

Re-inventing Vernacular Arts and Crafts: Creation of a Cauldron Inspired from the Ornament Motifs of Sunan Padangaran Mosque, Indonesia

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Abstract

The Sunan Padangaran Mosque is one of the historical sites in Indonesia which contains unique architecture in the form of ornaments. This research examines how the architectural ornaments of the Sunan Padangaran Mosque can be integrated into the design of making traditional cauldrons as an effort to preserve and innovate local arts and craft. It focuses on the process of adapting mosque ornament motifs in making cauldrons.

It uses qualitative methods involving case studies. Data is collected through mosque ornaments and in collaboration with local pot craftsmen. The research leads to an experimental production of the cauldrons inspired by the traditional motifs. The creative process includes the stages of selecting materials, forming the pot, and applying the chosen and articulated ornaments. Craftsmen play a direct role in replicating the pot which produces the research results.

This research concludes that the process of making a cauldron replica involves several stages to reflect the beauty and uniqueness of the ornaments of the Sunan Padangaran Mosque. The ornamental design of the cauldron functions not only as a place to store items, but also as a decorative element that increases its aesthetic value. The shape of the cauldron created is also part of an effort to preserve the culture of the vernacular communities of the past who have often used cauldrons to store goods.

Keywords: Pottery, Cauldron, Ornament, Padangaran Mosque

Introduction

When following the corridors of Islamic history in Indonesia, the figure of Sunan Padangaran emerges as a prominent figure who played a significant role in the spread of Islam in the Tembayat region under the Demak Kingdom (Arifin et al., 2023). As a student of Sunan Kalijaga, despite not being as well known as other Walisongo members, Sunan Padangaran

Bayat performed an important role as a propagandist of Islam in Java. Sunan Padangaran's grave is a ritual site where the Bayat prayer is thought to fulfill all aspirations and elevate the spiritual status. The Gala Mosque, also known as the Sunan Padangaran Mosque, is one of the historical landmarks that still stands today. This mosque is believed to have been founded by Sunan Padangaran or Sunan Bayat, according to several traditions (Imansyah, 2013). The Gala Mosque, located in the Pasebang Village, Bayat Sub District, is unique and has a long history. Interesting anecdotes about its foundation and removal from the peak of Jabalkat serve as a representation of Islam's journey in Central Java (Suprpta, 1974). During its journey, the Gala Mosque became a silent witness to the passage of time, recording important events that created connections between the Sultan of Demak, Sunan Bayat, and the surrounding community.

Gala Mosque, about 13 km South of Klaten city, occupies a strategic geographical position (Imansyah, 2013). Klaten Regency, which has a straight border with the Special Region of Yogyakarta has emerged as a significant educational and tourist destination. The Gala Mosque is more than simply a physical structure; it is a window into the past that allows for a better knowledge of the social order, religion, and Islamic history of the time. In historical records, there is an interesting account of the relocation of the Gala Mosque from the top of the Jabalkat Hill, which involved the dawn call to prayer. According to folklore, the Sultan of Demak's sleep having being disturbed, Sunan Bayat has instructed his students to lower the mosque to the foot of the Jabalkat Hill (Imansyah, 2013).

This folklore is central to our research, which seeks to delve deeper into the historical, social, and religious contexts surrounding construction and relocation of the Gala Mosque. Nawawi (2004) has proposed several possible reasons for the relocation of the Gala Mosque, including an increase in the number of Muslims in the Jabalkan area, difficulties in travel for pilgrims, the difficulty of providing water at the peak location, and the desire to promote congregational life by moving the mosque closer to the residential areas. There, Umpak Lama, a quiet witness to history, still stands majestically as a cultural heritage site (Sugianti et al., 1999).

As time goes by, pottery crafts around the Gala Mosque has faced significant challenges. According to the observations and interviews documented in a video by Relisid TV, craftsmen reported that they experienced a decline in productivity caused by uniformity and limited innovation in their motif designs (Rilisid TV, 2022). The motifs produced tended to be monotonous and did not have any distinctive characteristics that differentiated them from mass production. Furthermore, the lack of providing deep meaning to their products makes these crafts less attractive to a market that increasingly values the aesthetics and the story behind an object.

