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The Artistic Expression and Aesthetic Creation in The Arts Learning of The Floating School in The Study of Ki Hadjar Dewantara's *Pendidikan Kesenian*

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Article Info	Abstract
	The dimension and power of the arts reviewed from an artistic and aesthetic aspect of this article are assessed by its empowerment in the educational process as a teaching and creating medium in The Floating School (TFS) to the discourse toward the arts education problematic holistically. This primary subject constitutes a base of the study to analyze the idea of TFS founders and facilitators to the artistic and aesthetic aspect in its learning object and model, in the study of Ki Hadjar Dewantara's Pendidikan Kesenian (arts education). The research on this article uses a qualitative-interpretative approach with a study case model to the TFS 2017 program. The viewpoint and understanding of founders and facilitators become a primary data collection through a review of the study document, an applied of a deep interview, and a base of participative observation. The validity of the data collection result is tested by the commensurability test of the data and data resources. By focusing the data on an account and transcript of the interview, data analysis uses an illustrative method through five stages: (1) appreciating the account and transcript of interview; (2) giving a note; (3) formulating a theme; (4) conceptualizing a topic; and (5) adjusting a problem topic, to narrating the result of interpretation with the critical discourse analysis. Thereby, this article shows that the TFS art workshops have a position and role in accompanying and fostering the students to express a story or their understanding of object material and create a message or their processing into the artwork. Those processes and progress finally develop the TFS student's curiosity and confidence in cultivating their skills and knowledge. This study case is expected to be a power and contribution towards a discipline of arts education.

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INTRODUCTION

The education in basic represents a cultural effort to cultivate the student's intelligence and imagination, naturally has a close connection about an embodiment of various arts dimensions and power in education. This issue, in turn, becomes an idea to reinforce a character of the nation in the virtual era that is identical to an abundance of data. Such phenomenon put the position of arts education discourse in various seminars and national or international conferences as a critical study.

Notwithstanding the shown discussions related to the discourse of arts education, practically, it is more tangible a course teaching of conventional art in each degree of units of education. Regarding this problem, Soedarso (1992: 98) has been inspected that the art educator's classification and capability generally still become a professionality problematic between the discipline of arts and education, as well as the need of schools and universities.

This arts education problematic, according to Pamadhi (2012: 6), happened because a distinction between arts education as a vocational education aimed to reinforce a skill of technical work has almost generalized with arts education as an aesthetic education aimed to return the education of the beauty. While its concept is based on the arts dimension and power as the learning medium positioned to foster growth and development of the student's intelligence capacity and imagination sensibility. On the other hand, seeing its historical journey, this discourse has been formed in *Perguruan Tamansiswa* since 1922 by Ki Hadjar Dewantara with the educational model of *Tri-Rahayu*, *Tri-Dharma*, and *Tri-Sentra* as the integration of *Among* method with the *trikon* concept (continuity, conference, concentricity).

The model hereinafter constitutes a formulation to cultivate the students in feeling and processing a cultural condition based on natural situation contained in *cipta-rasa-karsa* (related to cognition-affection-conation) as the basis of Ki Hadjar's *Pendidikan Kesenian.* The form of arts objects (including art, music, dance, drama, and literature) as a learning medium (either teaching or training) besides, it also becomes a ground to habituate a feel-process about beauty through a body-process, as a rhythm-process in the next stage. This is also becoming the base discourse of Read's education through art (1961: 7) that the arts education is a theoretical effort to the empowerment of visual, verbal, aural, haptic, and literacy dimension into education, aesthetically.

Still, nowadays, Ki Hadjar's *pendidikan kesenian* aligned with Read's education through art has not yet become a basic embodiment of arts education. Whereas the essence of *Pendidikan Kesenian* for Dewantara (2004: 324) as the educational process prioritized on the beauty, represents the process of humanizing human by utilizing the arts, aesthetically, thus it integrates the soul, body, and mind. Besides, on the one hand, the growth of awareness to the need toward a characteristic education becomes one base of a rise of various alternative education models in the form of a creative and innovative program with a curriculum itself in each region.

