Research Article

Constructing Local Aesthetic in Art and Culture Education: A Case Study of the Design of Curriculum 2013 in Indonesia

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ARTICLE INFO	ABSTRACT
	The aim of the study is to show the development of curriculum in Indonesia and the focus on curriculum 2013, especially for constructing local aesthetic in art and culture education. This year is the beginning of curriculum planning of 2013 (still using until now) as the result development of School Based Curriculum, as well as the foundation of thought for the aesthetic and art education. Aesthetic Education has not been discussed for couple of times. Education brings about the government policy though it neglects its essence. Hence, it was the time for thinking ontology to recover the core value of art in the teaching learning activity, which is in concordance with the fact that children are not the adult yet, through humanism approach. Referring to the context of problem above, art education in the curriculum has been contaminated by political and economic motive, such as, politic of maintaining culture as the art education as the instrument of culture commodity, utilizing creative industry based on the skill orderliness, National Examination which leads to the instant learning and which tends to leave the humanism value and the perception of art education which was conducted as the course to train the prevalent artist. This program is in accordance with the positivism which insists on the character education on lesson plan so that it leads to the separation of the humanism value. In general, the material of the curriculum burdens children as the students. This dissertation is the proposal as well as for reverting : (1) the essence of art education as the aesthetic art in the learning process of Art Education and Cultural (AEC), (2) reverting the role of the art teacher as the actor who decides on what outcome to be produced not as the part of the outcome of production; referring to Marxism (3) converting the aesthetic of local wisdom that was embedded in the learning of process AEC, (4) reverting the diction of aesthetic as the dimension of the naturalistic humanism which is rich of the character education, Ethic education and the personality education to gain the identity as Indonesian.

1. Introduction

Changes in the educational curriculum will be linked to planning the quality of outcome (competence). Some experts suggest refers to the usability the working's field or the value of marketability of products. If the problem of educational quality is analogized as a value, the value of exchange can be measured by the work's need. Though the exchange rate of the value is always inflation in each period, but Inflation is the rate of depreciation is caused by several factors, including: the cost of production increases, the increasingly fierce market competition, the presence of new goods of a higher quality and much more than this. Analogous, the value of a quality of education can be measured by competency. Competency has always been a benchmark for the success of an educational measurement, and also the graduates is accepted in the workforce.

When the quality of education is measured from the competence, the competence of workforce in the work's field shows dynamic (progression) depends on the development of technology. Where the impact is the competence of workforce changing - increase follows the social needs. The impact is the management of education should be improved diligently by self-evaluation, and it is reorganized themselves in order to gain the learning process is done becomes effective. Therefore, the marker of quality is associated with efficiency and effectiveness. Several the evaluation design of performance (learning) can be done by extending the program based on the development of science and technology. Edward Sallis (2002) said: "The relative nature of quality is examined. First, quality means different things to different people. Second, quality is relative to 'processes' or 'outcomes'. The widely differing conceptualizations of quality are grouped into five discrete but interrelated categories. Quality can be viewed as exception, as perfection, as fitness for purpose, as value for money and as transformative". If the quality of the education is measured by graduates' applicability, our results of education look worst, because the world of workforce is very dynamic to sell ideas and production, while the education relatively steady from year to year. With social problems, economic and political impacts increases it is correlated with the effort to raise the level of quality of education. Planning a quality of education should have thought of in the direction and having to predict futuristic competencies and it is required accurate.

From the description above, shows clearly that the changes in an effort of educational curriculum as the achievement to improve the quality education. Of course, the logical consequence to evaluate the recent curriculum and looking at the development of science and technology. There are indications that are referring to the development of curriculum materials regardless of the previous or continue using the existing runway to dispatch education of local wisdom. Pros and cons of opinion about social messages, politics and economics in the school curriculum, for example: the anti-drug education, education of traffic rules, education of local wisdom, education of Pancasila/Five Pillars, education of humanitarian-religious, sex education and much more. Finally, the students become a multitasking generation.

Looking back the history development of educational curriculum in Indonesia, actually the more messages and should be compiled in the subject matter, it caused segregation of main goal of the ideology of AEC. If it is associated with education of character as more longer it will be increased, it is corroded by practical needs. Some of these interests give shape to a curriculum that extends from the core of each scholarship. For example: AEC after obtaining the political mandate on the practical learning in AEC eventually became a vocational training of children's artist, or at least a preserver of culture generation. This connotation is not totally wrong, but different with the ideology of AEC. AEC should be to create a creative generation continues the ideals of our ancestors' traditions are able to create works of art that 'more'. However, the effort put into the value of local wisdom in the curriculum of AEC is to be different. In learning, the formulation of AEC in curriculum KTSP has just leading to be conservationists. Based on the idea conservation of the cultural traditions by reproducing material is not intended to create something new. As an ontological thinking, the concept of sustainability is addressed to study how to duplicate. The process is not perceived as to debase and it would backfire for teachers in the field; a such as: tribalism increased, decreased sense of character and increased rationality. This misinterpretation should be recognized as an early mistake to enforce the concept of AEC competencies through trace epistemological.

In addition, the meanings of curriculum-based 'creative industries' are widely recommended by stakeholders currently it is run as the principle of 'creative economy'. The terminology of 'creative industries' as used in this terminology as the Marxist groundwork, that it is the process of production, students and teachers is a part of a factor of production, not the agents of production (as a producer in in the school). so, a teacher can create the objective of learning process, materials development of subject matter and have en authority to evaluate their performance by own self.

