

## The Aesthetic Value of Costume Design in *Semarang Night Carnival*

Budiharti<sup>1</sup>✉, Syakir<sup>2</sup>, Muh Fakhrihun Na'am<sup>2</sup>

<sup>1</sup> Junior High School 2 Bangsri Jepara, Indonesia

<sup>2</sup> Universitas Negeri Semarang, Indonesia

### Article Info

#### Article History:

Received 26 May 2019

Accepted 12

September 2019

Published 25 October  
2019

#### Keywords:

Value, Aesthetic,  
Costume, Semarang  
Night Carnival

### Abstract

Semarang Night Carnival (SNC) is a yearly costume design show from the creativity of the youth of Semarang and its surrounding areas which brings unique and interesting themes and has an aesthetic value. There are four themes that has enliven the 7th SNC in 2018 in Semarang City, they are, defile, Masquerede Gold (Batik Semarang), Masquerede silver (Art Deco) taking the theme of Lawang Sewu, Masquerede Red (Pelangi village) and Masquirade Blue (Coast). This study aims to reveal the aesthetic values contained in the Semarang Night Carnival (SNC) costume design in Semarang culture used in the Semarang City Anniversary activities in 2018. The benefits of research can give contributions to all parties regarding the existence of SNC both theoretically and practically. The research method used descriptive qualitative methods. Data collection techniques were obtained by observation, interview and documentation study. Data analysis used data collection, data reduction, data presentation, and conclusion drawing. The results showed that the costume design worn by the participants of the Semarang Night Carnival had an aesthetic value according to the property of something being valued, according to himself or according to other sources of value in accordance with the theme carried. The Semarang Night Carnival costume design worn by the participants included asem arang costume, butterfly costume, lawang sewu costume and beach costume.

© 2019 Universitas Negeri Semarang

✉ Correspondence Address:

Area Sawah, Guyangan, Bangsri, Jepara Regency, Central Java  
59453, Indonesia

E-mail: budihart1979@gmail.com

**p-ISSN 2252-6900**

**e-ISSN 2502-4531**

## INTRODUCTION

Semarang Night Carnival (SNC) is a yearly fashion design that shows the creativity of the youth of Semarang and surrounding areas which brings unique and interesting themes. SNC is a visual performance art in the form of a carnival (parade or procession) that is contemporary Carnival. In the context of traditional art parades, they are usually carried out by parading heritage objects or certain figures who are special or glorified. Whereas the Semarang Night Carnival is a genre of contemporary performing arts that displays the beauty of creative designs of costumes, fashion designs, and is presented theatrically supported by various elements and branches of arts including: dance and music. As a performance art product, all of these elements are combined in one unity of a very unique form of performance and has specific style characteristics as the identity of the Semarang Night Carnival.

The elements of the costume style are pictures of artists working in designs and costumes. In line with what was conveyed by Sunarto (2013: 116) that the work of art is inseparable from three aspects, formal, experience and methodological as well as in costume design created by artists. In addition, according to Djelantik (1999) the aesthetic elements of all art objects or events contain three fundamental aspects which include form or appearance, quality or content and performance. Something is said to have value if it is useful and valuable (truth value), beautiful (aesthetic value), good (moral or ethical value), religious (religious value) (Setiadi, 2005: 31). Indirectly, Carnival was able to elevate the place of Semarang City to become a tourism industry in the world, such as Jember Fashion Carnival (JFC) has succeeded in turning Jember into a world-class carnival city, functioning to bind the solidarity of its supporters (Proborini, 2017: 262-274). Costume used in the carnival process has its own aesthetic value that illustrates the local, local and international culture. Setiawan Deni (2015: 126-132) illustrates

