

The Effectiveness of Learning to Draw Shapes and Developing Creativity in Architectural Arts in the ISAI Study Program at UIN Walisongo Semarang

M. Sahal, Syakir, Muh. Fakhrihun Na'am , Muh. Ibban Syarif
Fakultas Bahasa dan Seni
Universitas Negeri Semarang
msahal81@students.unnes.ac.id

Abstract

Learning methods can be interpreted as the methods used to implement plans that have been prepared in the form of real and practical activities to achieve learning objectives. The application of free expression of arts education for students through the arts (education through arts) refers to the concept that art is used in education or art as a means to achieve educational goals. Art education is also a means for developing one's creativity. Learning through art, a person will be directly involved in the creative process so that a person gets artistic and aesthetic experiences during the creative process.

Works of art are the result of creativity as well as the result of research. To produce creative works of art, art creators need creativity, emotional intelligence, aesthetic sensitivity, brain and intellectual intelligence by conducting research during this time in higher education. works of art tend to be seen only as the result of creativity and feeling without research: Traditional art creation tends to be done spontaneously. Creativity is the heart of art, without creativity there would be no works of art, but only repetitions of previously existing works of art. According to him, artistic life is largely determined by a healthy creative climate. Because a weak creative climate will trigger a paralysis of artistic life. In a cultural environment that has a healthy climate, there will be a vibrant artistic life.

Architectural art is a work of art that originates from human imagination which is poured into a particular building structure, thus architectural art is a work that is unique, sturdy and also beautiful. To produce good, unique and sturdy work, of course the creator has high imagination and creativity.

Keywords – Sociology of Art, Free Expression Art Education, Artistic Creativity, Psychoanalysis, Architectural Art

I. INTRODUCTION

One very general understanding of education put forward by (Driyarkara, 1980: 413) states that education is an effort to humanize humans. Education can be understood as a process of liberation, which means that through education students experience a process of

emancipation and are freed from various crippling processes of dogmatism. The elevation of humans to human level must be realized in all educational processes or efforts. In Law of the Republic of Indonesia Number 2 of 1989 concerning the National Education System Article 1 paragraph 1 states that "Education is a

conscious effort to prepare students through guidance, teaching and/or training activities for their roles in the future".

Learning is education, training, learning, educational technology, which focuses more on the formation and development of personality and training places more emphasis on the formation of skills (Hamalik, 2009: 55). Learning is synonymous with education. The learning process is an educational process. Every learning activity is to achieve educational goals. The definition of learning is drawn from the popular definition of learning, learning is an effort to teach students. What is implicitly seen is that in learning there are activities of selecting, determining and developing methods to achieve the desired results (Mustaji, 2009: 17).

The main mission of higher education is to prepare human capital and produce science and technology for sustainable national development. The central issue of higher education in Indonesia so far has been expanding access, as well as improving quality and relevance. People's aspirations to obtain higher education are still very high. If higher education is not of high quality, the human capital produced will not be competitive because it is not competent. Meanwhile, if higher education is not

relevant to the needs of society, the world of work and development, the gap between supply and demand will widen. Research and community service carried out by universities must be in order to build national independence and strengthen future development which increasingly depends on knowledge & innovation (Powell, W.W. & K Snellman: 2004)

The Islamic Arts and Architecture Study Program (ISAI) Faculty of Ushuluddin and Humanities, Walisongo State Islamic University Semarang strives to become a superior study program capable of educating students to become competitive, professional and religious students by continuing to adapt its curriculum to global advances in science and technology.

It is the obligation of study program managers to educate students and produce graduates with character and excellence who have mastery of the scientific field and its development (hard skills) and have the characteristics of tenacious, creative, innovative, professional, confident, polite academics based on values of faith and devotion to God Almighty (soft skills) in carrying out their duties and being up to date with the challenges of the times.

The vision of the Faculty of Ushuluddin and Humanities (FUHUM) UIN Walisongo Semarang which states

"Excellence in Research in Basic Islamic Sciences Based on the Unity of Science for Humanity and Civilization" is the basis for the development of the ISAI Study Program. The basic values of the University and faculty Vision are stated in the Mission of the ISAI Study Program, namely "1. Organizing education and teaching of Islamic art and architecture based on the unity of knowledge. 2. Carrying out research on Islamic art and architecture with a multidisciplinary approach to humanity and civilization. 3. Organizing community service and empowerment based on research on Islamic art and architecture 4. Exploring and developing local wisdom values that are in harmony with Islamic art and architecture 5. Developing collaboration with various institutions on a local, national and international scale. Realizing professional institutional management. The existence of this mission requires internal changes as a main basic unit in the development of the ISAI Study Program curriculum.