The development also more positions the arts dimension and power as the learning medium. On the other hand, from the research of Samho & Yasunari (2010: 47-54) about Ki Hadjar's concept and philosophy of education, has happened the disorientation of education, the domination of cognition, the technical-mechanical teaching, and had nothing the integrity in the complexity of the intact educational process. This problem on the other perspective is also a base critique of The Floating School (TFS) thus constructs the alternative program for youths in Saugi Island, Satando Island, and Sapuli Island, Pangkep Regency, South Sulawesi; focused on the student's interest and talent, through the arts-media-literature objects and workshop models, sustainably and continually.

Similar to the perspective, Sugiarto (2019) also explains how the arts as a room and medium for the growth of creativity, ought to become the base embodiment of art education in Indonesia. The primary problematic holds the base to observe and assess the TFS program in the case

of the growth of usage of arts forms and objects into learning, through the teaching and training, in the natural or alternative schools in the form of regular or collaborated program.

The study toward Ki Hadjar's *Pendidikan Kesenian* conception itself becomes a critical study of this arts education problematic that is still less studied comprehensively and contemplatively. The one main problem—its research has more focused on Ki Hadjar's philosophy of education in general by skipping the arts position and role in *Perguruan Tamansiswa*—also holds the main matter to the understanding and embodiment of art education in Indonesia.

In the other words, this study is regarded to become the study case to looking a context of its relevance and challenge in the virtual era with the millennial which is identical with the creative, active, and innovative subject. Regarded to the complex problematic, this article efforts to scrutinize in a centralized scale and different perspective. Thereby, arts education as the aesthetic education constitutes the focus of this study case by concentrating its analysis and study in the visual arts dimension, accordance with the learning object and model of TFS, to discourse the embodiment of arts dimension and power in education holistically.

METHODS

This article scrutinizes and studies the focus study using a qualitative-interpretative approach with a study case model. As for the data collection is started with a study document, followed up and deepen its discussion and review through a deep interview; then bolstered up and supported with repeated observation to the three islands. The data collection from study document, namely a lesson plan of each workshop, a curriculum vitae of the three founders and four facilitators, an evaluation report of each class meeting, a catalogue of exhibition, the photos of process and progress of each student's artwork, and the testimony videos of TFS founders and facilitators and also students.

The result of this study document becomes an initial framework in the deep interview consisted of two stages: the first, namely an initial conversation to the founders about a notion of TFS program (idea, facilitator, lesson plan, learning object and model), while to the facilitators about a stage of collaboration (meeting, acquaintanceship, discussion, lesson plan preparation); the second, namely a sequel discussion to the facilitators concerning the TFS learning process and joyful learning (arts-media-literature object and workshop model), while to the founders concerning the object and model of learning (arts-media-literature object and workshop model) accompanied by a confirmation of the whole data collection. This deep interview has the shape of a relevant account and transcript. Whereas the participative observation holds the supporting data in the form of rechecking the data collection result by directly seeing the current situation and condition of TFS 2017 program.

Further, to validating the data collection, the result of data collection is tested by using a commensurability test of the data and data resources. After sorting and organizing the data collection result, the account and transcript of interview are analyzed into five stages by confirming from the result of study document and participative observation, textually and contextually, in its analysis process: (1) reading the result of data sorting repeatedly, to obtain an early view; (2) giving a reflection note of the data sorting result, after appreciating and checking its with a response note; (3) raising a illustration of theme by giving a comment to the transcript context that will be presented accordance with the focus study; (4) taking a particular topic by giving a review to the comment from the theme to present the data descriptively; (5) organizing the topics toward the proposed themes that has adjusted to the research problem.

Finally, the result of an initial analysis is re-scrutinized by its correlations toward the result of the study document (frameworks) and re-observation (pieces of evidence) thus generates the description that has obtained from the initial analysis review. This description is afterward

interpreted with an illustrative model in a narrative, for explaining an exposition of this article. The all actions, stages, and processes of this analysis use a critical discourse analysis.

