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Creativity and Aesthetics of Keychain Carving At The Jati Nugroho Business Unit in Tahunan Village Jepara

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Abstrack

Keychain carving is a form of carving that is produced by the young generation at the Jati Nugroho Business Unit in Tahunan Village, Jepara. This study aims to provide an overview of the aesthetic and creative form of keychain crafts. The research was conducted using qualitative analysis research methods with the research location in the Jati Nugroho Business Unit, Tahunan Village, Jepara. The instruments and data collection techniques used observation, interviews and document studies. The data validity technique used data triangulation techniques. Meanwhile, data analysis and processing techniques were carried out by collecting, reducing, presenting and verifying data. The aesthetic form produced in the keychain craft is expected to instill values in the daily life of community. The value given is also an added value for the young generation because it has been given earlier by the family (parents) and the environment surrounds them. The value instilled in the young generation is a good effort because it makes craftsmen have knowledge, especially through the keychain carving. The data were analyzed using aesthetic form and creativity theory. The results show the following things. First, the keychain carving has a variety of shapes and aesthetic form. Second, the craftsmen have creativity in developing the latest design ideas.

Keywords: Keychain Carving, Aesthetics Form, Creativity

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INTRODUCTION

The art of carving is a work of cultural heritage that has developed from time to time. Its development has proven that the art of carving is very dynamic and can adapt itself to the dimensions of form, space, and time (Haryono, 2008, p.79). The art of carving was initially known as a craft that was used to beautify the goods or crafts of the Jepara people. This research contributes to the Jepara people to think more creatively when the phenomenon of changing the aesthetic form of keychain crafts appears as an effort to show the creativity of Jepara carving. The crafters will be educated to be more creative in responding to market needs in terms of aesthetics offered to the public as consumers. On the other hand, the educational institutions would certainly be able to recognize the development of Jepara carving, especially in terms of the technique and function to be introduced in schools as local wisdom (Sugiarto, 2017).

The title of Jepara as a carving city has become a kind of trademark for the city itself. It shows that the art of carving is one of the capital or potential of local culture in which it is also a symbol of identity for its community. The Jepara carving crafts have given a distinctive color to the diversity of Indonesian cultural treasures (Triyanto, 2018, p. 228)

Jepara has been known as the City of Carving since Queen Kalinyamat. It started when the Jepara people produced the handicrafts a long time ago and it was passed down from generation to generation; it was also supported by its strong history. The art of carving developed into a craft industry and as a result, the furniture and carving crafts are spread in almost all districts in Jepara Regency. Later, it became a source of income with products produced by each region, especially in Tahunan District, where all of its areas produce the hand-carved crafts.

The Tahunan Village, which relies on processed hand-carved crafts, strongly supports the existence of new innovations in the key chain sector accompanied by the existence of

an environment that provides many craft materials. The carving craft center in Tahunan village has become a pioneer and icon for Jepara carving furniture, which is located about 5 km from the city center. This carving craft center can be found along Soekarno Hatta street and there are many showrooms displaying various kinds of household furniture and other wood crafts as souvenirs.

Related to the art of keychain carving, the term of creativity cannot be separated from it. Creativity is the ability to create works of art that have never existed or have existed with new creations. The creative thinking process is the process of generating new ideas in a work of art. The creativity in the form of key chain crafts is an expression of art. The art of carving is also related to creativity. In creating a work of art, it is required to have creativity to produce high quality and creative artwork as well as accepted by the community.

Decorative wood carving is part of the art crafts produced by humans. The art itself is one of the elements of culture that is obtained through the learning process in order to meet the biological and psychological needs. The biological needs include clothing and food, while psychological needs include religion and art. The decorative wood carving, like other works of art, is a form of self-expression of the craftsmen. While the expressions can be influenced by the actors themselves and their socio-cultural environment so that the decorative forms on wood carvings have their own meanings and symbols. As a work of art, various decorative wood carvings serve as a source of cultural information in the form of symbols or symbols that have certain meanings (Triyanto, Mujiyono, Sugiarto, 2017)..

