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SOCIAL & ECONOMIC POTTERY CRAFTS IN BAANYAN VILLAGE, SOUTH HULU SUNGAI REGENCY

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ABSTRACT

Traditional pottery crafts in Baanyan Village, South Hulu Sungai Regency, face various problems, such as the degradation of the swamp environment as a source of raw materials, weak regeneration of artisans, and marketing limitations that affect the sustainability of community businesses. This condition has implications for the decline in the social and economic carrying capacity of the traditional pottery industry in wetland areas. This study aims to describe the social and economic dynamics of pottery artisans and identify challenges and opportunities for the sustainability of the pottery industry in Baanyan Village. The research uses a descriptive qualitative method with data collection techniques through interviews, field observations, and documentation studies. The results of the study show that pottery production activities are highly dependent on the availability of clay from the swamp lebak ecosystem as the main raw material. The products produced include jars, atangs, and various decorative crafts. In addition to facing environmental challenges and the regeneration of artisans, the pottery industry is also constrained by a conventional marketing system. However, the use of digital technology and online-based marketing media provides new opportunities to expand market reach and improve business sustainability. This study concludes that the sustainability of the traditional pottery industry requires support for swamp environmental management, strengthening the regeneration of artisans, and optimizing digital marketing. The findings of this research are useful as a basis for the development of policies for the preservation of traditional crafts based on wetlands and the sustainable strengthening of the local community's economy.

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INTRODUCTION

Social and economic are related to a characteristic of the region that influences it. Indonesia has a wetland area as the largest archipelago in the world (Soendjoto, 2016). Wetlands in South Kalimantan including rivers, swamps, and mangrove forests not only play an ecologically important role, but also have significant economic value for the community (Shaddiq et al., 2024). South Hulu Sungai Regency (HSS) has a Nagara area or Daha District is one of the centers of the Lebak Swamp area that has the potential for clay resources.

Soil and water are the main factors that control the environment and human activities. The swamp ecosystem of the valley, which is characterized by seasonal water fluctuations with the extreme phenomenon of abundant water during rain and recede during drought (Syahputra et al., 2023). The Nagara River is one of the main rivers in South Kalimantan which has branches such as the Amandit River, the Margasari River, the Barabai River, the Balangan River, the Batang Alai River, as well as two Tabalong streams, namely the Tabalong River and the Tabalong Kiwa River (Susilowati, 2011). The existence of this river makes the community coexist with social and economic conditions.

According to Research (Karimah, et al., 2016) The clay of the Lebak swamp area in Nagara, especially Baanyan Village, has a strong quality and texture of clay used as pottery. In addition, there is clay from outside their area for the purpose of pottery raw materials. According to (Fahmi & Wakhid, 2018) The swamp land in Nagara, which is part of the river floodplain in South Kalimantan, is intrinsically formed through the erosion and sedimentation process of river flows, which naturally produce deposits of fine materials, including clay. This process explains why in the Nagara region, clay is an abundant resource, especially in rice fields or *backswamps*. The mud carried by the river water during the flood season will settle in the basins of the swamp land, so the soil at the site, which is often used for rice fields, is dominated by thick and plastic clay fractions, making it an ideal and sustainable raw material for the pottery craft industry there.

In addition to natural products in the form of fisheries and livestock, the Nagara people also maintain their livelihood through handicrafts which are very tied to the use of swamp land resources, one of which is pottery production. In the midst of an environment that is naturally dominated by water (*water*), pottery crafts centered in Baanyan Village, South Daha District, are a tangible manifestation of the community's ability to process clay from the bottom of the swamp into a sustainable economic source. This condition is in line with the results of previous research which stated that wetland communities in South Kalimantan have an economic

adaptation pattern based on the use of local resources to maintain survival and cultural identity. However, unlike some previous studies that emphasized more on cultural aspects and traditional values of handicrafts, this study focuses on entrepreneurial dynamics, production challenges, and opportunities for the development of the pottery economy in the swamp lebak area.

