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## **An Analysis of Decorative Image Motifs for Grade VII-A of SMPN 18 Semarang (Coastal Eco-Culture-Based A Study of Creative Learning Outcomes)**

**Lukmono Adi<sup>1✉</sup>, Triyanto Triyanto<sup>2</sup>, Muh. Iban Syarif<sup>2</sup>**

Email: lukmonoadi76@students.unnes.ac.id

<sup>1</sup> SMP Negeri 28 Semarang, Indonesia

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

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### **Abstrack**

Coastal eco-culture- based learning of ornamental variety on is still very rarely to be carried out. This study aims to describe the visual form of decorative images for grade VII-A SMPN 18 Semarang, as a result of coastal eco-culture-based virtual creative learning during the Covid-19 pandemic. This study uses a qualitative method. The collecting data was conducted through observation, interviews, and documentation. The data transfer techniques was conducted through triangulation techniques. The data analysis was conducted through data reduction, data presentation, and drawing conclusions. Coastal eco-culture-based decorative images created by grade VII-A students of SMPN 18 Semarang were influenced by the natural and cultural aspects of the coastal areas typical of Semarang City. The form of decorative images namely Tugu Muda, Blenduk Church, Warak Ngendok, Blekok Srandol, marine life, typical coastal sea waves, there were even food motifs namely spring rolls. The colors used look bright which is identical to the typical color of the coast. In writing this article, the author identifies the visual elements of various shapes and colors decorated by students of grade VII-A SMPN 18 Semarang. Details of problems developed by adapting theory visual elements by Marvin Bartel, namely the analysis of visual elements of shapes and colors of motifs that are often used and emerged so that it became the initial identity of decorative motifs. So that the visualization resulting conclusions are in the form of basic shapes and colors that characterize decorative images of students in grade VII-A SMPN 18 Semarang, as a result of coastal eco-culture-based virtual creative learning. Furthermore, it can be concluded that the coastal eco-culture-based learning of decoration has positive implications in order to build creative capacity and cultural awareness of students.

**Keywords:** Analysis of Decorative Image Motifs; Creative Learning; Eco-Culture

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## INTRODUCTION

The Freedom of Learning curriculum aims to make learning even more meaningful. In general, this program is not to replace an existing program, the main purpose is to improve the existing system (Sugiri & Priatmoko, 2020). The improvement of science and communication technology can be felt today. However, these advances are not balanced with the absorption of knowledge, skills and maximum character development in schools, in order to prepare a strong and creative young generation to face various problems in the future. As stated by Salam (2018) that one of the challenges faced by schools today is how to maximize the potential of each subject in an effort to develop the character of students. Therefore, in the future, it is necessary for Indonesia's young generation who are not only aware of technologically literate, but also have a concern for the preservation of the traditional values of the Indonesian nation which are superior.

Teachers should provide fundamental knowledge to their students, knowledge and skills that will be useful, so that students can live competently, creatively, and independently. In building education in the future, it is necessary to design an education system that can answer the expectations and challenges of the changes. The spread of the pandemic case requires that all processes of teaching and learning activities for students are carried out at home temporarily. In relation to that fact, Tanu (2016) states that culture-based education is a mechanism that provides opportunities for everyone to enrich science and technology through lifelong learning. Regarding this, it can be formulated that local cultural wisdom is a reflection of the cultural behavior of the community in the form of nature and behaviors that are influenced by the environment and culture. The local culture that exists in Indonesia is a hereditary heritage from our ancestors in the past.

Coastal communities are people who inhabit the area around the coast who usually depend on the sea as a source of income. The coastal community of Semarang city is no

exception, they also form a socio-cultural layer that groups people with certain criteria. In coastal communities there are groups of fishing communities, pond farmers, to industrial workers with each level of socio-cultural stratification. As revealed by Sugiarto (2016) that the coastal environment has the characteristics of the physical and socio-cultural natural environment that are very distinctive compared to the environment in other areas, for example in urban areas.

