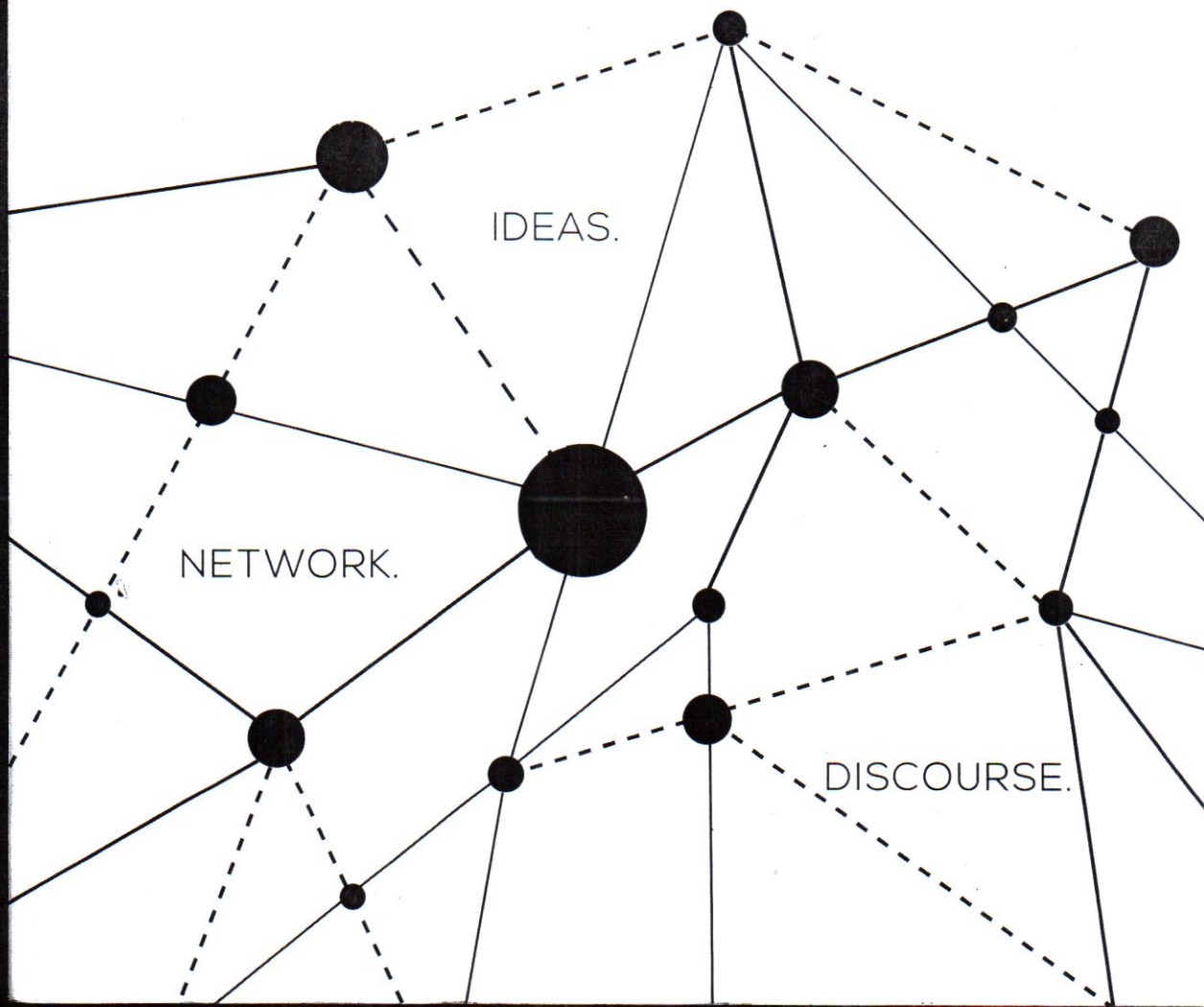




4th INTERNATIONAL
CONFERENCE OF
APPLIED AND
CREATIVE ARTS
PROCEEDINGS

**BRIDGING
ACADEMIA
TO THE
APPLIED ARTS
& CREATIVE
INDUSTRIES**



4th ICACA 2015 Proceedings

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& Creative Arts
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ICACA '15