Drawing is an intelligence that coordinates visual, rational, hand motor and feeling. Only with a long learning process, regular habituation and coordination can good work be produced. ISAI is a study program whose student intake is not in-line with the qualifications

of high school & Aliyah graduates, so cognitive intelligence, especially drawing ability, is something that needs to be considered. Drawing is a mental activity to form images/images to convey thoughts, ideas and symbols as a form of expression using various techniques and various media. So it can be concluded that drawing is not only a motor/physical activity, but also involves cognitive/mental activities.

Shape is a term that is easily confused with facial features, in English form is form, form is the overall appearance of a design even though facial features are the main identifying element. We also know the shape of the elements lines, planes, sizes, colors, etc. In other words, all the visual elements at once are called forms. Meanwhile, racana determines how a shape is built, or how to present several arranged shapes. Racana is the overall organization in space, namely a framework that supports the entire arrangement of shapes, lines, planes and colors. In other words, racana is a form of giving birth to a form that can be understood and enjoyed more perfectly. To be clearer, this understanding cannot be separated from the process of drawing, which begins with scribbling or sketches which give birth to an image of the shape of the object being observed, which is then called shape drawing.

A. PROBLEM

FORMULATION

1. How does learning to draw shapes impact architectural design?
2. How is the development of creativity related to architectural design?
3. How is the development of creativity in drawing shapes related to architectural design?

B. THEORETICAL BASIS

1. Sociology of Art

In general, Pierre Bourdieu formulated that the sociology of art he developed consisted of several important elements, namely habitus, field, capital, practice. With the following formulation; $(\text{Habitus} \times \text{Capital}) + \text{Domain} = \text{Practice}$.

- Habitus Habitus itself can be interpreted as everything, including habits, thoughts, understanding and so on, that each agent has, originating from the immediate environment or himself. Or also something that is done unconsciously continuously from the time he is born until he is directly involved in society.

- Capital is one of the determinants of an agent in carrying out his life practices, capital itself includes educational capital, economic capital, symbolic capital and cultural capital

- Medan/Region Medan or you could say field is basically a place of competition or struggle, namely a certain social space or universe as a place where social agents/actors compete with each other. In the domain/arena, agents compete to obtain various sources and symbolic power. Competition aims to get more resources so that there are differences between one agent and another.

- Practice can be said to be a product or result of the relationship between the three elements above, which of course will be different for each agent.

According to Becker (1982) in Handayani, the field of fine arts is a term that means a social network of people who work together, which occurs through conventions of mutually known knowledge in doing something, producing works of art that can be accepted by the art public. The field of fine arts is a relationship between all artists and art lovers who are jointly involved in all forms of artistic activities with a broad and unlimited scope that are in line with the pace of development of the world of fine arts

2. Free Expression Arts Education

Education through arts refers to the concept that art is used in education or art as a means to achieve educational goals. Arts education is also a means for

developing one's creativity (Kusumastuti, 2014: 9). Learning through art, a person will be directly involved in the creative process so that a person gets artistic and aesthetic experiences during the creative process (Ambarwangi & Suharto, 2013: 81).

Franz Cizek is seen as the father of the free expression approach, Franz Cizek's statement that "method is poison for fine art" is a milestone for the free expression approach. In class students are only given instructions, unless they ask for it. All it provides is sympathy and understanding to stimulate the pupil's imagination. Creative expression must come from within oneself (Efland, n.d.)

3. Artistic Creativity

Munandar (1985) states that creativity is the ability to create new combinations based on existing data, information or elements. In line with Munandar, Weisberg 1993 (in Martlin, 1999) said that creativity is based on original (original) thinking and is related to solving everyday problems. This is reinforced by the opinion of Lubart et al., 1994 (in Martlin, 1999) who say that creativity is the ability to produce or create work that is new (original and not previously thought of) and appropriate (i.e. useful, in accordance with related tasks).

Mel Rhodes (1961: 305-310) stated that creativity is a phenomenon, where a person (person) communicates a new concept (product) obtained as a result of a mental process (process) in generating ideas, which is an effort to fulfill a need (press) that are influenced by ecological pressures. In discussing creativity, it contains four things, namely person, process, press and product.

