setback. Saha sought to debate India's rise and the setbacks in the Terracota earthenware industry.

Anggoro *et al.* (2022) have focused their study on developing ceramic art ornaments in mosques by combining elements of batik and Islam using the 3D Printing Technology. The

local history and culture typically influences ceramic designs and artistic qualities of mosques. Ahmad, Rashid and Naz (2018) explain that Islamic architecture is rich in decorative patterns. This study discussed ornamental motifs in mosques that show aesthetics and acculturation with the local culture. Islamic ornaments have developed not only in the form of two-dimensional art but also penetrated three-dimensional art. Therefore, mosque ornament motifs can be applied to other objects. Awang *et al.* (2019) tried to add Malaysian flora motifs derived from building ornaments into Terenang pottery, one of which was inspired by the bamboo shoots (*Pucuk Rebung*). The *Pucuk Rebung* is part of the Malay ornaments found in the Pasujudan Jannatun Naim Mosque. However, although it means life and happiness, this ornament is not too dominant to be used on Terenang pottery.

Decorative ornaments sometimes represent a culture of a particular community structure. For example, Adiputra, Suardina and Mudra (2018) believe that the decoration of wayang stories in pottery or ceramic designs can still be found in several buildings in the Java and Bali regions. This indicates that in creating innovative ceramic work, it is essential to pay attention to the beliefs and customs of the community as part of the social and cultural structure of the local community.

Research Methods

This is an exploratory research that uses observation and interviews for data collection. Exploratory research is a methodological approach primarily concerned with the discovery and generation of building theory (Jupp, 2006). In addition, exploratory research is useful in studying contemporary phenomena with limited prior knowledge and understanding (Stebbins, 2001). The respondents were local government officials and pottery craftsmen at the Bayat Village, Klaten, Central Java.

The respondents were selected by purposive sampling. Purposive sampling selects respondents who fit the research criteria and can provide information according to the researcher's needs (Campbell *et al.*, 2020). The specific criteria of respondents include 1) regional officials with knowledge and authority in the documentation of historical archives on the history and culture of Bayat earthenware and 2) having at least 10 years of work experience as a potter. In exploratory research conducted by Haryanto, Mujiyono, and Prameswari (2022), researchers must pass at least four stages before creating a work of art, including identification, sketching, product creation, and evaluation. Therefore, in this study, four stages are passed in data analysis, including:

Data were analyzed through four steps.

1. Identifying the cultural conditions and community environments (including the motif of Sunan Pandanaran Mosque and *Kendhi* Bayat pottery handicraft products).
2. Producing the sketch motif design of Bayat *Kendhi* based on the Sunan Pandanaran Great Mosque motif.
3. Creating the Bayat *Kendhi* motif design, and
4. Discussing and evaluating.

Findings and the Discussion

Table 1: The profile of the respondents

Source: Authors

No	Name	Age	Job Experience	Job	Description of the role
1.	H. Bambang Susilo	55	5	Headman	Conducting observations and interviews to identify cultural conditions and the community environment
2.	Jaka Purnama	47	24	Potter	Conducting observations and interviews

3.	Suharno	42	15	Potter	to analyze <i>Kendhi's</i> traditional handicraft products
4.	Sri Jarwanti	38	10	Potter	
5.	Mariana	32	10	Potter	

Identification of Cultural Conditions, Community & Environments

Characteristics of the Sunan Pandanaran “Gala” Mosque

The Melikan Village is located in Klaten, Central Java. It has a mosque building known as the “Gala” Mosque, now called the Sunan Pandanaran Great Mosque. This mosque is unlike the old Javanese mosque in general, which consists of many rooms. The Sunan Pandanaran Great Mosque only has one main room used for worship activities which is 11.25 x 11.25 meters wide. This mosque also does not have a pool, usually found in the front or around the mosque. This may be due to the location of the mosque in a hilly area far from the water sources.

Gala's name is written on a short inscription above the door of the Eastern mosque viewer with Arabic letters written on the mosque *ga la*. *Ga la* is *sengkalan* in the Javanese script which means 17. The people around the *sengkalan* interpret it as an order to perform the 5 daily obligatory prayers at the Gala Mosque, which totals 17 *rakaat*.