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CONFERENCE SCHEDULE FRIDAY, 23 OCTOBER, 2015

DAY 2 ROOM MUTIARA

Time	Event
9:00 a.m. - 10:00 a.m.	Keynote Speaker - Mr. Omar Osman (Moderator: Dr. Mastika Lamat)
10:00 a.m. - 10:30 a.m.	Guest Speaker - Mdm. Ratna Siti Akbari (Curator Art Collection, Galeri PETRONAS (Moderator: Dr. Ahmad Azaini))
12:00 p.m. - 2:00 p.m.	Friday Prayers / Lunch
2:00 p.m. - 3:00 p.m.	Keynote Speaker - Assoc. Professor Jalaini Abu Hassan (Moderator : Mr. Sylvester Wielding Jussem)
4:00 p.m. - 5:00 p.m.	Plenary Session - Dean, Keynote Speakers

DAY 2 ROOM SERINDIT 1 Current Trends in Fine Arts

MODERATOR

Mr. Awangko' Hamdan Awang Arshad

TIME KEEPER

Norhidayah Binti Abdullah

Time	Presenter	Title of Paper
10:40 a.m. - 11:00 a.m.	Trihanawati Supriyono	Visual Analysis: A Study on the Aesthetic Values of Cultural Object of Bilum
11:00 a.m. - 11:20 a.m.	Muhammad Rasfan Abu Bakar	Astrophotography: How to Photograph the Moon
11:20 a.m. - 11:40 a.m.	Dr. Noor Sudiwati	Slab Ceramic Technique Offers Various Possibilities
11:40 a.m. - 12:00 p.m.	Osakue Emmanuel	Strategies to Preserve and Sustain the Craft of

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Slab Ceramic Technique Offers Various Possibilities

Noor Sudiyati

ABSTRACT

Talking about technique in ceramic world is interesting. Not only can we see normal and general techniques but we also artistic techniques. Artistic based techniques are usually studied by the students of visual art faculty in the department with the main interest of ceramic. Certainly, the techniques that they study are more than mere cylindrical techniques that are mostly adopted by most traditional ceramic artisans that we can find anywhere. The techniques that the students study are the standard techniques of processing ceramics with the different criteria. Nevertheless, with additional knowledge of esthetics, art, effectiveness, and other knowledge, the processing of ideas and inspiration will be even stronger. Without that the artisans merely produce ceramic without artistic sense. In this case, the element of 'creation' contributes much to the resulted ceramic. The students have to adopt the techniques when making the ceramics. The application of esthetics facts in the creation of ceramics will result in beautiful, artistic, and unexpected effects. The stored knowledge that is expressed along with the sense and passion will result in lively and strong ceramic body after the heating. The slab technique fundamentally represents distinctness, rigidity, futurism, and dynamics. What is important is how to apply those aspects in order to result in esthetic work while maintaining the characteristics of the slab technique.

Keyword: ceramic, technique, application, slab, artistic

1. Introduction

The slab technique in ceramic production is a relatively ancient technique that has been long practiced in human civilization. This technique is primarily applied in the production of roof tiles which is very vital in house construction. In Asia, particularly in Java Indonesia, most roof tile artisans have adopted the slab technique in the making of ceramics since hundreds of years ago. Roof tiles are produced in simple patterns and models.

Brick and roof tile artisans usually collect clay raw materials from the surrounding areas. It can be assured that where roof tiles are produced, the high quality clay will be found in the areas. Roof tiles utilize natural resources of clay by simply digging and collecting them from the back yard. Roof tiles made by the artisans are classified into low-firing ceramics (under 1000 degrees Celsius).