Creativity is a unique expression of the entire personality as a result of an individual's interaction with his environment, and which is reflected in his thoughts, feelings, attitudes or behavior. Creativity begins with an individual's ability to create something new. Usually a creative individual has an independent nature. He does not feel bound by the general values and norms that apply in his field of expertise. He has his own system of values and appreciation for life which may not be the same as the values held by the general public. In other words, creativity is a personal trait of an individual (and not a social trait shared by society) which is reflected in his ability to create something new. Creative thinking is often called divergent thinking. Creative thinking needs to be trained because it makes a person fluent, flexible in thinking, able to see problems from various points of view and able to generate many ideas.

4. Psikoanalisis

Psychoanalytic theory assumes that unconscious processes underlie creativity. Creativity is a manifestation of psychopathology. Association theory views creativity as the result of a process of association and combination of existing elements, resulting in something new. Gestalt theory views creativity as a manifestation of the process of an individual's holistic view of their environment. Existential theory suggests that creativity is a process of giving birth to something new through encounters between humans and humans, and humans and nature. As a follower of existential theory, May (1980), for example, argues that every creative behavior is always preceded by an intense and conscious "encounter" between humans and the world around them. Interpersonal theory interprets creativity in the context of the social environment. By placing the creator (creator) as the innovator and the people around him as those who recognize the results of creativity, this theory emphasizes the importance of the value and meaning of a creative work. The consensual definition emphasizes aspects of creative products whose degree of creativity is assessed by expert observers. Amabile (1983: 31) states that a product or someone's response is said to be creative if according to the assessment of an expert or observer who has authority in that field

that it is creative. Thus, creativity is the quality of a product or response that is considered creative by expert observers. This definition is based on the following assumptions: (a) creative products or observable responses are manifestations of the peak of creativity; (b) creativity is something that can be recognized by outside observers and they can agree that something is a creative product; (c) creativity varies in degree, and observers can come to agreement that one product is more creative than another. The consensual definition is often used in the study of creativity in the scientific and artistic fields, both regarding products, people, processes and the environment in which creative people develop their creativity. Conceptual definitions depart from certain concepts about creativity which are described into criteria for what is called creative. Although it still emphasizes the product aspect, this definition does not rely solely on observer consensus in assessing creativity, but is based on certain criteria.

5. Architectural Art

Architecture is a science that studies the relationship between humans and the surrounding environment, while architectural art is a work of art that originates from human imagination or imagination which is expressed in certain building structures. If we look at the

linguistic meaning, architecture comes from two words in Greek, namely *archee* (original, main) and *tectoon* (solid, stable). It can be concluded that architectural art is a work that is unique, sturdy and also beautiful.

Quoting from the book *The Meaning of Art and Artistry*, Introduction to Cultural Studies Series, Prof. Dr. Alo Liliweri, 2021, the art of architecture was born due to the emergence of the human need to have a place to live with a safe, conducive and comfortable environment. According to Robert Gutman, architecture is a production environment that is not just a bridge between humans and the environment, but acts as a forum for expression that can regulate physical and psychological life.

II. DISCUSSION

There are two views about art education, namely art education as skills education, you must master a number of art skills (education in art), the next view is that the skill of making art until it is worth selling is not important but it is enough to be given a number of learning experiences about making art as part of education as a whole. overall (education through the arts). This approach to education in the arts was initially put forward by the essentialist group that essentially art as a material or scientific

discipline needed and was important to be given to students. The educational approach to art is in line with the view of education as an inculturation process which is carried out to pass on/instill cultural values between generations. Whether we realize it or not, this approach has been applied in the family environment (craftsmen-artists), through customization, imitation, and internalization. The context of artistic creation activities is that people have different ways and speeds in presenting ideas, feelings and observations of the surrounding environment. Therefore, what needs to be developed in arts education is the uniqueness of each student with their own style. This is of course related to the psychological condition of a person/student who can produce ideas, which are then realized into a work of art itself.