The art of carving is one of the regional identities of Jepara. However, most of the craftsmen are mostly dominated by the older generation and the interest of the young generation towards it has declined. The products of carving crafts can be the pride of domestic and foreign markets because they can improve the economy of the community. Since

the current carving craft market is getting declined, so new efforts and innovations are needed to preserve the art of Jepara carving. It aims to preserve the identity of Jepara as the city of carving.

The carving art from Jepara has become a regional icon that can make the city famous both in the National and International levels. The art of carving as the expression of Jepara community is already well known and it becomes the characteristics of Jepara. However, this form of expression is endangered as the young generation seems rarely involved in it anymore. The condition is worsened by the presence of the Jepara craftsmen who live outside their regency.

The process of making crafts is conducted on wood and uses chisels and carving techniques in order to produce aesthetically concave and convex carvings. It can be concluded that carving is a work process that requires patience and precision to connect convex and concave patterns so that they become beautiful works of art that have their own characteristics. The process of carvings is not easy because it takes a long process that requires precision. The process of carving and sculpting starts with sketching on wood and then the wood is carved with a chisel and *ganden* (big wooden hammer).

Key chain craft products have opened up the opportunities for the acceptance of new designs created by Jepara craftsmen. They are more economical in wood materials and affordable for all people to accept. Their existence cannot be separated from the role of the creators who always try to continue innovating in creating new designs to be introduced to the wider community. The designs provide a creative touch owned by the craftsmen and they can show the carving as the Jepara craft products. The craftsman's creativity in keychain carving is considered as significant in showing the uniqueness of regional carvings. Additionally, the products will be marketed in local, national, and even international market.

Jepara carving art has developed into an industry, one of which is the furniture industry. The furniture industry does not only meet the needs of the domestic market but it also serves the international market. This research was conducted to investigate the aesthetics and creativity form of key chain carving products in Jati Nugroho business unit in Tahunan Village, Jepara. The reasons of the researchers to take this study is because the researchers want to show the new form of Jepara carving, particularly in the form of small and efficient carving crafts as key chains which can be easily used on keys, bags, and wallets. In additional, these products also can be new medium to show the characteristics of Jepara as carving city and they can be a platform to introduce the carving world for the young generation.

Since the forms and types of the wood carving produced by the local craftsmen in Tahunan District are still limited to the old forms and types from the previous craftsmen so an innovation is needed to develop the craft products. Therefore, the effort to do research and development is needed in order to preserve the local wisdom of Jepara as carving city. Beside the form, the aesthetics of the product should be prioritized, and affordable price should be set to make people attracted to buy the products. Jepara Regency has been known for its aesthetics wood furniture products and it has been admired by the national and international market.

METHODS

This study used interdisciplinary approach. The interdisciplinary approach is a combination of two or more scientific disciplines, in the context of the scope relevance of the problem being studied (Rohidi, 2011, p. 61). This study used more than one discipline to study the key chain craft in the Tahunan Village, Jepara Regency. The disciplines used in this research are aesthetics and creativity (Sugiarto, 2019). Aesthetic discipline is used to analyze the aesthetic characteristics of crafts produced in Tahunan Village and creativity

discipline is used to analyze innovation and creative learning concepts of the key chain craft.

This study employed qualitative research methods. Qualitative methods are used to develop theories that are built through data obtained directly in the field; some stages used in qualitative methods are conducting exploration, collecting data using data documentation, conducting interviews, and recording the actors or people who involve in the field (Sugiyono, 2009, p. 24). It is a descriptive research in nature. Instead of using statistics or numbers, the data is described in the form of speech, writing and observations. The data is collected from the field by conducting the in-depth observations and interviews with the craftsmen and local community. The problems obtained are identified, discussed and studied to provide an overview and explanation related to the aesthetics and innovation of key chain craft.

Research Design

The research design used a case study research design. It is because the researchers conducted research focused on the Tahunan Village, Tahunan District, Jepara Regency. This research limited the approach to case studies as an effort to focus on one case intensively or in detail.

For the sake of the effectiveness and efficiency of the research process and results, it is necessary to limit several things related to this research, especially the problem of the availability of time and the scope of the research aspect. The focus of this research is the aesthetic value and creativity in key chain craft which focuses on (1) what aesthetic value that exists in carving with key chain media (2) how to foster the creativity of Jepara young generation using key chains in the Jati Nugroho business unit in Tahunan District. The research target is the young generation of Jepara who are in the Tahunan Village, Jepara Regency.