1.1 Manual Technique of Ceramic Production

Ceramics have been closely related with tiles, plates, bowls, or jugs. The techniques of ceramic production can be classified into the manufactured and manually prepared. Manual techniques are usually used by traditional ceramic artisans and artists. Manufactured ceramics or massively-produced ceramics often apply high technology and undergo computerized design process. They are produced in a mechanical process under sophisticated machinery system.

The focus of discussion here is the ceramics manually prepared by artisans and artists that require manual skills. The manual techniques in ceramic productions have resulted in such products with high value of humanity. They are warm and humanistic that we can perceive. The techniques are as follows:

a. **Pinch technique**

This technique involves the artisans' hands to produce ceramics with expressive and warm values of humanities. In this technique, the personal affection is imprinted in the ceramics. The imprinted pattern is even more visible after the firing process. Principally, the pinch technique has resulted in highly impressive and expressive fingerprints. Fingerprints are mostly found in the ceramics made with the pinch technique.

b. **Coil technique**

This technique offers very decorative effects through the arrangements of coiled patterns. The coils represent the beautiful lines on the ceramic body. What is important in the coil technique is that the arrangement of coiled patterns have to be strongly interrelated. This implies the requirement of using strong adhesives on both surfaces of the coils to be strongly bound.

c. **Swindle technique**

This technique has been applied worldwide. The technique can result in multifunctional ceramic products ranging from very classic and traditional tools and containers. The esthetic of the swindle technique lies in the outline body that is apparently visible. The main principle of this technique is the adjustment of the body, bottom, neck, and lips of the ceramics. (Noor Sudiwati, 2009).

d. **Casting technique**

There are two casting techniques in ceramic production, namely, pressure casting and pour casting. In pressure casting, the material used is massive clay to result in ceramics with spontaneous resulted shapes. In pour casting technique, liquid clay is used. The expected thickness of the ceramic products can be adjusted easily. Principally, the two techniques have different parts and models of casting.

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e. **Slab technique**

This technique of ceramic production requires that the clay has to be prepared into pieces. The resulted products of this process are usually geometrical shapes. Sometimes, unique and dynamic three-dimensional ceramic shapes are resulted. With slab techniques, the clay can be cut into pieces and re-connected with different dimensions. They can have space and can be reconstructed longitudinally or widely. Or else, they can be folded, sliced, connected, or combined.

f. **Technique application**

In ceramic production, it is possible to use more than one techniques. Combined techniques will result in unique and expressive products such Slab Techniques as found in pinch and coil techniques or in slab and pinch techniques.

The slab technique in ceramic production has been used by the artisans in different places. Roof tile artisans have used this technique for hundreds of years. Their products have been proven to facilitate human needs. Roof tiles are very important for human beings. Earthen roof tiles are produced with a simple technology of slab with its phenomenal functions which is crucial for human life. Not only has the slab technique been applied in the production of house tiles, relief, or mural, but also in the production of box-shaped or even cylindrical shapes of ceramics (Marylin Scott: 2007).

The slab technique is easily adopted. Initially, the clay is shaped into pieces. In the making of roof tiles, the clay is blended to result in hegemony of mixture. The mixture can then be directly shaped. The making of roof tile is very simple but it results in great benefits for the people. Roof tiles are suitable for houses and more comfortable than other roof materials such as asbestos or metal which are less hygienic and less healthy for human respiration. Metal material of the roof produces heat while asbestos contains hazardous substances.

In traditional and simple ceramics, no decorative elements are found. This is particularly true in the ceramics made using the slab technique. Rarely are decorative elements found in the ceramics with that technique, because decoration is not required. The artisans are unable to present esthetic values on the clay pieces that they prepare. Ornaments or decorations are intended to result in more beautiful shapes and better functions. In the curriculum of art education, particularly in ceramic department, students learn decoration for ceramic. The lessons include the application of decorative elements for ceramics. Decorative elements are very important to present beauty or aesthetics which are needed to have the added value for the ceramics. Decorative elements are important parts of ceramics. Decoration can be presented through coloring, glazing, scraping, krawang, scratching, patching, or printing. Applied techniques, tool track, technique track, and other approaches are also used. There are possible decorations that can be presented on the ceramic body, particularly on slab ceramics with extensive space. They are just like a canvas cloth on which we can paint or draw.

