

Research Article

Creativity Through Kendi Creation

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Kendi is a traditional tool that has existed in Indonesia since 2000 BC. Hence, it is essential to preserve *Kendi* in order to maintain the craft's rich history and culture in Indonesia. Currently, *kendi* preservation is particularly carried out by art students. In its preservation, creativity plays a crucial role when developing ideas for creating *kendi* made by art students. This study examined the role of student imagination in the development of a *kendi* craft. This study is qualitative research. The findings revealed that the *Kendis* monotonous shape can be developed into a variety of shapes, resulting in a unique shape and improving its novelty value. Even though the *kendi*'s shape has altered, it can still be utilized as a water storage container. *Kendi* can be used to stimulate students' imaginations into making a piece of art since numerous types of creative and innovative *kendi* are generated through this imagination.

Keywords: art education, jug, imagination, art work

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Published 15 March 2024Publishing services provided by
Knowledge E

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

1. Introduction

In general, *kendi* are traditional water storage containers [1]. *Kendi* is utilized for a variety of ceremonial purposes, ceremonies, and rituals in Indonesian society beyond drinking water [2]. *Kendi* from the past can frequently be found in historical sites throughout Indonesia, as well as mainland Asia, the Middle East, and Europe [3]. Archaeological evidence indicates that clay artifacts have existed in Indonesia from the Neolithic period (around 2000 BC) [4]. These archaeological findings include simple *kendi*, intact *kendi*, or *kendi* fragments [5]. Excavation results from many archaeological sites in Indonesia demonstrate that *kendi* is classified into two groups depending on their completeness, namely *kendi* with spouts and *kendi* without spouts (*kendi gogok*) [6].

The shape of the *kendi* varies according to region. The shape of the *kendi* changes with the times, reflecting the tastes and influences of the various cultures that have settled in the region [2]. According to Wahyuningsih [1], *kendi* in Southeast Asia are the

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evolution of Indian water containers. There are, however, distinctions between *kendi* in Indonesia and *kundika* in India. *Kundika* has a long and oval shape, a tall and narrow neck with a cone-shaped mouth chamber, and a *kendi* mouth through which water comes and flows [4]. Meanwhile, the *kendi* has a rounder body shape, a spout, and a handle, distinguishing it from other types of pottery [7].

Traditional *kendi* must be conserved as historical and cultural items so that they are not supplanted by other new products. One approach to preserving *kendi* is to create unique and inventive *kendi* by developing *kendi*. To make a one-of-a-kind *kendi*, we must be creative in our design. The development of works of art is the consequence of fresh aesthetic notions and meanings that are visualized in various forms [8]. In this case, imagination is essential in developing works of art based on aesthetic experiences [9]. In current ideas of creativity, both explicit and implicit imagination play a significant role [10]. There are at least two roles of imagination in the formation of works of art: imagination encourages artists to seek ideas, so imagination can be said to be the primary cause of the emergence of aesthetic works of art [11]; and imagination acts as a facilitator of transitional states in the interaction between the artist and the work of art [12].

Imagination can be defined as the process of recreating one's impression of an object in particular. Imagination can also be understood as an abstract representation of all previously obtained information. Without creativity, the process of creating works of art frequently encounters internal hurdles. The creator of art's imaginative understanding determines the development of the imagination that can be formed. The frequency with which a person seeks new information promotes the growth of imagination. How well someone can describe or describe an object they want to make will also result in good imagination when making their work of art. Imagination is also linked to the emotions or mentality that is being experienced. The ability of a person to envisage anything incorporates emotional characteristics [13]. This suggests that a person's imagination might change depending on their current emotional state. A person's imagination is influenced by a variety of emotions. Cognitive and non-cognitive emotions can influence a person's imagination. Cognitive emotions are activities that are related to how a person acquires information and transforms it into something simpler and more understandable. Non-cognitive emotions, on the other hand, are associated with habits and behavior. As a result, bad habits or behavior can contribute to a lack of imagination.

