

Creation of Pottery Posters as Visual Arts Learning Media for Pre-Service Elementary School Teachers

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ABSTRAK

Penelitian ini bertujuan untuk merancang poster bertema gerabah Nusa Tenggara Barat sebagai media pembelajaran seni rupa bagi calon guru sekolah dasar. Pengumpulan data menggunakan observasi, wawancara dan dokumentasi. Selanjutnya, proses perancangan karya poster mengikuti Metode Design Thinking, yang terdiri dari lima tahapan yaitu Emphatize, Define, Ideation, Prototype, dan Test. Test dilakukan dengan memberikan lembar observasi berupa 9 butir pertanyaan mengenai tanggapan pengguna, yaitu pada 30 orang mahasiswa PGSD. Penilaian menggunakan kriteria kurang baik, cukup baik, baik, dan sangat baik. Perancangan ini menghasilkan empat karya poster yaitu berpola simetris dan asimetris. Poster berpola simetris berjudul “Lestarkan Gerabah NTB” dan “Pesona Gerabah NTB”. Sedangkan poster berpola asimetris berjudul “Bangga dengan Gerabah NTB” dan “Cintai Gerabah NTB”. Hasil tes menunjukkan bahwa 82,5% poster-poster tersebut berada dalam kriteria sangat baik. Hal ini menunjukkan bahwa poster-poster tersebut sangat layak digunakan sebagai media pembelajaran bagi mahasiswa calon guru sekolah dasar.

Kata Kunci: *Poster; Gerabah Nusa Tenggara Barat; Media Pembelajaran Seni Rupa; Calon Guru Sekolah Dasar*

ABSTRACT

This study aimed to design posters featuring the traditional pottery of West Nusa Tenggara (NTB) as visual arts learning media for prospective primary school teachers. Data were collected through observation, interviews, and documentation. The poster design process subsequently followed the Design Thinking methodology, comprising five stages: Empathize, Define, Ideate, Prototype, and Test. In the Test stage, user responses were evaluated using an observation sheet consisting of nine items administered to 30 undergraduate students enrolled in the Primary School Teacher Education (PGSD) program. Each item was assessed using a four-point rating scale: poor, fair, good, and very good. The design process resulted in four poster artworks employing symmetrical and asymmetrical compositions. The symmetrical posters were entitled “Preserve West Nusa Tenggara Pottery” and “The Charm of West Nusa Tenggara Pottery,” while the asymmetrical posters were entitled “Be Proud of West Nusa Tenggara Pottery” and “Love West Nusa Tenggara Pottery.” The test results indicated that 82.5% of the posters were rated in the very good category. These findings demonstrate that the developed posters are highly suitable for use as visual arts learning media for prospective primary school teachers.

Keywords: *Poster; West Nusa Tenggara Pottery; Art Learning Media; Pre-Service Primary School Teachers*

INTRODUCTION

Indonesia is a country endowed with a vast wealth of regional arts and cultural heritage (Nashuddin, 2020). This cultural richness constitutes a national asset that must be continuously preserved to ensure its sustainability. However, the rapid advancement of

technology poses a significant threat to the existence of traditional arts and culture in Indonesia (Arsih et al., 2019; Setyawan & Dapo, 2020).

One of the provinces in Indonesia is West Nusa Tenggara (NTB). This province is home to three indigenous ethnic groups: the Sasak, who inhabit Lombok Island; the Samawa, who reside in the western part of Sumbawa Island; and the Mbojo, who inhabit the eastern part of Sumbawa Island. These three ethnic groups possess rich local wisdom that is reflected in various forms of traditional arts, including dance, music, theater, and craft arts. One notable example is pottery. At present, the existence of pottery in Indonesia is threatened with extinction (Triyanto, Mujiono, & Sugiarto, 2017), including pottery traditions in West Nusa Tenggara (Nurul KD et al., 2025). This condition requires serious attention to ensure the preservation and sustainability of this valuable cultural heritage.

Pottery is a type of household utensil traditionally produced using a mixture of clay, sand, and water, and fired at specific temperatures below 1000°C (Febby et al., 2023). In West Nusa Tenggara, pottery traditions can be found in Banyumulek Village, West Lombok Regency; Penujak Village, Central Lombok Regency; and Masbagik Village, East Lombok Regency. On Sumbawa Island, pottery craftsmanship is found in several areas, including Brang Biji Village (Kamaruddin & Devi, 2023). Meanwhile, in the Bima region, pottery production is located in Waduwan Village, Bima Regency (Suharti & Faidin, 2022).