The art works at the ceramic department of an institute of art, particularly in the visual art, has extensive visual dynamics and expressions resulting from the application of standard decoration or even better the unlimited improved decoration. In the last decade, ceramic art has grown rapidly. The arrangement of Ceramic Bienalle has encouraged ceramic artists to create even better ceramics. The clay material has enabled unlimited exploratory creation. The plastic character of the clay enables the accommodation of affection, sense, and expression. With proper and appropriate direction, the students will certainly be able to creatively work and produce the material. Students will be more creative. Such is also the case for slab technique, since it requires innovation in the work creation.

As mentioned earlier, the material for slab technique is easily adjusted. For coarse ceramic (roof tile), the raw material does not need any filtering but for ceramics with the fine slab technique, the materials have to be filtered to exclude the dirt. The clay must not be too dry or hard. The water content has to be appropriately measured when preparing the pieces. Jim Robinson in Slab Techniques wrote: "Clay that is too dry is more of a problem. It is hard to cut and difficult to roll out, although if you can manage these tasks, its stiffness makes the rolled slab somewhat easier for making and assembling pieces. In those instances where moisture needs to be added to make the clay workable, it is worth mentioning that coarse grogged clays are more 'open' and will take up additional water much more readily than a fine, dense clay body" (Robinson: 2010. 23).

1.2 Ceramic Function

The ceramics made using the slab techniques have various functions. In addition to the function that we have known such as the roof tiles, floor tiles, and wall tiles, there are other various functions. Fine tiles are used for walls and the coarse ceramics are used for floor tiles. Box-shaped ceramics are used as containers and house wares. With the advancement in the slab techniques, art ceramics have been created. The newly created ceramics have aesthetic values. These types of ceramics are developed by ceramic artists or art students at the final stage of study who have learned the ceramic lessons. The slab technique has resulted in different geometric shapes. The technique enables the application of dynamic possibilities. The art students have adopted the technique freely to result in free expression. When we realize that the students in the productive stage, that they tend to explore indefinite knowledge and as instructors, we have to allow them to freely have expression. They may explore the norms that they find in the society and put them into an art medium. In this matter, concept plays an important role. Therefore, concept is characteristically individual and is personally possessed. With a strong concept, we can find potentials in producing ceramics.

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1.3 Decorative Element

What is interesting in the surface of ceramics made using the slab technique is the decorative element. Therefore, we can see the difference between the esthetic ceramics and the mere roof tiles. The students learn how to make esthetic ceramics, instead of merely producing roof tiles. It is expected that the students will obtain adequate knowledge on how to transform the clay into esthetically and economically valuable products. Accordingly it can be expected that the resource of the clay can be optimized for maximum benefits.

a. Shapes

Ceramics are very attractive with fascinating shapes. As the classic Greek ceramics which have exotic and esthetic cylindrical outline in Europe at that time, the ceramic esthetics can be shaped through the process of repetition, minimization, arrangement, and contrasting. Repetition means the combination of similar shapes to have multiple shapes, either in similar or smaller shapes. Minimization means the combination of similar shapes with smaller sizes. Arrangement means that the shapes are arranged longitudinally or widely or even diagonally. Contrasting means that the shapes are contrasted to each other.

Ceramic shapes are even more attractive when we materialize them in focused, detailed, and determined way. The attractive and fascinating shapes may result from creative imagination, whether the dormant imagination or the imagination triggered by the stimulations to result in new ideas. Sometimes, when the imagination comes up, creative thoughts will enter. Consequently, the creative process will have to be transferred into data, be they in the form of sketches or miniatures.

In the West, ceramic arts have been fully decorated with creative imagination. Since hundreds of years ago, ceramic arts have been freely expressed. Both artistic ceramics and functional ceramics have been made with free expression.