RESULTS AND DISCUSSION

The Arts in The Floating School's Perspective

To the importance of the arts element in *Perguruan Tamansiswa*, Ki Nayono (1992: 252-253) asserts two essences which are held in the *Pendidikan Kesenian*, namely cultivation of beauty, and training of working arts, thus it can reflect a character behaviour and has a noble cultural value as an independent human. This conception is seen its application in TFS in the framework of study case without a direct linkage.

Figure 1. Ami's Viewpoint as One of TFS Founders (Video Document: TFS, 2017)

Firstly, the arts meant for this discussion is its visual dimension in sensory and motoric, in the TFS learning object and model: the workshop of drawing, photography, handicraft, and basic & design computer. This understanding based on Ki Hadjar's formulation of the arts in its position of *Perguruan Tamansiswa*, namely singing, drawing, performing, dancing, and playing of children (2004: 333). Secondly, its learning power is focused on the artistic and aesthetic aspects as the learning and creating medium. The viewpoint represents the used perspective in TFS as its learning object and model.

Figure 2. Nunu's Explanation as One of TFS Founders (Video Document: TFS, 2017)

The arts dimension and power constitute the TFS viewpoint derived from the three founders in seeing how arts have a free room to express ideas/stories through working arts. TFS regard the aspect and object of arts from various experiences of each in the volunteer and youth program related to the education, especially in their YSEALI program by 2015 and 2016 in America.

Figure 3. Mato's Statement as One of TFS Founders (Video Document: TFS, 2017)

The program itself is focused on what and how the arts can be functioned in double for the students to recognize their self-competence and circumstance-potency to further develop, independently. This TFS program directs the aspect and object of arts to the student's skill and knowledge aligned with their tendencies.

The Artistic and Aesthetic Aspect of Arts in The Floating School's Learning

Positioning the arts dimension and power to the artistic and aesthetic aspect, as the approach in education besides, also put it to habituate the student's mind and feel toward the beauty in integrated. Regarding this subject, Salam (2014: 2) asserts that a similarity between arts and creativity holds in the experience to creating something in artistic; where it enables the students can process their intelligence and imagination as well as free.

This power, according to Sugiharto (2017: 37), emphasizes that the whole aspect and object of arts can be functioned to any spheres with its capacity of imagination and sensation. This is the role of artistic ability in expressing the object material and an aesthetic ability in creating a form; in another way by Triyanto, Mujiyono, & Sugiarto (2017: 262), see it as an aesthetic adaptation in general that reflect a cultural mechanism toward the circumstance changes. That manifestation following Eisner's (2002: 76) depiction about how the arts gives the deep teaching medium to the student's intelligence growth and imagination development through the artistic expression and aesthetic creation.

This pattern is directly related to the artistic and aesthetic aspects contained in arts learning. The experience has effects on the imagination development supported by the artistic reflection toward the student's intelligence growth in responding and representing the forms of artworks. Concerning to this subject, Sunarto (2017: 105) sees the learning in aesthetic way consisting of three stages of fosterage: objectification of aesthetic dimension about the object material; conceptualizing the result of objectification through interpretation and representation; visualizing the form of objectification.

Working the art, that reforms a reality with a composition of scratches and color in drawing or painting, motion and sound rhythm in dance, notes and tempos oscillation in music, words and tenses sequence in literature, artistically, arouses the student's feeling beauty who have habituated in appreciating the objects or artworks. This artistic reflection invents the capacity to the student's intelligence in processing and creating various material objects which sharply foster their feeling beauty.

This aspect can become a medium to train the student's imagination sensibility through aesthetic experience (the cultivation of perception, conception, and visualization) from the artistic practice of artworks: a view-mind (interpretation) and an express-power (representation) to the reality and life experience through the arts (Tedjoworo, 2017: 132). That power can emerge because it is directly contacted with the sensibility and capability in assessing something (Lufiani, Sabana, & Haldani, 2017: 47); that involves feeling, imagination, and awareness (Iryanti, 2016: 10); to understand what it is experienced (Sunarto, 2011: 199). Besides, according to Green & Kindseth (2011: 338), the artistic practice aligns with a stimulant function that stimulates an individual development influenced on the reflection in the context of arts learning.