Research Data Source

The data in this study can be divided into two, namely primary data and secondary data. The primary data is the data obtained from respondents directly through field surveys and interviews. While the secondary data is a source of data obtained indirectly, but it can help the research and provide supporting information as the research material.

The sources of primary data were obtained through direct observation and interviewees who have been selected by researchers. The interviewees are people who are considered as the people who know the knowledge about carving. Meanwhile, the secondary data sources were obtained through observation, supporting data, reference books, archives, historical documents, photos of activities and books related to research.

Data Collection Technique

Data collection techniques used in this study consisted of observation methods, interview techniques and document collection techniques.

Observation Method

Observation method is a method used to observe something, someone, an environment, or situation sharply and in detail, and record it accurately in several ways. The observation method in art research is carried out to obtain data about works of art in activities and situations that are relevant to the research problem (Rohidi, 2011, p. 82). In this study, the observation method was used to observe directly the craft of Jepara carved key chains with the aim of obtaining accurate data. This observation technique was carried out at the beginning of the study to find out the problems that occurred later in more in-depth observations aimed at finding solutions to problems related to carving crafts in Jepara.

Interview Technique

Interview is a technique used to obtain information about events that the researcher cannot observe directly. The interviews

conducted in this study were in-depth interviews. In-depth interviews are data collection techniques that are often used by qualitative researchers. It can be carried out with various techniques depending on the level of interviews, and they are structured and designed directly depending on the number of interviewees who will and are willing to answer the questions asked (Rohidi, 2011, p.208).

The interviews conducted in this study were interviews aimed at carving craftsmen in Tahunan village as interviewees who could create decorative key chain designs

Document Studies

Document data collection techniques are used to obtain data in the form of records, both official and confidential notes (personal records), while they are also using cameras to document what researchers have obtained as the concrete evidence. The document data collection techniques are carried out to obtain archives during the activity process. In addition, this technique is used to obtain books, journals, and previous studies that are relevant and have contributed to the research conducted by the researcher.

The collection of documents requires caution. Documents are indeed quite easy to obtain, but researchers as data collectors need to consider several things, including the determination of the data according to the problem being studied; the data source must have a high enough level of confidence; the data in the document must not have distortions in both the text and the visual or audio appearance; it obtain permission from the owner of the document or copyright if necessary or at least quoted by means of the usual way of citing in accordance with generally accepted academic ethics (Rohidi, 2011, p. 207).

Data Validation Techniques

Rohidi (2011, p.218) suggested that the term trustworthiness in art research is more appropriate to use than the term of data validity. Validity is associated with research

findings that are reasonable, reliable and in accordance with the context of the research, its users, colleagues and readers.

The triangulation technique used in this study is source triangulation. It means that the researchers compared and checked the data that had been obtained from various sources during the research. The steps of this technique are: (1) Comparing the observational data with interview data. (2) Comparing what people say in general with what people say in private/personal. (3) Comparing what people say about the research situation with what they say over time. (4) Comparing one's situation and perspective with various opinions and views of society from various classes. (5) Comparing the results of interviews with the contents of a related document.

Data Analysis Technique

Art data analysis is a way of searching or testing general statements about interrelationships and underlying themes that build theory from the field (Strauss and Corbin, 1997 in Rohidi, 2011, p. 222). To analyze the aesthetic value and innovation of key chain crafts, the data that has been collected is then followed by three main lines of analysis, namely data reduction, data presentation and data verification.

Data Reduction

The data obtained by researchers are still in the form of observations, interviews, documents, and notes which are still long and need to be reduced. Data reduction is part of the analysis. Data reduction is a structure or equipment for sorting, selecting, focusing, organizing and simplifying data (Rohidi, 2011, p.234). Based on that definition, the data will be filtered to examine the research object. The process of reducing the data obtained in the field will be separated and selected according to the research focus.