One of the compulsory courses in the Primary School Teacher Education Program (PGSD), Faculty of Teacher Training and Education (FKIP), University of Mataram (UNRAM) is Visual Arts Education. This course aims to equip students with the knowledge and skills necessary to implement visual arts learning in elementary schools. One of the core topics in this course is poster design. Posters are a form of visual communication media that function to convey messages to target audiences through text and images (Haekal & Yuda, 2024). However, the poster-making skills of PGSD UNRAM students remain unsatisfactory, particularly in terms of the application and arrangement of visual art principles (Dewi, N.K., 2023). Even in-service teachers still experience difficulties in designing effective posters (Dewi, N.K., et al., 2023). Another challenge is the limited creativity in utilizing local arts as sources of inspiration for poster creation. Therefore, there is a clear need for learning media in the form of local art-based posters, particularly those inspired by pottery, to enhance the knowledge and creativity of pre-service elementary school teachers.

The design of visual communication media based on traditional arts from West Nusa Tenggara has been conducted by several previous studies. Sasih Gunalan (2023) examined the *besiru* tradition as a conceptual basis for poster design in the *Art Mandalika Exhibition*. Hardhuka (2019) designed the *Sumbawa Photography Edutainment Center* using a *reinventing tradition* approach in Sumbawa. Furthermore, Adinda (2024) investigated the promotion of Bima's traditional woven textiles as a means of strengthening the identity of Bima City through the *Lombok Essay Competition*. In addition, Irfansyah (2021) designed a visual book on *Sasak Ende Tourism Village* as a medium for preserving Lombok's cultural heritage. However, none of these visual communication media specifically focused on the development of posters addressing West Nusa Tenggara pottery.

The poster design process employed Canva as the primary design platform for several considerations. First, Canva provides a range of editing features that enable the development of more engaging learning media through the integration of images, videos, text, and presentation materials (Agustiyani et al., 2024). As an online graphic design platform, Canva can be accessed free of charge and is relatively easy to operate, making it accessible to users with varying levels of digital design proficiency (Tri Wulandari &

Adam Mudinillah, 2022). Furthermore, Canva offers a wide range of templates and integrated features that can support teachers in implementing technology-enhanced learning while fostering creativity and digital design skills. The platform also enables educators to present instructional content in visually appealing formats that can capture students' attention and stimulate their interest in learning (Idawati et al., 2022). In addition, Canva is characterized by its user-friendly, versatile, and innovative design environment, which makes it a potentially effective and efficient platform for developing instructional media (Agustiyan et al., 2024). Therefore, Canva was selected in this study as the design platform for developing visually engaging poster-based learning media.

Based on this gap, the present study aims to design a poster themed on West Nusa Tenggara pottery as a visual arts learning medium for pre-service elementary school teachers.

METHODS

Hari Martopo (as cited in Dewi, 2023) argues that art research encompasses systematic inquiry into various aspects of art, including artworks, artists, artistic design and creation, art theories, art management, art history, and artistic phenomena. In particular, artistic creation research is expected to generate findings or inventions that demonstrate both novelty and creativity. In this context, the present study can be categorized as art research because it produces an artistic design outcome in the form of educational posters featuring the traditional pottery of West Nusa Tenggara (NTB).

The development of the educational posters featuring NTB pottery employed the Design Thinking methodology. Soedewi (2022) describes Design Thinking as a user-centered approach that can be employed to generate strategic innovation throughout the design process by emphasizing empathy toward users. Design Thinking enables designers to understand users' needs and to focus on human forms, relationships, behaviors, interactions, and emotions in order to develop optimal design solutions (Mootee, 2013, as cited in Soedewi, 2022).