that the home-based industry, which has a positive impact on the progress and existence of the industry, is to suppress the rate of clothing imports from outside Yogyakarta. The clothing dialectics of the Jogja Fashion Week Carnival (JFWC) are the processes of local, national and international cultural diplomacy. Syakir (2017: 164) revealed about SNC which is a reflection and cultural identity of the Semarang community that can be made a differentiator from other community cultures. Setiawan, Haryono and Burhan (2015: 127) provide an explanation that carnival clothing provides a space of perception and interpretation for people who see it. Clothing can display the identity of the user, manufacturer, and identity of use (purpose). In line with that according to Desmond Morris 2002 (in Deni, 2015: 127), clothing has three basic functions. First, it gives comfort, shows politeness, and functions as a center of attraction. The visualization of carnival clothing is inseparable from the design elements, namely: lines, areas, textures, shapes, and colors. In addition, there are still aspects of design that include shape, space, lines, colors, decoration, and texture aspects. These aspects are also known as aesthetic aspects. In line with that Sachari (1989: 3) said that Aesthetics is a philosophy that discusses the essence of the totality of aesthetic and artistic life that is in line with the times.

According to Marwiyah (2010: 62) humans basically need clothes to cover their bodies in carrying out daily activities, so that clothing will have protection, for health and beauty or make someone dressed in a matching clothes also shows the social status of the group from which a person comes from. Dress has a function to protect the body, create politeness, and fulfill human desires for beauty, according to (Nelot, 2009: 22) and dress costumes in performances to create a beautiful appearance, be a differentiator with others, and describe other characters or characters and make room motion, giving a dramatic effect. Costumes used in a performance need to contain aesthetic elements or beauty (Yulriawan, 2009: 50), Herimanto and Winarno (2010: 30). In line with that according to Jazuli (2008: 20) the function of dance

costumes is to support the theme or content of dance and to clarify the roles in a dance presentation. A good costume is not just to cover the body, but also must be able to support the design of space and outside the room while dancing. Riyanto explained (in malarsih 2009: 2) that beauty refers to the quality of the physical value of a particular object. This study aims to determine how the aesthetic value of costume design in the Semarang Night Carnival show in Semarang culture.

## METHODS

This study uses a qualitative method, that is, all the data obtained is described in the form of words. Data collection techniques used are the method of observation, interviews and documentation. The data validity checking technique.

## RESULTS AND DISCUSSION

The aesthetic value of costume design at the Semarang Night Carnival show in Semarang Culture, the researcher analyzed with several aesthetic concepts. As stated by Moelder (2010: 184) that aesthetic value can be explained according to the property of something that is valued, according to himself or in relation to other sources of value. Aesthetic values are related to social values and are a public policy issue in society. Something is considered aesthetic value when attention and reflection on an intrinsic property generate pleasure or contribute positively to other human affairs. Aesthetic value is a matter of individual response to something and the socio-cultural context of the response (Muelder 2010: 184). Further said by Herimanto and Winarno (2010: 30) aesthetics can be said as a theory of beauty or art. Aesthetics related to the value of beautiful-ugly (not beautiful). According to Parmono 2009: (in Bayu G, 2017: 70) explained that the bad thing is now considered to have aesthetic value because it can evoke certain negative emotions, a negative aesthetic value, which is contrary to beautiful qualities. Aesthetic value means the value of

beauty. Beauty can be given broad, narrow, and pure aesthetic meaning. Broadly speaking, beauty contains the idea of goodness, narrowly, that is, beauty is limited to the scope of perception of vision (form and color) and aesthetically pure, which involves the aesthetic experience of a person in relation to everything he perceives through sight, hearing, touch and feeling, all of which can rise a beautiful perceptions. For further discussion on how the aesthetic value of costume design in the 2018 SNC show also uses other concepts that support this research. In line with that according to Djelantik 2004 (in falah, 2018: 18) there are three (3) fundamental aesthetic elements in the structure of art works. namely unity (wholeness), dominance (protrusion), and balance. The following will discuss the aesthetic value of the Semarang Night Carnival (SNC) costume design, through several assessments of its beauty or aesthetic value with the themes below:

### **Aesthetic Value According to Property of Something Valued.**

Property as stated by Rusliana (2012: 54) that with regard to dance property is equipment specifically used as a dancing tool. The value of the beauty of property is created if it can create an impression that is in line with the theme of dance (strengthening the theme of dance). Similarly, the property used in costume design functions to clarify the clothes worn. Through several themes will be analyzed in accordance with their respective properties as follows:

### **The Aesthetic Value of the MasqueradeGold Theme According to the Property used**

The theme of Masquerade Gold will be analyzed through property, it is known that the aesthetic value used in various fields of human life, it shows the activities and dynamics of humans in achieving their life goals. The aesthetic value of a costume in general covers various aspects of life that tend to have an important role in the functions of other aspects of life in social and community activities. Likewise, the aesthetic value of costume design created in Semarang

Night Carnival (SNC) in 2018. It can be seen from the design of costume photos 1



**Figure 1.** Asem Arang theme according to property  
(Photo: Budiharti, 2018)

Photo 1 above shows that aesthetics will enable a person to distinguish the aesthetic from the non-aesthetic by explaining the various conditions or properties that are used as signals that must be fulfilled or possessed by aesthetic objects. The participant property in the picture above includes several forms which include: (1) supporting the variation of asem arang which is formed so that it is attractive, (2) the headgear worn, (3) the stick used for the handle, (4) the valve or belt, (5) necklace accessories, (6) asem arang batik cloth. Besides, color is an aesthetic property that can be seen through the eyes of objective judgments.

**The Aesthetic Value of the Silver Masquerade Theme according to the Property Used**

This silver Masquerade theme is analyzed through the properties used in the design of the costumes which show the activities of the participants who made them with their beauty. The aesthetic value of a costume in general covers various aspects of life that tend to have an important role in the functions of other aspects of life in social and community activities. Likewise,

the aesthetic value of a costume design made in SNC 2018. For that you can see the form of the costume in photo 2



**Figure 2** Lawang Sewu Themes by Property  
(Photo: Budiharti, 2018)

Based on photo 2 above, it can be seen that the property used includes several forms, among others: (1) starting from the variation of asem arang that is formed so that it is attractive, (2) the shape of the headgear worn, (3) the stick used for the handle, (4) valves or belts, (5) supports, (6) accessories, (7) carts used when sitting. The visual appearance of this theme is the predetermined color of black and silver.

**The Aesthetic Value of the Red Masquerade Theme according to the Property Used**

The theme of Masquerade Red is analyzed through properties that have aesthetic value in a costume design in general covering various aspects of life that have a tendency, having an important role on the functions of aspects of life, namely social and community activities. Likewise, the aesthetic value of a costume design made in SNC 2018. Aesthetic value relates to situations where the aesthetic value of costume designs created by SNC participants is treated among human activities. For this you can see the form of costumes like photo 3



**Figure 3.** Butterfly theme by Property  
(Photo: Budiharti, 2018)

Based on the photo above, it can be seen that the property used includes several forms including: (1) shoes, (2) worn headgear, (3) wings, (4) valves or belts, (5) accessories. All of these properties are to complete the beauty on the masquerade red costume theme. Besides that the colors really support the appearance. With beautiful colors the participants can show the characters used.

#### **The Aesthetic Value of the Blue Masquerade Theme According to the Property used**

The theme of Masquerade Blue is analyzed through property, but previously it should be noted that the aesthetic value used in various fields of human life, shows the activities and dynamics of humans in achieving their life goals. The aesthetic value of a costume in general covers various aspects of life that tend to have an important role in the functions of other aspects of life in social and community activities. Likewise, the aesthetic value of a costume design made in SNC 2018. It can be seen from the form of costumes such as photo 4



**Figure 4.** Beach Theme by Property  
(Photo: Budiharti, 2018)

After seeing the photo above aesthetics will allow one to distinguish the aesthetic from the non-aesthetic which explain the various conditions or properties that are used as signals that must be fulfilled or possessed by aesthetic objects. It can be seen that the property used includes several forms including: (1) necklaces, (2) worn headgear, (3) cloth bracelets, (4) valves or masks in the form of masks, (5) wings. The addition of colors adapted to the beach theme is the color of sea water where the color used is blue.