The result of an eco-culture-based art learning is ultimately an expression of student work. According to Sugiarto (2016), the environment actually has closeness and it is also a source of ideas for artistic expression. The existence of the environment cannot be separated as part of the aspects that underlie each individual in creating art. Referring to the opinion of Rohidi (2000), that aesthetic expression is one of the human needs which is classified as an integrative need. When this integrative need arises because of an intrinsic human impulse, which always wants to express its existence as a moral, intelligent, and feeling creature.

The visual elements in the design are 1) Line, 2) Color, 3) Shape, 4) Size Scale, 5) Texture, 6) Brightness level (Bartel in Kusumowardhani, 2018). Visual elements analyzed in this study are elements of form and color. In this study, the analysis of visual elements focused on the elements of color and shape design. This is because lines, textures, gradations and scales are design elements that also form elements of color and form. The identification in this case relates to the characteristics of the decorative drawings of grade VII-A of SMPN 18 Semarang which were strongly influenced by aspects of the physical and natural environment typical of the coastal area of Semarang City.

## METHOD

This study is a descriptive research that uses a qualitative approach. Regarding qualitative research methods, Creswell in (Raco, 2018) explains it as an approach to explore and

provide an understanding of the main problems. To describe a problem that exists and tells the solution to the problem based on the data that has been found. The details of the problem developed discuss the characteristics of students' decorative motifs by using the visual element analysis method based on the theory of visual elements (Bartel, *Elements and Principles of Design*, 1999). This research was conducted by using a case study research design with an interdisciplinary approach. Sequentially, Case Study means 1). an example of something happening, 2). the actual condition of the state or situation, and 3). certain environment or conditions about people or things (Rahardjo, 2017). This study uses an interdisciplinary approach by utilizing several fields of science, namely aesthetic, formal (pedagogic), ecology and anthropology (coastal culture) studies. The field of art education has the nature of cultural studies by placing the practical aspect of "art education" in formal, non-formal, and informal environments as its ontology, as well as interdisciplinary study models as relevant epistemologies (Sugiarto, 2015).

To maintain validity, this study uses source triangulation technique. The interactive model analysis refers to Milies & Huberman's analysis through three stages of flow, namely data reduction, data presentation, and drawing conclusions. These will be carried out as long as data collection is carried out (snow ball) (Sugiarto, 2016).

## RESULTS AND DISCUSSION

### Coastal Eco-culture- Based Decorative Works



**Figure 1.** Marine flora and fauna motifs

Decorative art is basically a type of two-dimensional art work, which is done on paper and other artificial materials. Decorative motifs are decorative patterns or patterns of various forms of natural objects, which are distilled to beautify an object (Idris, 2019).

The term ornament is a work of art that has developed. Ornaments, which are often considered the same with the ornament or decorate word, are currently experiencing a rapid development. This development is mainly from the variety of motifs and patterns (Suhaedin, 2004).

The decoration or ornament itself consists of various types of motifs that are used to decorate something we want to decorate. Ornaments are intended to decorate a field or object, so that the object becomes beautiful (Sila, 2013).

Decorative motifs are born and developed by the community, depending on their environment and culture. People who live around the forest will generate decorative patterns according to their environment namely leaves, trees, and other natural objects, as well as coastal communities. Ornamental variety for some people also has a certain meaning (Idris, 2019).

A form of culture has its own character which the name is according to the location of the region. Culture located in coastal areas is called coastal culture. One of forms of culture is visual arts. One of these coastal visual cultures can be seen from its characteristics, including: colors usually use bright colors namely blue, yellow, and green.

Adaptive coastal community conditions, using art as a means of religion and rituals for the spread of religion. This also affects to the visual culture of coastal communities, related to this matter, objects in the decorations also avoid figurative objects (humans). For this reason, the form of decoration is always related to the stylization of flora, fauna and natural objects that are commonly found in coastal areas, including: objects of fish, shellfish, sea horses, sea corals, mangrove plants, sea waves.

Local cultural wisdom is a manifestation of the attitudes and behavior of the Indonesian community, related to local Indonesian culture which is hereditary from our ancestors in the past. This is in line with what was conveyed by Triyanto (2014), that from an early age, whether we realize it or not, humans have been taught to get acquainted with the culture from their parents. Social skills cannot be separated from the culture that their parents believe in. Character education plays a role in establishing a person who is virtuous, has vision, and is dignified, besides that it plays a role in building national identity based on noble cultural values.