Although clay raw materials are believed to still be accessible at some specific mine sites, even during the rainy season, the crucial challenge lies in the later stages of the production process which are so sensitive to environmental moisture that they require special strategies and adjustments. These findings reinforce previous research that states that the ecological conditions of swamplands have a direct influence on the production patterns and business sustainability of local communities. In addition, pottery production in Baanyan Village shows a pattern of livelihood that is flexible and alternates with other economic activities, such as intensive fisheries and water farming. This shows that the community does not only depend on one economic sector, but develops a business diversification strategy as a form of adaptation to the dynamics of the swamp environment.

On the other hand, previous research has generally not reviewed the opportunities for the use of digital technology in supporting the marketing and sustainability of the traditional pottery industry. Therefore, this study will comprehensively discuss pottery entrepreneurs in Baanyan Village, especially related to socio-economic dynamics, sustainability challenges, as well as opportunities for technology-based business development and creative economy potential in wetland areas.

RESEARCH METHODS

This study uses a descriptive qualitative approach to understand the social and economic dynamics of the pottery artisan community in Baanyan Village, South Daha District, South Hulu Sungai Regency. Research data was obtained through field studies, in-depth interviews, observations, and literature studies. Primary data was collected through interviews with pottery craftsmen, collectors, and workers in the baking, drying, and sieving/milling of clay sections. In addition, direct observations are carried out at the production site to get an overview of the production process, environmental conditions, and economic activities of the community. Meanwhile, secondary data were obtained from various scientific literature, documents, and previous research results that were relevant to the characteristics of swamp land and adaptation patterns of local communities.

The qualitative approach was chosen because it was able to provide a deep understanding of the relationship between the condition of the swamp environment and the social and economic activities of the pottery craftsman community. The determination of informants is carried out purposively, namely selecting individuals who are considered to understand the production process and pottery business activities directly. To maintain the validity of the data, this study uses the source triangulation technique by comparing the results of interviews, observations, and documentation data. Data analysis is carried out interactively and takes place continuously through three main stages, namely data reduction, data presentation, and conclusion drawing and verification in accordance with the concept of qualitative data analysis, according to Sugiyono. This method is used to produce a comprehensive picture of the social and economic conditions of the pottery handicrafts of the Baanyan Village community in the context of the lebak swamp land environment.

RESEARCH AND DISCUSSION

A. Pottery Making Process and Techniques

The pottery production process in Nagara, especially Baanyan Village, starts from the mulching of raw materials from sellers or swamp clay owners. This initial stage involves a sieving process, in which the clay is mixed and mashed using feet and sand (Ririn, interview, September 28, 2025). The addition of sand here acts as *a chamotte* or tempering material that serves as an anti-shrinkage agent to reduce cracks in pottery made of heavy clay. Once the raw materials are ready, the forming is carried out traditionally by hand with the help of a simple rotary machine for leveling. Next, the main challenge lies in the very crucial drying process, requiring five hours in the scorching sun to completely remove moisture. The final stage carried out is combustion, in which the pottery is arranged and burned over a fire with a relatively simple furnace, made of cement or bricks (Tahir, interview, September 28, 2025). This incineration aims to make the pottery hard, which can then be followed by a dyeing (painting) process before it is finally ready for sale. The ceramic body burned at 1100°C showed a total shrinkage of 8.71%, had a fracture modulus of 184.8 kg/cm², and a water absorption capacity of 12.21%. These values have met SNI quality standards, so that the products produced such as jars can be categorized as standardized and quality ceramic products (Sukamto & Murwani, 2011).

