



The Application of Woven Motifs in Ceramic Art Works for the Development of a Teapot Set

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Abstract

This article explores the development and creation of the artwork of a set of ceramic teapots, the design of this teapot takes or applies the idea of woven craft motifs that are used as decorations or decorations. The analytical approach used is qualitative, through observation, contemplative, empirical approach, literature study of data sources collected. The results showed that the development of this ceramic work of art, in the process of forming it using several techniques, namely turning, massaging, cukil, scraping, twisting, and plate, from the use of several forming techniques above, several techniques were combined into one teapot by combining one technique to another. The combination of these techniques is an expression of expression in exploring forms that consider the functional, ergonomic, aesthetic, and artistic sides.

Keywords: *Ceramic Teapot; Woven; Aesthetic*

Introduction

A tea party is often inseparable from a teapot, a teapot in addition to functioning as a drinking tool, also has an aesthetic value. At the beginning of the emergence of the teapot it was loaded with values that reflected togetherness, intimacy, and honor. Industrial technology is currently experiencing significant developments, including the food industry, including instant drinks in the form of bottles, cans, plastic, and boxes waterproof boxes. The emergence of various new packaging such as soft drinks that are more in line with the lifestyle of today's people, teapots are now more often stored in cupboards or arranged on decorative shelves as mere decoration, people's views about teapots have changed, teapots have meaning and meaning. Philosophy is no longer considered, and may soon be lost if no one preserves it. Therefore, the author responds to this situation and as a reason why the author chooses a teapot in the development of this work of art.

A teapot that has aesthetic value and an ergonomic function can provide a different perspective in viewing a teapot, so that it can be appreciated and convey the message that the teapot is actually a valuable object that is respected as a beverage container that has its own characteristics and has a meaning.

The design of this teapot takes or applies ideas from woven craft motifs or the process of crossing materials from plants or others to become a strong unit and used as objects that have more functional value. The choice of woven motifs in teapot ceramic works is not only aimed at presenting a natural impression, moreover traditional nuances can be generated by the presence of this woven motif, and automatically the aesthetic values in the work will appear and create feelings of pleasure for those who use it or just see it.

Based on the description above, applying the idea of woven craft motifs in a set of ceramic teapots became a source of inspiration in making a set of ceramic teapots with clay media. Because of the aesthetic value to be poured into the embodiment of a ceramic teapot. This teapot is not only an object that can be used as a home interior decoration, but moreover as a fulfillment of the need for tea-drinking tools that reflect togetherness, intimacy, and honor in everyday life.

The teapot is made in the form of a set or a package, which consists of a teapot, cup and saucer. In the process of formation using several techniques, namely turning, massaging, cukil, scraping, twisting, and plate, from the use of several forming techniques above, several techniques are combined in one teapot form by combining one technique with another. The combination of these techniques is an expression of expression in exploring forms that take into account the functional, ergonomic, aesthetic, and artistic aspects, with more emphasis on function and ergonomics in their manufacture.

Literature Review

A teapot is one of the pieces of furniture for a tea party. Its characteristics tend to be round and have a short funnel, the volume is sufficient for the entire number of cups provided in one package. The teapot can be used repeatedly at certain times or moments without having to wash it first, if you want. Add water again, discard the tea dregs and replace it with new tea. Adding tea without removing the pulp will make the taste and aroma incomplete, tea can be placed in tea bags or left to spread, if allowed to spread, a tea strainer is needed to catch the tea leaves in the teapot while pouring. From molly alspaugh, in teapot object to subject, (2006: 58) it is explained that:

“the teapot is the queen of pottery shapes, a formal puzzle with limitless solutions. As a result, the challenge of making something new, a unique and compelling functional teapot, is a demanding one; the ability to make a teapot is a key test of a potter's skill. Its construction requires the mastery of many techniques, whether the piece is thrown on a wheel or hand built. From clay forming to aesthetics, from function to design, the exercise of building a teapot poses a broad range of challenges for the artist. However, the very limitations of the form are what allow for immense creativity and innovation. Teapots are a graceful reminder of how classic design and exceptional craftsmanship can turn a utilitarian object into a work of art. It is the balance between craftsmanship and artistic content that attracts artists to the teapot form.”