The Design Thinking process generally consists of five stages: Empathize, Define, Ideate, Prototype, and Test, which were implemented in this study as follows.

a) Empathize. The first stage involved observations and interviews with prospective users. Observation was conducted by examining how users interact with their learning environment in order to identify their needs and expectations. Interviews were conducted to obtain more detailed information regarding users' preferences, needs, and experiences (Pressman, 2019).

b) Define. The Define stage was conducted after the users' needs and specific problems had been identified through the Empathize stage. The information obtained from observations and interviews was analyzed to identify and formulate the key problems that needed to be addressed through the design solution (Sari et al., 2020). This stage provided the basis for determining the main design requirements for the educational posters.

c) Ideate. The Ideate stage focused on generating alternative solutions through brainstorming. The brainstorming process was used to explore and develop a range of ideas that could address the problems and needs identified in the previous stages (Wibowo & Setiaji, 2020). The resulting ideas served as the conceptual basis for developing the poster designs.

d) Prototype. The Prototype stage involved developing preliminary versions of the proposed design solutions to examine and refine specific aspects of the design generated

during the Ideate stage (Ambrose & Harris, as cited in Dewi et al., 2023). At this stage, the poster designs were developed based on the concepts generated during the Ideate stage. The design process incorporated fundamental principles of art and visual design, including proportion, rhythm, balance, harmony, emphasis, and unity, particularly in the arrangement of visual elements, images, and typography. These principles were applied to enhance the visual appeal, readability, and communicative effectiveness of the posters.

e) Test. The final stage involved testing the developed prototypes with prospective users. The purpose of this stage was to obtain user feedback, identify strengths and weaknesses in the design, and refine the proposed solution. User feedback provided an empirical basis for evaluating and improving the quality and suitability of the developed posters. Accordingly, the posters produced during the Prototype stage were subsequently evaluated by prospective users in the Test stage.

The participants consisted of 30 undergraduate students enrolled in the Primary School Teacher Education (PGSD) program, who served as prospective users of the developed learning media. The participants evaluated the posters using an observation sheet. The evaluation items addressed several aspects of visual communication, including the size of images and typography, the clarity and readability of visual and textual elements, and the overall visual attractiveness of the posters. Each item was assessed using four performance categories: poor, fair, good, and very good (Joko & Gayuh, 2018). To determine the overall level of feasibility of the developed posters, the percentage scores were interpreted according to the following feasibility criteria.

No	Score Range (%)	Feasibility Category
1	81-100	Highly Feasible
2	61-80	Feasible
3	41-60	Moderately Feasible
4	21- 40	Less Feasible
5	0-20	Not Feasible

Source: Istiningsih et al. (2021).

DISCUSSION

The discussion is organized according to the research method employed, namely the Design Thinking method, which consists of several stages. The following section focuses on the first stage, *empathize*.

1. *Empathize*

The *empathize* stage represents the initial phase of the Design Thinking process, involving observation and interviews with users to understand their needs and expectations (Aziiza et al., 2023). In this stage, the researchers interviewed 30 undergraduate students enrolled in the Elementary Visual Arts Education course in the Primary School Teacher Education Program (PGSD), Faculty of Teacher Training and Education, Universitas Mataram.

The interview results indicate that students encountered significant difficulties in designing posters, particularly those based on local cultural themes. These difficulties were primarily caused by the limited availability of learning media that are relevant to the practical design activities conducted in class. As a result, students lacked sufficient visual and conceptual stimuli to support the development of creative ideas. Creative ideation in

art-making processes, including poster design, requires adequate stimulation to produce engaging and meaningful works.

Furthermore, the findings reveal that students' knowledge of regional craft arts from West Nusa Tenggara, particularly pottery, remains limited. This lack of understanding hindered their ability to integrate local cultural elements into visual design works. Consequently, students expressed the need for poster-based learning media that are easy to understand, systematic, and applicable in practice. This condition is understandable, as the participants involved in this study do not come from a formal background in visual arts education.

2. Define

The *define* stage is conducted after the core user problems have been identified. Data obtained during the *empathize* phase are systematically analyzed to determine and articulate the root causes of the issues faced by users. At this stage, the researchers formulate a clear problem definition based on user needs and constraints (Anisa & Joko, 2023).

Based on the findings from the previous stage, the main problems identified include the lack of relevant learning media, which results in low student motivation to engage in poster design activities, as well as limited knowledge of regional craft arts from West Nusa Tenggara. These conditions contribute to unsatisfactory learning outcomes in poster design and insufficient understanding of West Nusa Tenggara pottery as a form of local craft art.

3. Ideate

The third stage focuses on generating solutions to the identified problems through a structured brainstorming process. Brainstorming is conducted to explore various ideas and alternatives that can function as solutions to user needs and challenges (Aziiza et al., 2023). In the context of poster design, the brainstorming process involved exploring visual forms and integrating pottery models from three different regions in West Nusa Tenggara. In addition, the process included determining the key messages to be conveyed through the poster. These messages were aligned with the educational objectives of the poster as a learning medium. Furthermore, the selection of typographic elements was carefully considered, emphasizing readability, visual clarity, and aesthetic appeal to ensure effective communication.

