

Research Article

The Existence of Traditional Handicrafts in Malang Raya as Part of Indonesian Cultural Heritage

Swastika Dhesti Anggriani¹, Muhammad Nurwiseso Wibisono¹, Ifan Deffinika¹, and Elvira Kurnia Ramadhani²

¹Universitas Negeri Malang, Kota Malang

²SMAN 4 Jember, Kabupaten Jember

ORCID

Swastika Dhesti Anggriani: <https://orcid.org/0000-0003-2625-2962>

Abstract.

Traditional handicrafts in Indonesia are one part of the seven elements of intangible cultural heritage based on the UNESCO Conference 2003. Currently, not everyone from the general public knows their area's existence and types of traditional handicrafts. This study describes how the presence, number, and types of traditional handicrafts in Malang Raya are part of Indonesia's cultural heritage. The research method used is a qualitative method with a descriptive type. The research location takes place in the Malang Raya region - including Malang City, Malang Regency, and Batu City. Data collection techniques used are observation, interviews, documentation, and recording. Primary data sources in this study were obtained from direct sources, and secondary data sources were from documentation, reference books, and relevant research journals. The technique of collecting data sources in this research is using the snowball sampling technique. The data analysis used is qualitative data analysis, which includes three stages: data reduction, data presentation, and conclusions. The results showed that traditional crafts in Malang Raya do still exist.. However, not many people know or are interested in these traditional crafts.

Keywords: traditional handicrafts, Malang Raya, cultural heritage

1. INTRODUCTION

Crafts is a branch of art that is made using human hand skills. The results of crafts are objects associated with art elements, so they are called handicrafts [1]. These craft product are generally made through the skilled work of the artisans as a form of effort to create products that have function and beauty as well as selling value [2]. According to Tukiyo, there are several types of handicrafts in Indonesia, such as bamboo crafts, leather crafts, wood carving crafts, stone and metal crafts, weaving crafts, and batik

Corresponding Author: Swastika Dhesti Anggriani; email: swastikadhesti.fs@um.ac.id

Published 15 August 2023

Publishing services provided by Knowledge E

© Swastika Dhesti Anggriani et al. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ICADECS Conference Committee.

 OPEN ACCESS

crafts with their respective functions [3]. Based on these understandings, handicrafts can be interpreted as human efforts to use hand skills to produce various products with artistic elements and selling values.

Malang Raya is one of the areas producing handicrafts in Indonesia. Malang Raya area is divided by agglomeration into Malang City, Batu City, and Malang Regency [4]. Each area in Malang Raya has various types of traditional handicrafts that develop and have specific characteristics. The history of each traditional handicraft is unique, depending on the conditions and background of the people who own the craft.

One of the traditional handicrafts respondents generally know about is Dinoyo Ceramics and Malang Masks. These two traditional handicrafts are well known because they have been published through print and online media, mass media, and handicraft exhibition. In one of the research results, it is stated that Dinoyo ceramics have color patterns and designs that emphasize natural beauty with leaf, flower, and plant patterns that are their trademark [5]. Besides Dinoyo ceramics, a traditional handicraft that is quite popular in both the mass media and scientific articles is the Malangan Mask. The creation of Malangan masks made by artisans or artists refers to the Javanese philosophical concept of human life [6]. The diversity in the Malangan Mask represents human nature in real life, such as the red color and long nose, which symbolizes burning lust [7]. Therefore, this scientific article is still a source of information for the public to know the existence of traditional handicrafts from Malang Raya.

Existence is a form of self-actualization and culture. This actualization is necessary because of specific communities' views that existence is no longer critical. Likewise with handicrafts, if a handicraft is still considered to exist but is not functioned or used by the community, then the craft is considered nonexistent. In making handicraft products functional objects, the usability factor is a top priority [8]. Traditional handicrafts in Malang Raya should be considered to exist because these traditional handicrafts are still growing and developing in Malang Raya. However, this traditional handicraft has not been categorized as existing if the craft is not helpful and functions for the people of Malang Raya.

Based on these statements, it can be concluded that the existing and developing traditional handicrafts in Malang Raya are included in the "existent" category. However, its existence still needs to be observed and analyzed, especially related to its use and function in the people of Malang Raya.