Teapots usually have a lid on the top for the tea and water to enter, a handle to hold it in, and a spout for serving the tea. Some types of teapots have a filter attached to the inner end of the teapot, sometimes a small hole is made in the lid to allow excess air to drain inside the teapot to prevent splashing when the tea is poured. In its manufacture, the various parts must be harmonious and in proportion to the overall parts of the teapot, besides that the design technique must be practical and ergonomic, otherwise the teapot is not called a good teapot. For example, the mouth of a teapot must be in a line with a handle of equal weight, while the parts of the teapot and the lid are tightly combined and there should not be the slightest gap.

When viewed from the shape of the teapot, there are differences in size, some are large and some are small. The large teapots sometimes reach a dozen centimetres in diameter, while the smaller ones only

measure under ten centimetres in diameter, judging by the section. There is a difference between a teapot and a coffee pot, the teapot for coffee is usually taller and has a longer funnel. This is useful so that when it is poured, the coffee grounds do not pour out. The high shape is also to make room for coffee powder deposits. The high funnel is to control the water to come out more perfectly.

Tea pots are usually made of ceramic and come from clay with the addition of various mixed materials, some are made from engineered clay or better known as porcelain. In Indonesia, ceramics are generally made of clay. This material in Indonesia is easy to obtain and the results are quite hard, compared to the other two materials.

Weaving comes from the word weave which is nothing but the process of crossing something or materials from plants to make a single unit that is stronger and usable or more functional. Plant materials usually include sticks, rattan, roots, leaves, bamboo, banana midrib, water hyacinth, pandanus, palm fiber, and so on. This material is usually used more often because of its functional value.

There are many woven motifs that can be made using the materials above. All motifs can be done easily after mastering the basic woven fabrics first. Even just by paying attention to each type of woven motif, those who have ever made basic woven will immediately be able to do it well. In the future, it will be able to be tampered with so as to produce other motifs that are more unique, beautiful and charming.

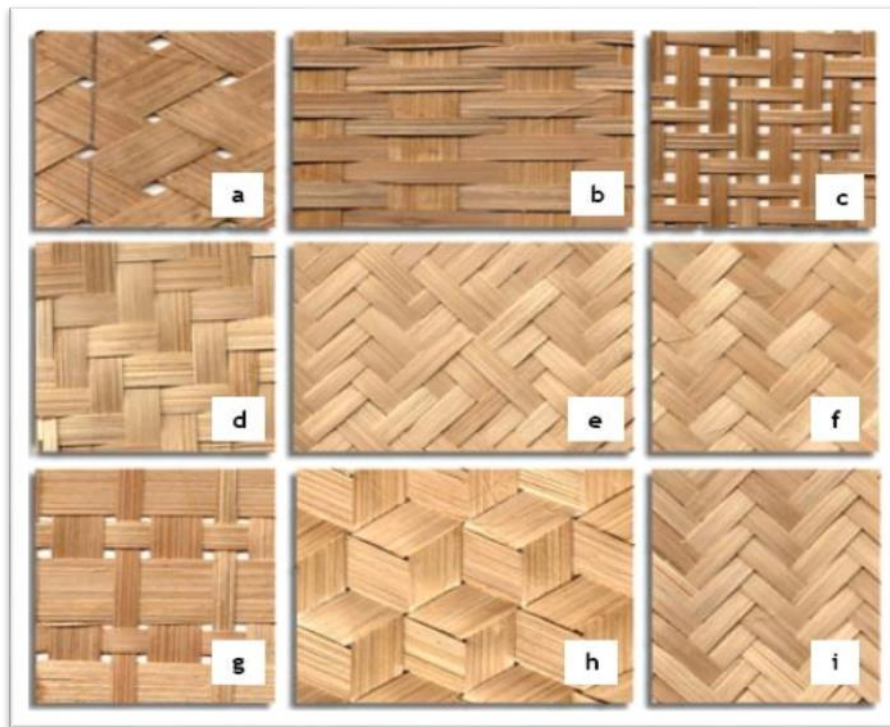


Figure 1. Some weaving patterns

- a) .1: 1 oblique, b). Weaving seseg, c), 2: 2 sparse (sieve / spinner), d). 2: 2 ordinary, e). tanjeur braid, f). boboko, tolombong, besek tolonono, g). duck eyes, h). Dice, i), 2 slant 3 regular slant.