The brainstorming process resulted in the selection of three primary pottery objects representing each ethnic group in West Nusa Tenggara, namely: (1) *Kendi Maling* from Lombok, (2) *Kue Rangi* molds from Sumbawa, and (3) water containers from Bima. In addition to these main objects, several other pottery items were incorporated as visual variations, including flower vases and plates from Lombok. To further emphasize the cultural origins of the pottery, traditional houses were also depicted in the poster design. Three traditional houses were selected in accordance with the presence of the three indigenous ethnic groups of West Nusa Tenggara: the *Lumbung* traditional house (Sasak/Lombok), *Istana Dalam Loka* (Samawa/Sumbawa), and *Uma Lengge* as the traditional house of the Mbojo/Bima community. The following section presents the pottery forms utilized in the poster design.

Table 1. Pottery Forms Used in the Poster Design

Source: Author's Documentation

No.	Types and Names of Pottery	Region of Origin
1.	 Kendi Maling	Lombok
2.	 Kue Rangi Mold	Sumbawa
3.	 Water Vessel	Bima
4.	 Decorative Vessel	Lombok
5.	 Decorative Plate	Lombok

The messages conveyed in the poster include “Love West Nusa Tenggara Pottery,” “Preserve West Nusa Tenggara Pottery,” “The Charm of West Nusa Tenggara Pottery,” and “Proud of West Nusa Tenggara Pottery.” These messages are intended to remind the target audience to appreciate and value West Nusa Tenggara pottery, thereby supporting its preservation. The typography used in the poster varies between upright (roman) and cursive letterforms to create visual diversity and emphasis.

The pottery images presented in Table 1 are integrated with these messages. The combination of visual elements and text applies fundamental principles of visual arts and design, including proportion, rhythm, balance, harmony, emphasis, and unity, in order to produce an engaging and aesthetically appealing poster design (Dewi, N.K, et al., 2023).

4. Prototype

The fourth stage of the Design Thinking process is the development of a prototype. The purpose of prototyping is to test specific aspects of the proposed design solution that emerged during the *ideation* stage (Anisa & Joko, 2023). At this stage, the designer translates the conceptual ideas into a tangible poster design based on the outcomes of the previous phase.

The poster design adheres to fundamental principles of visual arts and design, including proportion, rhythm, balance, harmony, emphasis, and unity, in arranging visual elements and typography to ensure readability and visual appeal. Two poster layout patterns were developed, namely symmetrical and asymmetrical compositions. The following section presents the poster designs produced in this study.

a. Poster Preserve West Nusa Tenggara Pottery

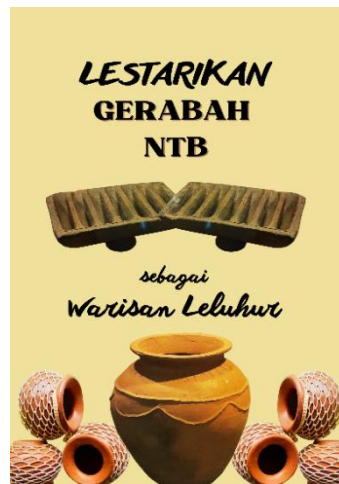


Figure 1. Preserve West Nusa Tenggara Pottery (Symmetrical Layout)

Source: Author's documentation

Poster 1 in Figure 1 presents three pottery forms: a *kue rangi* mold from Sumbawa, a water container from Bima, and a woven-decorated vessel from Lombok. The poster was designed using the Canva application. This poster employs a symmetrical layout, characterized by identical and opposing visual arrangements on the left and right sides, specifically the sequence of decorative vessels and the *kue rangi* mold. A light cream color was selected as the background to achieve color harmony with the earthy tones of the displayed pottery objects. This color selection also enhances the sense of visual unity among the poster elements. Emphasis in this poster is placed on the water container, which is rendered in a brown gradient and displayed at a relatively larger scale compared to the other pottery forms.

Technically, each visual element underwent digital editing to achieve a cohesive cream-toned visual aesthetic. The image of the pottery water container, which initially appeared in a muted brown tone, was edited by increasing its colour saturation and applying the Capri filter to enhance brightness and visual prominence, thereby establishing it as the primary focal point of the composition. Similarly, the image of the *kue Rangi* mould positioned at the top of the composition was edited by increasing colour saturation and applying the Capri filter to improve its clarity and brightness while maintaining visual harmony with the cream-coloured background.