#### **Aesthetic Value According to Himself.**

The aesthetic assessment of a work of art can be judged according to itself, meaning that the work of art in addition to being enjoyed for others is of course also to be enjoyed alone. Therefore, researchers analyzed the costume designs made from several themes on the assessment of each participant. Below will be discussed according to the theme:

#### **Masquerade Gold Theme**

Through interviews and observations on the results of costume designs made by Nanda Bagus P participants on 30 July 2019, revealed that the theme of asem arang has a beauty that is different from other themes. The beauty gained from the theme of asem arang shows that the shape of the tamarind fruit and its leaves are made in such a way as to attract participants. There is a rear buffer in the back. And interestingly, the batik element is the selected

batik which tends to have an asem arang motif with a golden color.

Tema asem arang adalah salah satu tema yang dibuat sebagai bentuk keindahan dari pada batik Semarang. Dengan motif flora, fauna yang menjadi ciri khas batik pesisiran menambah bentuk desain kostum yang dibuat menjadi lebih menarik. Keunikan dari tema asem arang ini merupakan salah satu bagian dari kostum yang dibuat berasal dari motif batiknya.

#### **Silver Masquerade Theme**

Through interviews of the creation made by Madaresty Nur Chandra Dewi, the participants on 31 July 2019, revealed that this theme has a beauty that is different from other themes. Because the lawang sewu theme is an interesting theme to be made as a source of costume design ideas. The shape can be seen from some of the ideas of the beauty of the door and stained glass of the lawang sewu. While the colors used are silver and black as an adjustment of the building.

The beauty gained from the theme of Lawang Sewu shows that there is a form of stained glass and building supports that are made in such a way that attracts participants. Some focus on formal characteristics (shapes and colors) and show that in aesthetic situations they are the relevant objects of concern. And interestingly, the stained glass elements attached to the costume designs made are selected that tend to have building motifs in black and silver.

Even though the actual process of making this theme was more difficult than the other themes, participants began to be challenged to display better costume design artworks. Most prominent from the character of this costume is the glass that is intentionally included in the source of the idea to add to the glitter of the costume worn. The contents of the work created by the participants are all the experiences and objectives that are intended to be poured into the form of artwork through the design of the costumes made. This iconic building in Lawang Sewu is a very interesting historical tour to make because of its uniqueness.

#### **Masquerade Red Theme**

This theme has a beauty on its wings in addition to being a good and attractive model, the manufacturing process is also relatively easier than other themes. This is proven by the large number of participants who have imitated and chosen this theme. A participant will create a work of art and then assess its beauty with the intention of producing an aesthetic response.

Through participant interviews, Marcela Feby Salma on 31 July 2019, revealed that butterflies have different beauty with other themes. Because this theme is in addition to the theme which is the history of the origin of the name of the rainbow village which has many colors that characterize the home made, it is also a famous tourist icon theme in Semarang. Because this theme is the history of the origin of the name of the rainbow village that has many colors becomes the characteristics of the improvised home, it is also a famous tourist icon theme in Semarang.

The beauty gained from the butterfly theme that inspired Kampung Pelangi shows that the design of the costumes and colors used were made in such a way as to attract the attention of the participants. As one of the participants said, to choose the theme of the butterfly, using imagination and thinking about the shape of a very beautiful animal is the source of the idea of an extraordinary costume. In addition, the butterfly symbolizes beauty in terms of animals that have color and softness. The color which is the main attraction in its manufacture determines the design of this costume to become more beautiful. In addition, it is also combined with illuminated materials such as chiffon, sparkling satin. The accessories used also show the difference from other themes, this is what makes SNC costume designs that are made have high value.

#### **Masquerade Blue Theme**

Through interviews with one of participants Selvia Zahra Widyasari on 2 August 2019, revealed that the theme of the sea or beach has a beauty that is different from other themes. Sea or beach is in addition to the theme which is

an interesting aspect of Semarang City sea tourism is also the most easily seen because it is easily visited and famous in Semarang.