Figure 1. Pottery Formation Process, Source : Research 2025

The attachment to the season according to (Ririn, interview on September 28, 2025, that adaptation and strict production scheduling. All crucial stages in pottery making, especially after printing, rely heavily on the availability of sunlight and dry land for a perfect drying process before firing. The local wisdom of the community in reading and determining the dry season serves as a production calendar, where the recede period is maximized to guarantee the efficiency and quality of products that cannot be completed in the flood season. Therefore, pottery crafts are not just a cultural product, but also a risk management system that proves the ability of swamp communities to continue to produce, maintain product quality, and secure the final stage that is vulnerable to water, in the midst of an environment dominated by inundation. Aligned with research (Muhammad et al., 2024) bahwa karakteristik sebuah wilayah akan menjadi identitas dan keunikan produk olah tangan dari hasil alam.

Figure 2. Pottery Combustion, Source : Research 2025

B. Product Types and Functions of Pottery

Although the pottery craft industry in Bayanan Village, serves as the lifeblood of the economy, the products produced also have a deep spiritual and cultural value of function, especially those related to the life cycle. Based on observations, one of the main products is

a. Jar

An urn or small container that is specifically used to bury the newborn's sperm (placenta/ari-ari). In the beliefs of the swamp people, tembuni is not only considered a medical remain, but rather as a "twin brother" or an integral part of a child's spiritual identity. The use of pottery jars made from swamp clay. Through the alluvial deposits of the river, according to the characteristics of the swamp land, the lebak swamp storing and burying tembuni is a tangible manifestation of the community's efforts to protect and reunite the spiritual entity with the nature of the land of origin (Fahmi & Wakhid, 2018). Ritual penguburan tembuni yang menggunakan wadah yang dibuat dari material lokal ini merefleksikan pandangan dunia sebagian masyarakat rawa. Gerabah berfungsi sebagai jembatan antara dunia manusia, material yang mereka olah dari rawa, dan alam spiritual, memastikan keselamatan dan keberuntungan bagi kehidupan baru.

Figure 3. Jar, Source : Research 2025

According to (Tahir, Interview on September 28, 2025) the manufacture of jars is the main target in production, because the demand for jars is stable. The production of jars in a day can produce 100 jars of various sizes. Urn products are found in various districts in South Kalimantan to Samarinda, East Kalimantan.

b. Traditional Kitchen Tools (*Atang*)

In addition to ritual functions, pottery products have a very important functional value in the daily life of the swamp community, namely as a traditional kitchen tool known as *an atang* or furnace (Ririn, interview, September 28, 2025). *Atang* is a local manifestation of the *furnace* which is the most important part of the traditional kitchen. This type of pottery is made in a simple way, utilizing the inherent strength and heat resistance of swamp clay that has been mixed with sand as an anti-shrinkage agent. The use of clay (pottery) in the manufacture of furnaces is very common because of its relatively heat-resistant properties and is easy to obtain as a natural raw material. *Atang* serves as a portable stove for cooking using wood or charcoal fuel, which is very economical because the raw materials are easy to obtain in the surrounding environment with relatively low operational costs. Functionally, the use of this pottery stove produces dishes with a distinctive taste due to the gradual maturation process and the smoke from the firewood mixed through the walls of the finely porous pottery pan (Suranny, 2015). Thus, *the production of atang* not only meets cooking needs, but also maintains ancestral traditions and offers a more economical and environmentally friendly solution than modern

cooking utensils. However, there is stiff competition with modern cookware because it provides quality, durability, and a more affordable price (Setyawati et al., 2025).

Figure 4. Atang Kitchen Products, Source : Research 2025

c. Savings / Ornamental Piggy Bank

Pottery products from Nagara are not only limited to kitchen utensils, but also include household functional tools such as savings or piggy banks. This product is a type of pottery craft that is still in great demand by rural communities. Pottery piggy banks are made in various forms, ranging from fruit shapes to character dolls (Tahir, interview, September 28, 2025). Making pottery crafts including piggy banks is a past tradition that arose as one of the human efforts to overcome difficulties in their lives, one of which is related to the need for containers (Suranny, 2015). As science and technology develop, the role of traditional pottery tools like this has changed from the main tool to a decorative accessory or souvenir. With interesting shapes such as fruit and character, modern pottery piggy banks double as functional containers for saving and as decorative elements or cendramata. In line with findings (Permatasari et al., 2025) bahwa berkembangnya permintaan dan interaksi sosial yang terhubung pada suatu kelompok pengrajin menghasilkan kebaruan kreasi pada perkembangannya.