To the North of the mosque, there is the Sunan Bayat Tomb complex which is located in the area of Mount Jabalkat. In the settlement at the foot of the Jabalkat hill, there is also an ancient rectangular well. The Sunan Pandanaran Great Mosque building stands on a terraced hill consisting of three levels. To reach the mosque, you have to climb stairs through the terraces. The way up to the first terrace is cement stairs on the South and East sides, while the second and third level terraces are through cement stairs on the East and North sides. The buildings and historical objects are as follows.



Fig. 1: Sunan Pandanaran Great Mosque

Source: Imansyah, 2013

On the East wall of the mosque, there is one main door measuring 130 cm wide, 201 cm high, and 4 cm thick, with plain double doors (butterfly fighting) without carving. In addition, there are two side doors, each on the North and South sides, with a width of 108 cm and a height of 203 cm. The frame is made of teak wood, measuring 9/14 cm. Two side doors, each on the North and South sides, measured 108 cm wide and 203 cm high, with double doors. The South side door frame measures 9/13 cm, and the North side measures 9/12 cm. The three doors have different ornaments.

There is a square entrance viewer with a width of 96 cm and a height of 170 cm. This door position slightly protrudes outward as far as 90 cm. The front of the viewer's door is covered with teak wood boards painted brown and decorated with simple carvings with tendrils patterned with white paint.



Fig. 2: Ga and La Relief at the Viewer's Door
Source: Imansyah, 2013

The mosque has eight windows, with the position of two windows for each direction of the wind. The windows on the North, South, and West sides are 70 x 60 cm in size, with the exact shape of the shutters as glass with wooden frames, while those on the East side are 70 x 130 cm, with wooden shutters without glass. The North, South, and West side frames are 8 x 9 cm with 5 iron bars, while the East is 14 x 9 cm without bars. On the two windows to the West, there is the inscription “*Nawaitu al-I'tikaf al-lillahi.*” The calligraphy writing is an additional ornament and not an ancient object.



Fig. 3: Window shutters visible from the outside in the shape of a fighting butterfly
Source: Imansyah, 2013

Bayat Village as a Centre of Pottery

Besides being famous for the historical tour of the Sunan Pandanarang Gala Mosque, Bayat is also famous as a center for pottery in the Klaten Regency, Central Java, Indonesia. Initially, Bayat earthenware craft originated from *Kendhi* drinking water storage of Sunan Pandanarang. *Kendhi* is always on a journey to spread Islam to the Bayat village (Melikan). Apart from being used as a drinking water storage, it is utilized in the traditional community ceremonies, such as placing it on the tomb for the dead when thirsty in the grave. Bayat village is known to be a community of artisans, ranging from batik and craftsmen to various pottery types. In creating a masterpiece product, the potter is influenced by internal and external factors. Being a cultural village, *Kendhi* encourages society to adopt craftsmanship. Apart from being a livelihood, it is also a socio-cultural representation in the Bayat Village.

The potter habit depends on clay, processing, forming, drying, and burning into finishing. The intertwined and well-maintained community interaction process gives rise to the cooperation between the potter. The existence of the Bayat earthenware craft through new design innovation alternatives shows significant developments carried out in the form of production and technology, with implications on the social and cultural context of the community. *Kendhi* Bayat crafts are hereditary products of ancestors.

Various products were initially used to meet household needs. They were usually in the form of simple or traditional kitchen utensils. However, the interaction of the craftsmen encourages the fulfilment of their daily needs. Hence they need each other.

Observations

Observations and interviews with pottery craftsmen show that the designs and motifs of pottery in the Melikan Village are still monotonous and lack innovation. Bambang Susilo, the Village Head, said that the pottery center had existed since the ancestral times, and some of the *kendhi* created still follow the ancient form. According to Jaka Purnama, the types of pottery that craftsmen often make are *kendhi boho*, *kendhi gogok*, *kendhi Waluh*, flying saucer *kendhi*, flattened *kendhi*, thief *kendhi*, Kawasaki *kendhi*, and milk *kendhi*. Along with the times and the existence of training from many institutions, the craftsmen have tried to develop the pottery designs under the times. Even some craftsmen create *kendhi* with custom designs according to market demand.

Bambang and other craftsmen said they had never found, let alone made, a *kendhi* design inspired by the motif of the Sunan Pandhanarang Mosque. Therefore, Bambang, as the village head, strongly supports this pottery design innovation. Besides increasing the selling value of the product, he also hopes that there it will preserve the culture and increase tourism from the wider community.