The two pottery container images positioned on the left and right sides of the composition were subsequently edited using the Bali filter to enhance their brightness and visual clarity. These adjustments were intended to strengthen the visual hierarchy, improve

the legibility of the pottery forms, and establish greater chromatic coherence among the individual visual elements within the poster.

At the top of the poster, the text “Preserve West Nusa Tenggara Pottery” functions as the headline or main title. Below it, the phrase “as ancestral heritage” appears in a smaller size and is set in cursive typography to convey a sense of flexibility and aesthetic softness. The text “Gerabah NTB” is presented in a bold serif typeface, which conveys a sense of solidity and formality while reinforcing the poster’s central message—an explicit call to preserve NTB pottery. Although serif typography is generally associated with a formal visual character, the use of bold weight enhances the prominence and legibility of the text, thereby strengthening its communicative function. This is consistent with Barus et al. (2025), who reported that bold typography can increase users’ attention to key information. The central placement of the text further reinforces the poster’s symmetrical composition and establishes a clear visual axis. Other textual elements are presented in italic type with variations in size to introduce visual flexibility and typographic contrast. This treatment creates a balance with the strong and robust visual character of the “Gerabah NTB” heading, preventing the overall composition from appearing overly rigid. Consequently, the combination of bold serif typography, central alignment, and contrasting italic text contributes to the poster’s visual hierarchy, readability, and overall compositional balance.

b. Poster *The Charm of West Nusa Tenggara Pottery*

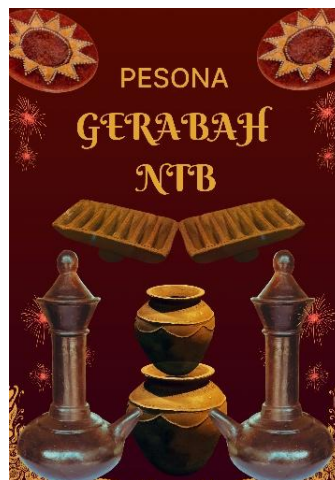


Figure 2. The Charm of West Nusa Tenggara Pottery (Symmetrical Layout)

Source: Author’s documentation

Poster 2 in Figure 2 is entitled “*The Charm of West Nusa Tenggara Pottery*” and was designed using the Canva application. This poster applies a symmetrical layout that is more complex than Poster 1 due to the inclusion of a greater number of visual elements. The pottery forms featured include the *Kendi Maling* from Lombok, a water container from Bima, a *kue rangi* mold from Sumbawa, and a decorative plate from Lombok. In addition, several decorative elements, such as fireworks and vine motifs, are incorporated as visual variations.

The symmetrical composition is achieved through the bilateral arrangement of the Maling water jugs on the left and right sides, positioned opposite each other with identical colours and dimensions. Symmetry is further reinforced by the corresponding placement of

decorative plates in the upper left and upper right areas, as well as the opposing arrangement of the kue Rangi moulds. This deliberate repetition of visual elements establishes a clear axis of symmetry and contributes to the overall structural coherence of the poster.

The decorative plates incorporate variations of brown and cream tones to enhance visual interest while creating a chromatic balance between the upper and lower sections of the composition. The upper section is predominantly characterized by darker tones, which can produce a visually heavy impression. The introduction of light-cream star-shaped decorative elements therefore functions as a visual counterweight, reducing the perceived heaviness and creating greater tonal balance within the composition.

A similar principle is applied to the lower section, which is also dominated by relatively dark tones. To prevent excessive visual weight, lighter cream-based tones are introduced through the colour gradation of the water container and the subtle whitish highlights on the Maling water jugs. These lighter elements provide tonal contrast and contribute to a more balanced visual distribution across the poster as a whole. Consequently, the interaction between symmetry, repetition, colour variation, and tonal contrast strengthens the poster's visual hierarchy and aesthetic coherence.

The placement of two water containers at the exact centre of the composition creates a balanced visual weight between the left and right sections of the poster. The overlapping arrangement of the two containers is rendered in lighter tones to enhance their visual prominence and function as a focal point, thereby directing the viewer's attention toward the central area of the composition.

At the top of the poster, the headline text "*The Charm of West Nusa Tenggara Pottery*" is displayed using two different typefaces to enhance visual variety. The text is rendered in a bright yellowish-cream color to ensure readability against the dark background of the poster.