Previous research conducted by Ponimin et al. [14] stated that through imagination, decorative pottery product designs using woven and rattan techniques can be developed into *kendi*, flower vases, and animal figure statues made from natural fiber

rope and rattan. This is corroborated by Adiputra et al. [15] research, which found that innovation in pottery can bring value to the function of pottery, specifically not just as a disposable object but also as an attractive object. Meanwhile, Aprilia et al. [16] attempt to produce advances in the design of decorative ceramics based on Banten characteristics. Meanwhile, this study aims to investigate the creativity of fine arts students when designing *kendi*.

2. Material and Methods

This research is a type of exploratory research using S.P.'s work creation method. Gustami. Gustami's theory of work creation consists of three stages-six steps of craft art creation. There are three stages of creating craft art, namely exploration, design, and realization, while the six steps that must be taken in creating craft art consist of the exploration stage, concept/theme identification, planning, designing, realization process, and evaluation [17].

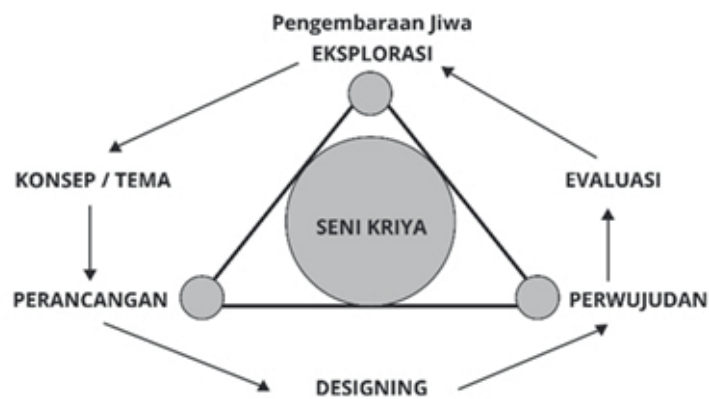


Figure 1: Scheme of creating the carved work "Social Criticism".

From Figure 1, it is known that the first stage in the process of creating craft art is exploration. The exploration stage takes the form of a process of assessing the source of ideas, in-depth observations, and searching for library sources related to *kendi* types and motifs. Second, the design stage includes pre-design (sketching), designing, media, techniques, and manufacturing processes. Third, the embodiment stage concerns manufacturing, finishing, and final results, followed by assessment and evaluation of the work that has been completed. Data was obtained to support the research findings by observation, interviews, and documentation. This study's sample

consisted of fine arts students who were chosen using purposive sampling procedures. Purposive sampling is a method of selecting research samples based on the author's preferred criteria, and it is highly effective for small sample sizes [18,19].

3. Results and Discussion

3.1. Exploration stage: analysis of kendi types

Technological advances and diversification of pottery forms began to develop during the Perundagian period. The function of *kendi* in people's lives is very important and their function is not easily replaced by tools made from other materials such as metal. The shapes and decorative motifs of *kendi* also vary from those that look traditional to modern *kendi*. In general, traditional *kendi* is divided into four types, namely *gogok kendi*, *boho kendi*, *kepel kendi*, and *dhoro kendi*. Traditional *kendi* are created simply, with no final processing or fine finishing. The *gogok kendi* lacks a spout to serve as a pathway for releasing water. The *kendi*'s body is spherical and tapers downwards, while the neck appears to be quite lengthy. When pouring water, the *kendi*'s neck serves as a handle, and the mouth serves as a path for water to enter the *kendi*. The mouth of the *kendi* is on the upper side of the *kendi*'s neck, with a broad opening. There is also a little lid at the *kendi*'s mouth. Then, there is another traditional *kendi*, namely the *boho kendi*. *Boho kendi* is a form of *kendi* that is commonly seen, namely having a straight neck, a body that tapers downwards, a round mouth, and a spout that has a bubble in the middle. The next *kendi* is the *kepel kendi*. The shape of the *kepel kendi* is very simple, namely a round body that tapers downwards, with a small and short neck. The mouth of the *kepel kendi* has a wide opening without a lid. Meanwhile, the shape of the *kepel kendi* spout is relatively small and is divided into two types, namely the bubbly spout and the non-bubbly spout. The last type of traditional *kendi* is the *dhoro kendi*. The *dhoro kendi* is a *kendi* that has a round shape that tapers downwards. This *kendi* has no legs. On the neck, there is a circular bubble that functions as a handle. The mouth of the *kendi* opens upwards and has no lid. The spout of the *kendi* is straight and slanted upwards and has no bubbles or convex shape in the middle.

