

# Tracing the Habitus of Urban Aesthetic for Learning Material of Art Education

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Abstract: Pressure of the traditional art to be appointed in art learning in schools is essentially an influence from the Central Contemporary Culture Study 1964 by University of Birmingham. The appeal is construed raised talkative local art to be developed for the local wisdom and learning, especially as teaching materials. This idea is certainly not as deep understanding of traditional art traced on local wisdom. Applying the traditional arts in school program by fore is not physically produce the maximum results of learning sense, because the children think that has been influenced by contemporary art, especially the Urban Arts. Therefore, urban art is able to accommodate ideas packaged as a tradition that local knowledge but also to live in the contemporary world. Departing from this sense, art education can take urban art materials wisely to be developed as teaching materials. By not releasing the principle of urban art for children's learning, arts education are expected to adapt to urban art.

## 1. INTRODUCTION

The term urban in this paper refers to etymology; Urban from the word urb means city, and urbanism is a city person who comes from a village. Urbanization is the process of moving villages to cities and people who have settled in cities with their distinctive character (Dominic Strinati, 2007). There are 3 kinds of character: 1) strong in village vision and physical; 2) strong in the character of the city, where urbanists have united in city life; and 3) physically headed for the city but the entry system and values strengthen the village by maintaining tradition. This division is not appropriate but rather gives an outline of the behavioral and value systems (ethics) that influence each other and are applied in everyday life.

Urban art that does not appear from the art of movement is urban painting that originates from the linearity of its existence in the Indonesian political and independence movement, which is a warrior artist. Judging from the procedures and appearance of art works, the ideology of creation is derived from the idea of struggle. Paintings that tend to be coloured with dull colours and idealism of 'populist' forms signify the struggle of "populist politics" by both folk

artists and fighters and folk artists from the Indonesian Communist Party when it was still victorious. If you take a bird's eye view, the urban constellation with the most variety is Yogyakarta. Urban art has also become more dominant in public space presentations. This public space is a creative space for young artists who get the influence of urbanism. It seems that the local potential explored from urban areas in Yogyakarta and the ways of utilizing technology and its tolerance. Creative city design in Florida, explains that the movement is based on: talent, technology, tolerance: Florida concluded that economic development is driven in large measures by lifestyle factors, such as tolerance and diversity, urban infrastructure and entertainment ([https://en.wikipedia.org/wiki/Creative\\_city](https://en.wikipedia.org/wiki/Creative_city)).

In this context, this article raises the issue: "What about urban aesthetic habitus for art education learning materials?" The research location is the City of Yogyakarta. This is because urban art in Yogyakarta is highly developed. This development is partly due to Yogyakarta as a "student city", which has a foundation of "Culture-Based Education". Urban art is part of the culture that was appointed as

a habitus of urban aesthetics for art education learning materials.

## 2. DISCUSSION

### 2.1. Urbanism and the Urban Art

Respect in Urbanism is chosen as a material object of this paper, because:

- 1) Political reasons: the area of urban culture has invaded the canon of culture system without knowing its essence, however, succeeded in creating a sense of public space. Urban art is not concerned with personal elements but based social communication that is based on practical to make ends meet.
- 2) Educational reasons: urbanism in Indonesia widened and occupies 80% of human thought in the city or who controls public space by proposing a new alternative, both the media and the idea of creation.
- 3) According a geography terminology, urban culture is not limited by the rural-urban sense, but rather basic: political, cultural, economic and religious. The four pillars supporting the concept of this urban culture and ultimately affect his artistic.
- 4) Urbanism underestimated by the artist hegemony; urban regarded as a negative wave as it will damage the nervous system manifestation of valuable art and on the other hand it can not be classified as a work of art filled with the canon of principle. Considered urban art does not contain peaks idealism and ideology, besides as art and art without form without content.
- 5) When viewed from the perspective of ontology, urban actually want to search for the meaning of existing ones. Art is not a work of art based on the strength of a single expression that has no sense of wellbeing, urban art therefore try to fight for the values, ideas, and forms that do not rely on a single measure.
- 6) In this case, the patterns appear as freethinking deconstruction of the effort to interpret the social conditions which will be held in his work.

The process of objectification and it is subjected not constrained by the bulkhead material and purpose. Urban art want to be free of rules or canons of aesthetics that has been legitimized by the unilateral hegemony in the region. Art urban become a Querr Art, but able to live in two poles: the canonical art, free expression and art. Identified canonical art form of classical art and traditional art is still used as a

commodity by the government and academic art aesthetic put rational. In addition to these two groups there is also a canonical aesthetics of commercial art that is proclaimed as the favoured art.