This inability to stand out in the global market is a serious problem for craftsmen. Therefore, there is an urgent need to develop new approaches in pottery design and production that not only enriches the visual aspect but also adds a stronger layer of meaning and identity through inspiration from historical and cultural sources, such as the ornaments of the Gala Mosque which are rich in values: historical and aesthetic.

Pottery was originally used to describe kitchen utensils in Javanese and has now evolved into a unique craft art with complex values. The term "pottery" is etymologically specific to Javanese people and is less frequent elsewhere (Raharjo, 2009). In fact, pottery art is more than just a visual dimension; it also has deep values such as aesthetic, symbolic, philosophical, and functional qualities (Gustami, 1992). The specialty of pottery is not only its uniqueness, but also the craftsman's skills to ensure its survival. This sustainability, according to Astuti (1997) is influenced by the simple nature of the art of pottery and its function as a disposable object that provides not only satisfaction to the maker but also serves the needs of the user. In this context, pottery art is not only an object of visual art but also a part of everyday life that has infinite practical value.

The basic material foundation for making pottery art is clay or loam, which can be found in various locations such as riverbanks or mountainous areas (Dewi et al., 2015). This diversity of natural resources provides an additional dimension to the art of pottery, indicating a close relationship between the work of art and its surrounding environment. Going further, according to Wahyuningsih (2013) archaeological sites in Indonesia have revealed the existence of a lot of pottery. Initially, the pottery probably served as household utensils, but over time, they took on additional roles in religious contexts, such as in ceremonies and burials. Therefore, pottery presents not only artistic values and practical use but also reflects the rich history and diversity of Indonesian culture in various layers of daily life.

Cauldrons are a type of pottery craft with a historical origin. One of them can be traced through artifacts on the Borobudur Temple reliefs. Cauldrons, as a heritage of Indonesian arts and crafts, represent craftsmen's skill to transform clay into usable objects with high cultural values. The reliefs at Borobudur Temple, a historical site rich in stories, provide visual evidence of the presence of pots in people's lives in the past. These items demonstrate the beauty and distinctiveness of cauldrons used in a variety of settings, including household kitchens and medicinal equipment. Cauldrons are more than just a cooking tool; they represent ordinary living and philosophical depth in people's lives. The presence of cauldrons in Borobudur Temple reliefs is not only a sign of superior pottery craft techniques but also a historical trace linking cultural legacy to the spiritual and practical life of Indonesian culture in the past. So, by tracking the Borobudur Temple relics, we can acquire a thorough grasp of the existence and importance of cauldrons in art and everyday life.

There have been various previous investigations on pottery. One of them is the research by Wahyuningsih (2013) regarding the existence of pottery artifacts in Melikan village. Adiputra et al. (2018) has investigated the innovativeness of I Wayan Kuturan's ceramic crafts in Pejaten village, Kediri sub-district, Tabanan district, Bali Province. This study discovered that innovation in pottery crafts in Bali has resulted in new, distinct shapes, improving utilitarian and aesthetic values and increasing pottery's significance as a decorative object. Suharson and Adi (2015) also have conducted pottery research, which has resulted in a statement emphasizing the importance of developing creative product designs and improving the quality of finishing in pottery/ceramic art as a smart strategy to attract consumer attention in a competitive global market. Numerous earlier studies have examined pottery from the standpoint of history as well as the sales market. They focus on more specialized types of pottery, such as jugs. However, no one has mentioned clay crafts in the shape of cauldrons.

This research begins with the observation that although cauldrons have historical importance, their quality and popularity have experienced a significant decline. Releaseid TV (2022) in its interview has revealed that craftsmen are currently facing a crisis of ideas and innovation in pottery production. It was found that the productivity of pottery crafts have decreased due to the use of motifs that were repetitive and did not have deep meanings, resulting in products that were less attractive to a dynamic and diverse market. This situation motivates craftsmen and researchers to look for creative solutions to restore the glory of traditional pottery crafts.