Creating work is something that is mandatory for students who are involved in the world of art education, as well as the presence of creativity within oneself, which aims to create work that has high value, weight and aesthetics. In this case, the goal of national education is not only to require students to master theoretical material, but creativity is a point that is really needed to make every student have a handle on their own development to become more independent in this modern, sophisticated era. Creativity is the power

that drives humans so that they can create something new, something different from others in the sense that they do not yet exist (Abd. Kahar Wahid, 1995: 5). Every work of ISAI study program students is of course different and unique. It will never be the same when comparing one student with another. Even though the lecture theme is the same, the ISAI UIN Walisongo study program students have their own creative abilities, so they produce different works.

There are several definitions of learning methods. According to T. Raka Joni (Abimanyu 2008: 2.5), stated that learning methods are relatively general ways of working that are suitable for achieving goals. Meanwhile, according to Sudrajat 2008, learning methods can be interpreted as methods used to implement plans that have been prepared in the form of real and practical activities to achieve learning goals. There are several learning methods that can be used to implement learning strategies. Based on the definitions of methods above, researchers can conclude the definition of learning methods, namely the methods used to implement previously formulated learning plans in order to achieve the expected goals. The application of free expression of arts education for students through the arts (education through arts) refers to the concept that art is used in education or art

as a means to achieve educational goals. Arts education is also a means for developing one's creativity (Kusumastuti, 2014: 9). Learning through art, a person will be directly involved in the creative process so that a person gets artistic and aesthetic experiences during the creative process (Ambarwangi & Suharto, 2013: 81). The free expression approach introduced by Cizek was later developed and further popularized by two fine arts educators who also had international reputations, namely Viktor Lowenfeld and Herbert Read.

Art as a form of manifestation is an activity that can help a person's development to achieve broader things. These developments can be integrated through learning. Art learning can help someone develop their full potential because art learning can support various things, including increasing a person's expression skills, intelligence in human aspects, sensitivity to things, training a person's concentration and creativity (Setiawan in Rolina, 2010: 6-7).

Sigmund Freud is a figure in psychoanalysis who looked at human personality using the psychosexuality factor approach in analyzing human personality. According to Freud's personality theory, creativity is part of personality. Creativity according to Freud is an unconscious effort to avoid

awareness of unpleasant or unacceptable ideas. Although most defense mechanisms inhibit creative action, the sublimation mechanism is actually the main cause of creativity. The aim is to get the potential possessed by a person's personality to become accustomed to actualizing itself in terms of creativity. Creativity can be developed in family, school and community environments. This theory is very appropriate in the world of education today. Where students here, namely students, are expected to grow and develop according to their talents to express their creative ideas, so that they can become intelligent and creative people.

Every artistic creation is a compromise between the subconscious and conscious intentions of the author. According to Freud, artists can select and make changes to material without realizing it. This and the way the artist transforms his selfish fantasies into something the public can appreciate can be considered part of the artist's gift. The fantasies of people with artistic talent give us pleasure, while the dreamy fantasies of ordinary people can leave us indifferent, bored or disgusted; or, although we may find that the imagination of an ordinary dreamer has similarities with ours, his 'work' will not have the same value as the work of a true and talented artist, and the dreamer will

not be interested in sharing it. his 'work' and re-doing it for the public.

In essence, Shape Drawing is the process of mastering drawing skills which is based on the results of observing the shape of the object that someone wants to draw. In the drawing process, it turns out that not only the shape of the object is observed but also the object's character, color, texture, structure and so on, so that the results of the observation are not only understood but also internalized. Therefore, the image that emerges from the hand of the artist is a representation of the results of the understanding that he has absorbed as a whole. So in fact, the drawing process is not only a process of someone's wild fantasy imagination which suddenly appears in the form of existing drawings, but is a scientific process which is then developed in the form of someone's creative expression. Because in this process there is an observation activity on the image object, there is analysis, synthesis and conclusions which are realized in the form of an image representation that is as objective as possible. When viewed from this point of view, drawing skills and abilities are knowledge that can be mastered by anyone, just like other abilities, skills and knowledge such as mathematics, physics, biology, social sciences, culture and others. Don't just rely on talent, but with hard

work and strong ability or strong motivation to be able to master these drawing skills. The problem is, for those who feel they have no talent, they already feel fear and despair, afraid that the resulting image will not be good or too ugly. In fact, what is needed from shape drawing lessons is how to draw well and correctly, it doesn't always have to be good or beautiful. Because, the picture will look good or beautiful if the picture we make is good and correct, in accordance with the real shape, whatever the object. In fact, there is no method of learning to draw that is considered standard or standardized. Some existing drawing learning methods trigger more motivation to actively carry out drawing exercises based on gradual instructions based on the program implemented in the method. However, following the instructions that have been programmed is not enough to immediately be said to be skilled or proficient in drawing. The further hope is that the practice is carried out continuously, intensively, so that the hand that moves the drawing tool becomes flexible and able to follow what is desired from the memory and imagination in the student's brain or mind. Therefore, the Study Learning Plan (RPS) prepared in the Islamic Arts and Architecture study program at UIN Walisongo emphasizes intensive and routine forms of practice by imitating