The work of coastal decoration symbolically expresses the values of openness (democratic), tolerance, creativity, hard work, being honest (honesty) and discipline, some of which are also included in the 18 values of national character education.

### **Creative Arts Learning**

The creativity word comes from "create" (Latin) which means to create, generate, and achieve. Creativity is a multifaceted concept, so the main problem in the study of creativity is that there is no single and uniform definition of creativity that is generally accepted.

Creativity can develop if students as individuals are able to interact with various environmental factors. On the other hand, the teacher as an element of the environment is able to provide appropriate stimuli. This refers to the method of creative expression, according to Jefferson in Prihadi (2019), including the following principles: (1) Each child has the opportunity to choose his own ideas or subject;

(2) He has the freedom to express it; (3) He has the right to regulate it in his own way. To stimulate children in the first lesson, however, they are introduced to drawing based on numbers and basic geometric shapes. In the next lesson the teacher stimulates the children with a familiar theme.

Teachers should give students the freedom to choose and implement strategies and what steps will be taken to overcome the problems they face. Giving freedom to students to choose and determine problem-solving strategies is another form of creativity development. The freedom of opinion given by the teacher in the learning process tends to lead to creative thinking in students and students dare to express their opinions even though they are different from the opinions of other students. Thus, students will get used to share their ideas with various alternative problem solving. This means that students' creativity will develop optimally.

Creativity is a high-level learning process that is the foundation in art education, adequate education is realized through an assessment that evaluates the memory of facts or decoding. In the principle of creative learning, it is necessary to make rhizomatic learning, which facilitates the relationship between art and other disciplines in planning in the form of creative learning principles (Ellis, 2016).

To develop creative arts education, it is necessary to design creative learning principles (CLP) that focus on the creative process as a high-level cognitive activity. Therefore, the learning process has a goal as a framework for educators to facilitate the task of creating a complex work. Furthermore, the delivery of instruction to students that is planned and carried out effectively is the basis of CLP, this process offers a beneficial learning experience for both teachers and students. Students study the process of using acquired information and personal experience to develop new solutions to problems in each discipline that are effectively transferred in real life.

In creative learning, a process of control and direction is needed so that students have

various choices in determining the way and learning process they want. A creative learning process that involves the cognitive aspects of a teacher should not convey to students various learning resources and then test them through instruments that are not familiar to them. The point of creative expression is activities to develop creative and expressive abilities attached in every student. Creativity is considered as a nature and develops naturally without the implementation of adult intervention. The role of a teacher in art learning is to provide motivation, support, resources, and experience, but not to interfere directly in students' artistic activities (Zimmerman, 2009). So in practice, a teacher must be able to become a partner and a great motivator for all students, so that all students must feel independent in learning.

#### **Characteristics of Coastal Eco-Culture Themed Decorative Pictures**

In meaning, decoration is the basic form of decoration which will usually be a pattern that is repeated in a work of craft or art. Decorative works generally become the identity of a particular area and are related to the values and culture in which the work is created.

As explained by Sugiarto (2016), the coastal environment in the form of natural-physical and socio-cultural can act as a learning resource that provides information on ideas for art expression activities for children. The Semarang city is one of the areas on the northern coast of Java, which has distinctive characteristics in terms of its natural, physical and cultural environment. These things affect the creative ideas of grade VII A students in making decorative works.

According to Bartel (in Kusumowardhani, 2017) the visual elements in design are 1) Line, 2) Color, 3) Shape, 4) Size Scale, 5) Texture, 6) Brightness. The visual elements analyzed in this study are related to shape and color. In this study, visual element analysis is focused on color and shape design elements. This is because line, texture, gradation and scale are design elements that also form color and shape elements.

The analysis of the following decorative works will be directed at the 10 best works that are considered to represent the decorative works of the grade VII of SMPN 18 Semarang. These works include 5 decorative works by using A3 paper media and 5 decorative works by using tote bag media.

