

Pottery Art as an Implementation of Strengthening the Pancasila Student Profile: A Study Higher Education

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ABSTRACT

The purpose of this research is to provide a more profound understanding of the role of pottery in strengthening the collaboration dimension and improving students' understanding of Pancasila values. This research used a qualitative approach with a case study design. The pottery art village in Pagelaran Village, Malang Regency, served as the research site. The data collection techniques include observation, interviews, and documentation. The findings of the research are that pottery art has the potential to strengthen the cooperation dimension in the student profile of Pancasila. We expect the implementation of this project to foster collaboration, togetherness, and a caring attitude among students, pottery craftsmen, and the local community. In addition, the art of pottery can also be a means to strengthen the understanding and awareness of Pancasila values in students. Pottery art in Pagelaran Village, Malang Regency, has an important role in strengthening the cooperation dimension in the Pancasila student profile. The Pottery Art Village is a place where pottery artisans gather and work together. They help each other and work collaboratively in the process of making pottery.

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1. INTRODUCTION

Pottery Art Village is a famous cultural tourism destination in East Java. This place has long been the center of pottery crafts in Malang, since the days of the Singosari Kingdom. Pottery art is defined as the creation of objects made from traditionally processed clay (Aprilia et al., 2022; Luaylik et al., 2023). Pottery art, as one of the traditional art forms, has great potential to build a cooperative dimension in society (Agustin et al., 2021; Artayani, 2021).

The pottery craft activity in the Ceramic Art Village is an example of the spirit of cooperation as stated in the Pancasila Student Profile (Pratiwi, 2019). This aspect is one of the six dimensions defined by the Ministry of Education and Culture (Ngurah et al., 2022; Riyadi et al., 2024). The spirit of cooperation reflects cooperative efforts to achieve common goals.

In Pottery Art Village, Malang Regency, the application of the project to enhance students' Pancasila learner profile mirrors the role of pottery art (Pratiwi, 2019). This research focuses on how the art of pottery can be used to enhance students' understanding of Pancasila values and strengthen the spirit of cooperation in the community.

This research was conducted due to a gap in the learning approach of Pancasila values and students' understanding of the dimension of cooperation (Suminar et al., 2023; Apriliyah & Santoso, 2024). Learning Pancasila values is often theoretical and less interactive, making it difficult for students to relate these values to everyday life (Oktaviana et al., 2023; Bustomi et al., 2025). In addition, students' understanding of the cooperation dimension also needs to be improved, given the importance of social values and cooperation in building a harmonious society (Tetep & Dahlena, 2024; Nainggolan et al., 2024; Zalli, 2024).

We conducted this research at the Pottery Art Village in Pagelaran Village, Malang Regency. Pottery Art Village was chosen as the research location because pottery art is a fairly popular activity in the area. In addition, the pottery art village also has the potential to be a place to implement a project to strengthen the profile of Pancasila students.

This research introduces a novel approach to learning Pancasila values. By using pottery as a tool, this research tries to provide a more practical and interactive approach to understanding the values of Pancasila. In addition, this research also explores the dimension of cooperation in the context of pottery art, which can provide new insights into the importance of cooperation and collaboration in society.

The focus of this research is to examine the implementation of the Pancasila values character education strengthening project in Pottery Art Village in Pagelaran Village, Malang District. The research will involve students as participants in pottery art activities and collaborative projects. The main objective of the research is to improve students' understanding of Pancasila values and strengthen the spirit of collaboration within the community.

Additionally, the aim of this research is to improve students' understanding of Pancasila values through a practical and interactive approach using the art of pottery. The research also aims to enhance the spirit of cooperation within the community by implementing a project that strengthens students' profiles in Pancasila. This research provides an alternative model for learning Pancasila values that is more contextual and holistic, while contributing to curriculum development and promoting a more socially and culturally oriented approach to learning. Through this research, it is hoped that it can provide a more profound understanding of the role of pottery art in strengthening the collaboration dimension and increasing students' understanding of Pancasila values.