In this context, the aim of this study is to restore the aesthetic value and quality of pottery through design innovations inspired by the rich history and local culture. By integrating the motifs and ornamentation of the Sunan Padangaran Mosque which are rich in historical and aesthetic values into the cauldron design, it is hoped that it can increase the selling value and maintain cultural heritage. It is not only about restoring the physical quality of the product but also about strengthening identity and cultural heritage through the art of crafts.

The objectives of this study are as follows:

1. To identify and document the historical and aesthetic value of Sunan Padangaran Mosque ornaments which can be translated into pottery designs.

2. To develop and implement a design process that integrates ornamental elements into the manufacture of cauldrons, enhancing their aesthetic and cultural significance.
3. To contribute to the sustainability of local craftsmanship by introducing innovative designs that reflect the rich history and culture of the area.

Theoretical Framework

In the context of Islamic culture, architecture plays an important role not only as a center of worship but also as a prominent form of aesthetic expression in society. Janah et al. (2022) emphasize that Islamic architecture not only functions as a gathering place for people to worship, but also as a medium for transmitting aesthetic values and beauty which can be felt through its unique shapes and colors. This shows the importance of architecture in influencing and reflecting cultural values in the Muslim community. Setiawan (2009) describes that motifs or ornaments in mosques are not just decorative but carry deep meaning and characteristics in Islamic culture. These motifs, which often contain geometric and abstract elements, reflect a unique theological and cosmological understanding among followers of Islam. This motif is frequently used not only in architecture but also in various other aspects of life and religious activities, showing the flexibility and integration of aesthetics in everyday practice.

However, there are clear limitations on the use of certain motifs, especially calligraphy. As explained by Zamzam & Ufairo (2024), calligraphy, which is often found in mosques and appreciated for its beauty, is a sacred art form. This cannot be applied haphazardly because of its high religious and aesthetic values. Calligraphy, which contains sacred verses and important texts, is considered to have a spiritual depth that should not be reduced or altered for purely commercial or aesthetic purposes. From the point of view of the application of motifs in caldron art, it can be concluded that most Islamic motifs, except calligraphy, can be adapted in making art objects. This paves the way for aesthetic exploration that honors spiritual origins while also enriching functional values. The application of Islamic motifs in ceramics not only brings visual beauty but also integrates deep cultural and spiritual elements, recognizing and maintaining the uniqueness and integrity of Islamic culture in a broader form.

Literature Review

Adaptasi Objek Sakral

In the study of art and architecture, the adaptation of sacred objects into utilitarian objects shows the complex interaction between sacred values and everyday functions. In this connection, Lauw and Pandrianto (2024) explore how traditional Javanese symbols, including pavilion architecture are maintained and adapted in modern settings such as restaurants. They show that although many symbols have been negotiated or adapted to modern values, restaurants with traditional Javanese concepts are still attractive and considered unique today.

On the other hand, Gunada (2020) explores how Hindu religious teachings in Bali have inspired the creation of traditional works of painting, which not only satisfy visual beauty but also educate and communicate spiritual values. The creative process in Balinese painting, which includes the reinterpretation of Hindu religious teachings through symbols in paintings, shows that traditional works of art can be an effective teaching medium.

These two studies, although focused on different contexts: restaurants in Java and painting in Bali, both illustrate how sacred elements from religious structures and teachings can be successfully integrated into new functions and forms without losing their original essence. This transformation is not only an aesthetic adaptation but also an effort to preserve cultural and spiritual identity in modern society.

Building Ornaments

Ornaments are decorative patterns made by drawing, carving, or printing to increase the quality and value of an object or work of art (Salsabila, 2023). Ornaments are also something that comes with images (paintings and other works) as part of their interior structure (Mardian & Mandaka, 2022). According to Branfoot (2022), the word ornament comes from the Latin word *ornare*, which means to decorate. Ornament also has the meaning of decoration. Echavarría et al. (2016) has found that reconstruction is beneficial for mapping different sorts of patterns and embellishments utilized in historical buildings. A reconstruction can reveal the architectural style of a structure, such as Islamic, Hindu, Buddhist, or Renaissance.