image objects in the natural surroundings, delivered in stages starting from the simplest basic form structures to in more detailed shape and texture. And the most important thing is that the structure and shape match the object properly and correctly, that is enough to produce a good image.

Shape drawing courses are the basis for depicting objects in a realistic manner. The main requirement in drawing shapes is that the object to be drawn must be presented in front of the drawer. The process of drawing form I is to use pencil media which produces shading. The lightness and darkness of the image will be manifested by the thickness of the shading, the density of the shading, and the hardness and softness of the pencil particles. This lecture process is presented in the form of theory and practice, with the emphasis on practice. In general, the shape drawing course material will prepare students with the skills to draw objects realistically. This basic realist drawing ability will make it easier for students in other advanced courses that are practical in nature, for example drawing illustrations, drawing models, and painting, because each lecture assignment must be preceded by a sketch drawing process which is generally displayed in a realistic manner.

A sketch is a framework for the shape of a model object that is originally in

thought, then poured or etched into the drawing area. The role of a sketch is to make it easier to understand the object drawn in outline, before the object is realized according to its actual appearance. As far as the sketch can be communicative for ordinary people who observe it, then the sketch can be said to be close to perfect. Perfect in the sense of an adjustment between ideas/imagination and expression in a sketch as detailed as possible regarding the object of the image being observed.

Composition is an arrangement of several elements in a balanced and harmonious manner. When we draw an object in the outside world (landscape) or perspective visualization, we actually arrange several elements of shape, plane, line, texture, and so on. We arrange all these elements in such a way that it is a combination of several elements that are arranged in a balanced, harmonious manner, which can be produced from our aesthetic feelings, in other words it cannot be calculated mathematically or precisely. The composition consists of several indicators, namely:

1. Unity

Unity is an orderly arrangement of elements that build an object neat as it should be. Unity or also commonly called unity is a combination of whole parts. Unity is often also said to be a group of

objects that are close to each other. Unity is built from the existence of parts. However, unity is not determined by the quantity or number of parts, but rather emphasizes the quality of the relationship between the parts. In other words, a work of fine art has qualitatively integrated parts or elements that do not require the addition of other elements or elements that cannot be removed or reduced. Each part becomes intertwined with each other, determines each other, supports and systemically forms a complete whole of the work of art. This consideration of unity is important because it is based on psychological theory that a person's observations will obtain unity if there is closeness, closure and similarity. In its application to the field of fine arts, this principle of unity emphasizes the arrangement of objects or object components close together or the grouping of elements or parts.

2. Balance

Balance is related to weight. In two-dimensional works of art, for example drawings or paintings, the application of the principle of balance places greater emphasis on qualitative weight or what is also called visual weight, meaning that the weight of the object is only felt. Meanwhile, in three-dimensional works of art, for example statues, this balance is also related to the actual balance or weight. A statue that is heavy at the back will fall

backwards, if it is heavy at the top the statue may not be able to stand. The use of dark colors tends to be heavy, while bright ones have a light impression. Patterns made in large sizes tend to give the impression of being heavy compared to small ones. Objects placed at the top have a light impression, but if placed at the bottom they will appear heavy. Thus, this visual weight can be influenced by the use of color, size or position of the face or object.

3. Rhythm

Rhythm arises from the impression of movement and elements inherent in a work of art. The nature or impression of the rhythm can be soft, loud or soft on a regular basis. As in life, rhythm in works of art can also arise if there is a regular repetition of the elements used. Thus, rhythm in works of art occurs from the repeated arrangement of visual elements such as lines, features, colors, textures, spaces and light and darkness. Rhythm in works of art can be achieved through repetition, alternation, changes in size and flowing movements. Repetitive rhythm, also known as repetitive rhythm, can be created simply by repeating elements of shape, size and color, for example arranging circular elements with the same color, the same distance from one another. This rhythm will produce a monotonous and boring rhythm.