The beauty obtained from the theme of the sea or beach shows that there is a form of beauty of the beach that surrounds the city of Semarang that is made in such a way as to attract participants. Some focus on formal characteristics (shapes and colors) and show that in aesthetic situations only all the features are the relevant objects of concern. As one participant said, choosing the theme of the sea or beach uses imagination and thoughts about the beauty of the sea and its contents. And interestingly the color element is a choice that tends to exist with cold colors. They usually use the color of sea water.

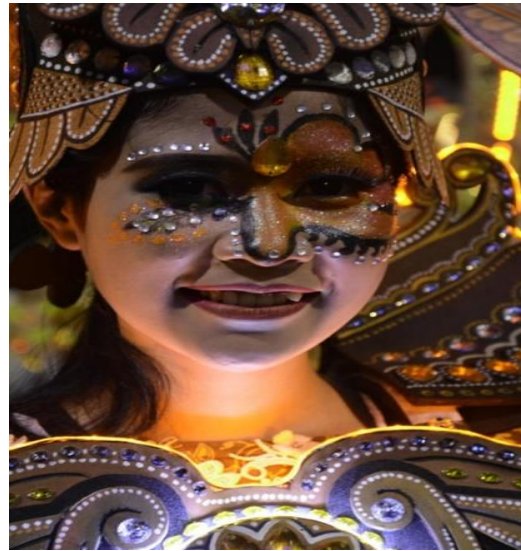
#### **Aesthetic Values by Other Value Sources**

In this case the relation with other sources of value is meant to analyze each theme according to one's view of a work that was made to then be commented on by others. In this case the relation with other sources of value is meant to analyze each theme according to one's view of a work that was made to then be commented on by others. According to Anwar, 2001 (in Prestisa G, 2013: 14) said that the performance of an art is one of the aesthetic consumption of humans who always need beauty to be enjoyed by the audience. The example relates to makeup, and the participant's movement patterns when displaying the creation of the costume designs used to be staged, for that it will be analyzed through the following themes:

#### **Masquerade Gold Theme**

Other values that support the costume design worn by participants are directly related to the physical beauty of the makeup and hair do. It is used to complete the appearance. Costumes that are used will look more attractive and have aesthetic value if there is a unity between costumes and makeup that is adjusted to the theme of both the theme and the staging time, which will overall add to the beauty of the participants. But if the makeup that is used is not in accordance with the theme, it will not look beautiful.

For the theme of asem arang, the makeup that is used also matches the color of the costume, namely the golden yellow combined with brown colors. It is also shown that the accessories worn by the participants support the appearance of wearing the costume. In photo 5 it can be seen in the form of makeup used on the asem arang theme.



**Figure 5.** Makeup  
(Photo: Budiharti, 2018)

Based on photo 5 above, the make up used is very important. Makeup is also the most sensitive thing for the audience because they usually pay attention to the participants' appearance before enjoying the performances both to know the characters or roles the actor or the role to play and to find out who will be performing. The distinctive feature of the participant's makeup is that the makeup used tends to be thicker, the lines of makeup are firmer as in black eyebrows and eyes. The color of the eyeshadow uses brown combined with golden yellow color and by using lipstick and blusher with a lighter brown color so it tends to be thick, the color of brown eyeshadow, thick black eyebrows so that it gives a sharp and brave impression. In line with that in the Banyuwangi community's view, Gandrung is interpreted in various meanings, namely the whole form of the show, as a term for the female dancer, even women who wear clothing and make-up for

certain events (for example in carnivals) are also called Gandrung even though they don't dance (Martiaru R, Wijaya AY, 2012) Furthermore, visually the movement in staging an appearance is inseparable from the movements or presenting on the catwalk or walking with a predetermined arena. Movement is a very interesting part to assess its overall beauty. Because it is difficult to move when wearing the Semarang Night Carnival costume if it is not matched by the suitability of walking. You can see in Photo 6 below:



**Figure 6.** Visual Movement  
(Photo: Budiharti 2018)

Based on the photo 6 the visual movements displayed by the participants of the Asem Arang theme, it can be explained by the beauty elements that can be seen through the participant's gestures. This is indicated by the movements of several limbs that express a theme. For example : waving hand movements, facial expressions that interpret the theme, shoulder movements and the way of walking.