Technically, the poster was developed primarily using the design features available in Canva, particularly its image-editing tools, filters, and colour-saturation adjustments. These features were used to refine the visual appearance of the pottery objects by enhancing their clarity, brightness, and distinctive visual qualities. The symmetrical composition was further enhanced through decorative light-like elements positioned on the left and right sides of the poster, creating greater visual interest and reinforcing the balance of the composition. The typographic treatment also incorporates decorative forms to enhance the poster's aesthetic appeal while maintaining its communicative function.

The Maling water jugs were positioned opposite each other and edited using darker tonal values combined with the Mimpi filter. The darker treatment was intentionally applied to reduce their visual prominence and prevent them from competing with the central water containers, which serve as the primary focal point. The water containers were positioned centrally in an overlapping arrangement to establish visual integration with the surrounding elements and were enhanced using the brighter Stark filter to increase their visual prominence.

Meanwhile, the decorative plates positioned in the upper-left and upper-right sections were edited using the Antiq filter. This treatment was selected to create greater visual consistency with the other pottery forms and to maintain chromatic and stylistic coherence throughout the composition. Overall, the combination of tonal adjustment, filter application, symmetrical placement, and decorative elements was intended to establish a

clear visual hierarchy while enhancing the aesthetic coherence and communicative effectiveness of the poster.

c. Poster *Proud of West Nusa Tenggara Pottery*



Figure 3. Proud of West Nusa Tenggara Pottery (Asymmetrical Layout)

Source: Author's documentation

Poster 3 in Figure 3 employs an asymmetrical layout, characterized by an unequal arrangement of elements on the left and right sides while maintaining a sense of hidden balance. This visually appealing poster features a dark green background and was designed using the Canva application. Three pottery objects are presented, namely the *Kendi Maling*, a water container, and a *kue rangi* mold. The composition is varied through the use of grayish-green geometric fields and the addition of leaf motifs as decorative elements. The pottery colors were edited to adopt greenish tones in order to achieve color harmony with the overall palette of the poster.

The Maling water jug is positioned in the lower-left section of the composition, while the kue Rangi mould is placed in the upper-left area. Both elements are predominantly rendered in dark brown tones, with selected areas incorporating lighter brown accents to establish visual balance with the right side of the composition. On the right side, a water container is positioned as a prominent visual element and is rendered in lighter tones to emphasize its visual presence. However, a substantially darker tone is applied to the lower portion of the pottery form to counterbalance the relatively dark visual mass on the left side. This deliberate distribution of light and dark tones creates equilibrium between the two sides of the asymmetrical composition.

In addition to the pottery imagery, several leaf motifs are incorporated as decorative elements and visual variations. The leaves are rendered in graduated shades of green to enhance the visual appeal and introduce chromatic variation into the poster. A single leaf stem is positioned on the left side, while two leaf stems are placed on the right. This arrangement establishes an intentional asymmetrical balance: the single leaf stem combined with two pottery objects on the left is visually counterbalanced by two leaf stems and one pottery object on the right. Thus, the composition demonstrates how differences in the number, placement, colour, and visual weight of elements can be strategically coordinated to achieve equilibrium without relying on formal bilateral symmetry.

The headline, “*Proud of West Nusa Tenggara Pottery*,” is intended to encourage the target audience to develop a sense of pride in their ancestral heritage, particularly the pottery traditions of West Nusa Tenggara. The text is rendered in white against a dark-green background to maximize contrast and enhance legibility, allowing the intended audience to identify the message quickly. Additional textual information is provided to identify the names of the individual pottery objects and their respective regions of origin. This supporting information is presented in italic type to introduce typographic variation and convey a more flexible and dynamic visual character.

Technically, the poster was developed by utilizing Canva’s image-editing features, particularly its filters and colour-saturation adjustments. The Maling water jug positioned in the lower-left section was edited using the Mimpi filter to create a warm yet relatively dark visual tone. This treatment was also intended to maintain chromatic consistency with the other pottery elements while ensuring that the jug did not compete with the primary focal point. The kue Rangi mould positioned in the upper-left section was edited using the Eldar filter to achieve a warm and brighter appearance consistent with the visual treatment of the other pottery objects. This adjustment was particularly important because the original image appeared relatively dark and lacked sufficient visual clarity.