By habituating the students in creating will form a perspicacity and shrewdness to express whose they have caught as the knowledge. Therefore, a method of giving subject matter is attempted to hone the student's technical skill thus they can understand that the technics can affect the beauty of artworks. Another given method to support the learning is by giving an example of artworks (see Figure 4). The process makes the students to easier understand the technics of artworks that affects on a message of the artwork, as Iqbal's (interview, March 20, 2019) description of photography class's facilitator.

Figure 4. The Method Case of Exemplification in the Process of Giving Subject Matter in Photography Class by Iqbal
(Photo Document: TFS, 2017)

In such, become advanced attention in giving subject matter in the drawing class. It focuses on the practice accompanied by the exemplification of artworks and simple explanation about a technical element in working arts, by the aim that the wished message to present though the artworks are the most element of working arts. In the process, each result of student's artworks on every meeting is appreciated as the advanced subject matter.

Related to the learning process using the training model with a contextual of interesting subject matters to give rise to the student's curiosity, Rohidi (2014: 41) clarifies that the arts learning consists of creation, appreciation, representation, interpretation, creativity, critique, and aesthetic. From the process of appreciation, the learning becomes more interactive and forms the student's curiosity towards the material of nature; that can more cultivate the intelligence and grow the student's character (Sari, Sutarto, & Hartono, 2018: 315).

The student's ability has finally developed in imagining the object by creating itself the form, till have initiated to find another object from a reference on the internet. Based on the development and the evaluation result, the advanced of giving subject matter is no more seeing the object directly but gives the additional references to expand the imagination—associated with the process of the student's intelligence in processing the obtained knowledge to their reflection of experience—of the students.

Aryo's (interview, June 11, 2019) narrative as the drawing class's facilitator to the student's ability to understanding the object material technically: they have been able to visualize the surroundings from perspective themselves, as shown by Figure 5. Nevertheless, the student's understanding of the medium in visualizing the seen object to be presented has still related to the suitability of the object and its creation.

Figure 5. One Process of Working Arts in the Meeting of Drawing Class
(Photo Document: TFS, 2017)

While in the sequel meeting of computer class, the students have been accounted for proficient in operating the menu function of the computer (see Figure 6). Nonetheless in the problem of design, they return to need a guide to operate an application in making their artwork presentation. As like each class as an outcome, the students in the basic & design computer class obtain the subject matter in operating the function and menu of PowerPoint application to present their ideas about themselves and their island, as Rasul's explanation (interview, June 13, 2019) of the design computer class's facilitator.

Figure 6. The Student's Testimo ny in the Basic Computer (left) & Design Computer (right) Class
(Video Document: TFS, 2017)

In the other words, the artistic aspect is directed to the problem of what and how students can (related to the skill) express (recognizing the self and environment), and the aesthetic aspect is about what and why the students want to (related to the knowledge) create (presenting the message through artwork) something. This process can be easily conducted because of the learning object and model designed as well by TFS (the case shown by Figure 7). The whole process becomes the embodiment of joyful learning as the concept of TFS program, through the giving of an applicative subject matter with an interactive method, started or interspersed with playing or hearing the student's story before starting the learning.

The path and pattern of this joyful arts learning, practically, aligns with the conception of Ki Hadjar's *Pendidikan Kesenian* that puts a *dolanan* (play), *gending* (instrument), and *lakon* (drama) as the base to embed the feeling beauty to the students in the formulation of *cipta-rasa-karsa* with *wirama* (related to rhythm) from the practice of processing the body (dimension of artistic reflection) and the feel (dimension of aesthetic experience), continuously. The materialization is how *ngerti* or understanding (sensing or perceiving; affective process), *ngroso* or feeling (reflecting to understand; cognitive process), and *nglakoni* or doing (experiencing to do; conative process) as according to the *kodrat-alam* (natural law). The *wirama* by Dewantara (2004: 311-312) is elaborated on the joyful situation and happy condition.