Figure 5. Piggy Bank Products, Source : Research 2025

C. Long-Term Resources and Challenges

The availability of clay in Bayanan Village, Nagara, is hydrologically guaranteed by the character of the lebak swamp land which functions as a floodplain (Fahmi & Wakhid, 2018). The land continues to receive fine sediment deposits from river runoff during the flood season, which periodically replenishes the clay supply. However, the sustainability of these resources faces serious challenges from spatial and climate change. Observationally, the settlement patterns that dominate the riverbanks, coupled with piles of garbage and unmanaged water hyacinth growth, collectively inhibit and slow down the flow of river water (Researcher, field observation, September 28, 2025). This condition physically reduces the volume and speed of water carrying sediment, resulting in a reduction in the supply of clay sludge that reaches the swamp plain. In addition, repeated clay mining activities in the same location can cause the mining site to be further away and difficult to access. Increasing operational costs ultimately threatens the availability of raw materials that are the foundation for the tradition of pottery crafts. The concept of protecting the environment, especially river flows, must be the basis for the sustainability of community adaptation (Handy et al., 2021).

Figure 6. River Flow to Swamp, Source : Research 2025

The survival of pottery crafts, efforts to manage and preserve swampland are crucial. This management is not only limited to regulating clay extraction areas, but also includes integrated management of river ecosystems. The ingress of household waste and detergents from unmanaged settlements into clay sediments has the potential to alter the chemical composition of raw materials, which can affect the plasticity of clay and the durability of products after burning (Tahir, interview, September 28, 2025). On the other hand, the preservation of pottery is also an effort to preserve culture. Considering that pottery is a useful cultural heritage of the community. Concerns about future scarcity of raw materials must be addressed through collaboration between artisans and local governments (Suranny, 2015). Spatial arrangements and river environmental management programs will be key to maintaining natural sedimentation cycles, so that clay resources remain and pottery crafts can survive in the long term. Rivers used by the community can damage the quality of water and river soil to give rise *to fecal coliform bacteria* (Arisanty et al., 2017). The deterioration of water and soil quality not only impacts the economy but also public health. Loose clay is a natural process sent from a river characterized by a black soil color (Arisanty et al., 2024). The quality of the river affects the soil, if the river continues to be polluted, it will have an impact on the sustainability of pottery crafts in Baanyan Village. In addition, sustainability can be seen as follows:

a. Regeneration of Pottery Craftsmen

The sustainability of the tradition of pottery crafts in Nagara faces significant challenges from the issue of regeneration of artisans. Although the industry has been a hereditary livelihood, the younger generation's interest in this job is declining. The children of artisans tend to be less interested in pursuing pottery crafts instead of continuing the business of their parents, their tendency is to work in a company or migrate to the city in search of a modern livelihood that is considered to offer better stability and income (Ririn, interview, September 28, 2025). According to a study (Karimah et al., 2016) Every year, pottery craftsmen in Baanyan Village, according to the South Hulu Sungai Regency Industry Office, have experienced a decrease in interest in this business. Another traditional pottery center where the regeneration of artisans is encountered obstacles because the younger generation is reluctant and chooses to migrate to big cities to obtain a more certain income. In the modern view, the work of making pottery is considered hard work, in a dirty environment, with uncertain results in the global era, even being the last choice of work. This reluctance directly threatens the transmission of cultural knowledge and local wisdom that previous artisans held dear, putting the pottery tradition at risk of losing its cultural owner amid the pressure of the global cultural ecosystem (Suharson, 2024). Regeneration is a major step in marketing that has high economic value with crafts based on local wisdom (Rokhimah et al., 2025).