Meanwhile, as time passed, modern *kendi* appeared, which were constructed based on the artist's imagination, so that the resulting *kendi* had a unique and appealing shape without compromising the original function of the *kendi*. *Waluh kendi*, *piring terbang* (flying saucer) *kendi*, *susu kendi*, *gepeng kendi*, *Morris kendi*, *cucup kendi*, *Kawasaki kendi*, *Joko Lulut kendi*, and *maling kendi* are among the new *kendi*. A *waluh kendi*

features a spherical body that tapers downwards and a *kendi* neck that bulge at the top. The *kendi* has a narrow opening and a conical cap. The spout is short and cone-shaped. The *piring terbang kendi*, with its circular body and short bottom, is another modern *kendi*. The *kendi*'s neck has been lengthened, and the tip has been made convex and angular. The mouth of the *piring terbang* has a tapering cone-shaped lid. The middle of the spout looks to be bubbly. A flat *kendi* is another sort of *kendi*. The body of the *kendi* is flat. The neck is designed to protrude at the top towards the *kendi*'s mouth. The opening of this *kendi* has a little lid. The spout section is made to bulge to resemble a milk *kendi* as a shape variation. *Cucup kendi*, like all *kendi*, have a spherical body form that tapers downwards. The *kendi*'s neck is circular and extended like a tube. Some parts of the mouth of the *kendi* have bubbles and some don't have bubbles. There is a lid that can be opened on the mouth. The innovations produced in this research attempt to explore students' imaginations so that the shapes and motifs created are not only limited to the modern *kendi* mentioned above but are also based on other decorative variations.

3.2. Design stage: preparation of tools and materials

The primary materials used to create this *kendi* are the finest clay mixed with sand and *lethoh*. Meanwhile, *kendi* is made with a mosquito net, a rolling tool, a furnace, a tilting tool, and a stirring machine. Aside from that, students aim to use simple plastic equipment, such as mineral water bottles, floor cleaning bottles, paint containers, and so on, to reduce plastic waste. Following the preparation of all tools and materials, the process of producing the *kendi* product design begins. Tools and materials are shown in Figure 2.



Figure 2: Tools and Materials (Source: Authors).

The *kendi* design in this study attempts to explore current designs with the most recent motifs. The first step must be to develop a design sketch on thin paper. The

sketch depicts the shape of the *kendi* and its supporting ornamentation in front, side, top, and perspective views of the *kendi* that will be manufactured. The evolution of *kendi* goods is based on the harmony of *kendi* and ornaments, as well as the use of more appealing hues than earlier *kendi*. All ornament designs and colors are the work of the students' imaginations. Ornamentation is the process of repeating motifs to create a harmonious mixture. Aside from creating an attractive impression, the ornamentation offers the *kendi* a refined environment. Carving sketch is shown in Figure 3.



Figure 3: Carving Sketch (Source: Authors).

3.3. Manifestation stage: production process

The stages of making *kendi* include tilling, forming, drying, and firing. The soil processing process begins with selecting the clay that will be used as raw material for making pottery *kendi*. The composition ratio of mixing clay with sand is 1:0.25, which means that in 1 tub of clay, there is a mixture of one-quarter of sand. In the *kendi* forming process there are several stages, including (1) smoothing the material using a mixing machine; (2) moistening the ingredients through ngeplok (mixing the ingredients by rotating and pressing the ball-shaped clay); (3) forming ceramics using

a traditional potter's slanted round tool; (4) keep ceramics dry; (5) perfecting the shape of the ceramic through the lathe process using several tools that have been prepared previously; (6) apply *lethoh* (red soil that has been left for one day) to the ceramic body using a brush; and (7) smoothing ceramics. After all of the steps have been completed, the *kendi* will be given *lethoh*. *Lethoh* is a type of red soil of exceptional quality that is used as the exterior covering of *kendi*. It is applied as needed by brushing it onto the surface of the *kendi* body. The application of *lethoh* begins with the creation of a *kendi* utilizing an inclined rotation tool or a vertical rotation tool. When done, the *kendi* is aired until half dry, also known as *magel*. After the *magel* has been completed, the *kendi* should be smoothed with a rotary tool.