Figure 7. The Giving of Technical Subject Matter thorugh Interactive Method in Handicraft Class by Indi the Facilitator (Photo Document: TFS, 2017)

Also as mentioned, the *dolanan* or play in the conception of Ki Hadjar's *Pendidikan Kesenian* is the base forming of the feeling beauty, besides with the *gending* and *lakon* and also another developed form of the arts. The play by Dewantara (2004: 339) is explained as the joyful matter directly experiencing the base element of the arts dimension and power in harmony to cultivate the student's sense.

The play domain in this case, is explained by Driyarkaya (2006: 250-253) that it has the power to perceive the aesthetic experience to deepen the student's feeling beauty independently. Through the joyful learning, the students are invited to reflect the understanding of object material (artistic reflection) and experience the creation of artwork (aesthetic experience) to develop their skill and knowledge (intelligence and imagination).

The Arts as Learning and Creating Medium

The learning and creating medium in this case is the technical subject matter in each class from the arts-media-literature derivative to give room for the students to learn and work. By this room and medium, the students get the room to convey something about themselves and their island. After knowing how to learn and work, they are expected to recreate the same or new work according to their creation. Alike this viewpoint, Moelyono (1997: 45) more positions the arts as an aware power in forming a common insight to build a critical awareness through the working arts towards the environment and its social context.

Furthermore, the design computer class's facilitator regards the software of computer as a medium publication: offering something more like just visualizing the student's ideas, but also able to support and strengthen the other medium, creatively and innovatively. This becomes Duncum's (2017: 4) attention in seeing how the students nowadays, more use and refer to the

social media (particularly YouTube) in their everyday life thus also affect their behavior and principle. This arts dimension and power have also become the discussion by Munaf, Piliang, & Purnomo (2016: 315) in elaborating its function and domain in the social, cultural, ideological, and political spheres, particularly its communicative capacity.

Concerning empowerment in such, according to Zimmerman (2009: 394), it is a vital matter to foster critical awareness responding to any kind of change. The same becomes the Smith's emphasis (2006: 120), namely the understanding of artistic awareness is needed again to grow human's sensibility and capability that, in turn, requires a resuscitation of aesthetic sensitivity through the reflection and experience. This dimension by Sugiarto, Rohidi, & Kartika (2017: 94) is also reviewed in assessing the formation of arts education value: the arts as skill and cultural values preservation. For Fariyatul & Bandono (2017: 73), the same medium can foster the student's curiosity and knowledge.

The Artistic Expression and Aesthetic Creation

The embodiment of arts in the art learning process continuously represents the creativity element following the condition and surroundings, namely the natural expressing and cultural creating. That creativity implements the *karsa* (will to creating) using the empowerment competence (appreciation in conative through affection and cognition) of human's ability through the *rasa* in profound (materialization of cognitive expression through an interaction of experience and reflection toward the reality), that can embody a different or new thing in the end.

This is the role of artistic ability (related to the skill) in expressing the object and aesthetic ability (related to the knowledge) in creating the form. According to Driyarkara (2006: 245), the *cipta*, *rasa*, *karsa* constitute a cycle of human's dynamic that concentrate in the feeling beauty to understand and assess the natural law and human nature with all the aspects. Finally, it is clear of the formulation of Ki Hadjar's *cipta-rasa-karsa* that concentrates and emphasizes the *rasa* (about beauty related to a wisdom) into arts education to

harmonize and cultivate the power of *cipta* (root of intelligence) and *karsa* (fruit of imagination) in order to build the student's *budi pekerti luhur* (nobility).