2. METHOD

This research uses a qualitative approach with a case study. The qualitative approach was chosen because this research aims to understand the phenomenon of pottery art as

a reflection of the communal dimension in the implementation of the Pancasila student profile strengthening project in the pottery art village in Pagelaran Village, Malang Regency. The data collection techniques include observation—conducted to obtain an overview of the Pottery Art Village in Pagelaran Village, Malang Regency.

Interviews—conducted to gather information from the pottery artisans regarding the art of pottery as a reflection of the communal dimension in the implementation of the Pancasila student profile strengthening project. Documentation—conducted to obtain supporting data such as photos, videos, and related documents. The following presents a flowchart of the qualitative method with a case study in Figure 1.

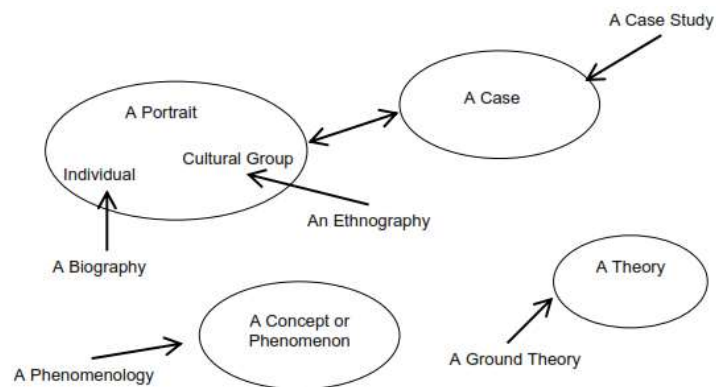


Figure 1. Case Study

3. RESULTS AND DISCUSSION

Results

The results of interviews and documentation from field research on pottery art, which serves as a reflection of the dimensions of cooperation, are summarized here. Figure 2 presents the implementation of the Pancasila Student Profile Strengthening Project in the Pottery Art Village in Pagelaran Village, Malang Regency.



Figure 2. Pottery Art Village in Pagelaran Village, Malang Regency

The Pottery Art Village in Pagelaran Village, Malang Regency, is one of the locations in East Java that is renowned for its pottery crafts. In this village, many artisans produce various pottery products such as jugs, pots, flowers, cobek, and others. Pagelaran Village, located in Pagelaran District, Malang Regency, is also the largest pottery center in the area. Pagelaran Village, located in Pagelaran Subdistrict, Malang Regency, is the largest pottery center in Malang Regency. In this pottery village, there are around 153 pottery artisans who actively produce various pottery products. The process of making pottery in Pagelaran Village is still very traditional, using the strength of their feet and hands. The products made by the craftsmen in this village are quite popular with buyers from various cities.

Pagelaran Village also has potential as a tourist village. In addition to the Pottery Art Village, there is also Pagelaran Waterpark and Organic Plant Education as tourist attractions that are being developed in this village. Pagelaran Village also offers various art and cultural activities, including karawitan, dance training, and more. With the Pottery Art Village in Pagelaran Village, Malang Regency, tourists can enjoy the beauty and uniqueness of pottery handicrafts produced by local craftsmen. In addition, tourists can also learn about the traditional process of making pottery and obtain unique pottery products as souvenirs.

Mr. AG reports that Pagelaran Village has undergone a transformation into an educational tourism village. The aim is to introduce and preserve pottery crafts. The village has several developing tourist destinations, such as Pagelaran Waterpark, Pottery Village, and Organic Plant Education.

According to Mr. S, the Chairman of the Pagelaran Village Pottery Craftsmen Association, tourists can directly enjoy the beauty and uniqueness of pottery handicrafts and learn the process of making them at the Pottery Art Village in Pagelaran Village, Malang Regency. This is an intriguing experience for those interested in local arts and culture. The following shows the Perbo tool for making pottery in Figure 3.



Figure 3. Perbo Tool for Making Pottery.