The next stage is the rolling stage. At this stage, students compact the layer to create a shiny effect on the surface of the *kendi* which has been given a layer of *lethoh*. The standard stage of the finishing process that must be passed is using a roll tool, with this tool the surface of the *kendi* will be smoother and shiny before going through the firing process. To expedite the work, mosquito netting is used during the rolling process. Following the rolling process, the next step is the firing process. Firing is a stage in the formation of aesthetic aspects in ceramics. This is because a new hue will arise throughout the combustion process. The color of burned pottery is unquestionably affected by the position of the pottery throughout the firing process. The position of the object will respond differently to the heat during the firing process, therefore if the ceramic object is in the bottom pile, the color will most likely be reddish, but things in the top pile would be blackish.

Some *kendi* are embellished with plant and vine designs to offer aesthetic appeal and novelty value. To make the image more realistic, the ornament pattern is painted with vivid colors to make it more dynamic and appealing.

3.4. Development results: kendi's physical results

The three stages of *kendi* production described above demonstrate that *kendi* making is likewise a meticulous process. If these stages are done haphazardly, the resulting *kendi* will be unpleasant as well. These stages must also include the creator's imagination. Making *kendi* art requires a lot of imagination and ingenuity, and it can also help the *kendi* look better visually. *Kendi* result is shown in Figure 4.

Imagination was applied to a clay plate in the creation of this *kendi*, resulting in a beautiful and novel work of art. The plant motif ornaments and vines drawn on the *kendi*'s surface give it a rich natural feel. The employment of brilliant colored paint on



Figure 4: *Kendi* Result (Source: Author).

the decoration is one of the most interesting features of this *kendi*. These vibrant colors stand out against the natural clay tone. Color selection not only enhances but also brings to life, the ornament. As a result, this *kendi* is more than just a decoration; it is also a representation of inventiveness in the manufacturing process. The unique designs and motifs used in *kendi* manufacturing are determined by how the artist imagines and applies them. The better the shape and motif of the *kendi* that is created, the more people will be interested in the work.

It is critical to recognize that human creativity frequently comes from the ability to transform ordinary things into extraordinary ones. The changing of the shape of a *kendi*, a seemingly monotonous object, is an illustration of this concept in action. Even though the *kendi*'s basic shape is simple, kids with a creative mind can transform it into a variety of unique and interesting shapes. This shows the range of pupils' imaginations, which results in a variety of *kendi* with novelty value. On the other hand, it demonstrates the imaginative capacity of humans to see the potential in everyday objects and transform them into inspiring works of art. This process is not just a change in shape but also explores the function of the object. Even though the shape of the *kendi* has changed, its main function as a water storage container remains. This demonstrates how creativity and function can coexist to produce something both beautiful and useful.

In an educational setting, this allows students to go deeper into their imagination. *Kendi* becomes a forum for people to experiment with new and creative ideas. Educational institutions allow students to refine their creative thinking skills, experiment with design and appreciate the diversity of form and function by inviting them to create works of art using ordinary things such as *kendi*. In this way, creativity not only broadens students' insight into art but also enriches the learning experience and fosters an environment of innovation and artistic exploration.

4. Conclusion

The stages of *kendi* exploration, design, and realization as pieces of art integrate creativity, manufacturing techniques, and aesthetic values. The exploration level introduces students to several types of traditional and modern *kendi*, demonstrating how simple shapes may evolve into amazing pieces of art. Students' imagination and creativity are essential in the design stage for generating unique and appealing *kendi* designs, exploring embellishments and themes that express naturalness and visual appeal. The embodiment process exemplifies meticulousness at every production stage, from material selection to shaping processes to the finishing process, which includes the addition of ornaments and the use of vibrant colors. As a result, the *kendi* not only serve as water storage containers but also as works of art.

In an educational context, the evolution of *kendi* demonstrates the value of allowing pupils to express their creativity using basic things. This project not only teaches manufacturing processes, but it also inspires students to think creatively, experiment with new ideas, and appreciate art in its most basic form. The *kendi*, as a simple object, becomes a vehicle for encouraging art appreciation and supporting student creativity. As a result, the conclusion is that creativity, precision, and imagination may transform everyday materials into inspiring works of art, allowing students to discover their potential and enrich their art education.

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