#### **Masquerade Silver Theme**

Other values that support the costume design worn by participants are directly related to the physical beauty of the make-up and hair dressing that is used to complete the appearance. Costumes that are used will look more attractive and have aesthetic value if there is a unity between costumes and makeup. This is adjusted

to the theme when staging. This will add to the overall beauty of the participants. Then you can see the makeup and hair do used for Lawang Sewu theme. Because this theme is a source of ideas from old buildings in Semarang City that have historical value. For this reason, the selection of facial makeup requires careful thought and consideration because facial makeup functions to clarify the characterization of the theme of the show to be displayed (Fitriah S, Lutfiati D, 2014). The it can be seen in Photo 7 below regarding the makeup of the Lawang Sewu theme.



**Figure 7.** Makeup  
(Photo: Budiharti, 2018)

Based on photo 7 of the makeup used by the participants for the lawang sewu theme, the makeup that was used also matched the color of the costumes worn. It is black and white or silver combined with the mask worn by the participants. Black and silver are the colors that show the elegance of the Lawang Sewu building.

Beside that, visually the movements can not be separated from walking on the catwalk or on the determined arena. Those movements are interesting parts to value its beauty as a whole. It is difficult to move when wearing the costume of *Semarang Night Carnival* if it is not balancing with walking. Besides costumes made and worn by participants are also a means of communication.





**Figure 8.** Visual Movement  
(Photo: Budiharti, 2018)

Based on the visual images of the movements displayed by the participants of the Lawang Sewu theme, it can be explained by the beauty element that can be seen through the gestures of the participants. This is indicated by the movements of several limbs that express a theme. For male participants, gestures when walking are more energetic. As examples of waving hand movements, facial expressions that interpret the theme, shoulder movements and how to walk is more free.

#### **Masquerade Red Theme**

The other values that support costume design worn by the participants are both makeup and hair do to complete their appearance. The costume worn will look more interesting and has an esthetic value if there is a match between costume and makeup. It will add the beauty of the participants as a whole. But, if the makeup does not match with the theme, it will not look interesting. In line with Kutha Ratna, 2007, (in Pujiati, 2015: 47) said that Esthetic is part of philosophy. It is from perception of feeling.



**Figure 9.** Makeup  
(Photo: Budiharti, 2018)

Based on photo 9 of the makeup applied by the participants. It has already adjusted to the costume's theme because it tried to emphasize to bright color. For the butterfly theme, the makeup used is bright red color matched with green color like the costume worn. The makeup used was corrective makeup with soft characteristic in order to make the participants be more elegant. The lipstics and blush on used a brighter color. The using of bright color for eyeshadow, lipstick, and blush on gives a flirty impression. Yellow and red stretches and have different shapes.

Beside that, visually the movements can not be separated from walking on the catwalk or on the determined arena. Those movements are interesting parts to value its beauty as a whole. It is difficult to move when wearing the costume of *Semarang Night Carnival* if it is not balancing with walking. Besides costumes made and worn by participants are also a means of communication.. As a means of communication, costume can provide information that relates to other people. As a means of communication it can give information. As a communication tool, costume can provide information related to others and deliberately person will make observations about beauty.



**Figure 10.** Visual Movement  
(Photo: Budiharti, 2018)

Based on photos 10 visual movements displayed by the participants of the butterfly theme, it can be explained by the element of beauty that can be seen through the participant's gestures. This is indicated by the movements of several limbs that express a theme. As an example of waving hand movements carrying white sticks and balloons, facial expressions that interpret the theme as if a butterfly is walking, shoulder movements and how to walk with a waddle following the sound of music that accompanies it.