#### **Color Visual Elements Analysis**

In general, the colors in the Coastal decoration are more diverse by using bright and striking colors (Yuliati, 2011). These color characters, apart from being influenced by foreign cultures, also represent the dynamic and open character of the Coastal community. The analysis of color element was carried out by identifying the colors contained in the decorative works of grade VII A SMPN 18 Semarang students as a result of virtual Coastal eco-culture-based creative learning. The distinctive colors were then collected and identified, to see the typical colors that most appeared from the decorative patterns made by the VII A grade students of SMPN 18 Semarang.

The following is the identification of colors that often appear in the decorative works of grade VII A students of SMPN 18 Semarang:



Figure 2. Ainidya Haryu's work (Source: Doc. Teacher of Cultural Arts 2021)



Figure 3. Kharissa Prasanti Putri's work (Source: Doc. Teacher of Cultural Arts 2021)



Figure 4. Mikhita Salmaa's work (Source: Doc. Teacher of Cultural Arts 2021)



Figure 5. Nasywa Danella's work (Source: Doc. Teacher of Cultural Arts 2021)



Figure 6. Sekar Dewi's work (Source: Doc. Teacher of Cultural Arts 2021)



Figure 7. Amaratul Intan's work. F (Source: Doc. Teacher of Cultural Arts 2021)



Figure 8. Ariella Fayza .'s work (Source: Doc. Teacher of Cultural Arts 2021)



**Figure 9.** Muhammad Dzaky's work (Source: Doc. Teacher of Cultural Arts 2021)



**Figure 10.** Nasywa Danella's work (Source: Doc. Teacher of Cultural Arts 2021)



**Figure 11.** Nouri Zahra's work. D (Source: Doc. Teacher of Cultural Arts 2021)

### Analysis of Shape Visual Elements

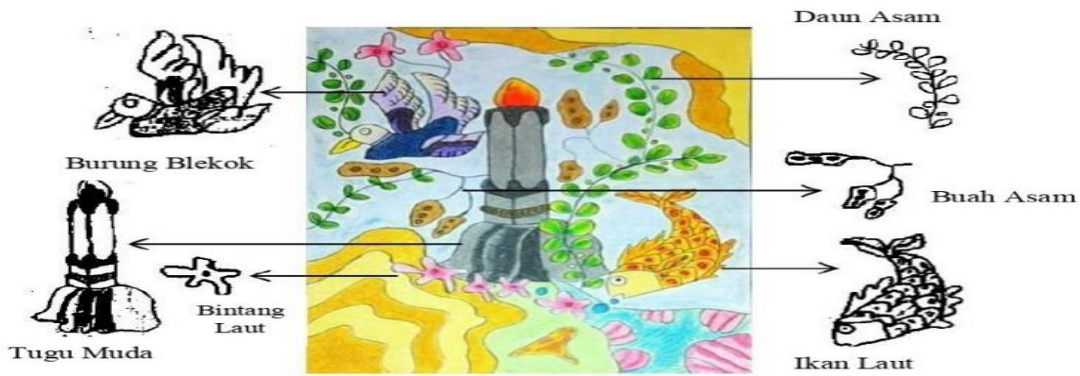
In each form of coastal decoration, there are shapes and characters as symbols that not only describe real natural lives, but also the forms of these patterns that are a tendency of customs, natural forms and daily events in the coastal area. In general, the decorative shape typical of the Semarang Coast are inspired by cultural activities, Semarang City landmarks, the natural environment and so on (Suliyati & Yuliati, 2019).

The analysis of the elements of shape was done by identifying each typical shape that

appeared in the decorative pattern by reducing the basic shapes that made up the decorative image, the same way as analyzing the colors identified based on the theory of visual elements. The typical shapes were then collected and identified what typical shapes most emerged from the decorative patterns made by the VII A grade students of SMPN 18 Semarang.