4. Alignment / harmony

Harmony is also commonly called harmony or harmony. Something in tune, harmony, and harmoniousness arises from the existence of similarity, conformity, and the absence of conflict. Likewise, in works of fine art, this harmony can be created by arranging elements that may be the same, appropriate, and none of which is significantly different. For example, circles are not aligned when combined with straight lines, but circles are more in line with curved lines.

5. Contrast

Contrast is a variety of very different shapes in an image. This is a strength in a rhythm so that it doesn't feel monotonous. For example, a series of curved (cylindrical) shapes then interspersed with square shapes. Then repeats itself in the next row several times.

6. Center of Attention

When we observe a work of art we often find the part that most attracts attention. Likewise, if we look at a friend's face, perhaps the most interesting part is the eyes or lips. In fine art, especially the part that attracts attention, this is the principle of emphasis or is often also called the "Center of Attention" (central focus). Thus, emphasis is a part of the image that is made different or stands out so that it becomes the center of attention of

the observer of the image. If someone sees a group of objects, then he or she will probably pay more attention to one of the objects. This is what is called the center of attention. In an image, the object that is the center of attention is usually placed in the center, and made more prominent than other objects. Highlighting can be done by giving a brighter color or more perfect shading.

Prof. Dr. I Wayan Dibia, S. ST., M.A explained that works of art are the result of creativity as well as the result of research. To produce creative works of art, art creators need creativity, emotional intelligence, aesthetic sensitivity, brain and intellectual intelligence by conducting research during this time in higher education. works of art tend to be seen only as the result of creativity and feeling without research: Traditional art creation tends to be done spontaneously. Creativity is the heart of art, without creativity there would be no works of art, but only repetitions of previously existing works of art. According to him, artistic life is largely determined by a healthy creative climate. Because a weak creative climate will trigger a paralysis of artistic life. In a cultural environment that has a healthy climate, there will be a vibrant artistic life.

Architecture is an arrangement of spaces designed for certain activities that are integrated harmoniously into a

composition. According to H.K.Ishar (1995), there are 3 (three) main factors as architectural requirements, namely: (1) functional, (2) structural, and (3) aesthetic. Function is the way a building can serve its users in an activity that contains a process. Meanwhile, the structure is the main parts of a building that are arranged to form a defining building. As for aesthetics, namely the integration of the beauty of form which consists of the terms of integration, proportion, balance, scale and rhythm. The beauty of expression consists of order, character, style and color. Another understanding was put forward by Eko Budihardjo (1994: 1-2), that architecture is a building that is systematic, beautiful, elegant, charming (not complete and comprehensive). Another category states that architecture is the work of professional architects who are expertly educated. Thus, it can be said that architectural art is basically the result of the development of architecture and art that previously existed, but was modified and developed more consistently, and at a later stage it became a particular characteristic. Here the creativity of each architect is what differentiates them from the others. Meanwhile, architecture itself is a branch of science that is rooted in art combined with technology and is influenced by other sciences that also develop with it, such as psychology,

mathematics and social studies that use architecture as a way to reveal the culture and history of people and places.

This research is based on several studies that have been carried out previously, with different points of view and formal and material objects. Previous research that is relevant to this research can be described as follows:

- Happy Indira Dewi in her writing *Alternative Creative Methods for Learning Architectural Design Facing the Era 4.0*. This research discusses how to find alternative creative learning methods that can help students transform ideas into architectural works, namely through biodrawing/sketching, mind maps, mass studies and laptop-assisted mass studies.
- M. Syaom Barliana in his article *The Relationship between Architectural Experience and Student Design Creativity*. In this research, it is explained that there is a positive and significant relationship between students' architectural experience and students' architectural design creativity.
- Muh. Ikram AG. AH in his article on *Model Selection in Shape Drawing Courses in the Fine Arts Study Program*, Faculty of Arts and Design, Makassar State University.
- Alimuddin in his article *Development of Learning Media for Computer-Based Shape Drawing Courses*.

- Bambang Prihadi in his dissertation entitled *Reflections on Learning Creative and Constructivist Expression in Children's Painting in the Yogyakarta Subcultural Area*

III. RESEARCH PARADIGM

The research paradigm used is the constructivism paradigm which views that empirical reality can have a relative and constructive nature. This means that social reality has various forms based on individual experiences, is specific because it depends on the individual who experiences it, and cannot be generalized.

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