The ceramics produced between 1928 and 1939 were imaginative, witty, satirical, and saturated with color and light. Amongst those who participated were painters, sculptors, and "poets" (a Futurist term for multi-media), including Giuseppe Anselmo, Nicolaj Diulgheroff, Farta, Fillia, Alfredo Gaudenzi, Bruno Munari (b.1907). Enrico Prampolini (1894-1956), and Nino Strada. The painter Lucio Fontana also worked at the factory in the 1930s, but his works were not within the general stylistic parameters of the "Aeroceramistri". (Karen Mc Cready: 1995, pp. 22-23).

1.4 Decoration with Decorative Character

a. Visual Touch / Texture

Pieces of clay or the slab shapes will be without expression unless there are no textures or visual touches. Textures will provide the added value and make the slab pieces alive. Just like an empty canvas, when the slab is left undecorated and unprocessed, it will not be attractive

at all. The emptiness will come on the ceramic slab unless there are ornaments such as the decorative elements or the negative lines, or patches and prints put on the pieces of the clay slab.

b. Patch

The technique of patch on clay pieces will result in very valuable ceramics. Decoration with patch technique on traditional ceramics brings about a living character on the ceramics. Decorations made from the patch technique will look alive with clear margins among the patches. They may be in the forms of patterns or pinches, or prints that are harmoniously put on the body of ceramics. They will become the decorative elements with very high values. With appropriate and proper concepts that have been carefully planned and calculated, the ceramics will present very high quality objects. Certainly, thoroughness, detail, and focus are needed to result in the expected objects. The most distinguished patch technique is practiced in Singkawang ceramics (affected by the Chinese tradition). Dragon is the most dominant decorative motifs and has contributed much to the phenomenal existence of ceramic arts which further reserve the cultural heritage of Chinese ethnic (Noor Sudiyati. 2012). In the making of artistic patch works, the artists of Singkawang ceramics work all out. Even they are so focused on the objects of decoration that they have ignored the esthetics for the body outline.

c. Scratch

Decoration on ceramics made through scratch technique is delighting since this technique enables the artists to explore the unexpected imagination during the work process. Artists find it interesting (in the mood) to see the beautiful scratches made by the tool on the clay. They look like painting on the extending empty canvas cloth and the inspiration and imagination sometimes appear only after the artists have held the media. To produce beautiful and artistic scratches, the mind and heart have to be clean and calm. The nature of totality is indeed important and it depends very much on the artists' experience and interest. The aesthetic values resulting from the high-quality scratches will look alive when the ceramics are burnt. The deep scratch will look bold and the fine line will show the great beauty when the clay is hardened after the firing process.

d. Technique Application

The application of decoration technique in the clay pieces may result in the tastefulness, meaningfulness, and expressiveness of the objects that deserve appreciation as the carefully prepared art objects. Ceramics seemed to offer the biggest potential for creative thought and expression. Each surface could be an exploration of painting, printmaking: a recording of brushwork, mark making and impressions. The material could be thrown, modeled or constructed. Forms could be functional, sculptural or indeed, architectural. Colour and texture possibilities are vast. And best of all, firings could render these things permanent. Durable, colour fast, suitable for functional items, but also for sculptures, murals and outdoor installations. (Coll Minogue: 2008. Picture 60 and Coll Picture p. 60). In the world of ceramics, there are vast possibilities that enable the combination of ceramics with other objects to meet

the expected concept of the artists. Any object can be applied to support the completion of the total works. Natural materials that are frequently applied in ceramics are stone, wood, natural thread, textile, glass, twig, bamboo, and many more. They can render warm and ideal sense towards an esthetic works. The application of those materials implies the extensive possibilities of the combination of ceramics and other materials to collaboratively render humanistic, warm, and natural works (Joy Bosworth: 2006).