The perbo tool is an important tool in the process of making pottery with the rotary technique, providing ease, precision, and efficiency in creating pottery artworks. The Perbo tool, also known as the rotary tool, is a tool used in the pottery manufacturing process. It allows artisans to shape pottery with high precision and good efficiency. The

process of making pottery with the spinning technique requires a tool in the form of a pull stick or an electric turning device. The trick is to take a lump of plastic and pliable clay and place it on a table or a potter's wheel right in the center. Next, both hands press down on the clay as it turns, forming a cylindrical piece of pottery. Craftsmen often use this turning technique because the results are faster and more precise, especially in making circular or semicircular shapes.

According to Mr. DAR (Head of Administration), the Perbo Tool can be used for various pottery-making techniques, such as rotary, press molding, or other techniques. This allows users to experiment with different styles and shapes of pottery. Furthermore, Mr. H asserts that both beginners and experienced pottery makers can easily operate the Perbo tool. Its simple design makes it straightforward for users to control the movements and shape of the desired pottery.

In addition, this tool allows for faster and more efficient pottery making. The process of forming pottery with the rotary technique also allows craftsmen to make various shapes of pottery with more perfect results. The following shows the pottery firing tool in Figure 4.



Figure 4. Pottery Firing Tool

The pottery kiln is an important part of the pottery-making process. Following the formation of the pottery, the next step involves the firing process, which yields hard and durable pottery. We carry out this combustion process in a special kiln to ensure uniform heat distribution across the entire surface of the pottery. The process of burning pottery generally uses fuel such as firewood, dried coconut leaves, straw, coconut shells, and so on. These fuels are used to reach the required temperature so that the pottery can experience the combustion process properly.

According to Mr. JS, the process of firing pottery is done carefully so that the pottery is not splashed with water, which can affect the results of the firing. A special kiln with a high temperature conducts the firing, rendering the pottery hard and unbreakable. This process also takes quite a long time, about 12 hours of continuous firing. Additionally, Mr. ES states that they use this fuel to ensure the pottery reaches the necessary temperature for the firing process. The pottery firing process requires a high temperature to make the pottery hard and durable.

The pottery kiln is an important part of the pottery-making process. This process involves several stages that are important for producing quality pottery. By using the

right pottery firing tools and a careful process, craftsmen can produce pottery that is of high quality and has high artistic value.



Figure 5. Traditional Pottery Products in Pagelaran Village, Malang Regency

Pagelaran Village, especially Getaan Village, is the center of pottery production that is in demand by buyers from various regions. The process of making pottery in this village is still very traditional and uses foot and hand labor. Pottery products such as jugs, pots, flowers, cobek, and others from Pagelaran Village are known for their quality, which is quite requested by the community. Various traditional pottery products, such as cobek, gendok kendi, stoves, coffee frying pans, jars, and other souvenirs, are produced in Pagelaran Village using human labor, and the products are in demand by buyers from various regions.

According to Mr. U, traditional pottery products include various forms such as jugs, jars, braziers, cobek, stoves, mugs, and flower pots. Each of these pottery products has its uniqueness and is often decorated with regional motifs. Additionally, according to Mr. AG, Pagelaran Village, Malang Regency, will also have a special pottery showroom where you can view and purchase various traditional pottery products. The showroom will offer various products made from clay, such as mortar and pestles, jugs, stoves, coffee fryers, pottery, and other souvenirs.

If you are interested in seeing various unique traditional pottery products, Pagelaran Village, Malang Regency, will also soon have a special pottery showroom where you can find various products made from clay, such as mortars and pestles, jugs, stoves, coffee roasters, flower vases, and other souvenirs.

The research results suggest that pottery can enhance the mutual cooperation dimension in the Pancasila learner profile. Through the implementation of this project, it is hoped that collaboration, togetherness, and a caring attitude can be created between students, pottery artisans, and the local community. In addition, pottery art can also be a means to strengthen the understanding and awareness of Pancasila values in students.

Discussion

Pottery Art

One of Indonesia's cultural heritages is pottery that has existed since prehistoric times (Kasnowihardjo & Rostiyati, 2022). Pottery art is the result of human creations made of

clay. Pottery art is also a form of applied fine art that uses clay as its basic material (Pratiwi, 2019). In Pagelaran village, pottery as a cultural product is an integral part of supporting the lives of its people. The existence of functional pottery has undergone significant development along with the human life of the community (Hasyimy & Hidajat, 2022).