Such room, in essence, is the manifestation form of student's affective, cognitive, and conative growth and development, based on the psychomotor element (artistic reflection and aesthetic experience) for nurturing the student's skill and knowledge by working arts: the room of expression and creation. The advanced analysis concerning the student's process and progress to artistically expressing and aesthetically creating in each class, is formulated accordance with the cross-link and strength of each own visual medium (see Figure 8): drawing class to see student's ability in abstracting object material; photography class to see student's ability in understanding object material; handicraft class to see the student's ability in processing object material; and basic & design computer class to see student's ability in making a presentation of object material.

Figure 8. Casuistic Example of the Student's Artworks in Each Class
(Photo Document: TFS, 2017)

Illustration A in the Figure 8, represents Agus's (14 years old, Satando Island) doodle artwork: depicting his imagination about himself as the island child (see "*Anak Pulau Jhii* [just-proud an island child]" word in the top), putting a starfish in the middle with the forms of illustrations among starfish's toes, and filling the drawing areas with a blend of lines and dots. This

illustration shows Agus's creation in arranging and forming his drawing to express what he wants to convey.

Illustration B in Figure 8, represents Randy's (19 years old, Sapuli Island) photo-story artwork: illustrating his perceiving of the object to which he wants to convey through photography medium. The photo focuses on the *marrakkang* (catching crab method in the sea) pieces of equipment in the boat. This photo also shows or indicates a direction of photo focus that becomes the main message of his artwork, Daeng Colleng, his grandfather. In outline, this photo illustration more contains *rakkang* equipment, but then all objects are directed to focus on his grandfather. This Randy's photo can give a strong impression in concentrating his artwork message aesthetically.

Illustration C in Figure 8, is a joint artwork of the moneybox by the handicraft class students. The base form of this artwork is made with a carton till forms a moneybox, then the students coat with sand from the island around and decorate it with cockles. In the process, the students are always trained until they can create like this. The progress shows how the students have able to process their island resources in creating new artwork with distinctive arts and usage value.

Meanwhile, illustration D in Figure 8, represents Rian's presentation from Sapuli Island: showing his skill and knowledge in making a presentation using PowerPoint, which in the first meeting he has still very less knowledge about operating the computer, particularly its menus and functions. This artwork shows the student's distinctive achievement than the medium of the other classes. The artwork himself is good enough and minimalist with red color as the background of the title. The title position itself is parallel in the bottom of the red color, adding a listing of his name in the form of an Instagram account. The listing name shows Rian's understanding toward an excess of his class medium as the publication medium using a social media.

Those four illustrations depict Eisner's (2002: 171) emphasis on student's potency by analyzing their artworks form as a standard reference in evaluating or assessing (appreciating) their achievements to the following stage. This room of artistic expression and aesthetic creation have embodied as the learning and creating medium through the applicative subject matter with the interactive method to foster the student's skill and knowledge. Amorino (2009: 228) in this case, indicates that the understanding of the artisticness can sharpen the student's creativity and sensibility.

By way of artistic reflection and aesthetic experience in such, Burton (2009: 328) seeing as well the student's creative development that is so influenced by their understanding of the perceived objects, affects their the awareness and sense development from the direct practice indeed. In a simple praxis, da Ary (2019: 185) through his *Pacitanian Art-Edu* program, proposes the study case to responding the environment resources based on arts in the learning to develop the student's competence and creativity accordance with their tendencies and natural environment. Such creative and innovative case models become a kind of an alternative track to re-deconstruct what and how the embodiment of arts dimension and power in education is.

CONCLUSION

The empowerment of arts dimension and power from its artistic and aesthetic aspect has the creative and critical power in facilitating the students to hone their skills and nurture their knowledge. This capacity can become the medium to fostering the student's intelligence capability and imagination sensibility. That embodiment represents the planning of the TFS program in providing the expression and creation room for the students to recognize themselves and their environment by working arts thus have awakened their curiosity and confidence. Thereby, the arts learning object and model of TFS as the learning and creating medium have provably able to foster the student's skill and knowledge through expressing the story of their artwork object, and creating its message of their

artwork; as the study case to the discourse of arts education discipline.

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