e. Coloring

The plain ceramic body indeed attracts us to decorate it. The body is very accommodative to the colors that we put either with sprayer or paintbrush at particular levels of thickness. The coloring of ceramics has long been practiced by the nations throughout the world, especially the people of Egypt with expressive colors. "Painted decoration was found on pre-dynastic Egyptian pots and continued until Coptic times (30BC-AD641). The earliest pots are they only pictorial record of the time, so are of particular importance, and a lot of attention has been paid to the motifs on them. They show how people lived, their deities and how they worshipped and sometimes narrated historical events". (Betty Blendino. 2001: 28). Coloring with slip colors is obtained from the liquid mixture. Colors are mixed with the clay or stains. The application of the mixture will make the decoration even more attractive. Slip trailing is also applied in traditional ceramics that have been practiced in Western countries. In Mexico, decoration with slip trailing technique is popularly known to have highly esthetic decorative cultural objects. The coloring with paintbrush has also been phenomenally practiced in China and Japan. As a contrast to the relatively precise technique of English slip trailing. Korean and Japanese potters employed a much freer approach. "The hakeme brushwork on bowls, slip-trailed calligraphy, and dribbled and splashed slip all have a loose feel to them, a Zen appreciation of the moment....The use of slip in innovative ways, with or without a glaze, continuous to develop internationally. Sometimes it is a simple brushstroke, as in Yo Thom's work, or it can be the principal surface treatment, as with Jeanny Mendes's figures..." (Jonh Mathieson: 2010. 10-13).

f. Print

The technique of print has been applied on ceramics to render living characters. The prints on ceramic objects can be applied on the slab clay or greenware ceramic body after the completion of the shaping, depending on the expected materialization and desire. Any object of any material can be printed on the clay due to the plastic character. The texture of an object can be transferred to render reserved dimension on ceramics. The selection of the texture and extent of printing power can render expressive appearance on the surface of the clay which later presents spatial artistic dimensions which are more apparent after the firing or electric heating process. Different materials of firing will result in different outputs. Wood or gas will result in different final outputs. Our affection will implicitly appear on the ceramics depending on how we treat and produce the materials.

2. Slab of Bamboo Theme

a. Treatment / Materialization

The paper now turns to ceramic slabs with textures on their surface. The concept of bamboo is introduced to render the ceramic with box-shaped slab technique. This can be functionally a container. In the making and shaping of ceramics with this simple technique simple tools are needed. Among others are carton paper for pattern drawing, ruler, needle, and paintbrush. What needs to be remembered is that it is a detailed process and must be done carefully. The cutting has to be précised. Diagonal cutting (for angles) has to be precise. Glue has to be properly and adequately applied. The finishing is also simple for it only includes the removal of the unnecessary glue on the connected parts or patched materials (including the patching of bamboo twigs for decorative purposes).

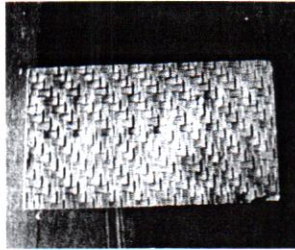
b. Esthetics of Bamboo

Bamboo is a well-known plant in Southeast Asian countries. Rural life in tropical regions has made the people close to bamboo trees. All parts of bamboo have different functions for human life. The root, knot, trunk, twig, and leaves of bamboo trees have different functions. The leaves can be used to wrap tempe in rural villages in Java. Bamboo comes in different types, visual appearances, sizes, colors, characters, and esthetical values. In Japan, most of the people love bamboo. Without bamboo, the interior part of Japanese homes will be considered inartistic. A lot of objects are made of bamboo. According to the author, bamboo is human's close friend, especially for artistic purposes. The warmth that it renders has attracted the people. When it is in the form of woven products, it may render creative stimulation due to its specific texture that is suitable for the clay with its plastic nature. Therefore, we have nicely textured woven bamboo arts made using the slab technique. A functional box shaped container can therefore be created.