In addition, pottery products in Pagelaran Village, Malang Regency, East Java, have a central role as traditional products that support the social and ritual activities of the community. As time has passed, there have been developments in the management of ceramic production. There are two contrasting approaches: using traditional management methods that can be done without facing challenges related to capital procurement or technology and adopting new management systems for artisans who face new struggles and challenges (Hasyimy & Hidajat, 2022). Increasing product variety, enhancing product quality, and enhancing economic impact are essential.

The Pottery Art Village in Pagelaran, Malang Regency, is one of the centers of pottery craftsmanship in Indonesia. Decorative ceramics from Pagelaran, Malang, are an evolution of traditional utility ceramics that are usually made by farmers who also work as household utensil craftsmen (Ponimin et al., 2019). Ceramic centers in Pagelaran, Malang, develop ornamental ceramics as local craft products, which strongly relate to three aspects: concept, form, and technique. The social and cultural factors of the artisans, both individually and collectively, influence these three aspects (Afatar, 2019; Ponimin et al., 2019).

Profile of Pancasila Students

The Pancasila learner profile serves as a reference for educators, education personnel, and other stakeholders in developing students' potential, character, and competence (Waruwu et al., 2024). The Pancasila learner profile improvement project aims to provide opportunities for students to explore knowledge, develop skills, and strengthen the six dimensions of the Pancasila learner profile (Rahayu et al., 2023).

In addition, the Pancasila Student Profile is the ability and character that is instilled in daily life and embodied in every student through school culture, both in intracurricular and extracurricular learning activities (Hasbi et al., 2023). The student profile in Pancasila consists of six competencies: faith and devotion to God Almighty and noble character, national insight, cooperation, independence, critical thinking, and creativity. These six competencies are the main dimensions that synergize and develop together, not only focusing on cognitive abilities but also on attitudes, behavior, and character in accordance with the identity of the Indonesian nation (Nabila & Wulandari, 2022).

Dimensions of Mutual Assistance

Cooperation is a form of collaborative work that needs to be upheld in the traditions of local communities to realize national unity based on the values of Pancasila. Belief in God and respect for human dignity are its motivators. Considering cooperation as the identity of the Indonesian nation, it is important to appreciate and preserve its

implementation in the community (Mulyatno & Yosafat, 2022). In the dimension of working together, there are several that can be observed, namely, first, being able to collaborate with others to achieve a common goal. Secondly, it involves working together to solve problems. Thirdly, it's crucial to have the ability to share with others. Fourthly, the ability to respect other people's opinions is crucial. Fifthly, the ability to diligently strive towards achieving shared objectives is crucial.

In addition, the spirit of cooperation is one of the five dimensions of the Pancasila Student Profile. This dimension is defined as the ability to work with others to achieve a common goal. The spirit of cooperation can be realized in various activities, including pottery making. Indonesian students can work together, which means they are able to carry out activities voluntarily and collaboratively so that tasks can be carried out smoothly, easily, and without difficulty. The key elements of cooperation are collaboration, compassion, and sharing (Kemendikbudristek, 2022). Community spirit also involves the ability to contribute and work together to achieve a common goal. Instilling this dimension in students from an early age is important so that they can grow into responsible citizens who care about their surroundings.

Pottery Art as a Reflection of the Dimensions of Mutual Cooperation

Cooperation reflects the spirit of togetherness, cooperation, and mutual aid that strengthens the social bonds of society. While respect for others creates a moral foundation for harmonious interactions and mutual respect between individuals. Local wisdom provides a deep cultural understanding and helps individuals in dealing with various life situations (Solissa et al., 2024). According to Istiqomah et al. (2024), the concept of cooperation is defined as a way for each learner to actively participate in social activities within the community.