2. METHODOLOGY

Research on traditional handicrafts in Malang Raya was conducted using descriptive qualitative research methods. The qualitative method is used as a guide because this method can provide descriptive data in the form of written and oral data from observed human behavior [9]. The observed human behavior includes the area and its terminology [10]. The results of the observations are in the form of primary data. Primary data were obtained from interviews with artisans and people related to handicrafts. Primary data were obtained using field observation methods at making handicrafts, interviews with artisans. Aspects observed from the primary data consist of indicators such as (1) Recognition: to understand if respondents of questionnaire are able to identify the existence of traditional and if the respondents owns such handicraft, (2) Existence through field observations and interviews about produced traditional craft and the location of artisans/craft that originated from, and (3) Usability/Function through field observation and interviews on how the traditional handicraft function and how it is distributed.

Data analysis was carried out twice at the study's beginning and end. First, a preliminary analysis is carried out on data from preliminary studies that will be used to determine the focus of the research [11]. Then, the final data analysis was conducted after field observations in data reduction, data presentation, and drawing conclusions and verification. The data reduction results will be analyzed to answer the problem formulation, and then the data will be presented as a description.

3. RESULT

Traditional handicrafts in Malang Raya have been around for decades and are still found today. Some of these traditional handicraft objects have become an identity for Malang Raya and provide benefits to the community regarding usability and economy or income. Based on the initial observations, eight types of traditional handicrafts are still actively producing handicrafts in Malang Raya. The types of traditional handicrafts that have been identified include 1) Souvenir from Coconut Shell, 2) *Cobek* Stone Crafts, 3) Fisherman's Wooden Boat Craft, 4) Paper Umbrella Crafts, 5) Dinoyo Ceramic Crafts, 6) *Keris* Crafts, 7) Rattan Crafts, and 8) *Malangan* Mask Craft.

3.1. Recognition

Recognition can also be interpreted as proof of existence if the existence of a traditional handicraft is acknowledged. Likewise, the existence of traditional handicrafts in Malang Raya that most people know can be considered as a recognition. This statement is in line with the Ahmadi theory of existence, which states that existence is an acknowledgment of the existence of an object given by another person [12]. This theory is also supported by the opinion of Adawiah, where existence is public. Which means the object itself is experienced and acknowledged by many people [13]. Based on the results of the questionnaire distribution related to public visits to artisans it can be seen that 55.6% of the people have visited artisans which means that most of the people have acknowledged the existence of traditional handicrafts in Malang Raya. It is also known that 50% of the people have traditional handicrafts from Malang Raya, and 5.6% might have traditional handicrafts from Malang Raya. These statistics also show that most people know this traditional handicraft exists in Malang Raya with the ownership of the handicraft object. These results indicate that some people recognize the existence of traditional handicrafts in Malang Raya.

3.2. Existence

An object can be said to exist if the existence of the object is visible. This statement follows the theory of existence according to Dagun, which states that the concept of existence emphasizes something that exists and is present or visible [12]. This theory is also supported by the definition of existence, namely as existence or condition, and has a form [14]. Based on these two theories, traditional handicrafts in Malang Raya can be classified as objects that exist. This is proven by the existence of artisans/craft centers still producing traditional handicrafts and its form can be seen in real terms. Furthermore, this existence can be proven by knowing the location of the artisans/craft centers in production today. Based on field of observation, it can be concluded that there are eight types of traditional handicrafts in Malang Raya such as (1) Souvenir from Coconut Shell originated from Sumbermanjing Wetan, Kabupaten Malang. (2) Cobek Stone Craft originated from Singosari, Kabupaten Malang. (3) Fisherman's Wooden Boat Craft originated from Pantai Sendang Biru, Kabupaten Malang. (4) Paper Umbrella Craft originated from Blimbing, Kota Malang. (5) Dinoyo Ceramic Craft originated from Dinoyo, Kota Malang (6) Keris Craft originated from Singosari, Kabupaten Malang. (7) Rattan

Craft originated from Blimbing, Kota Malang. (8) Malangan Mask Craft originated from Padepokan Asmorobangun, Pakisaji, Kabupaten Malang. Despite of these findings, the questionnaire result shows that not all people know where artisans or craft centers can be found. Following are the results of the distribution of the questionnaire.