Kendhi Product Analysis

Kendhi Bayat is generally used as a tool or utensil for the household needs. Additionally, Bayat *Kendhi* handicrafts are also used as architectural elements. Functionally, they are involved in the religious sector as offerings are placed above the tomb. The popular motif was laceleaf. After adding motifs with carving techniques, craftsmen began to adhere to techniques carried out by adding a small amount of clay. Previously, the results of Bayat earthenware crafts were simple in terms of the process and final results.

Kendhi Bayat produced by the potter has a similar structure to the previous product. However, its heads have been innovated to be more varied and embellished with scratch and adhered techniques. For this reason, it also functions as an artistic decoration. The potter has created various pottery with a functional role in the society. However, the low level of aesthetics, product quantity, and functional aspects have led to the consideration of price priorities. Therefore, the potter focuses on low prices to gain the market interest. The lack of innovation and design limits the potter's choice, only reducing the selling price. Hence the benefits are small.

Making earthenware vessels involves direct trampling and squeezing, which is relatively simple. The manufacturing process uses tilting, while a field furnace with fuel from wood, straw, and leaves uses combustion. This process leads to a low-quality product. Initially, handicraft products were used to meet household needs, especially kitchen utensils. Rotary tools and techniques influence various forms of cylindrical character. Therefore, a simple form is also influenced by the existing technology with low quality, high or large porosity, small size and shape, and a burnt brick red colour.

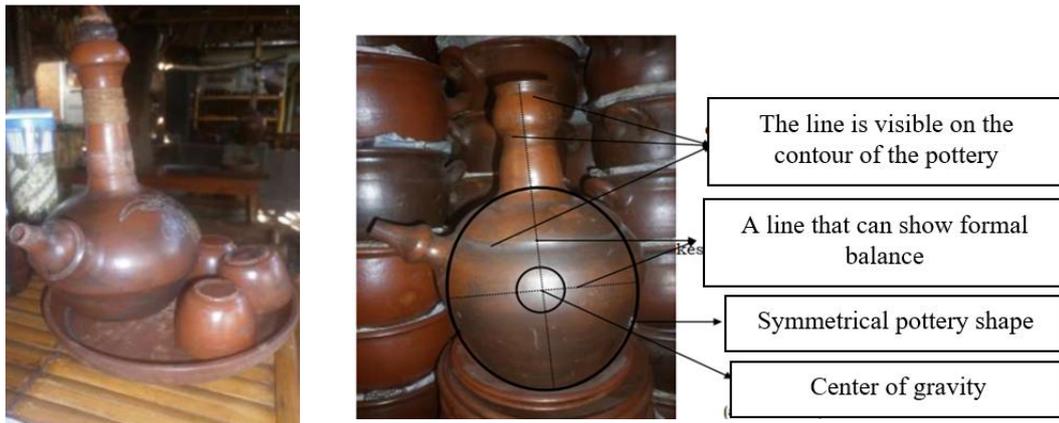


Fig. 4: Structure and shape of *Kendhi Bayat* in the 1990s

Source: Authors

Kendhi Bayat has a medium size, natural colour, and contour stripes with certain functions (grip and mat). For instance, they were successful alloys in the 1980s with simple crafts design. The simplicity focuses on the fulfilment of its practical function. *Kendhi Bayat*'s traditional form without carving represents the lack of potter innovation. As a result, it lost its aesthetics, leading to decreased societal demand. However, *kendhi* has a noble historical value, especially for the Bayat community's local wisdom (local knowledge). Since the ancestry era, the cultural sense of the Bayat community as *kendhi* craftsmen has been a hereditary culture. Degradation of innovation makes *kendhi* lose the market. The declining demand from consumers makes the potters increasingly leave their jobs. Although *Kendhi* has existed since the Neolithic era, it is slowly becoming extinct due to being increasingly difficult to find consumers.