3. Materialization / Work Mechanism in the Making of Bamboo texture, slab, ceramic box

To have the expected shapes and functions of objects, some fundamental steps have to be carefully taken and attentively considered. Most importantly, when we make and cut the pattern. The cutting of clay for the connecting angles has to be precisely 45 degrees. The scratch of the clay to be connected has to be précised and sharp as well. The application of the glue on the parts to be connected has to be adequate and not excessive. After the two parts are connected, they have to be pressed manually. The next phase is the application of decorative elements of bamboo twigs.

The followings are the Description of Pictures:



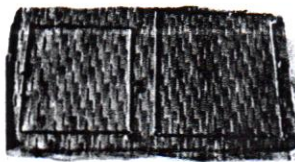
Picture 1

The Mold from Gypsum and



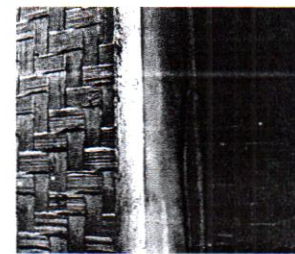
Picture 2

Pieces are pressed on the casting media (Gypsum)



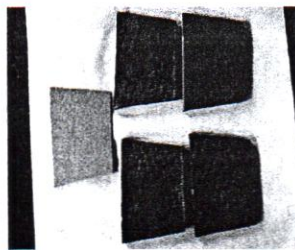
Picture 3

The pattern of wall body ceramic



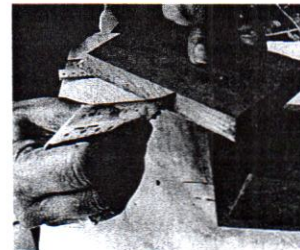
Picture 4

The Bamboo motif, mold and result



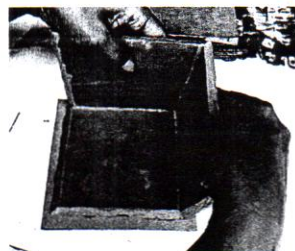
Picture 5

4 pieces of wall of box



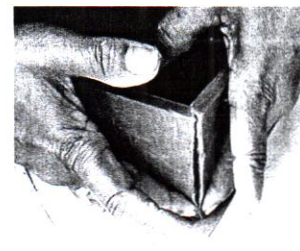
Picture 6

Scratch and glue before connecting the slab



Picture 7

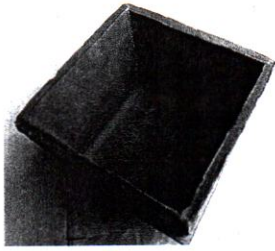
The pattern slab pieces are connected with the glued



Picture 8

Further connection of the angles / corners

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Picture 9
Box made using the slab technique



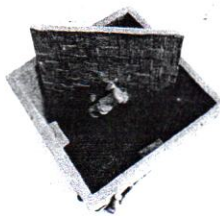
Picture 10
Lid of the box



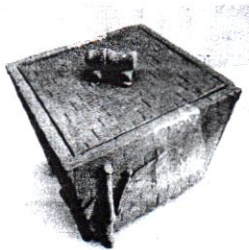
Picture 11
Application of decorative elements (bamboo twigs)



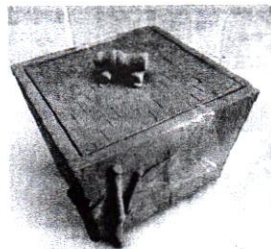
Picture 12



Picture 13
Box with the handle

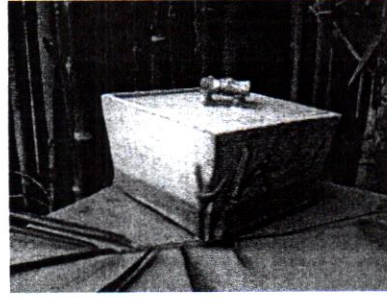


Picture 14
Box , handle, and bamboo motif decorative elements



Picture 15
The greenware of Box Ceramic
Tin plastik for get the lid at green ware situation





Picture 16
Ceramic by Noor Sudyati. 2015

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