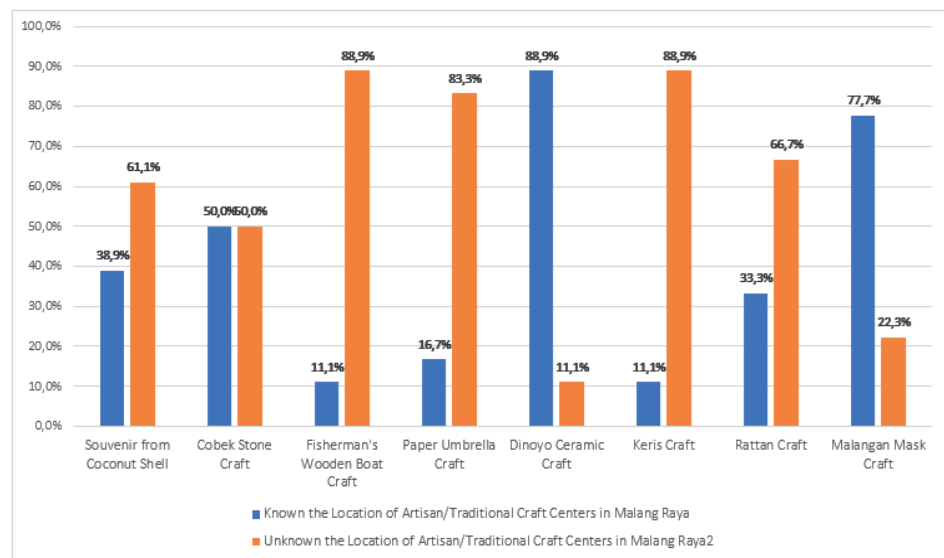


Figure 1: Level of Respondents Knowledge Regarding the Location of Artisan/Traditional Craft Centers in Malang Raya.

Based on the Figure 1, it can be seen that only Dinoyo Ceramic Crafts and *Malangan* Mask Crafts are known to exist by most people. The *Cobek* Stone Crafts obtained a percentage of 50% known and 50% unknown, which means that only some people know that this traditional handicraft is in Malang Raya. Other traditional handicrafts such as Coconut Shell Souvenirs, Fisherman’s Wooden Boat Crafts, Paper Umbrella Crafts, *Keris* Crafts, and Rattan Crafts received a low percentage of people who knew about the existence of these traditional handicrafts. Therefore, it can be concluded that the public’s knowledge of the location of artisans/craft centers in Malang Raya is still relatively low.

3.3. Usability

Usability can also be categorized as a function in an object, which is one indicator that an object can be said to exist. In this case, traditional handicrafts in Malang Raya can be said to exist if their form can be seen in absolute terms and the craft objects have a function that is beneficial to the community. Usability or function in crafting objects is a top priority or essential factor that cannot be ignored. Therefore, usability

must be considered carefully so handicrafts can be used as needed and categorized as applied art items [8]. Applied art is the result of artwork that are used in everyday life and have a function or benefit [15]. Widagdo states that craft objects must have practical benefits as functional objects. Practical benefits as functional objects are a form of optimum achievement from combining elements of use, materials, processes, ergonomics, environment, lifestyle, and economy [16]. Based on this theory, a function category can be made that will be used to determine the use/function of each craft in Malang Raya. The categories of functions include: 1) Usage: traditional handicraft objects serve as decorative objects (accessories), 2) Material: traditional handicraft objects serve as a medium for the embodiment of creativity in the processing of certain materials, 3) Process: traditional handicraft objects function as a form of creativity by utilizing human resources, 4) Ergonomic: traditional handicraft objects serve as ergonomic disposable items for use by users, 5) Environmental: traditional handicraft objects function as a medium for processing natural resources owned by the surrounding environment, 6) Lifestyle: traditional handicraft objects serve to fulfill the lifestyle of a group of people or society in general, and 7) Economic: traditional handicraft objects function as objects that can be sold and provide economic benefits for the artisans/community groups that make them.

Based on these criteria, it is necessary to define the use or function of each traditional handicraft in Malang Raya. It was found out that each traditional handicraft has five to six functions out of all seven categories of functions: 1) Souvenir from Coconut Shell has functions of Usage, material, process, environmental, dan economic function, 2) Cobek Stone Craft and Fisherman's Wooden Boat Craft has functions of Material function, process, ergonomic, environmental, dan economic function, 3) Paper Umbrella Craft and Rattan Craft has functions of Usage, material, process, ergonomic, lifestyle, dan economic function, 4) Dinoyo Ceramic Craft, Keris Craft, and Malangan Mask Craft has functions of Usage, material, process, lifestyle, dan economic function. These results have shown that traditional handicrafts in Malang exist in public from the aspect of usability.