The *Kendhi* Design

Alternative designs due to the development of Bayat earthenware crafts are based on decorative motifs from historical artifacts. The selection of historical artifacts objects in Bayat is based on an alternative design for decorative ornaments following the Barrel Sinaga (a kind of traditional Indonesian Barrel) artifacts and the entrance ornaments of the Sunan Pandanarang Great Mosque. The selection was carried out as an alternative development of the Bayat earthenware ornament motif due to various ornamental motifs by Barrel Sinaga. Its legacy is located in the Prabuyeksa Gate complex, the last gate to the Sunan Pandanarang Tomb. Barrel Sinaga utilized it as a water source for the ablution of Sunan Pandanarang when going to pray. Barrel Sinaga is a relic brought Sunan Pandanaran and his entourage on an Islamic religious journey to Bayat Villages apart from *Kendhi*. The ornaments remind the public about their area's historical, cultural, and traditional values and the spread of Islam brought by Sunan Pandanarang. Therefore, the Barrel Sinaga ornaments are used as an alternative motif placed on *Kendhi Bayat*.

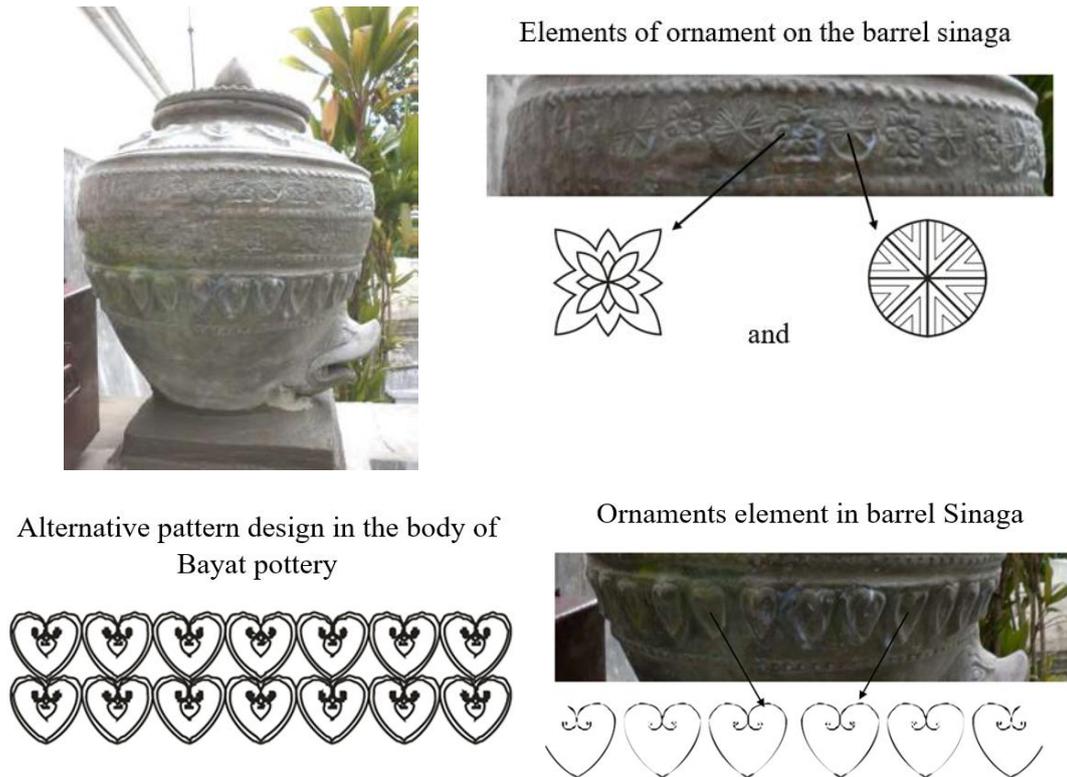


Fig. 5: Barrel Sinaga Artifact ornaments and alternative motive designs
Source: Authors

The selection of artifacts is based on the entrance ornaments of the Sunan Pandanarang Great Mosque. It has a historical value in the spread of Islam as the first mosque built in the Bayat area by the Sunan and the loyal followers and the surrounding Muslim populations. Therefore, the ornamental motifs on the Sunan Padanarang Great Mosque door are also used as decoratives on the *Kendhi* Bayat body and its development.



Fig. 6: The door ornaments of the Gala Mosque and alternative motif designs
Source: Authors

The development of Bayat pottery is also carried out on its body by reducing or adding clay material. The main ingredient during pottery making is clay from the area around Bayat. There is a material reduction on the body of the pottery after the semi-finished earthenware. The clay is still moist before the combustion process. After the material reduction process, the drying and combustion process is continued. Finishing involves cleaning the combustion impurities. The coloring process is carried out naturally with leaves of *munggur* during the combustion. The development of the Bayat earthenware craft design also involved the addition of clay material from the Jepara and Pacitan regions. This was meant to test the level of tenacity and the tightness of the clay.