The primary focal element, namely the water container, was edited using the Stark filter to produce a stronger warm and luminous effect. The resulting contrast between light and dark areas creates a more pronounced tonal hierarchy and dramatic visual effect, thereby strengthening the focal prominence of the central visual element and enhancing the overall visual impact of the poster.

d . Poster *Love and Preserve West Nusa Tenggara Pottery*



Figure 4. Love West Nusa Tenggara Pottery (Asymmetrical Layout)

Source: Author’s documentation

Poster 4 in Figure 4 displays the headline “*Love West Nusa Tenggara Pottery*” and includes descriptive labels for each pottery object, namely a water container from Bima, a *kue rangi* mold from Sumbawa, and a *Kendi Maling* from Lombok. The poster was

completed using the Canva application. Typography varies across the design to enhance visual interest, while the headline also functions as a focal point due to its contrasting color against the background. The typography is rendered in bright white against a dark reddish-black background to create strong visual contrast and facilitate rapid recognition of the message. The text “Gerabah NTB” employs a bold serif typeface to convey a sense of firmness and emphasis while maintaining high legibility. The use of bold typography is consistent with Barus et al. (2025), who reported that bold typefaces can enhance users’ attention to important information.

A distinctive feature of this poster is the incorporation of an image of a traditional house as an additional visual element. Beyond serving a decorative function, the traditional house imagery enriches the cultural context of the poster by visually connecting the representation of NTB pottery with the region’s broader cultural heritage. This integration strengthens the poster’s cultural identity and contributes to a more contextualized visual narrative.

On the left side of the poster, the *Kendi Maling* is presented with the background of the Sasak traditional house. The upper-left section features a water container accompanied by the Bima traditional house, *Uma Lengge*. Meanwhile, the middle-right section displays the *kue rangi* mold with the Sumbawa traditional house, *Istana Dalam Loka*. The *Kendi Maling*, rendered in a large size and black color, serves as a balancing element between the left and right sections of the composition. Its slightly central placement is intended to maintain visual balance, as positioning the large object entirely on the left side would disrupt the equilibrium between the two sides of the poster.

The pottery objects and traditional houses are predominantly rendered in dark tones while maintaining a reddish-black chromatic scheme to create visual harmony and establish a unified and cohesive composition. Variations in light and dark values are deliberately applied to the visual elements to enhance object definition, strengthen chromatic and compositional coherence, and maintain visual balance. For example, the Sasak traditional house positioned in the lower-left section is rendered in predominantly white tones to counterbalance the white headline positioned toward the upper-right area of the composition. This strategic repetition of white creates a visual connection between the two areas and contributes to the overall tonal equilibrium of the poster.

Technically, the poster was developed primarily through adjustments to colour saturation combined with the application of various filters available in Canva. The Maling water jug, for instance, was edited using the Rustiq filter to produce a darker visual character while preserving sufficient light–dark variation to maintain the definition of the pottery form. In the background, a Sasak traditional house was treated with the Amethyst filter and a 64% transparency level, allowing the cultural element to remain visible without competing with the foreground pottery imagery.

Similar treatments were applied to the other traditional house images. The Mbojo traditional house was edited using the Mono filter, while the Samawa traditional house was treated with the Belvedere filter, both in combination with transparency effects to reduce their visual dominance. The water container was edited using the Noir filter to achieve a darker tonal appearance, whereas the kue Rangi mould was treated with the Luna filter to produce a dark yet visually defined appearance.

The deliberate use of darker tones across the pottery objects, combined with transparency effects on the background cultural imagery, serves two primary compositional purposes. First, it increases the contrast between the visual elements and the white typography, thereby enhancing textual legibility. Second, it prevents the composition from becoming visually cluttered, particularly because the poster incorporates multiple

pottery forms and representations of traditional architecture. Through the controlled application of saturation, tonal contrast, filters, and transparency, the design establishes a coherent visual hierarchy while maintaining cultural richness without compromising readability.

5. Test

The fifth and final stage of the Design Thinking process is *testing*, which involves evaluating the designed solution with users. This stage aims to obtain user responses that serve as evaluative feedback for future improvements (Soedewi, 2022). The posters developed during the *prototype* stage were subsequently tested with 30 users.

The users involved in this testing phase consisted of 30 students from the Primary School Teacher Education Program (PGSD), Faculty of Teacher Training and Education, Universitas Mataram. The students evaluated the posters using a validated observation sheet. The following section presents a recapitulation of the students' responses, reported in terms of the frequency and percentage of responses. The responses were classified into four assessment categories: poor, fair, good, and very good. This categorization was used to provide a systematic overview of students' evaluations of the developed learning media. (Joko & Gayuh, 2018).