Data Presentation

The second flow of analysis activities, namely data presentation. Data presentation is

an activity to bring up various data that are interrelated with one another in accordance with the context of the research problem. It aims to create a form that is systematic and easy to understand. In this study, complete and honest data will be presented according to the data obtained through interviews, observations, document data collection and documentation carried out in research. Furthermore, the data is analyzed according to the research problems to make it more understandable, relevant and systematic

Data Verification

Data verification is the last part in data analysis activities, which is carried out to draw conclusions. Data reduction, data presentation and drawing conclusions are interrelated patterns during and after data collection. It is an effort to develop general insights in parallel form called "analysis". The three types of analysis activities and data collection activities are cyclical and interactive processes. Therefore, the researchers need to be ready to move between these four frames during data collection, then move back and forth between reduction, presentation and conclusion during the research period. (Rohidi, 2011) stated that the researchers analyzing thought is written using established theories drawing conclusions.

RESULT AND DISCUSSION

Creation Notion of the Keychain Carving Craft

The discussion about work notion is the most basic idea in creating an art. Related to the work notion, the keychain carving craft was created by a woodcarver in Tahunan Village, Jepara. It lies on the reason that a woodcarver basically often thinks and creates notions or ideas to create something new that has never been created by others. Various efforts to explore materials, techniques, and ideas about keychain are conducted to create new, unique, and authentic products. The result must be different with others where broader knowledge and insights about carving models are required.

The design notions of keychain carving in Tahunan Village is found by conducting product sampling, namely the woodcarver gives the design and or his keychain product, then they give explanation and teaching how to create the keychain form based on the design

Media and Process Stages of the Keychain Carving Craft

The activity of producing the keychain carving craft in Jati Nugroho business unit in Jepara cannot be separated from the media, equipment and materials. The work media is a means used to express the notion or idea in making art.

The equipment used is divided into two, namely the main tools and supporting tools in the form of carving chisels, wooden hammers, pencils/markers, sandpaper, brushes to clean carving dirt, and electric saws for splitting and make a pattern.

The keychain production from the beginning to the finishing is generally divided into several stages. The first stage is choosing the keychain material. The material should be conducted carefully in order to ease the production stage.

The second stage is making the sketch on the wood surface. This stage can be done using pencils/markers.



Figure 1. Process of making design
(Source: researchers' documentation)

All of the stages in the production process must be conducted carefully in order to minimize error. The third stage is mbuka'i or nggerak'i. This stage is the earliest stage to carve the wood using the pattern/sketch on its surface.



Figure 2. Process of carving
(Source: researchers' documentation)

The fourth stage is forming the image area. In this stage, the woodcarver makes the form on the whole, in terms of style and carving model in order to realize the image/sketch. The fifth stage is ngalusi. This stage is the stage to clean and finish the keychain until there is no wood fibers appear on the wood surface and corners.

The last stage is finishing. This stage is the last process of the keychain visual set. Besides as the protection of the keychain, it also aims to add the aesthetics value. This stage must be conducted carefully in order not to decrease or omit the aesthetic value from the keychain form. The finishing stage has the purpose to add the aesthetics values and make the keychain to be more colorful. There are two kinds of tools that can be done for the finishing stage: finishing of polishing is done by brushing; and finishing of melamine is done by means of a compressor for spraying melamine material. Each of which is carried out as needed and each of which has its own meaning.

The keychain craft created by the youth in Jati Nugroho business unit is using the

aesthetic form theory by Feldman (1967) who stated that in making the carving, accuracy is required by considering the visual elements and design principles by Feldman: (1) an artwork influences the collective behavior of the community; (2) an artwork is created to be seen, enjoyed, and used, particularly in the general situation; (3) an artwork expresses the social existence or it is collective.