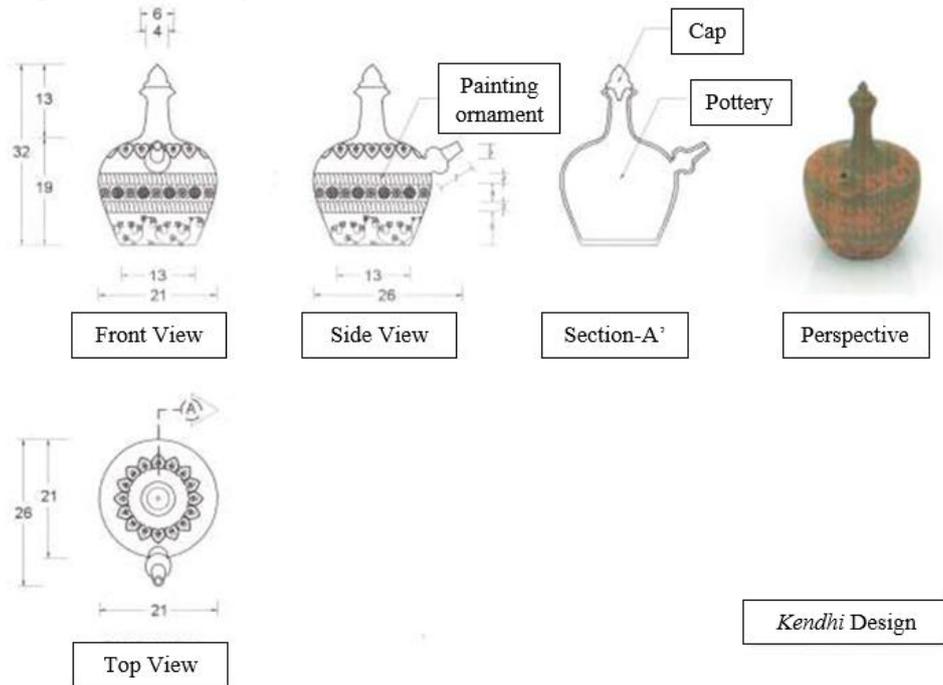


Fig. 7: Kendhi design sketch

Source: Authors

The development of Bayat earthenware products is based on the harmony between the pottery with ornaments, including walls and acrylic paint with more varied colours. However, the colouring is sometimes different (contrast) between the pottery body and the sharpness of the ornaments or motifs. Giving ornaments involves repeating motives and producing harmonious combinations. The aesthetic form and the addition of ornaments show the meaning of Bayat earthenware craft in achieving an elegant atmosphere. The appearance of the Bayat earthenware craft is attributed to the development of aesthetic functions, which involves the addition of ornaments on the body of the earthenware vessel, both chiselling and adhered-chiselling, and gritter techniques. Additionally, the development of Bayat decorative ornamental earthenware craft requires the potter to have the skills and flexibility to provide various ornaments. The development of this earthenware craft elevates the value of Bayat earthenware as pottery with practical (disposable items) and aesthetic value.



Fig. 8: Final *Kendhi* design development
Source: Authors

Evaluation

The journey of the Melikan craft centre's formation cannot be separated from the history and remnants or artifacts in the Bayat area, which was brought by Sunan Bayat or Sunan Pandanaran (II). Although not included in Walisongo, Sunan Pandanaran (II) is a figure who spreads Islam on Java's island and concentrates his government in Semarang. However, over time, Sunan Pandanaran (II) travelled to the South of Java and settled in Tembayat, now known as Bayat. As we know, Bayat pottery is not located in the Bayat Village but Melikan Village, in the Wedi District. However, the pottery produced from this area is better known as Bayat pottery than Melikan pottery.

As part of the social structure of the Bayat community, Sunan Pandanaran Mosque is not only a place for people to gather and worship, but its architecture can influence other aspects, such as the development of art. Based on the results of the research, the motifs in the Sunan Pandanaran mosque can be developed as part of the pottery motif considering that Bayat's potential as a centre for pottery making in the Klaten area certainly supports the development of this innovation. The simple form of the motif of stylized plant tendrils on the door leaf of the mosque can be developed and transformed into an aesthetic motif combined with the motif of stylized plants on the Barrel of Sinaga. These motifs were created to give rise to new motif designs but did not eliminate the main elements of the Sunan Pandanaran Mosque. Adiputra, Suardina and Mudra (2018) argue that with innovation, new motifs can add value to products, services, work processes, marketing, delivery systems, and policies for the company, stakeholders and the society.