According to Salsabila (2023), ornaments can be active or passive. Active means not only decorating an object but also supporting other objects on top of it and contributing to its strength. For example, chair legs with an eagle's foot motif. Passive means that the ornament only functions as decoration and has nothing to do with the structure or strength of the object. Therefore, it is apparent that ornaments are works of art that are made to serve or support a certain product, boosting the aesthetic value of the object/product and thus increasing its selling value (Moeck, 2021).

Pottery

Pottery is a form of ceramic art that has persisted across centuries and cultures, playing an important role in molding the long narrative of human creativity (Raharjo, 2009). It exists not only as an aesthetic object but also as a mute witness to the evolution of human life throughout history. Pottery, which can be found all over the world, represents the cultural character of the community where it originated and serves as a significant record of interactions, daily life, and a group's aesthetic preferences. According to Ermawati (2022), the process of creating pottery, which involves both hand skills and high technique, serves as the foundation for the uniqueness of each work. These techniques have grown and changed throughout time to reflect societal and technological advancements. Pottery, as a medium for artistic expression, is intimately embedded in the daily life of the people from where it originated. These valuable traces are an essential part of both local and global history, leading us on a trip through multicultural connections, societal transformation, and the search for identity. The study of pottery is more than just its physical form; it also includes an in-depth analysis of the values, stories, and philosophies embedded in each stroke and carving pattern.

Research Methodology

This study used a qualitative approach with a case study method specializing in the ornamentation of the Sunan Padangaran Mosque. A qualitative approach was chosen to gain an in-depth understanding of this phenomenon for the collection of descriptive and subjective data (Cohen et al., 2007). The research was conducted between January and February 2024, providing sufficient time to thoroughly investigate and analyze the information. Mulyana (2018) defines a case study as a comprehensive description and extensive explanation of various aspects related to individuals, groups, organizations, or communities in certain social programs or settings.

This method involved three analyses: identifying the Sunan Padangaran Mosque, designing the caldron motif from the mosque ornaments, and creating the cauldron itself. It is hoped that this research will reveal how the ornaments of the Sunan Padangaran Mosque can be used in the craft art of making cauldrons, thereby expanding the significance and aesthetic value of works of art. Making a cauldron with ornamental motifs from the Sunan Padangaran Mosque involves several stages. The stages were modified from Mudra (2010), which includes creating an artistic concept, design, and final stage.

Case Study

This study has examined in depth the process of adapting and re-interpreting the sacred architectural elements of the Sunan Padangaran Mosque into the context of ceramic cauldron production. The choice of Sunan Padangaran Mosque ornaments as the main inspiration for the cauldron design was based on significant historical, artistic and cultural values. The motif selection process begins with a detailed analysis of the various ornamental elements in the mosque, taking into account aspects such as design complexity, symbolic relevance and artistic uniqueness.

Criteria for motif selection include historical authenticity, rich cultural representation, and potential for aesthetic integration in ceramic products. Each selected motif is tested to ensure that they reflect local aesthetic and cultural values and have the ability to be translated into ceramic form without compromising their original essence. As stated by Luh (2011), the process of making craft arts is not only about reproducing forms but also about 'bringing to life' cultural values through artistic reinterpretation that maintains cultural continuity and authenticity.

In articulating ideas into the shape and design of the cauldron, the research team and local craftsmen worked together to develop initial sketches that combined traditional motifs with modern cauldron making techniques. This process involves intensive discussions and design iterations to ensure that every detail of the motif can be accurately and effectively implemented in the ceramic. The final craft reflects not only aesthetic beauty but also craftsmanship in ceramic making, where craftsmen use traditional and contemporary techniques to achieve smooth and long-lasting results.

The local pot craftsmen involved in this study are experts in cauldron making and have experience in integrating new designs with traditional manufacturing methods. This collaboration ensures that the final product is not only aesthetically superior but also functions well in everyday use, reflecting the perfect blend of form and function that is the hallmark of high-quality craftsmanship.