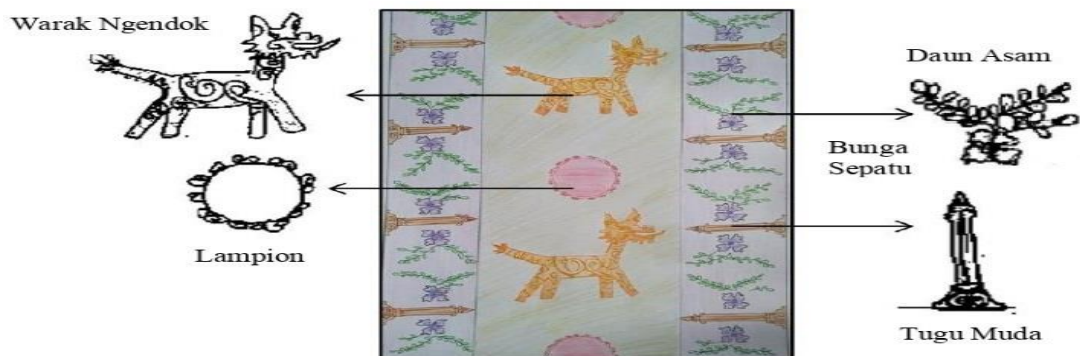
The following is the identification of the motifs that appeared in the decorative works of grade VII A students of SMPN 18 Semarang, as a result of coastal eco-culture-based virtual creative learning:





**Figure 12.** Ainidya Haryu's work  
(Source: Doc. Teacher of Cultural Arts 2021)

Burung Blekok: Blekok Bird  
Tugu Muda: Young Monument  
Bintang Laut: Starfish  
Daun Asam: Tamarind Leaves  
Daun Asam: Tamarind  
Ikan laut: Saltwater Fish



**Figure 13.** Kharissa Prasanti Putri's work  
(Source: Doc. Teacher of Cultural Arts 2021)

Warak Ngendok: Warak Ngendok  
Lampion: Lantern  
Daun Asam: Tamarind Leaves  
Bunga Sepatu: Hibiscus  
Tugu muda: Young Monument



**Figure 14.** Mikhita Salmaa's work  
(Source: Doc. Teacher of Cultural Arts 2021)

Warak Ngendok: Warak Ngendok  
 Ikan laut: Saltwater Fish  
 Kapal Laut: Ship  
 Tugu Muda: Young Monument  
 Gedung Lawang Sewu: Lawang Sewu Building  
 Buah Asam: Tamarind



**Figure 15.** Nasywa Danella's work  
(Source: Doc. Teacher of Cultural Arts 2021)

Buah Asam: Tamarind Leaves  
 Tugu Muda: Young Monument  
 Rumput Laut: Seaweed  
 Gedung Lawang Sewu: Lawang Sewu Building  
 Burung Blekok: Blekok Bird  
 Bunga Sepatu: Hibiscus  
 Ombak Laut: Sea Wave



**Figure 16.** Sekar Dewi's work  
(Source: Doc. Teacher of Cultural Arts 2021)

Warak Ngendok: Warak Ngendok  
Bentuk Awan Cina: Chinese Cloud Shape  
Buah Asam: Tamarind  
Daun Asam: Tamarind Leaves



**Figure 17.** Amaratul Intan's work. F  
(Source: Doc. Teacher of Cultural Arts 2021)

Bunga Sepatu: Hibiscus  
Buah Asam: Tamarind  
Karang Laut: Coral  
Tugu Muda: Young Monument  
Burung Blekok: Blekok Bird  
Ikan Laut: Saltwater Fish



**Figure 18.** Ariella Fayza's work  
(Source: Doc. Teacher of Cultural Arts 2021)

- Burung Blekok: Blekok Bird
- Stilasi Ombak: Wave Style
- Buah Asam: Tamarind
- Karang Laut: Coral
- Bentuk Awan: Cloud Shape
- Tugu Muda: Young Monument
- Ikan Laut: Shaltwater Fish



**Figure 19.** Muhammad Dzaky .'s work  
(Source: Doc. Teacher of Cultural Arts 2021)

- Tugu Muda: Young Monument
- Buah Asam: Tamarind
- Bentuk Awan: Cloud Shape
- Ikan Laut: Shaltwater Fish
- Warak Ngendok: Warak Ngendok



**Figure 20.** Nasywa Danella's work  
(Source: Doc. Teacher of Cultural Arts 2021)

- Buah Asam: Tamarind Leaves
- Tugu Muda: Young Monument
- Rumput Laut: Seaweed
- Gedung Lawang Sewu: Lawang Sewu Building
- Burung Blekok: Blekok Bird
- Bintang Laut: Starfish