The analysis shows that the development of Bayat pottery innovation is seen in the motifs and the type of clay used. The clay used certainly affects the outcome of the pottery. The

clay used to make pottery usually comes from Bayat, but in this study, we tried to add a mixture of clay from Jepara and Pacitan. The similarity of geographical characteristics between the pottery-producing areas, namely Purwoasri Village in Pacitan, Mayong District in Jepara, and Melikan Village in Klaten, which is dominated by limestone mountains, causes the clay in the three areas to have high-quality pottery products. Thus combining the three types of clay can provide resistance and novelty to pottery. Winarno *et al.* (2018) says that the clay for Bayat pottery is mainly obtained from the Jiwo Hills. The clay in the Jiwo Hills, Klaten Regency, comprises Kaolinite and Smectite minerals. It has physical properties that meet the requirements to be used as pottery raw materials that become reddish brown. This reddish-brown colour is the hallmark of Bayat pottery.

The colour resulting from the innovative design of the pottery is very characteristic of Bayat pottery. Based on the Bayat pottery innovation design results, there are two colours: blackish brown and reddish brown. This colour difference depends on the position of the pottery during the burning process. If the object is in the bottom position, the colour will most likely be reddish, but for things that are in the top stack, it will tend to be blackish. The appearance of pottery colour is also influenced by the dried leaves of the Meranggi plant smoke, which are placed in front of the mouth of the stove. In addition to giving a different colour appearance, the smoke of the dried leaves gives the pottery a shiny impression.

The ceramic industry centre in Bayat has a bargaining value that can be a calculated selling point because the Bayat ceramic industry centre already has local strengths that arise from the potential that exists in the community for a long time. Its nature has now become a genetic heritage. Therefore, Bayat ceramics can be said to have a strong character as ceramic products from other regions with their respective strengths. A strong character like the ceramics in the Bayat area, if it can be further developed and improved in quality and accompanied by good promotion by the local government and the whole community, will increase tourist visits.

The development of Bayat Ceramics now is very dynamic, especially if you look at the objects made in the past only in simple jugs, piggy banks and children's toys. The shape and finishing of ceramics in the Bayat area have started to vary with many additional products in shape innovations and finishing touches or finishing innovations. The innovation of form and finishing is there. However, innovation by utilizing Islamic motifs inspired by surrounding buildings such as the Sunan Pandanaran Mosque has never been found. In contrast, the Bayat community can take advantage of the surrounding socio-demographic conditions as inspiration in innovating pottery works.

Islamic motifs, colour displays, and raw materials become inseparable in displaying an aesthetic impression on Bayat pottery. Following the aesthetic theory put forward by Monroe Beardsley, three characteristics characterize being beautiful. First, the unity that this aesthetic object is well structured or perfect in shape. Second, the complexity of the aesthetic object in question is not very simple or contains subtle differences. Third, seriousness (intensity), an excellent aesthetic object must have a certain quality that stands out, not just something empty (Dharsono, 2007). Because the level of novelty is very high, the innovation of Bayat pottery motifs using Islamic motifs inspired by the Sunan Pandanaran Mosque is crucial, so awareness from craftsmen and the government is needed to support the development of this innovation.

Conclusions

Bayat pottery should be supported and maintained to preserve one of Indonesia's cultural values and traditions. Pottery is the primary source of livelihood of the melikan village community. *Kendhi* functions as a clean drinking water storage. Bayat's pottery innovations inspired by the tendrils motif and geometry of the Sunan Pandanaran Mosque added value to the product. Its design development collaborated with two artifact ornament designs, including Barrel Sinaga and the ornament of the Great Mosque door. In addition to increasing the production value, the development of this motif is also part of the cultural preservation by raising local wisdom in Melikan Village.

This study indicates that *Kendhi* can also be used as a room decoration. Its development results are more aesthetic and decorative than the previous ones. The new design increases

society's interest in using it, preserving the national culture and traditions. However, this study only focused on *Kendhi*, yet many variations exist in the Bayat earthenware. In the future, other variations, such as; vases, potted plants, and jars, can be developed.

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