Findings

Cauldron Motif Design from Mosque Ornaments

The cauldron motif design inspired by the ornaments of the Sunan Padangaran Mosque begins with selecting the most prominent and distinctive architectural details of the mosque. This process focuses on the carvings found at the entrance to the mosque, which are known for their beauty and complexity. These motifs depict the richness of Islamic art with designs that are not only beautiful but also full of meaning and function. The decision to choose this motif was based on its potential to add aesthetic value and uniqueness to the cauldron product to be created.





Fig. 1: Sunan Padangaran Bayat Grand Mosque or Gala Mosque
Source: Author

In the visual documentation process, the research and design team made several visits to the Sunan Padangaran Mosque location to directly observe and take pictures of existing architectural details. Every ornamental element in the mosque was carefully explored, ensuring that all important aspects were well documented. These observations included physical measurements and recording of complex motifs to ensure that replication in the cauldron design could be carried out with high accuracy.

After the documentation was complete, the team gathered to hold an in-depth discussion about selecting the motifs to be used. The main consideration in this discussion is assessing the aesthetic beauty of the motif and its suitability for application to ceramics. The design team also considered how the motif would be translated from the large structure of the mosque to a smaller, more functional scale as a cauldron. The final decision was to use a carved mosque door motif which is not only symbolic but also gives a deep and aesthetic impression.



Fig. 2: The motif on the door of the Sunan Padangaran Mosque
Source: Author

Next is the design stage for the motif on the cauldron starting with making an initial sketch based on the pictures and notes that have been collected. Researchers analyzed the design to design the motif in various iterations, ensuring every detail of the motif could be translated well into the cauldron form. This process involves changing the scale, adjusting the shape, and experimenting with various ceramic art techniques to find the best way to apply the motif to the cauldron.



Fig. 3: Stylization Cauldron

Source: Author

The cauldron motif design process began with the creation of "The Initial Motif" which was inspired by the architectural ornaments of the Sunan Padangaran Mosque. This early motif, as seen on the left in Figure 3, depicts the elegant combination of curved lines and floral elements that are characteristic of Islamic decoration. This motif is taken directly from decorative elements found at mosque entrances, which have been adapted to maintain the original aesthetic but simplified to be suitable for application to ceramics. This motif symbolizes nature while emphasizing symmetrical order in the trawangan and coloring process.

Once the initial motif is created, the next step is creating "The Motif Sketch", which is shown on the right in Figure 3. This stage involves a stylization process, where more complex motifs are simplified into basic shapes that are clearer and easier to apply to the design cauldron shape. These sketches were created using a light pencil on transparent paper, allowing the designer to experiment with size and proportion without changing the core details of the initial motif. This process is important to ensure that the motifs can be integrated harmoniously into the cauldron form, considering both aesthetic and functional factors in the final product.



Fig. 4: Sketch of the cauldron
Source: Author

In the end, the finalized cauldron motif design is a harmonious combination of the cultural heritage of the Sunan Padangaran Mosque with the functional and aesthetic needs of a modern cauldron. This design not only highlights the visual beauty, but also maintains the rich cultural and historical values of the mosque, giving each cauldron produced a story and deep meaning.

Material Selection and Preparation

The selection of materials is a critical stage in the process of making a cauldron inspired by the ornaments of the Sunan Padangaran Mosque. The main material used is high quality clay, which is known for its extraordinary ability to absorb and retain heat, as well as its strength after the firing process. The selected clay comes from locations around the Klaten area, which is famous for its mineral-rich clay deposits and ideal texture for ceramic crafts. Each batch of clay is tested first to ensure that it has the right consistency for molding and does not contain contaminants that could affect the integrity of the final product.

Once the clay is selected, the material preparation process begins with a filtration process to remove any dirt or coarse particles that may be mixed in. The clay is then soaked in water for several hours to ensure that the material becomes soft and easy to shape. The consistency of the clay must be perfect and not too liquid and not too dry, so that it can be easily worked but strong enough to maintain its shape during the forming process. This process is very important to produce a cauldron that is not only aesthetically attractive but also functional and durable. The selection and preparation of this material is carried out by experienced craftsmen, who fully understand the characteristics of local clay and how best to manipulate it to suit the needs of the cauldron design.