**Figure 21.** Nouri Zahra's work. D  
(Source: Doc. Teacher of Cultural Arts 2021)

- Tugu Muda: Young Monument
- Gedung Lawang Sewu: Lawang Sewu
- Biota Laut: Marine biota
- Buah Asam: Tamarind
- Kepala Warak: Warak Head

**Characteristics of Decorative Patterns for Grade VII-A Students of SMPN 18 Semarang**

The basic colors that appeared in the decorative works of grade VII A SMPN 18 Semarang students were very diverse by using bright, and striking colors. Colors taken from nature are bright namely as blue, red, yellow, green, purple and brown. The natural colors that often appear in the decorations made by grade

VII A students of SMPN 18 Semarang expressed the general character of the Pesisir community which is dynamic, open, spontaneous and unyielding. The following is a recapitulation of the analysis of color elements and color details that appeared in the decorative works of students of grade VII A SMPN 18 Semarang as a result of on Coastal eco-culture-based virtual creative learning.

**Table 1.** Ragam Hias: Decoration

No.	Ragam Hias	Color Chart
1.	Karya Ainidya Haryu Lutfi (A3)	
2.	Karya Kharissa Prasanti Putri (A3)	
3.	Karya Mikhita Salmaa (A3)	
4.	Karya Nasywa Danella Setyasmi (A3)	
5.	Karya Sekar Dewi Kurniawati (A3)	
6.	Karya Amaratul Intan Fatimah (Tote Bag)	
7.	Karya Ariella Fayza Arnaya (Tote Bag)	
8.	Karya Muh. Dzaky Almer (Tote Bag)	
9.	Karya Nasywa Danella Setyasmi (Tote Bag)	
10.	Karya Nouri Zahra Darmingtyas (Tote Bag)	

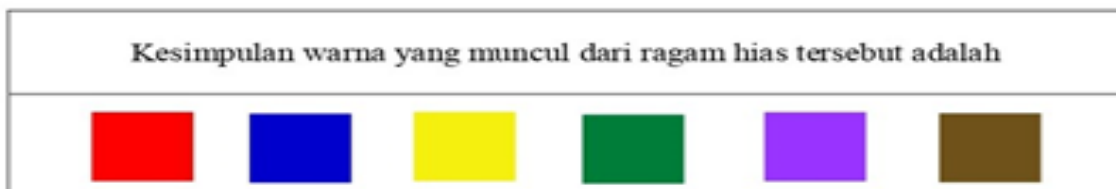
Ragam Hias: Decoration

1. Anindya Haryu Lutfi' Work (A3)
2. Kharissa Prasanti Putri's Work (A3)
3. Mikhita Salmaa's Work (A3)
4. Nasywa Danella Setyasmi's Work (A3)
5. Sekar Dewi Kurniawati's Work (A3)

6. Amaratul Intan Kurniawati's Work (Tote Bag)

7. Ariella Fayza Arnaya's Work (Tote Bag)
8. Muh. Dzaky Almer's Work (Tote Bag)
9. Nasywa Danella Setyasmi's Work (Tote Bag)
10. Nouri Zahra Darmingtyas's Work (Tote Bag)

**Table 2.** Recapitulation of the Analysis of Color Elements of Decorative Variety for Grade VII-A Students



The conclusion of the colors that emerge from the decoration are another visual element that characterizes the decorative work of grade

VIIA SMPN 18 Semarang students is the element of shape. The following is a recapitulation of the analysis of elements of form and details of shapes

that appeared in the decorative works of students of grade VII A SMPN 18 Semarang.