(Source: Traditional Furniture (Bamboo, Rattan) Deny Willy, S.Ds, Mt, 2005)

Method

The research used is a qualitative research that specifically discusses the development and creation of works of art with a set of ceramic teapots through product innovation and the role of institutions in that development. The design of this teapot takes or applies the idea of a woven craft motif that is used as a decoration or decoration according to John W. Creswel, is a way to express and understand the meaning that a number of individuals or groups of people consider to be derived from social or humanitarian problems. The stages, namely asking questions, collecting specific data with participants. The analysis used inductively, process and meaning is highlighted in this study. (Creswel, 2016)

Data collection is done through observation, a contemplative approach with a process of contemplation or deep thinking to find the values and meanings contained in the work to be created, empirically based on experiences that have been experienced by the author himself and literature studies. Observations or observations to explore physical data regarding the form and function of the creation of a work of art with a set of ceramic teapots. Literature study was conducted to obtain secondary data to fulfill primary data (observations and interviews) and to support analysis.

Data validation is determined through triangulation of data sources, where the same or similar data is matched through different data sources (Sutopo, 2001). Data analysis uses the method proposed by Edmund Burke Feldman, that in analyzing a visual work can be divided into several basic stages, namely the description stage (description), the analysis stage (analysis), the interpretation stage (interpretation), and the last stage (judgment). (in Soemardikoen, 2013)

Through evaluation, and literature study, data collection was carried out. Observations or observations are made to explore the form and function of the creation of a set of ceramic teapot art works with physical data. Data validation is calculated by triangulation of data sources. These stages can be done in several ways including:

1. Literature study to search for written data related to the object to be studied or processed. Literature study is intended to obtain data that is relevant and correlated with the theme, problem or concept that will be raised in the work of art. In making art, reference data also functions as information and reference.
2. Observation is done by observing the object directly, the object that is the theme in this artwork. Observations were mostly carried out in ceramic industry centers, ceramic studios, and self-service craft shops selling ceramic goods.
3. Documentation is done by recording objects visually during the observation using a digital camera. The documentation that has been obtained will be used as reference material in creating ceramic artworks and to complete the writing report.

Results and Discussion

Art works are created because of stimulation, observation and deepening of ideas, then an understanding of very personal objects will be obtained to be visualized in a work of art. There are two factors that influence this ceramic artwork. These factors are 1). Internal factors are factors that arise from within the individual such as: obsessions, fantasies or fantasies, and emotions (feelings of boredom, anger, pleasure), 2). External factors are factors that arise from experiences that occur outside of personal life which can create a deep impression such as natural disasters, riots, social phenomena, political events, and so on. These two factors are latent experiences that ultimately lead to a desire to respond, they think and process it as a basic idea for making works of art with ceramic media.

Experience is a manifestation of all events that have been seen and felt in life. From the experience faced, it will certainly cause a mental turmoil or psychological condition, so that in the end it will lead to new experiences for us, and this is one source of the birth of ideas in creating a work of art. Sensitivity and intellectuality of artists can express their inner experiences into a tangible form or a work that can be appreciated.

In making this ceramic artwork, freedom of imagination is needed to find the authenticity and integrity of the work with character. The making of ceramic works of art is influenced by the power of imagination and creativity, so that to realize an idea or idea, aesthetic and artistic considerations are involved. In this case, melvin rader in his book a modern book of aesthetics which has been translated by abdul kadir said that:

"an artist is a person whose imagination, impression ability, in other words, a person whose personality is so lively and passionate, that is, who spontaneously transforms everything, gives color to it. With its own color, and unknowingly exaggerate it according to its own will."