3.4. CONCLUSION

The existence of traditional crafts in Malang Raya (Malang City, Batu City, and Malang Regency) can still be said to exist. This fact is proven by the existence of traditional

handicrafts that the public knows. More specifically, this traditional handicraft is said to exist because it has received recognition by the community, the existence or location of the craftsman/craft center is known, and its use or function is known. However, it is also known that the interest and ownership of these traditional handicrafts are not yet high. This needs special attention so that in the future traditional crafts from Malang Raya can continue to exist in public.

References

- [1] T Raharjo. Seni Kriya & Kerajinan. 2011.
- [2] Gusmania Y, Amelia F. Pendampingan Pembuatan Kerajinan Tangan Dari Kain Flanel untuk Menunjang Perekonomian Keluarga Sebagai Usaha Kecil Menengah (UKM) Masyarakat Di Kelurahan Sei Langkai. *J. Minda Baharu*. 2019;3(1):59–65.
- [3] Kurniawati DY. Eksistensi Kerajinan Batik Kayu Di Dusun Krebbe, Desa Sendangsari, Kecamatan Pajangan. Kabupaten Bantul (Yogyakarta): Kajian; 2014.
- [4] Pragmadeanti HZ, Rahmawati F. Analisis Sektor Unggulan dan Potensi Pengembangan Pusat Pertumbuhan Perekonomian di Kawasan Strategis Malang Raya. *JURKAMI J. Pendidik. Ekon*. 2022;7(1):46–61.
- [5] Sonalitha E, Yuniawan D, Yuliati NC, Yuniawan D. Keramik Motif Batik Malangan Sebagai Ikon Baru Kampung Keramik Dinoyo Kota Malang Jawa Timur. *Community Dev J*. 2020;4(2):156–63.
- [6] Wibowo A, Priyatna A, Sobarna C. Modifikasi Wayang Topeng Malangan di Padepokan Asmoro Bangun, Kedungmonggo Pakisaji, Malang. *Panggung*. 2019;29(3):219–36.
- [7] Maros H, Juniar S. Eksistensi Tari Topeng Malangan di Padepokan Seni Tari Asmorobangun Pakisaji Malang 2010-2019. *J. Hist. Educ. Hist*. 2016;1(1):27–9.
- [8] H Mubarat. Eksistensi Seni Kerajinan Di Museum Balaputra Dewa Negeri Sumatera Selatan. *Besaung J. Seni Desain dan Budaya*. 2017;2(1):7-
<https://doi.org/10.36982/jsdb.v2i1.275>
- [9] Barnawi, et al. Etos: Jurnal Pengabdian Masyarakat Eksistensi Home Industri Kerajinan Anyaman Bambu di Heuleut Leuwimunding Majalengka di Era Revolusi Industri 4.0. *Etos J. Pengabdi. Masy*. 2019;1(1):34–42.
- [10] Hasanuddin WS. The Intangible Cultural Heritage Of Minangkabau Traditional Expressions: The Local Wisdom Of The Society In Advising And Noble Advicing.

Humanus. 2016;XV:131–41.

- [11] Sugiyono, Metode Penelitian Kualitatif Kuantitatif Dan R&D. Bandung: Alfabeta; 2011.
- [12] Kurniawan H, Oktavianti I, Riswari LA. EKSISTENSI KERAJINAN MAINAN ANAK TRADISIONAL PADA ERA MODERN DI DESA KARANGANYAR JEPARA Abstrak. J. Prasasti Ilmu. 2022;2(2):87–94.
- [13] Adawiah R. Aliran Eksistensialisme Dalam Pandangan Filsafat Pendidikan Islam. Al-Banjari J. Ilm. Ilmu-Ilmu Keislam. 2016;14(1):1–24.
- [14] N A Sjafrirah and D Prasanti. Penggunaan Media Komunikasi dalam Eksistensi Budaya Lokal bagi Komunitas Tanah Aksara. J. Ilmu Polit. dan Komun. 2016;6(2):39-50.
- [15] Hadi H. Dualisme Pengaturan dan Pengertian Seni Terapan (Applied Art) pada Hak Kekayaan Intelektual. J. Priv. Law; 2014.
- [16] Irfan. Perkembangan Seni Kerajinan Keramik Berbasis Pendekatan Desain. J. EST. 2015;1(3):58–74.