Judging from the shape, the minor motifs in works of art and style brushwork techniques, may feel that the urban art like wanted to bring all that he saw in his work. For example: the principle of tradition is expressed with different flavours, as shape or form as a basic element put into the creation of such a space after being appointed. This style gives space to the community that art and aesthetics that already exist in itself, so that everyone can do art work. This kind of art work is called by experts namely as pop art. Giving the name of art pop art indicates, that the urban is able to touch the public. The art work is not insulate themselves with the specific media, as well as give a single meaning. Herein the metaphysical of presence of the urban's art.

Identifying urban art is not as easy as to trace the classical art. The classical arts has been established with a mission of hegemonial, which is created by the of thinking logocentrism. Characteristics hegemonial mission is lies in determining the contours of the deal, the content and context of a work of art. Symbolization packed by the missions of hegemony and it planed by the rational thinking and able to answer all the thinking. Rationalitas of this paper departs from the concept that is designed to mature, so the accuracy of the mission and forms one of the reasons the appearance of a classic work. In epistemology of classical art, the aesthetic as the hegemonial raisson d'etre is pouring ideas into visual text is required to meet the following criteria: the presence piwulang (a lesson) and piweling (teaching); teachings should improved with the concept of problem which is analysis of the situation. At the same time the work of art will be created with requests, or wants to expresses actual problems at this time.

However, space and time to describe the problem and then poured the creation of ideology is not restricted. This is a design that uses the advantages of space and time effectively. This position which will give advantage of the principle of the creation of classical art. The next type is the hegemony of academic art; artistry is intentionally created with rationality based on scientific studies. For example: the design of a work should be thinking like putting distance study think the hope or work purposes. This distance into space that will be filled by the artist pours problem analysis, idea, ideas, imagination and creation background. The discovery of the results of the analysis of this problem as is the refenesi sought

to support and in order to make the grounds more artwork creation shows strength. In this case the ideology as well as a picture of a work designed open, meaning that should dioraskan or written to be easily identified by others. Proposal creation of this kind is said to be the principle of academic and it is called the canonical art of academic. Hegemony presents art as a commodity is base of commercial art. Usually, art is not willing to reveal the face of commercial. This is indicated by the commodity art of self-deception in exhibition action for social assistance, or the art of bulk. Jost Smier in "Art under pressure" (2003) call it, their movement is not special, and not open to sell the work, but rather exhibit social background, but behind it all is a commercial. This position will be a picture of the occurrence of the orders and the type of art kitch subtle art.

Hegemony that has been lost in other urban art movement is an art fighter; had faded significantly since the relevance of the independence struggle had broken up. This vision is handed over to the social movements that use the "label" public art or art public space. Now Art Space is what will rule the world of art with aesthetic put down. Not merely as works of art, Art Space is classed as Art for people. Characteristics of art for these people as well as the characteristics of pop art. Strinati explains:

Pop culture and the mass media are subject to the production, reproduction and transformation of hegemony through the institution of civil society which cover the areas of cultural production and consumption. Hegemony operates culturally and ideologically through the institutions of civil society which characterises mature liberal-democratic, capitalist societies. These institutions include education, the family, the church, the mass media, popular culture, etc (Strinati, 1995).

Thus, outside of pop art as a form of art for people. Pop art is supported by Urban, because the academic position is not able to penetrate the urban arts space that has a classic aesthetic canonical basis of classical art. Pop art comes to searching on line and at the same time insinuating classical art through habitus that he was carrying and he understands. That's why pop art is also supported by the habitus of art tradition emerged in the content, contour and the context of an art work (<http://www.scribd.com/doc>).

## 2.2 Tracing the Habitus through Aesthetics

The discourse about habitus included in the discussion "philosophy of man". Horkheimer explain human vision from the beginning with the myth of the man argued. Understanding of the human conception of human struggle started from the natural beat. It said further stated: "Man has been continuously engaged in efforts to protect themselves from the elemental power of nature and has, in the process, basing their existence on trial domination of nature. As a result, achievement has prioritized knowledge as a basis for self-defence" (Sunarto, 2006).

In defending human life struggling to adapt to the adjusting principle in its environment. Human nature to try to read the text as visual and sound connoted with the magical voice. Then present it as a metaphysical knowledge of nature. Human pressure on the lam compiled about then compile them into some sort of system to deal with nature. That is the first term of natural habitus. Humans try to reconstruct the events and develop as to the truth of the principle of natural pressure. Attend metaphysics of science (epistemology).