An idea for a ceramic art work, namely a set of ceramic teapots by applying woven motifs as decorative decorations, an idea obtained from the author's observations and thoughts, which started from seeing and then appreciating objects or materials that are widely used in human daily needs. Made of wicker either woven from plants or from artificial materials with very complex products for human life, for example from clothes worn by humans to restaurant walls or wicker chairs and many others. Furthermore, webbing has different types, motifs, varieties and patterns, but in general webbing is a series of extraordinary human works of art and is a vital need for humans.

The continuation of the idea originating from the webbing, as written in the introduction above, that a series of wicker cannot be used as a container for liquids, this would be inappropriate if the wicker was used as a teapot, moreover the material to be woven was clay and then turned into a teapot. Ceramic objects, this statement from a theoretical and technical point of view becomes impossible. But here with all the limitations the author as the creator of the work will try to string the impossibility above into a very possible and real thing, although in the future the author will realize his work with limitations as well, but the author will try his best in various ways that are common.

The process of creating works is basically an activity of converting raw materials into works of art. To carry out this process or activity, a series of gradual work processes are needed. The design of the creation process in this case will depend on the characteristics of the artwork produced and the pattern of needs that must be met in the project of creating ceramic crafts.

The production process carried out in the ceramic craft business only requires relatively simple equipment because it utilizes the expertise of the human hand to create products that have high artistic value. The stages that are passed in the pottery production process, as shown in the chart below:

1. Design

So that the work to be created is in accordance with the expectations and desires, and does not deviate from the chosen theme, the creator feels the need to make it in the form of a sketch image. Sketch drawing is an exploration of creativity by drawing quickly without prioritizing image details. After making several sketches, the next step is to consult the sketch images with the supervisor for evaluation. From the results of the consultation and evaluation process carried out with the supervisor, two kinds of sketches were obtained, namely alternative sketches and selected sketches.

2. Visualization

Process The embodiment process is an activity carried out in order to realize a work. The selection of materials, the use of tools, and the application of the right techniques are very important in order to create a good ceramic art work. Below will be explained about the materials used, the tools used and the techniques applied in realizing the ceramic teapot artwork.

3. Workmanship Techniques

In working on the work piece in the form of a teapot, most of the processing techniques use the rotary technique cantering, on the grounds that the shape that you want to make is very possible to use with this technique. The making of ceramic objects using hands is known as throwing, which is the process of making ceramic objects by forming a plastic clay ball by pressing with your hand when the clay rotates on the head of the rotation. Formation with the rotary technique requires hand skills, including training the sensitivity of the touch of the hand in regulating the centripetal force of the rotating clay.



Figure 2. The process of creating a tea teapot work: brush technique glazing
(Photo: Urep S, 2019)

The technique of forming objects with a cantering rotary technique, really requires hand skills because the formation on a rotary tool is a complex series of movements with various positions. The skill of turning is more of a habit that requires a balance between hand movements and rotary tools. The movement and position of the hand must be repeated so that it becomes an automatic movement (by itself / according to instinct). Therefore, to be able to form ceramic objects with the rotary technique requires a lot of practice which is actually not complicated but requires patience. Of all the ways to form ceramic objects, throwing provides the greatest possibility for the creation of a spontaneous work and this method is very fun when really mastered. Decoration (decorate) the work piece, in the manufacture of ceramic works decorating the dominant technique used is the technique of woodcut and scrape, namely to create a motif on a ceramic body with gouged or semi sculpted pencukil tool. The application of the mastered technique is adjusted to the work to be made, in order to create creative, innovative, and interesting works

of art. By referring to the reference data, the selected sketch is used as a guide in the process of making the workpiece. For the final stage of the process of working on this ceramic teapot is the finishing glaze technique.



Figure 3. The result of biscue burning a ceramic teapot
(Photo: 2019, Taufik H.)