According to cultural experts, pottery is considered a universal culture, which means it can be found almost everywhere in the world. Its development and invention even occurred individually in each region without always influencing each other (Sumerta et al., 2021). In addition, pottery art is a form of social activity that involves many people. The process of making pottery requires efficient cooperation between the makers, from collecting raw materials, processing clay, and making pottery shapes to the firing process. This good cooperation is a reflection of the cooperation dimension, which is one of the noble values of Pancasila.

In fact, the art of pottery is an activity that requires cooperation and mutual assistance between community members. This is because the process of making pottery requires a variety of interrelated stages. Each stage of pottery making requires special expertise and skills. Therefore, cooperation and mutual assistance between community members are important in the pottery-making process.

In addition, Pagelaran ornamental pottery craft in Malang is one of the artworks made of fired clay and developed by means of natural fiber application with weaving technique, which represents a creative effort to add new meaning to the product in the region (Ponimin et al., 2019). Here are some examples of the relationship between pottery art and mutual cooperation:

1. Clay processing

The clay processing process requires special expertise and skills. Therefore, people in the Pottery Art Village help each other in the clay processing process. They work together to collect clay, clean clay, and process clay into dough.

2. Pottery forming process

The process of forming pottery requires precision and diligence. Therefore, the people in Kampung Seni Gerabah help each other in the process of forming pottery. They work together to shape the pottery according to the desired design.

3. Pottery firing process

The pottery firing process requires a high temperature. Therefore, the people in Pottery Art Village help each other in the pottery firing process. They work together to transport the pottery to the kiln and supervise the firing process.

Implementation of the Pancasila Student Profile Strengthening Project in the Pottery Art Village

The ceramic village of Malang, located in East Java, is a cultural tourism destination that has great potential to be developed. The village is famous for its unique ceramic crafts and rich history. Located in Malang, East Java, Tembikar Village mesmerizes visitors with its artistic charm and cultural richness. The village plays an important role in preserving the tradition of pottery craftsmanship that has been passed down for generations and preserving the precious history of East Java (Suci et al., 2024). Known as a unique pottery production center, the village attracts tourists seeking a distinctive cultural experience. Tourism development in Pananggungan Pottery Village remains suboptimal and requires additional efforts to enhance its potential.

This village is one of the appropriate locations to implement the Pancasila student profile strengthening project. The Pancasila Student Profile Strengthening Project aims to implement the Pancasila student profile among students. There are various ways to carry out this project, including a cooperation-based approach. This project can be a means for students to learn and develop themselves in accordance with the Pancasila Student Profile. The pottery art village has the potential to develop a sense of gotong royong among students. Students can learn about mutual cooperation in the process of making pottery.

The implementation of the ideas of ornamental ceramic craftsmen in Pagelaran Malang is realized through fired clay in a visual setting that functions as decorative objects made manually. Ceramic artisans receive training to create various ornamental ceramic designs based on their experience. This craft involves a hands-on method of making storage containers by hand, and it has been further developed into decorative pottery (Ponimin et al., 2019).

In addition, learners can also learn to share with others, namely sharing the results of pottery work with the surrounding community. Learners can also learn to respect other people's opinions, namely respecting other people's opinions in the process of making pottery. Finally, learners can also learn to work hard to achieve a common goal, namely working hard to complete the pottery-making process.

4. CONCLUSION

The art of pottery in Pagelaran Village, Malang Regency, has an important role in strengthening the cooperation dimension in the student profile of Pancasila. Kampung Seni Gerabah is a place where pottery artisans gather and work together. They help each other and work collaboratively in the process of making pottery. The Pancasila Learner Profile Strengthening Project in the Pottery Art Village aims to develop students' characteristics of mutual cooperation, which is one of the dimensions of the Pancasila learner profile. Pottery art activities encourage students to collaborate, assist one another, and share their knowledge and skills with others.

As a recommendation, learners may also acquire the skill of sharing, namely by disseminating the outcomes of their ceramic creations with the local community. Students can also cultivate respect for others' opinions, particularly during the pottery-making process. Ultimately, learners can cultivate a strong work ethic to attain a shared objective, specifically the successful completion of the pottery-making process.

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