#### **Masquerade Blue theme**

Other beauty values that support the costume design worn by SNC participants are directly related to physical beauty, facial makeup, or hair makeup used to complete the appearance. The costume worn will look more interesting and has an esthetic value if there is a match between costume and makeup. It will add the beauty of the participants as a whole. But, if the makeup does not match with the theme, it will not look interesting. Makeup is also the most sensitive thing for the audience because they usually pay attention to the participants' appearance before enjoying the performances. It can be seen in photo 11:



**Figure 11.** makeup  
(Photo: Budiharti, 2018)

Based on the makeup used by the participants for the sea or beach theme, the makeup used was also in harmony with the costumes used, it is neutral colors such as the color of sea water combined with white colors. The white color usually uses a smooth glitter to appear soft and elegant. The makeup at the Semarang Night Carnival should be able to depict the characters of the participants supported in the show. According to Hidajat (2005: 60) Makeup plays a role in forming the desired facial effect when the stage lights illuminate.

Visually the movements can not be separated from walking on the catwalk or on the determined arena. Those movements are interesting parts to value its beauty as a whole. It is difficult to move when wearing the costume of *Semarang Night Carnival* if it is not balancing with walking. According to Murgiyanto (in Sobali A, 2017: 2) the experience of understanding beauty is called the experience of beauty or aesthetic experience. As a communication tool, costume can provide information related to others and deliberately that person will make observations about beauty.



**Figure 12.** Visual Movement  
(Photo: Budiharti, 2018)

Based on photo 12 visual movements displayed by the participants of the Asem Arang theme, it can be explained by the element of beauty that can be seen through the participant's gestures. For example the activity of waving hand movements, facial expressions that interpret.

## CONCLUSION

The costume design worn by the Semarang Night Carnival participants has an aesthetic value in accordance with the theme carried. In addition it has an aesthetic value according to the property being valued, according to itself or other sources of value in accordance with the theme. The Semarang Night Carnival costume design worn by the participants included Asem Arang costume, Butterfly costume, Lawang Sewu costume and Beach costume. In addition, according to someone's view of something that is made later will be commented on by others. The example relates to make-up, and the participant's movement patterns when displaying costume designs, for that it will be analyzed through themes. Aesthetic value means the value of beauty. Beauty can be given broad, narrow, and pure aesthetic meaning. Broadly speaking, beauty contains the idea of goodness. Narrowly, beauty is limited to the scope of visual perception (shape and color) and purely aesthetic, which involves

the aesthetic experience of a person in relation to everything that is absorbed through sight, hearing, touch and feeling, all of which can lead to beautiful perceptions.

Based on the results of the study, it can be suggested that participants need to modify costume designs with new themes, collaborate with designers. For the community, the need for appreciation efforts by giving people the opportunity to express creativity in the form of costume design creations involving participants in the Semarang Night Carnival (SNC) event. The Semarang City Government needs to provide facilities to participants in the form of workshops or guidance.

## ACKNOWLEDGMENTS

Thanks to Parents, Families, Advisors and resource persons so that this paper can be completed. Thanks to Dr. Syakir, M.Sn, Dr. Muh Fakhrihun Na'am, S.Sn, M. Sn, and a large family of teachers and employees of SMP N 2 Bangsri Jepara. And all parties that cannot be mentioned so that this research can be carried out.

## REFERENCE

- Falah F. (2018). Estetika Batik Tulis Motif "Bintang Laut" Pekalongan, Jawa Tengah (Kajian Estetika) NUSA, Vol. 13 (1), 16-25
- Bayu Segara Putra G, I Nyoman Artayasa, I Wayan Swandi. (2017). Kajian Konsep, Estetik dan Makna pada Ilustrasi Rangka Karya Monez. PRABANGKARA Jurnal Seni Rupa dan Desain Volume 21 (2), 68-79
- Isti Komariyah, Joko Wiyoso. (2017). Nilai estetika Barongan wahyu anom joyo didesa gunung sari kecamatan tlogowungu kabupaten pati. *Jurnal seni tari JST*.6(1), 1-12
- Jazuli, M. (2008). *Paradigma Kontekstual Pendidikan eni*. Semarang: Unesa University Press.