4. Review of Works

Review of works is an outline discussion of what has been achieved in the process of work. This discussion needs to be done so that everything that has been done and produced in the work process can be seen and studied for evaluation by the public or the general public. The review of works also serves to convey the works of art that have been created to the public.



Figure 4. Some works of art ceramic teapots with matte glaze finishing
(Photo: 2019, Taufik H.)

The process of creating a ceramic teapot in the development of this work of art can be said to be successful, although there are some obstacles that can be learned from it, because the work created does not deviate far from the concepts and sketches that have been chosen. Teapot creation includes design, preparation of materials and tools, global shaping, decoration, baking, and finishing. Overall, this teapot has several aspects that become specifications in its manufacture.

a. Ergonomic Studies

In terms of ergonomics, the created teapot must really meet the criteria, among others, beauty, comfort, and safety.

- 1) Beauty, namely by referring to concepts, ideas, ideas, and understandings that are expected to generate and display the value of beauty and taste
- 2) Fun.
- 3) Convenience, namely with a humanoid design and the finishing of the glaze will be comfortable to wear and look at
- 4) Security, namely by considering the materials used and the finishing process until the glaze, of course, when the teapot is used, it is still safe, because it has gone through two combustion processes and the teapot will be harder and denser.

There are several definitions stating that ergonomics is intended for "fitting the job to the worker", while the ILO states, as an applied science of human biology and its relationship with engineering science for workers and their work environment, in order to get maximum job satisfaction in addition to increasing their productivity".

b. Functional Aspects

As a household item, this teapot has two functions, namely primary and secondary functions. The primary function is as a presenter in drinking utensils or as a place to store drinking water, especially tea. While the secondary function is to support the layout of space and beauty or as an ornamental object. In its use the equipment must be easy, safe, and comfortable to use. Lids, handles, knobs, and spouts are parts of the ceramic teapot that are related to the value of form, function, comfort, safety and aesthetics.

Lids, is the same term as the lid of the container that is made, so as part of the container, the lid cannot be separated and stands alone, in general people often call the container a lid, and people will make it according to its use with each size. Before learning how to measure the lid of a ceramic object, it's a good idea to know the parts of a ceramic object. Various kinds of ceramic lids can be made and developed with various shapes, the example below shows various types of lids that can be made according to your needs.

Handle, is closely associated with the hands, which is what our hands can lift, load, move, and so on. This is of course very closely related to function, form and ergonomic value for a type of container, for example a cup, mug, pitcher or teapot. There are many ways people hold containers and people usually say that they hold them comfortably, while others feel uncomfortable. This factor will be taken into consideration in making the handle. Handle in our terms means the handle to hold the object (container). The shape and material of this handle varies greatly, for example, wood, bamboo, rattan, metal and of course ceramic materials.

Knobs can not be separated and lids cover, because the knob is part of the lid, the knob is an addition to the lid that functions to lift the lid. Shapes and knobs are very diverse and it is possible to be made with various variations. And geometric shapes such as rounds, squares, ovals, triangles, organic shapes, fruit shapes, animals to carved shapes, everything is possible. What must be considered when making a knob is the unity of form, comfort, safety and aesthetics. The process of making the knob is

always integrated with the lid because it functions as a handle to lift the lid. Knobs can be made directly on the lid of a ceramic object without adding clay to the lid and it can also be done by adding clay to the lid.

Spout, is a pipe for draining liquid, usually tapered or tapered to drain liquid out of a container. In general, this part is made separately from the body and then glued / spliced. Spouts vary greatly in shape and size, noodles are adapted to the container (teapot) made. The shape of the object's body will determine the spout that is made, visually it looks good, but also how to make the overall appearance cute, unique, good and of course it works well.

c. Aspect of Form

Based on its shape, a teapot package has a complete form specification and cannot stand alone without these parts. These sections include:

- 1) The teapot body, based on the basic concept and idea of making this teapot, the body shape of the teapot has the same character, the motif is woven but the various types of woven motifs that become references cause different shapes and patterns in each work, these differences adjust the shape of the teapot alone. In general, the placement of the kettle adjusts to the global shape of the teapot, but still considers the ergonomic side, including the shape of the tip of the kettle or the lip which tends to be smaller than the base, and is positioned parallel to or slightly less than the lip of the teapot lid. Likewise, in this teapot, the shape of the kettle is made according to the global shape and the technique used.
- 2) Teapot Lid, the formation of the teapot lid can be made in various shapes, according to the achievement of the desired shape. However, there are several important things to consider in its manufacture, including the application of a small hole on the right or left side of the teapot knob, this is intended so that the water can come out smoothly, and at the bottom of the lid a small plate is applied as a hook, so that the lid does not fall off easily. when pouring.
- 3) Handles In various forms, the handle on the teapot is one of the parts that gives a dominant influence on the beauty of the teapot as a whole, which for this achievement is not uncommon for some people to do various ways including shapes handle unique and even the application of other materials used. on the handle, one example is the use of rattan. As for this teapot, several teapots use the application of rattan material positioned at the top with various shapes.
- 4) A cup is basically a functional object that can stand alone as a drink container in its presentation, but in this ceramic teapot work the cup is combined with the teapot and other devices in the form of a matching device and will be better when used together with the set, and This cup is part of the pottery kit.
- 5) Cup mat, an object that is used as a cup base can function as a cup holder or pour drinks from a cup into a cup / saucer, which is also part of the cup in its presentation.

d. Aesthetic Aspects

There are several things that are targeted in achieving the aesthetic aspects of these teapot works, including the development of the basic idea form by applying woven motifs to ceramic teapot works. The aesthetic value that appears in the work of the ceramic teapot can be seen from several factors contained in the work of this ceramic teapot, including the composition, balance, and unity of the forms contained in the teapot in accordance with the woven motifs, both the pattern and texture that have harmony or harmony. harmony between the body of the teapot, the handle, the spout, the lid of the teapot, and other supporting aspects, such as adding the handle with other materials, namely rattan and rattan rope as a

fastener. There are several factors that stand out in the aesthetic value found in this ceramic teapot, including:

- 1) The shape contained in the teapot, which refers to a simple symmetrical round shape that looks like teapots in general, this means that the woven motif on the teapot is emphasized more than the shape, so that the woven motif on the teapot becomes the center of attention, not the shape of the teapot. In addition, simple forms are more likely to achieve ergonomic values for comfort when used.
- 2) Woven motifs applied to ceramic teapots. there is an interesting thing according to the compiler, namely the application of woven motifs where the weaving technique is something that does not exist in the world of ceramics, because basically the basic material of ceramics, namely clay cannot be woven, seen from its soft and unified texture, therefore the compiler considers it necessary to highlight the woven motif on ceramics as a superior work, because according to the author it is a unique thing in the ceramic world with the technique of decorating ceramic works using woven motifs.
- 3) glaze colors Matte Brown and green specks, with glaze colors matte or non-glossy applied to make this ceramic teapot look more natural and antique
- 4) Various forms of variations of the lid, handle, spout / spout, which are found in the teapot. It is a unique and creative variation by applying woven motifs to the elements contained in the ceramic teapot.
- 5) Variations in the shape of the cup and saucer, which refers to the compatibility between the shape of the teapot and the cup and saucer which is not only in the harmonious shape but also in the decorative woven motifs.

Conclusion

development and creation of the artwork of a set of ceramic teapots, the design of this teapot takes or applies the idea of woven craft motifs that are used as decorations or decorations. Innovations are made not only based on form, but also on processes with various aspects, such as ideas, materials, production techniques, ergonomics and functions, which support the development of a ceramic product. In addition, through the development and creation of the artwork of this set of ceramic teapots, in its manifestation through processing, development as a variety of shapes such as the body of the teapot, kettle, lid, *handle*. by using twist, massage, and paste the three different techniques are each combined to achieve the desired result. If there are still many shortcomings in this paper, however, hopefully it can be useful in adding insight and knowledge in creating ceramic art.

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