Analysis of Aesthetics on the Visual Form of Keychain Carving with Flora Theme

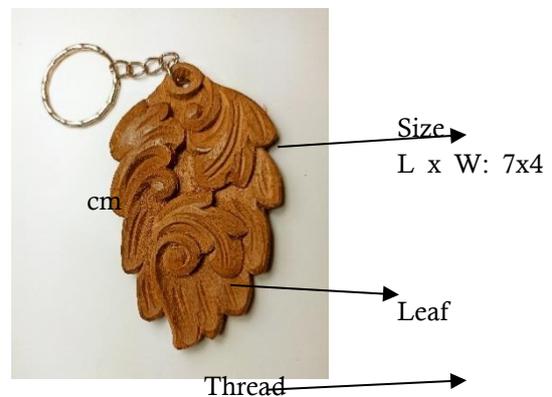


Figure 3. Flora Keychain
(Source: researchers' documentation)

The object of the keychain carving above is the leaf stylization as a whole from the embodiment of the keychain craft, which is produced every detail and based on the exact proportion. The size of the keychain above is 7 cm long and 4 cm wide. Besides that, the keychain above also has visual elements: lines, features, space, colors, and texture. The following is the explanation.

Based on the figure above, the aesthetic form of the keychain carving has curved lines on the entire object. The size varies in length. The use of the line is adjusted to the keychain area. While the feature used is an organic feature that can be seen in the threads and leaves. The element of space in the figure above is easier to see and feel because it has a real space in the form of a dual-dimensional element.

in the stylized form of the leaf shape. The use of color in keychain above uses wood colors

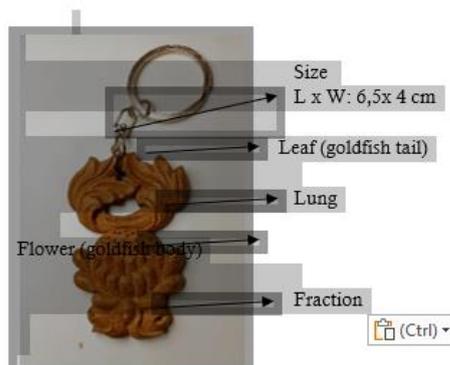
from polish dyes. It is done because teak wood has a good fiber composition; therefore, it is left natural according to its original texture make it more attractive and beautiful.

Apart from having the dimensions and elements of its formation, the art of keychain carving also has design principles including balance, proportion and dominance. The analysis of the design principles shows that the keychain carving above has an asymmetrical composition. It can be seen from the arrangement of object with different shape and size but the placement of object creates a balanced impression. The proportion is proportional. The rhythm of the keychain carving above is the repetitive rhythm of the leaf shape. The dominance is manifested in the stylization of the leaves so that it becomes the center of attention.

The harmony contained in the artwork above is the harmony of functions which is realized through different stylized arrangements. The object of stylization of leaves is a symbol of plant life or flora.

Analysis of Aesthetics on the Visual Form of Keychain Carving with Fauna Theme

Figure 4. Fauna Keychain
(Source: researchers' documentation)



The object in the keychain carving above is a stylization of the goldfish shape as a whole from the embodiment of the keychain carving craft, which is produced every detail and based on the exact proportion. The size of the keychain carving above is 6.5 cm long and 4 cm

wide. It also has visual elements: lines, features, space, color and texture. The following is the explanation of the analysis.

Based on the figure above, the aesthetic form of the keychain carving has curved lines on the entire object. The size of the lines varies in length. The use of the line is adjusted to the keychain area. While the feature used is an organic feature that can be seen on the body of a swan. The element of space in the figure above is easier to see and feel because it has a real space in the form of a dual-dimensional element.

The smooth real texture is found in the stylized form of the goldfish. The use of color in the keychain above uses wood colors from polish dyes. It is because teak wood has good fiber composition; therefore, it is left natural according to its original texture to make it more attractive and beautiful.

Apart from having the size and elements of its formation, the keychain carving above also has design principles including: balance, proportion, and dominance. The analysis of the design principles shows that the key chain carving above has a symmetrical composition; this can be seen in the arrangement of objects with the same shape and size, making the placement of objects balanced. The proportion is proportional. The rhythm of the keychain carving above is the repetitive rhythm of the fauna. For dominance, it is manifested in the stylization of goldfish shape to make it as the center of attention.

The harmony contained in the artwork above is the harmony of functions, which is realized through different stylized arrangements. The stylized object of the goldfish is a symbol of animal life or fauna.