The basic form that appeared in the decorative works of grade VII A SMPN 18 Semarang students is a general form typical of the Semarang motif. The shapes that appeared in the decorative works express the daily life of grade VII-A students of SMPN 18 Semarang who live in the western part of Semarang City with the ecological character of the Coastal region. The motifs displayed are living creatures of plants, animals, humans and the universe namely clouds, ocean waves, marine life, Blekok Sronдол Birds and the shape of Hibiscus flowers. When viewed from the aspect of the physical environment,







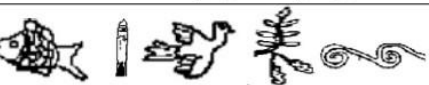
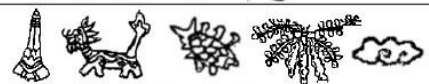


Ragam Hias: Decoration

Bentuk: Shape

1. Anindya Haryu Lutfi' Work (A3)
2. Kharissa Prasanti Putri's Work (A3)
3. Mikhita Salmaa's Work (A3)
4. Nasywa Danella Setyasmi's Work (A3)
5. Sekar Dewi Kurniawati's Work (A3)
6. Amaratul Intan Kurniawati's Work (Tote Bag)
7. Ariella Fayza Arnaya's Work (Tote Bag)
8. Muh. Dzaky Almer's Work (Tote Bag)
9. Nasywa Danella Setyasmi's Work (Tote Bag)
10. Nouri Zahra Darmingtyas's Work (Tote Bag)

namely the form of historic buildings that have become landmarks of Semarang City in the form of Young Monument objects and Lawang Sewu Building. In addition, the influence of foreign culture can also be seen from the object of acculturation motifs, namely Warak Ngendok. In terms of form, Warak Ngendok is a true symbol of multiculturalism which is the result of a combination of three Javanese, Chinese and Arabic cultures. The shapes in the identification below are the characteristics of the distinctive forms of decorative ornaments made by class VII A students as a result of Coastal eco-culture-based virtual learning.

**Table 3.** Recapitulation of Elemental Analysis of Decorative Forms for Students of Grade VII-A

No.	Ragam Hias	Bentuk
1.	Karya Ainidya Haryu Lutfi (A3)	
2.	Karya Kharissa Prasanti Putri (A3)	
3.	Karya Mikhita Salmaa (A3)	
4.	Karya Nasywa Danella Setyasmii (A3)	
5.	Karya Sekar Dewi Kurniawati (A3)	
6.	Karya Amaratul Intan Fatimah (Tote Bag)	
7.	Karya Ariella Fayza Arnaya (Tote Bag)	
8.	Karya Muh. Dzaky Almer (Tote Bag)	
9.	Karya Nasywa Danella Setyasmii (Tote Bag)	
10.	Karya Nouri Zahra Darmingtyas (Tote Bag)	



Kesimpulan bentuk yang muncul dari ragam hias tersebut adalah



## CONCLUSION

The cultural arts education curriculum implemented at SMP Negeri 18 uses the 2013 curriculum, with an emphasis on learning materials related to the appreciation of local cultural arts values typical of *Semarangan*. Responding to the current Covid-19 Pandemic situation, art and culture, teachers in the learning process use online application media, namely, google classroom, google meet, whatsapp group. Each of these online application media is used according to their needs and suitability. For virtual learning by using Google Meet, for collecting assignments in Google Classroom and for communicating about learning problems using the WhatsApp group.

In general, the decorative works of Grade VII-A students of SMPN 18 Semarang are the result of Coastal Eco-Culture virtual-based creative learning. The ideas for decorative works by grade VII A SMPN 18 Semarang students were adopted from the basic forms and elements of *Semarangan* local culture which are based on ecology and coastal culture. This relates to aspects of the physical, natural and cultural environment typical of the Semarang coast. The aesthetic expression of decorative images of grade VII A SMPN 18 Semarang students is influenced by their environment, in this case related to the area where they live on the coast of Semarang City. Thus, their decorative images are a reflection of students' expressions from the coastal area of Semarang City which consists of nature, the physical environment and socio-culture.

This influence is reflected in the formation of environmental objects around students namely the diversity of flora and

fauna, the appearance of historic iconic buildings, and other socio-cultural activities that are part of the coastal culture of Semarang City.

Apart from environmental influences, the creation of decorative works with the theme of coastal eco-culture is the result of virtual creative learning based on coastal eco-culture. This relates to the understanding of the principles and elements of art that are relevant in producing a decorative work with the theme of the coastal city of Semarang.

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