Selection of habitus on Urban art in this paper based on the behaviour of the Urban capable of creating an aesthetic form and content filled with the ideology of tradition and modern variants. Giving names in Indonesia, especially in urban and royal city of Yogyakarta has a different meaning than the urban West by reference. Urban in the city centre is in around an urban empire:

- a. Urban-oriented as culture looking for the status of 'blue blood', they are looking for a position as a descendant from him.
- b. Urban academic or educational, is motivated by the need for immigrants to learn science.
- c. Urban politics with political background is to study politics in Yogyakarta.
- d. Urban Art has a background as wants to develop and forge yourself as an artist, Economic Urban fixed, semi-fixed and no. They came to the city of Yogyakarta to find family needs to keep trading, keep working and not working anyway.
- e. Urban diaspora who take the distance as well as an exclusive position in society. In Surakarta are occupying Arab diaspora locations in Ketandan and Kawatan as well as in Yogya. This exclusivity gives a strong sense of habitus pressure boundary of society. All of this has a kind of urban characteristics in expressing his

ideas. Self-expression is evident in fashion, art, behavior and aspirations.

Habitus word uttered by Pierre Bourdieu, is the result of practical skills into action (not always realized) which is then translated into an ability that seems natural and thrive in a particular social environment (Bourdieu, 1993). Linkages with the understanding of habitus in the title above for a sense of 'aesthetic' which brought will not fade either intentionally or unintentionally. The behavior of mixed origin with local cultural arts led to the growth of the nervous system to be typical and not make a contradiction, but the synthesis and acculturative. Some ideas are not perfect due to the discovery of the origin of aesthetic synthesis with local aesthetics caused specificity. Physical forms such as fashion and art figure paintings and decorations have become a sort of mosaic but distinctive artistic value. The position of the artwork and its own increasingly giving shape as picture made acculturation that have aesthetic synthesis of form and mature. New developments are also get Urban aesthetics of modern aesthetic effect.

They received a new wave of modern aesthetics to neutralize assimilation with existing art. The combination of which has a special form that is not readable by the public today. "Art Lion Dance – Liong" as urban diaspora have a sense of music and has been translated by Chinese ornament Indonesian pronunciation and modern aesthetic that is acceptable period. The tone has shifted from the principles of Chinese music into a pounding beat of art jaranan, but pitched hard into the beat of loud tones without value or strength of a blow. Likewise, the art of Chinese ornament, revealing the colours are typical of China but in contexts number of colours not found anymore.

Findings populist ideology in urban art as the art for the people the main attraction. Developing urban art idea taken from original art is still strong in the shape or contour of a work of art, good music, and dance form. This art combined with ceremonial system formed from the original trust and confidence in the region occurred syncretism with area of residence now. Finally, the patterns are formed as a result of contact with the habitus and life expectancy in the new region, even still be a way of life. However, the implementation of new artwork to the art of urban, these forms have found their own style. For example, the art of ornament; once fused with the aesthetic tradition of canonical gradation of staining occurred in the Java (painting-Javanese) who actually developed the aesthetics of its parent. The combination of idealism area with the local package

to try to fool the eyes of the Javanese enjoy a solid shape the meaning and intent. They tried to adjust the shape and color into shades of Java, but the taste or aesthetic origins still show, even can not be eliminated. Configuration urban ideology can be described as follows:

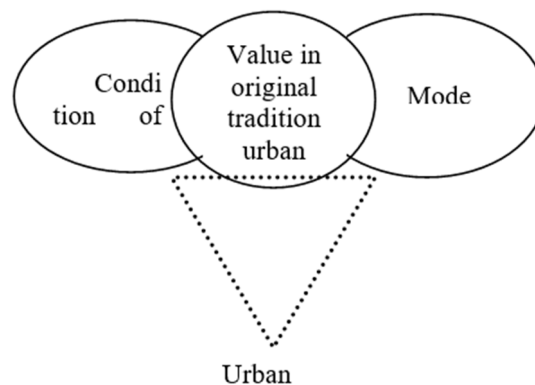


Figure 1: Development Urban Habitus

Urban Arts happens to immigrants' groups under pressure from the new local conditions. Long area with its hegemony using power to suppress and make the position of newcomers to adapt, in terms of physical, as well as the value system imposed. Position Urban Community is also challenged to adjust to modern art or modern culture. Two of the world that it gives influence and affect the brain and nervous the structure of sense to do the adaptation. Continuous power to forge the urban awareness as well as awareness that will lead to a continuous experience. All this pressure by Harold J. Laski given picture, that the experience of creating a new system of urban behaviour. Defence patterns or pressures which have been studied to provide new techniques organized into a pressure defence and a sense of mind. Nervous system as well as the sensitivity of taste Urban formed by itself. New organization behaves, think and feel into a new system. This is what is said by Bourdieu as habitus.

