

# The Role of Buntari Ceramic Studio in Preserving the Pagerjurang Pottery Tradition

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## Abstract

The Buntari Ceramic Studio, founded in 2014 in Yogyakarta, was established with a strong sense of cultural responsibility to help safeguard the endangered Pagerjurang pottery tradition. This local heritage is recognized for its distinctive reddish-brown clay and the application of a unique slant-turning technique, which sets it apart from other pottery forms in Indonesia. In recent years, however, the tradition has been facing a serious decline due to the absence of younger generations willing to carry it forward. This research aims to explore the role of Buntari Ceramic Studio in maintaining the continuity and relevance of Pagerjurang pottery in contemporary cultural life. Using a qualitative descriptive method and triangulation of sources, the study finds that the studio actively promotes traditional techniques through educational workshops, collaborative exhibitions, and public engagement. These efforts not only revitalize interest in traditional crafts but also strengthen the identity of local cultural practices. The results offer meaningful insights for cultural sustainability and inspire further studies on heritage preservation.

**Keywords:** Buntari Ceramic Studio; Pagerjurang Pottery; Cultural Preservation; Traditional Crafts; Local Artisans.

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## Introduction

Preserving local cultural heritage is a shared responsibility between the community, artists, and academics (Baharudin et al., 2022; Parwati, 2025). One of the cultural heritages that deserves attention is the Pagerjurang pottery culture, a clay craft tradition that has been passed down from generation to generation in Pagerjurang Hamlet, Melikan Village, Wedi District, Klaten Regency. Unfortunately, this culture faces serious challenges in the form of a regeneration crisis, low interest among the younger generation, and stagnation in product innovation (Adiyanti, 2024). In the context of community empowerment, community service (PKM) is a strategic medium for integrating academic knowledge with local needs and potential. This is in line with the concept of participatory development, which emphasizes the importance of local community involvement as the main subject of cultural and economic development (Prayitno et al., 2024; Zunaidi et al., 2022). Therefore, the community service carried out by Buntari Ceramic Studio is worth observing as a model of community-based cultural preservation practice.

Buntari Ceramic Studio, founded by Sidik Purnomo and developed professionally by Yosi Herawati through PT. Bumi Mentari Art focuses on preserving the Pagerjurang pottery culture with a two-way approach: cultural experience and cultural knowledge. The first approach is realized by purchasing earthenware clay directly from local Pagerjurang craftsmen. This process not only maintains the supply chain of ceramic materials but also strengthens the local economy. The clay is then processed using modern techniques so that it can be glazed, making the selling value of the product increase significantly compared to traditional pottery products sold without finishing (Listyani et al., 2023).

The cultural knowledge approach is carried out through educational activities such as workshops and ceramic making training that integrates the cultural narrative of Pagerjurang pottery. Participants not only learn ceramic techniques but also understand the philosophy and cultural values behind the manufacturing process. This is in line with the theory of contextual learning, which states that knowledge is more meaningful if it is linked to the cultural and social realities of participants (Rifki & Ambarwati, 2023). In this activity, Buntari Ceramic Studio acts as a cultural intermediary connecting the local community, market, and the world of education (Astuti, 2021).

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Several studies have shown that cultural preservation based on direct experience and education is highly effective in building cross-generational awareness (Rohman et al., 2025; Siregar et al., 2025; William et al., 2024). In addition, an integrative strategy between product innovation and preservation of traditional values is able to create a sustainable, creative economic ecosystem (Syafitri & Nisa, 2024). In this context, Buntari Ceramic Studio's activities can be categorized as a form of community-based cultural sustainability (Hafezi et al., 2023). Therefore, community service based on cultural preservation, such as that carried out by Buntari Ceramic Studio, is not just a form of preserving intangible heritage, but also an empowerment strategy that can increase the social and economic capacity of the community. Therefore, this activity is not only relevant to be documented, but also replicated in other cultural communities in Indonesia.

## **Method**

This study uses a qualitative approach with a descriptive method to explore the role of Buntari Ceramic Studio in maintaining the continuity and relevance of the Pagerjurang ceramic tradition in the modern era (Ardyan et al., 2023; Ramdhan & others, 2021). This approach was chosen so that researchers could describe in depth how the studio contributes to cultural preservation through various activities carried out. Data collection was carried out using source triangulation techniques, namely, obtaining information from several different sources to ensure the accuracy and validity of the data. The main data sources consisted of in-depth interviews with the managers and staff of Buntari Ceramic Studio, local craftsmen, and the community around Pagerjurang who are familiar with this ceramic tradition. In addition, data was also obtained from direct observation of studio activities, such as the implementation of educational workshops, collaborative exhibitions, and public involvement activities that serve as a medium for cultural promotion.

The research location is Buntari Ceramic Studio, located at Jalan Kopen II, Banteng Raya, Dusun Banteng, Sinduharjo Village, Ngaglik District, Sleman Regency, Special Region of Yogyakarta. This studio was chosen because of its very active and strategic role in the revitalization of unique Pagerjurang ceramics with the characteristics of red-brown clay and oblique rotation techniques.