Table 2. Summary of Test Results

No	Question	Poor	Fair	Good	Very Good
1.	Is the poster message communicated clearly?	-	1 (3,3%)	3 (10%)	26 (86,6%)
2.	Is the language used in the poster easily understandable?	-	-	6 (20%)	24 (80%)
3.	Does the poster encourage curiosity?	-	2(6,6%)	5(16,6%)	23(76,6%)
4.	Does the poster contribute to increasing your knowledge?	-	3(10%)	4(20%)	23(76,6%)
5.	Are the image and typography sizes appropriate?	-	1(3,3%)	1(3,3%)	28(93%)
6.	Does the use of poster media facilitate your understanding of West Nusa Tenggara pottery?	1(3,2%)	3(10%)	4(23,3%)	22(73%)
7.	Is the text in the poster legible?	-	1(3,3%)	2(6,6%)	27(90%)
8.	Does the visual composition of the poster capture your attention and motivate learning?	-	2(6,6%)	4(16,6%)	24(80%)
9.	Are the images and text consistent with the intended message?	-	1(3,3%)	4(13,3%)	26(86,6%)

Based on the table above, the evaluation yielded a total of 1 response (0.37%) in the poor category, 14 responses (5.1%) in the fair category, 33 responses (12.2%) in the good category, and 223 responses (82.5%) in the very good category. According to the

established feasibility criteria, the overall score of 82.5% falls within the “highly feasible” category (Istiningsih et al., 2021). This finding indicates that the developed posters are considered suitable for use as visual arts learning media for prospective primary school teachers.

These findings highlight several important considerations. First, a small proportion of responses (0.37%) remained within the poor category. Although this proportion is relatively negligible in the overall distribution, it warrants attention because it indicates that certain aspects of the posters may still require improvement. More importantly, among all evaluated items, Item 6—“Does the use of the posters make it easier for you to understand West Nusa Tenggara pottery?”—received the lowest rating, with an overall score of only 73%.

This finding suggests that the primary limitation of the developed posters lies in their limited provision of contextual and supporting information about the pottery objects presented. The posters predominantly emphasize visual imagery and prominent headlines, while relatively little space is allocated to explanatory text or subheadings that provide information about the characteristics, functions, cultural meanings, and origins of the pottery. Consequently, although the posters demonstrate strong visual appeal and overall feasibility as learning media, their capacity to facilitate deeper understanding of NTB pottery remains comparatively limited.

Therefore, further development is recommended by incorporating more substantive explanatory content, particularly concise subheadings, descriptions of individual pottery forms, information regarding their cultural and functional significance, and references to their geographical origins. Such an enhancement would preserve the posters’ visual attractiveness while strengthening their informational and pedagogical functions, enabling prospective primary school teachers to develop a more comprehensive understanding of West Nusa Tenggara pottery. This refinement would also strengthen the role of the posters not merely as visually engaging media, but as contextually informed visual learning resources.

The highest score was recorded for Question No. 5 “*In your opinion, are the image and text sizes in the poster appropriate?*” which reached 93%. This finding indicates that students have developed an understanding of the application of visual arts and design principles, particularly those related to proportion and the relative sizing of images and typography. Overall, the results demonstrate that the poster designs enhance students’ understanding of poster design, both in symmetrical and asymmetrical compositions.

CONCLUSION

This study resulted in the development of four poster designs employing both symmetrical and asymmetrical layouts. The posters with symmetrical compositions are entitled “*Preserve West Nusa Tenggara Pottery*” and “*The Charm of West Nusa Tenggara Pottery*.” Meanwhile, the posters with asymmetrical compositions are entitled “*Proud of West Nusa Tenggara Pottery*” and “*Love West Nusa Tenggara Pottery*.”

The testing results indicate that 82.5% of the evaluations fall within the *very feasible* category. These findings demonstrate that the designed posters are highly appropriate and effective for use as visual arts learning media for pre-service elementary school teachers.

The high evaluation results confirm the effectiveness of this approach in supporting students’ understanding of poster design principles. Nevertheless, further research is recommended to expand cultural objects, integrate interactive or digital media, and investigate the long-term pedagogical impact of culturally based visual learning media through comparative and longitudinal studies.

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