Analysis of Aesthetics on the Visual Form of the Keychain Carving with Decorative Theme



Thread Back Leaf
 Keychain size:
 W: 5.5 cm
 L: 3.5 cm
 Seat of bale-bale
 Bale-bale chair legs

Figure 5. Decorative Keychain
 (Source: researchers' documentation)

The object in the keychain carving above is a stylizing the shape of *bale-bale* chair as a whole from the embodiment of the keychain carving craft, which is produced every detail and based on the exact proportion. The size of the keychain carving above is 5.5 cm long and 3.5 cm wide. Apart from having a size, it also has visual elements: line, shape, space, color and texture. The following is the explanation of the analysis.

Based on the figure above, the aesthetic form of the keychain carving has straight and curved lines on the object. The size of the lines varies in length. The use of the line is adjusted to the keychain area. While the feature used is geometric and organic. The geometric feature can be seen on the back and seat, while the organic feature is on the threads and leaves that are seen in the stylized form of the *bale-bale* chair. The element of space in the keychain

above is easier to see and feel because it has a real space in the form of a dual-dimensional element.

The smooth real texture is found in the stylized form of the *bale-bale* chair. The use of color in the keychain above uses wood colors from polish dyes. It is because teak wood has a good fiber composition; therefore, it is left natural according to its original texture to make it more attractive and beautiful.

Apart from having the size and elements of its formation, this keychain carving art also has design principles: balance, proportion, and dominance. The analysis of the design principles shows that the keychain carving above has a symmetrical composition. It can be seen in the arrangement of objects with the same shape and size, making the placement of objects balanced. The proportion is proportional. The rhythm of the keychain carving above is the repetitive rhythm and flowing rhythm on the decorative shape of the *bale-bale* chair. The dominance element is manifested in the stylization of the shape of the *bale-bale* chair that makes it as the center of attention.

The harmony contained in the artwork above is the harmony of forms that is realized through the arrangement of design forms. The object of the shape of the *bale-bale* chair is a symbol of the stylization of furniture items that are applied in the form of a keychain.

Aesthetics Characteristics of Keychain Crafts Produced by Craftsmen in Tahunan Village Jepara

Based on the analysis of the aesthetic value presented above, it can be concluded that the keychain carving produced by the craftsmen in the Tahunan Village is obtained by the characteristics of the distinctive aesthetic expression of the craftsmen. Each keychain has a different characteristic shape. The characteristics of the distinctive aesthetic expression are described as follows.

First, the production of key chain carving at the Jati Nugroho business unit in Tahunan Village Jepara is an artistic expression that uses

natural teak wood as raw materials. The processing of raw materials is assisted by an electric saw machine to facilitate the craftsmen to make keychain patterns. The tools used to make keychain carvings are carving chisels and wooden hammers.

Second, the source of the work notion of the keychain carving art specifically started from the community in the Tahunan Village area who saw the young generation wanting to develop carvings that have attractive designs and regional distinctive values. There is a creative process to fulfill aesthetic needs. Based on the creation of theme updates, there is at least something that can motivate the young generation to continue their effort in facing the challenges of the carving craft market. It is done as an effort to creatively innovate the production process and design of the keychain carvings in Tahunan Village, Jepara.

Third, the aesthetic expressions of keychain carvings are generally seen in the form of detailed and varied works. Aesthetically, the expression created by key chain craftsmen at the Jati Nugroho business unit is unique in shape and prioritizes the aspects of physical function that are oriented towards the economic value.

CONCLUSION

Jepara has great potential in carving and it can be seen from the leadership of Queen Kalinyamat as well as RA Kartini. The carving design from Jepara is always changing from time to time. It cannot be separated from the role of the community. The existence of the carving art as an icon is applied to various media in order to realize the idea of Jepara as a city of carving.

The strengthening of carving is not only for furniture, reliefs, and carved calligraphy. The application of keychain carving in the Jati Nugroho business unit in Tahunan Village Jepara is a real effort in maintaining the existence of Jepara carving among teenagers. The creation of carvings on keychains is expected to provide new insight and knowledge

for the young generation in wood carving and it is not only applied to decorate certain furniture items. Therefore, there will be innovation in keychain carving that has a minimalist and attractive model. The products that have been produced and presented in this study are as a form of the researchers' concern about the declining interest of the young generation towards the wooden carving.

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