b. Pottery Market Dynamics

The distribution chain of Nagara pottery relies heavily on the role of collectors, who act as a main bridge between artisans and regional markets to the outside of the island. Artisans do not rely on direct sales, but work according to orders from collectors (Ririn, interview, September 28, 2025). Rantai pasok memiliki peluang bagi pemilik modal dalam menjaga kestabilan produksi, namun jika rantai pasok diputus dari pengepul maka biaya operasional terjangkau dan lebih menguntungkan untuk pengrajin (Mahdi et al., 2025). This distribution network is quite extensive, covering markets in regional areas such as Pelaihari and Barabai, and even reaching other islands as far as Samarinda and Balikpapan (Tahir, interview, September 28, 2025). The dynamics of market demand are greatly influenced by seasonal factors and local economic potential. Collectors tend to lower the demand and stock of pottery when there is a harvest season or abundant production in neighboring areas, such as the salted fish season or watermelon harvest, because artisans choose to "*labuh*" or market the agricultural product which is considered more profitable at that moment. Apart from through collectors,

artisans also conduct retail sales in front of their homes as simple pottery shops to meet the demand of local consumers. The relationship between collectors and artisans is beneficial but has an impact on limited market access for artisans (Umur et al., 2025).

Figure 7. Distribution Goods Collector Cars, Source : Research 2025

D. Analisis Pasar Gerabah di Era Teknologi

Oneof the most crucial downstream aspects to ensure the continuity of Nagara pottery crafts is the modernization of the marketing system through digitalization. Today, the distribution chain is still heavily reliant on seasonal collectors, which limits the profit potential and market reach of artisans. Previous research shows that traditional pottery craft centers often experience obstacles due to the lack of training or support from the government or other service institutions related to pottery marketing in the technological era (Karimah et al., 2016). In fact, in the midst of the rapid development of *e-commerce*, buying and selling activities have shifted from personal-conventional relationships to formal and digital network-based relationships (Rahayu & Syam, 2021). This transition presents a great opportunity for pottery artisans to go beyond regional geographical boundaries (Pelaihari, Barabai, Samarinda) and access a wider market. Therefore, institutional interventions are needed to equip artisans with digital literacy, allowing them to leverage *marketplaces* to promote products, innovate functional forms such as character piggy banks, and ultimately, increase their selling value and economic stability in the midst of a global cultural ecosystem. Thus, the role of the government and academics is indispensable in community service, especially marketing digitalization. According to (Aini et

al., 2025) The integration of technology using AI can direct marketing such as predicting consumer behavior, content ideas and marketing strategies.

CONCLUSION

Pottery crafts in Baanyan Village are a manifestation of the culture of the wetland community that develops through the use of clay resources from the swamp lebak ecosystem. The characteristics of the swamp environment influenced by the flood and sedimentation processes make clay the main raw material that supports the sustainability of pottery production, such as urns, cooking utensils, and various decorative crafts. However, the sustainability of this tradition faces ecological and social challenges, including the degradation of the river environment due to pollution and changes in space utilization patterns, as well as the weak regeneration of artisans because the younger generation tends to switch to the modern work sector or migrate to urban areas. In addition, the marketing system that still relies on seasonal collectors causes the economic stability of artisans to be suboptimal.

This research shows that the development of digital-based marketing has the potential to be a strategy to expand the market and improve the economic sustainability of pottery artisans. However, this study has a number of limitations. First, the research only focused on one pottery center in Baanyan Village, so the results of the research could not be generalized to all pottery craftsmen in the wetland area of South Kalimantan. Second, the study uses a descriptive qualitative approach so that it has not quantitatively measured the economic contribution of pottery crafts to people's household income. Third, this study has not examined in depth aspects of the digital marketing distribution chain and consumer behavior towards traditional pottery products. Therefore, further research is expected to develop a *mixed methods* approach, expand the study area, and analyze digital marketing strategies and the sustainability of wetland-based creative economy more comprehensively.

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