- Junaidi. (2015). Estetika Terbang Hadroh Nuurussa'adah Desa Kalisapu Kec.Slawi Kabupaten Tegal. *Catharsis: Journal of Arts Education*, 7 (2), 160-167
- Malarsih, Wadiyo. (2009). "Pendidikan Estetika Melalui Seni Budaya di Fakultas Bahasa dan Seni Universitas Negeri Semarang." *Jurnal Harmonia* Volume 9 (1), 1-10
- Muelder Eaton, Marcia. (2010). *Persoalan-Persoalan Dasar Estetika*. Terjemahan Embun Kenyowati Ekosiwi. Jakarta: Salemba Humanika.
- Naam F. (2016). Pertemuan Antara Hindu, Cina, Dan Islam pada Ornamen Masjid dan Makam Mantingan, Jepara. *Disertasi*. Yogyakarta: Institut Seni Indonesia.
- Prestisa G, Bagus Susetyo. (2013). Bentuk pertunjukan dan nilai estetis ksenian tradisional terbang kencer baitussolikhin di desa bumijawa kecamatan bumijawa kabupaten tegal. *Jurnal Seni Musik* 2 (1), 1-14
- Proborini, C. (2017). Jember Fashion Carnaval (JFC) Dalam Industri Pariwisata Di Kabupaten Jember. *Mudra Jurnal Seni Budaya*.32(2), 262-274
- Pujiati . (2015). *Aesthetic Value of WahyuManggolo's Kethoprak Performance Presenting Mahesa Jenar Series "Alap-Alap Jentik Manis*. *Jurnal Harmonia* vol 15(1), 46-55
- Setiawan, D. (2015). Konsep pakain *jogja fashion week carnival* dalam struktur sosial di Yogyakarta. *Kawistra*,5(2), 126-132
- \_\_\_\_\_ (2015). *Jogja fashion week carnival costume in the context of locality*. *Harmonia : Journal of Arts Research and Education* 15 (2) 126-132
- Sobali A, Indriyanto. (2017). Nilai Estetika Pertunjukan Kuda Lumpung Putra Sekar Gadung Di Desa Rengasbandung Kecamatan Jatibarang Kabupaten Brebes. *Jurnal seni tari* 6 (2), 1-7
- Sumardjo, Jacob. (2000). *Pola Rasionalitas Budaya*. Bandung: Kelir
- Sumarni N. S. (2001). Warna, Garis dan Bentuk Ragam Hias dalam Tata Rias dan Tata Busana Wayang Wong Sri Wedari Surakarta. *Harmonia* Vol. 2 (3), 37-49
- Sunarto. (2011). *Bahan Ajar Filsafat Seni*. Semarang: Program Pendidikan Seni PPs Unnes
- Shanie. A, Sumaryanto.T & Triyanto. (2017). Busana Aesan Gede dan Ragam Hiasnya Sebagai Ekspresi Nilai-nilai Budaya Masyarakat Palembang. *Catharsis: Journal of Arts Education*, 7 (2), 160-167
- Syakir. (2017). Konstruksi Identitas Dalam Arena Produksi Kultural Seni Perbatikan Semarang. *Disertasi*. Semarang. Universitas Negeri Semarang.
- Yunianti, E. (2015). Estetika unsur-unsur arsitektur bangunan masjid agung surakarta. *Catharsis: Journal of Arts Education*, 7 (2), 160-167
- Yusrianti, Jazuli & Sumaryanto.T. (2019). The esthetic of Padendang Dance at Mappadendang Traditional Ceremony of Bugis Society in Soppeng Regency *Catharsis: Journal of Arts Education*, 7 (2), 160-167
- Zakaria. U.A, Utomo Udi, & Triyanto (2018). Aesthetic and religius value of rebana music art in Darul Ulum Islamic Boarding School Ngembalrejo Bae Kudus. *Catharsis: Journal of Arts Education*, 7 (2), 160-167