The research stages include:

1. Determination of the focus and subject of research, namely, preservation activities carried out by Buntari Ceramic Studio;
2. Data collection through interviews, direct observation, and documentation studies related to studio activities;
3. Data processing and reduction to summarize relevant key information;
4. Descriptive data presentation with a systematic overview of the studio's contribution to preserving the Pagerjurang ceramic tradition;
5. Conclusion of research results and recommendations for further development of cultural preservation.

So with this method, it is hoped that it can provide comprehensive insight into how Buntari Ceramic Studio has succeeded in reviving the Pagerjurang tradition and strengthening local cultural identity through education and community involvement.

## **Results and Discussion**

### **Results**

Buntari Ceramic Studio has proven to play an active role in maintaining and preserving the Pagerjurang ceramic culture, which is currently facing the challenge of regenerating young craftsmen. This studio carries out various activities as a form of social and cultural responsibility, starting from ceramic production using Pagerjurang's distinctive earthenware clay purchased directly from the craftsmen, to organizing educational workshops and promoting culture through social media. The products produced are of premium quality, especially because of the innovative technique in applying glaze to clay that is traditionally not coated with glaze, thus increasing the aesthetic value and selling price of the product. This innovation not only increases the economic value for local craftsmen but also opens up a wider market for high-quality and authentic artistic ceramic products. The collaboration between Buntari Ceramic Studio and Pagerjurang craftsmen shows a real positive impact in strengthening the economic welfare of the community while strengthening the local cultural identity, as in Figure 1.



Figure 1. Pakerjurang Craftsmen

In terms of design, Buntari Ceramic Studio products display a distinctive feature by maintaining certain parts of the product that are not glazed to highlight the original texture of Pakerjurang clay. This approach is a strong characteristic and also functions as a medium for cultural education for consumers. In addition, this studio also actively utilizes social media, especially Instagram, to promote products while educating the public about the techniques and cultural values of Pakerjurang ceramics. One prominent form of collaboration is the “Indonesian Fine Pottery” program with Urban Quarter, which further expands the exposure of this ceramic culture, as in Figure 2.

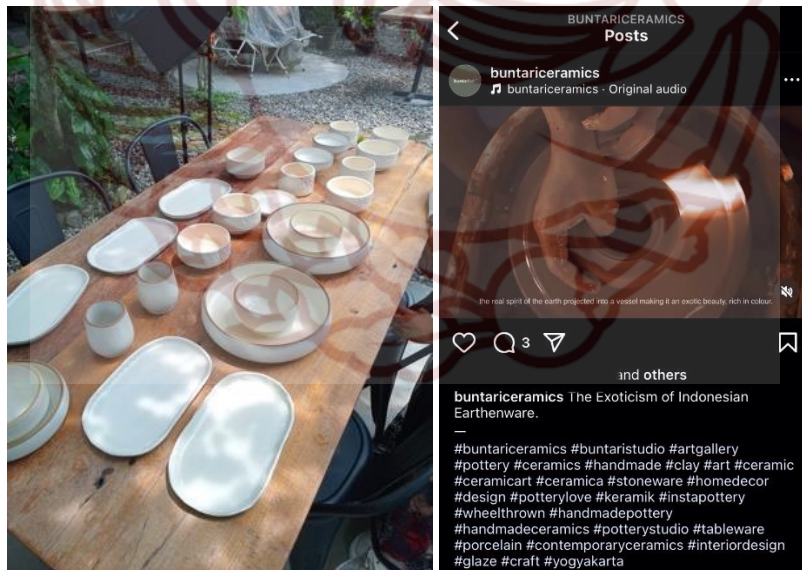


Figure 2. Products and Content of Buntari Ceramic Studio

The launch of the Ajang Tableware brand under the auspices of Buntari Ceramic Studio is a strategic step to expand the market reach with tableware products that adopt Pakerjurang's distinctive materials and designs. Ajang Tableware products are produced with high-quality standards, so that the selling price is much more competitive compared to ordinary traditional ceramic products. In addition to production, Buntari Ceramic Studio also holds workshop classes that offer various techniques such as hand building, throwing, and trimming. This workshop uses stoneware clay as the main material to make it easier for beginners, with durations varying from one day to one month. Especially for intensive



workshops, participants get direct cultural experience through visits to Pagerjuran craftsmen and the opportunity to learn the slanting rotation technique directly.

Furthermore, to measure the effectiveness of the workshop activities, a survey was conducted on 50 participants using a questionnaire with a Likert scale of 1 to 5. The results of the descriptive analysis showed that the level of participant satisfaction was very high, with an average satisfaction score for the workshop material of 4.62, understanding of the techniques taught 4.48, and the Pagerjuran cultural experience obtaining the highest score of 4.70. The quality of the instructors was also considered very good, with an average score of 4.55, and participants showed a high willingness to attend further workshops, with a score of 4.40. These results indicate that the integration between ceramic engineering learning and cultural education was effective and received a positive response from participants.