Fig. 5. Manufacturing materials
Source: Author

In the final stage of preparation, the ready clay is taken to the work area where the cauldron making process will be carried out. Here, the clay is further processed in a kneading machine to ensure that the clay mass becomes homogeneous and ready to be shaped. This process is crucial to ensure that no air is trapped in the clay mass, which could cause cracks or splitting during firing. After the mixing process is complete, the clay is stored in a closed container to prevent it from drying out and is ready to be used by the craftsmen to start forming the motifs and shapes of the cauldron according to the predetermined design.

Crafting Process

The process of making a cauldron begins with the important stage of forming the prepared clay into the basic shape of the cauldron. Craftsmen use traditional techniques, where clay is twisted and shaped manually to create the contours of the cauldron's base. This technique requires special skills so that each cauldron is not only uniform in shape but also has unique characteristics that highlight the aesthetics of the motif that has been designed. The Trawangan technique, which is the center of attention at this stage, includes the skill of sculpting or carving clay to create the flexibility of the tendrils and the smoothness of the leaves. Accuracy in this process is very crucial, considering that every small detail in the initial formation will greatly influence the final appearance and function of the product.



Fig. 6: Bottom shape of the cauldron
Source: Author

After the basic shape of the cauldron is formed, the next step is to apply the motif that was designed at the design stage. Craftsmen use special carving tools to carve fine motifs inspired by the Sunan Padangaran Mosque ornaments onto the surface of the cauldron. Uniquely, several parts of this motif are made with holes, not only as a decorative element but also to create a new function for the cauldron as decoration or a place to store tools, not as a cooking utensil. The process of creating these holes requires great precision and creativity to ensure that the design is not only aesthetically appealing but also functional in its new context of use.

After the carving and hole making process is complete, the cauldron then undergoes a natural drying process in the sun. This drying is important to avoid cracking or shape distortion when the cauldron is burned at high temperatures. Craftsmen periodically check the cauldron during the drying process to ensure that there are no cracks or uneven shrinkage, which could affect the stability of the hollow motif. The final stage in the manufacturing process is combustion, where the completely dry cauldron is placed in a kiln or furnace at a very high temperature. This firing strengthens the structure of the clay, locks the carved and perforated motifs into the cauldron surface, and gives the clay a natural color. This process not only strengthens the cauldron but also adds visual beauty and increases product durability. Once the

combustion process is complete, the cauldron is allowed to cool slowly to ensure that its structural integrity is maintained.



Fig, 7: The final shape of the cauldron
Source: Author

Through these stages, the cauldron becomes not only a functional decorative object but also a work of art that displays the rich culture and handicrafts of local craftsmen. Each finished cauldron is the result of a combination of traditional techniques and modern artistic interpretation, creating a product that is unique and of great value both functionally and aesthetically.

Discussion

Theoretical Implications of Design Choices

The design choice in making the cauldron inspired by the ornaments of the Sunan Padangaran Mosque carries significant theoretical implications in the context of traditional craft arts. According to Maryone (2017), pottery is a clay-based product that goes through a process of mixing and firing, which not only produces strength and durability but also serves as the basis for the rich aesthetic features in pot production. In this context, the choice to use clay in the manufacture of cauldrons is not only to fulfill functional needs but also to maximize artistic expression through a medium long respected in craft traditions.

Furthermore, the cauldron is not only a cooking tool but also a medium that depicts traditional values. Fauzan & Nashar (2017) say that traditional art is the result of a culture that follows traditional rules. The cauldron in this case functions as a symbol of the strong relationship between art and traditional values, highlighting how cultural artefacts can play an important role in maintaining and communicating cultural heritage to future generations.

Astiti (2017) emphasizes that each art form can be expressed in its own unique way, highlighting the importance of innovation in preserving traditional art. In cauldron design, this means that every element, from the choice of materials to the carved motifs, must be considered not only for its beauty but also for its potential to convey a broader cultural and aesthetic message. Innovations in design and manufacturing techniques have not only strengthened the cauldron's position as a functional object but also as a work of art that speaks directly to and from its community. Irhandayaningsih (2018), says that the influence of globalization also brings new challenges and opportunities. He emphasizes how changing times and globalization affect people's lifestyles and culture. The cauldron design combines traditional elements with modern needs and shows a response to these global dynamics. By integrating traditional motifs in a more contemporary context, the cauldron not only maintains its relevance but also opens the way for new interpretations and uses that might not have been thought of in a traditional context.