In art, urban communities utilize for practical needs, because of the role of art to go with the flow mode only. Sumarjo Jacob explains: ... because art aims to create a new reality of reality real experience. The art form itself is the reality that is lived in the senses. Thus the truth of the arts intersect with empirical truth and ideas of truth (Sumardjo, 2000). Marx (1859) in the introduction to the Critique of Political Economy explained that (Santoso, 2006):

Art is essentially determined by history, not only is like linking all artistic phenomena more or less

in tandem with certain specific circumstances, but especially is akin to rejecting a priori, to consider that art has meaning permanent or, more importantly even more importantly, the absolute value. Idealistic aesthetic face little difficulty in expressing the eternal laws of beauty and aesthetic value in a sparkling mirror artistic phenomenon, because by taking certain metaphysical questions as point, the aesthetics of nature at will immediately avoid the (arbitrary) from the contingent.

Human behaviour was analysed by Bertens as follows:

Human life is very intricate. Still many are not really clear. The mind must be thinking, voice and articulation of reality (das Sein) still needs to be heard and followed more closely the relationship and significance remains to be constantly discovered, integrated, totalization, reviewed and other so on. Short human words, must constantly interpret, making interpretation (Bertens 1981 in Poespoprojo, 1987).

Something that is not conceivable is the emergence of the human nervous system in developing the system which ultimately is a new concept that is acceptable to proclaim and adjustment efforts in the era of modernity. The urban human behavior as a normal human being would like to express its aesthetic vision; several canonical formulas of art with aesthetic sense and can be packaged in mind that poured into works of art or fashion design characteristic. Initially, the urban aesthetic hegemony translates that suppress; eg housemaids, will adapt to command employers. Then the long-run will be a nervous system that is composed automatically by building ideology sissy. Sastrapratedja (2001) explains:

- a. The concept of man is always defined by a group of structurally have the possibility to express their cultural ideal.
- b. De facto under the group received only the above formulation of the concept of humanity. If the ancient ideals of humanity is humanism aristocracy, the aristocracy of people who are not aspiring to be the aristocracy;
- c. Group of economically powerful elite trying to create the idea of culture in accordance with the tastes of the group. Perfect man, the human remains, complete human being embodies the ideals of the group concerned.

Human habitus was trying to process the acquisition of skills of the pressures into structures

with a creative and strategic abilities. Thus the human habitus is a self-evolving system of cultural capital and economic capital of the region of origin. It could be argued that habitus provide both organizational change and individual and habitus shaping life itself. Urban struggle with habitus to penetrate the meaning of modernity that have always thought to disrupt the advance of life. Included in it is art. Modern art urban art performances wish give a positive picture of the new forms. Modern art is said by Perreault:

Urban struggle with its habitus to penetrate the meaning of modernity that have always modernism patterns have been abandoned due to inadequate shelter idea of free rules. The rule emerged from academic thought, namely the formulation of the concept art reread pliers and neat. Rebellion against the rules or patterns of this academic followed by several artists (artists) such as: Robert Zakanitch, Cinthia Carlson; artists still maintain the shape of painting yet to break away from the rule of engineering is more based on painting by the in-conventional techniques (Perreault, 1977 in Kaiser (et al.). 1995).

Art is a process of expressing ideas and ideas that were presented to a destination. Broad and depends on whether or not a representation capability in space and time stated ideology visualized. The urban tried to unite the ideas of modern with tradition is not lost as local genius, as well as local wisdom. The position of knowledge developed to capture the modern rhythm depend utilize sensory perception and guidance in mind. Heidegger indicates that:

Knowledge is a means-letheia is the self-knowledge of there. In epistemology tends to limit itself to the perception of sensory and intellectual understanding, where understanding is understood narrowly. Knowledge is an event that causes the light entering the human consciousness there. We did not foresee how biased it is stated there. Initial attitude appropriate for philosophers of knowledge is humility in the face of experience (Hadi, 1994).