However, there are still opportunities for development to deepen the impact of cultural preservation, such as opening a special workshop class using original Pagerjuran earthenware clay and teaching the slanting turning technique directly by craftsmen. This is expected to provide a more authentic and efficient cultural experience for participants who come with limited time, especially tourists. In addition, expanding educational programs through digital platforms is also an important strategy so that cultural preservation can reach a wider audience. Ongoing collaboration with the Pagerjuran craftsman community is needed to strengthen knowledge transfer and product development together. Thus, Buntari Ceramic Studio not only plays a role as a ceramic producer but also as a cultural preservation agent that is able to combine aspects of art, economy, and education in a sustainable manner.

## **Discussion**

Efforts to preserve local culture, such as those carried out by Buntari Ceramic Studio on the Pagerjuran ceramic tradition, show the importance of synergy between creative actors, local communities, and consumers in building sustainable cultural heritage. The preservation carried out is not only limited to documentation, but also through a transformative approach in the form of reproducing traditional techniques, design collaboration, and public education through workshops and social media. This is in line with the view (Abdillah et al., 2023; Awaliyah et al., 2025) which states that cultural preservation must be carried out through a participatory and innovative approach so that it can be accepted by the younger generation and urban society.

The results of the study show that the selection of typical Pagerjuran clay material is an identity as well as a form of respect for local resources. The innovation in the form of earthenware clay glazing, which was previously considered impossible, shows the existence of a local technological transformation that still respects traditional values. According to (Raysharie et al., 2025) The development of the economic value of craft products must be supported by an adaptive approach that combines traditional techniques and modern technology to be more competitive in the market. In this context, Buntari Ceramic Studio has succeeded in creating products that are not only aesthetically valuable but also have a strong cultural dimension and can be appreciated by a wider market.

The use of social media, especially Instagram, as a means of promotion and education, supports the idea that cultural preservation must be distributed through modern communication channels. This is reinforced by research from (Oktavia & Frinaldi, 2024) which emphasizes that the digitalization of cultural content can expand the reach of education and build public awareness of the importance of preserving local wisdom. Buntari Ceramic Studio's collaboration with external parties such as Urban Quarter in the "Indonesian Fine Pottery" program is concrete evidence that traditional culture can be elevated into a contemporary narrative through a cross-sector collaborative approach.

The workshop activities also serve as a means of transferring knowledge and regenerating cultural values. The workshop not only introduces ceramic techniques, but also provides direct cultural experience to participants, both local and international. Activities such as visits to Pagerjuran craftsmen and practicing oblique rotation techniques are contextual learning approaches and authentic experiences. This experience-based learning model is in accordance with the Experiential Learning theory, according to (Kim & Park, 2023; Radović et al., 2022), which emphasizes the importance of direct involvement in the learning process to form a deeper and more meaningful understanding.

Descriptive statistical analysis of the workshop participant satisfaction survey showed a high positive response to the activities organized by Buntari Ceramic Studio. This shows that the culture-based education model they implement has high relevance and effectiveness in conveying traditional values. As expressed by (Rahmiati et al., 2025), the

involvement of participants in cultural preservation programs can directly form cultural empathy and strengthen local identity values, especially when packaged with a creative and participatory approach.

However, the results of observation and analysis also revealed potential for development, especially in optimizing workshop classes that focus more on Pagerjuran's unique materials and techniques. Presenting native craftsmen in teaching sessions or opening special classes with the theme "Pagerjuran ceramics" can strengthen participants' closeness to the preserved tradition. This initiative is in line with the idea of actively involving local communities in preservation programs. Thus, Buntari Ceramic Studio's activities not only have an impact on the economic and artistic aspects, but also on the social and educational aspects. They have become effective agents of change in building public awareness of the importance of preserving and appreciating local culture. A holistic approach that combines creative production, community collaboration, public education, and digital strategies is a preservation model that can be replicated for other endangered cultural heritages (Triatmanto et al., 2024).

## Conclusions

Based on the results of the research from the community service that has been carried out, it can be concluded that Buntari Ceramic Studio plays a strategic role in maintaining the sustainability and strengthening the existence of Pagerjuran ceramic culture. This studio not only functions as a place for ceramic production, but also acts as an agent for cultural preservation by integrating traditional values into creative and educational activities. This role is reflected in various concrete steps, such as the use of modified Pagerjuran clay that can be coated with glaze, the application of product designs that highlight local characteristics as an effort to strengthen cultural identity, and the consistent dissemination of information through social media. In addition, the creation of the Ajang Tableware product line is an expressive means to highlight the richness of Pagerjuran culture, and the integration of visits to ceramic centers in the workshop program also enriches the learning experience of participants with a holistic approach. Through these strategies, Buntari Ceramic Studio has succeeded in presenting an authentic and meaningful experience for workshop participants while introducing local cultural values to the wider community.

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