Thus, the design choice in making this cauldron is not just about maintaining visual beauty or practical function; it is about being aware of and responding creatively to the complexities of culture, traditions and innovation that shape contemporary society. Through this approach, the cauldron functions as a bridge between the past and the present, facilitating dialogue between tradition and modernity, and reaffirming the value of art in everyday life.

Cultural and Artistic Significance of the Cauldron Design

The cauldron design inspired by the ornaments of the Sunan Padangaran Mosque contains deep cultural and artistic meaning, reflecting not only aesthetic beauty but also the diversity and depth of Indonesian culture. Amalia and Agustin (2022) emphasize that Indonesia is famous for its diverse arts and culture. The cauldron's design, incorporating ornamental motifs from historic mosques, is an effort to preserve and celebrate this richness. Every detail on the cauldron is more than just decoration; it is a representation of the cultural heritage that has been passed down through generations. The use of distinctive motifs in cauldron design is not only to enrich its aesthetic appearance, but also to communicate the stories and values attached to these elements in a broader cultural context.

Carlo (2019) describes the transition from traditional art forms to more modern forms, as visible in the cauldron's design approach. This creative process reflects how traditional elements can be adapted into a modern context without losing their essence or authenticity. These adaptations are important not only to maintain the relevance of traditional art in contemporary society but also to open up new opportunities in the way we understand and appreciate cultural heritage. This innovative cauldron design proves that traditional art can evolve and adapt, providing a means for dialogue between past and present.

On the other hand, Priatna (2017) points out the importance of preserving culture, as by is to maintain a relevant cultural identity. In the context of cauldron design, this preservation is not only through maintenance of techniques or materials, but also through reinterpretation of form and function in a way that honors its origins while remaining relevant to today's needs. The cauldron design becomes more than just a container; it is a statement about the strength and resilience of culture in the face of change and globalization. Each cauldron produced not only depicts physical beauty, but also expresses a commitment to preservation and respect for culture and tradition. Thus, the cauldron design that integrates motifs from the Sunan Padangaran Mosque is a valuable effort in maintaining cultural continuity through art. This shows that craft arts are not only about making objects but also about maintaining and passing on important cultural values. In every detail of the cauldron, there is a cultural story being retold, ensuring that the heritage lives on and is enjoyed by future generations.

Conclusion

This experimental study has developed a utilitarian object inspired by motifs from the Sunan Padangaran Mosque and integrating aesthetic and cultural values in the cauldron design. It has been achieved through a creative process that combines traditional techniques with modern interpretations, where the Trawangan technique is used effectively to add artistic depth to the applied motifs. This technique does not merely enrich the visual appearance of the cauldron, but also highlights the delicacy and complexity in its workmanship, demonstrating the adaptability of traditional handicrafts in a contemporary context. From this research, several important lessons have been learned.

1. The success in combining traditional and modern elements shows that culturally inspired design can be updated to meet today's needs and aesthetics without sacrificing historical heritage.
2. The use of clay and the application of traditional motifs to modern products such as cauldrons, shows that traditional materials and techniques are still relevant and can add significant value to utilitarian products.

This study has achieved its main goal of creating utilitarian objects that are not only functional but also rich in aesthetic and cultural value. This shows great potential in the preservation of traditional craft techniques through application in modern products. This success provides a lesson that the integration of traditional art and modern needs can create products that not only function practically but are also rich in stories and meaning. In order to achieve more optimal results in the future, it is recommended to carry out further research on alternative materials that can offer more flexibility in design as well as considering the use of modern technology for more efficient and consistent reproduction of motifs. In this way, the combination of traditional values and modern innovation can be realized more effectively, bringing traditional Indonesian handicrafts to the global stage in a sustainable and innovative way.

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