In addition Sidi Gazalba (1977) says that the thinking process can be reconstructed, ie the process of: understanding; decide; and said. This concept if it is associated with the creation of works of art as a result of thinking stems from an object. Objects appointed to be described with existing notions on the artists as interpretation activities. The Quantum process by Dwi Maryanto (2006) is a particle and a wave unify objects by artists to the taste and brain. Consideration of these artistic elements and elements discovered the beauty that is processed into an artistic decision. When it has penetrated the consciousness absolute phases (conscious level) then spoken through

the visual arts as a symbolic expression of the form. This process is a quantum phenomenon, but abstract reasoning. The result of reasoning process of phenomenal artists want to change the abstract phenomenon (the idea is) into concrete according to empirical studies.

### 2.3. Aesthetic Urban for Art Education

One's gaze is an urban community acceptance of urban aesthetics in the constellation of classical art. Act and behavior of the urban plan of the all responsibility artistic activity, because the integration of two traditional vision of feudalism and pressed with the other side is modernity. Conception of feudalism there is a pattern of thinking that canon of deemed to have met the criteria of assessment. Assessment of the work of art to stabilize and validated assessments to measure the existing works in the neighborhood. Therefore, "in particular within the framework of feudalism which also includes the people who have the privilege, namely, those with immunity rights" (Sunarto, 2006). From this description of the urban art hegemonic position occupying the stronger pattern of feudalism. Cultural and economic urban communities would prefer to follow a predefined pattern. The behavior are not the same or use the concept of urban metaphysics will not succeed in entering the public space.

Judging from the medium unit, urban art has a lot of scope to change the display. The term of art really is a liberal of visual art and plastic art. Is essential both a physical form that is enjoyed by the senses the eye as a symbolic expression, therefore, to explain the scope of first using the theory of abstraction, namely:

- a. Physical abstraction, the overall picture showing something characteristic of the object.
- b. Abstraction form was describe the general nature of the business that became a hallmark of all something similar.
- c. Provides an abstraction of the metaphysics of general principles that form the basis of all reality.

Coverage urban art can finally identification:

- a. Vision of urban origin is still being used to strengthen the area of origin.
- b. The patterns of composition is still dominated by the view that symmetric placement space is not considered specifically.
- c. Semiotics shape has changed from a single meaning as a result of the design of metaphysical presence is more free form, in the sense of the use

- d. Medium was replaced by objects that already have a meaning, so the apartment layout adapted to the shape and color the principle of pragmatic.

From this description can hold onto that vision to explore the creation of urban artwork and utilized in the development of m, artery taught in formal schools. Urban art that no longer pay attention to the classical pattern but most use classic materials and traditions of the area for the purpose of communication. The position of this urban art can be accepted by some people, especially students who have difficulty understanding the classical and traditional art-based aesthetic canon. The game can be continued as a form of exercise regardless of composition development of a form of metaphysical presence.

Some batik motif is considered has meaning of life has been abandoned. They will take advantage of the urban as a display face to be accepted by the people period. this is like the first time the presence of art in human social history. History is meant the life since opening the eyes to turn a blind eye. Plato and Aristotle and was followed by Horace in *Ars Poetica*. Stated that the initial artwork that became the medium of expression is: craft of painting, sculpture, and so forth: music, at least for Plato, is not a separate art but is a constituent part of poetry (R.G Collingwood in the *Principles of Art*, 1981) (Sunarto, 2016). During the development of logocentrism, artwork associated with language, because the artwork is essentially a communication tool, the figure is in the works as well as the expression of a sentence that shows the meaning of the word local. Even Ernest Cassirer explains:

Imitation is the language sounds, while art is imitation physical objects. Imitation is a fundamental instinct, intimate facts in human nature. Aristotle said imitation is a natural thing for humans since childhood. One of the advantages of men compared to animals lies in the fact that man the most imitative creature, creature early learning through imitation (Cassirer, 1987).

Broadly speaking incorporate urban art can be described by the canonical aesthetics into the development of teaching materials as follows:

- Try to obscure the bulkhead between the various artistic tendencies, characterized by melting the boundaries between visual art, theater, dance, and music.

- Incorporate the knowledge of other disciplines to produce works that are acceptable to all parties. Popular knowledge is likely to enter or utilize cutting-edge technology.

### 2.4. Direction of Aesthetic Education Based on Urban Art

If repackaged the form of habitus of the urbanist tradition of existing art (classical, modern and contemporary art) can be explained as follows: traditional art habitus from the region was appointed as the basis and system of appropriation and raised the principle of postmodernity as an instrument of development. This unity is expected to be a habitus that is able to provide a picture for the future. To discuss the implementation of this habitus can be developed through the understanding of the younger generation who have been consumed by the idea of paralogism and jugernauts is to consider the latest conditions.

Overall the development of habitus for education is designed, as follows:1. Habitus is packaged for education with the aim of forming a work system and at the same time building cultural civilization. This cultural civilization is part of an effort to change the discourse of public space. This step is through the right education for urbanists.2. Training is given continuously about traditional arts and see developments in Yogyakarta in order to grow adaptive life attitudes of both personal and collective contexts. The method of training is to adapt the traditional arts of Yogyakarta and the traditional arts around Yogyakarta in order to discover the principles and concepts of creation.3. Habitual capacity is implemented through community activities on art and aesthetics in a practical way, so that changes in mindset become more dynamic and able to eliminate dichotomy.

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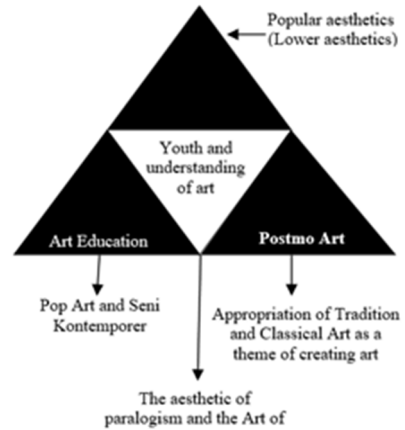


Figure 2: Scheme Aesthetic Education Direction in Art-Cultural Education

- Collaborative packaging of the branches of art with the aim of formal coaching is to prioritize the aesthetics of pop art towards traditional art without separating from the branches of art (see schema below).

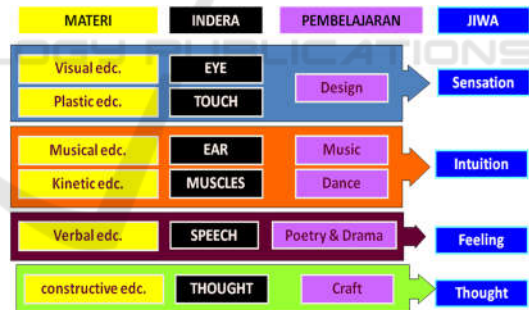


Figure 3: Scheme Collaborative packaging of the branches of art with the aim of formal coaching is to prioritize the aesthetics of pop art towards traditional art without separating from the branches of art.

The goals and objectives of art education can be mentioned:

- Material Objectives are fostering artistic work skills by providing freedom of work to find the principles of structuring art in accordance with their branches of art.
- Strengthening the technique of work by facilitating creation through the appreciation of art and developing it as an enrichment material for the creation of works of art.

- Improving children's sensibility through an exploratory approach to imaginative ideas of form, sound, movement and literature through creation training based on children's interests
- Practicing the ability to objectify the surrounding environment based on the balance of nature and culture through attention to: creativity, taste and intention.

### 3. CONCLUSIONS

Contemporary art that is consumed by adolescents and becomes an idol in the creation of works of art is a capital for the development of interest in creating art. By tracing Urban aesthetics, it can be made a base of teaching based on appropriation of traditional arts and modern art that is developing among the people of Yogyakarta. Public school art education is expected not to separate itself from the phenomena of paralogism and juggernauts, but rather to be able to refer to the postmodern vision of the philosophy of classical art in Yogyakarta. Develop methods of working freely based on traditional themes.

If art education is still showing bulkhead disciplinary field of art itself, the art education will feel more stiff. Arts education that utilizes the insulation material can be said to be working on the field at the level of physical, arts education while working on a wonderful flavor through physical claim. Work on the aesthetic vision in the creation of works of art is more flexible than the separate arts by utilizing the field. This idea means that returns the aesthetic diction in practical shades, meaning: the real art of public property, and arts education does not recognize the principle that talent or heavy. Education as a wonderful educational or aesthetic sense and the ability to train and identify children objectivise natural beauty, ranging from the environment to the global insight, so that a proper sense of the first aim is to watch. Art education began with the introduction of urban art that has no children and eventually pulled over in the form of appreciating, as well as the meaning of the display Art Under Pressure (Promoting Culutral Diversity), copy right, Zed Books–London.

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