Currently, teachers are only acting as an agent of production co-opted by paralogism concepts and postmodernism, the results of their performance away from collective intelligence competencies expected. They obviously find it difficult to educate children to become creators as belonging ancestors as a creator of 'Borobudur'. The position of teachers and students just as a retailer the teachers just teaching for to produce 'creative work' it is not 'a creative competence'. Thus, it is far from the expectations of the purpose of art education that will produce 'creative people'.

2. The Local Aesthetic as a Dimension of Art Production
This paper work intent to insert local aesthetics in the curriculum of AEC, that is to emphasize integrate of local aesthetics in the development of teaching materials of AEC. Local aesthetics is the aesthetics of local wisdom, that is the aesthetics of: (1) basing the aesthetic objectification by the data of local's ethics (2) work of art that is created as a the representation of local aesthetic, (3) an aesthetic collective intelligence of the nation, (4) a remuneration habitus, and (5) the canonical aesthetic of a

value paradox that it is a base of an high artwork. All of these are summarized in the following explanation explicitly. The word aesthetic lifted from the concept: 'pleasure' it is connected with the meaning of beautifully aesthetics; there is a connotation of wonderful with pleasure that will to foster an enjoyment. The enjoyment, by Foucault is posited in the game of sex (see la Volonté de Savoir Histoire de Sexuality.1997-translation by Rahayu S Hidayat).

Enjoyment is a factor of a fulfillment desire of sex playing, the more able to control and empowering the body then pleasure will be achieved. If it analogy in the creation of art, a pleasure is the first requirement to visualize objects, then the body (such as material of art creation) as the object of art, also technical features: creation techniques, theories, insights, principles of design as a raw materials of an ideology can be connects to them, that is the enjoyment quickly achieved. The body can be used to gain the enjoyment of a creation. It is marked by the achievement of aesthetic representation.

Aesthetics or beauty is hard to understand for people who do not refer, analogous to the concept of Rene Descartes (1635) to understand the beauty is a matter of thinking about 'being', who said: cogito ergo sum, its meant when we think about 'being' there is beauty in the object, the aesthetic will go up, if we think 'no', then it is a vacuum of aesthetics. In addition, Confucius said: "Everything has beauty, but not everyone see it". (http://www.brainyquote.com/quotes/topics/topic_beauty.html#3hVpzFGGk7fWzHA4.99. (it is accessed on 21 Feb 2013). Therefore, aesthetics can be difficult to explain and also elusive, but it is something that brings value about the lesson of pleasure to others. Aesthetics in the Indian art connotation is 'atma', and 'chifre' (terms by the Kierkegaard, 1841), both of which are the highest point of the value of beauty. Thus, it can be said as the aesthetic value. In the phrase 'ethical world', said to be a die sittliche welt aesthetics, namely:" The usual value found in a work of art is twofold: the value of the form (sensory) and values ... values that form the contents consist of the value of art materials or also called medium a form of art, art materials with medium of wealth wake up certain forms as elements of shape and arranged in a particular structure ... realizing in his artwork, the artist will reveal personality traits are independent and distinctive ... and how does he treats the art form in the way that was unique and original. "

There are two ways to understand the aesthetic, first, it trusting by using instruments based on corporate sense with epistemological thinking. This seats the chifre (fictional character) is at its highest consciousness thinking, therefore it's an aesthetic that can be reconstructed through knowledge or natural science as well as to construct a work of art. For an artist, an aesthetics inherent in the instruments own self and described in his work; such as S Sudjojono (1941) says jiwa katon/the soul appearance (Javanese term) it's meant a personality of artist it can be seen in the artworks. Meanwhile, Henry James (from Dictionary of Idioms) calls ' art is the shadow of humanities'. Because, artist has congregational against the objectification of aesthetics and artist creates the visual event the nonvisual objects. According to Nicholas Mirzoeff (1999: 6), that is imply: "a world picture ...... does not mean a picture of the world, but the world conceived and grasped as a picture...the world picture does not change from an either medieval one into a modern one, but rather the fact that the world becomes picture at all is what distinguished the essence of the modern age". it is accessed 23 February 2013). The statement strengthens position themselves to exploit object by an artist to be a morphosis of media.

Second, Sigmund Freud (in Suryobroto, 2000) shows that the position chifre on the level conscious domain, therefore it can be identified by instrument aesthetic, is an eye. The process of instrumentation will be seated aesthetics are at that level when an artist state in the pre-conscious action artwork. This is in contrast with the position of audience, chifre-aesthetics remain at conscious level, the sense of audience becomes too anesthetic (become unconscious). Aesthetics are in the object and the audience into the atmosphere of the object. Process of instrumentation is done by placing aesthetics at the preconscious level, that is an action of artist. It is in contrast with the position of the audience when they looks an artwork, aesthetic - chifre remains in the conscious level, just the feeling of being audience become unconscious or by a beauty of an artwork. In this case the aesthetic object that is making the audience in the atmosphere of the art object: glad, sad, or hate on others.

The traditional aesthetic it was raised by the connotation of the tradition of local wisdom of Indonesia because it has a long history based on: firstly, belief and religion, both are influential in social processes, secondly, this factor social process produce social movements of social ethic and it influences a way of life such as: political ideology, and thirdly, the commodification of culture and economy such as concerning for earning living and promoting their self.

 First, the three major currents either secular or religious beliefs (noetic) that infiltrate in the idea of creation, such as: (1) the current Indian art, is brought by Hinduism and Buddhism, (2) confidence of China and (3) Islam religion. In the first idea, arts presents silpasastra that is the smooths concept of the Yashodara (Ananda Coomaraswamy, in Sulebar, 2004) contents: "rupa

bedah, pramani, bhava, lavanya, sadrsyam, varnhika-bhangan". Rupabedah is the step of sorting an object through objectivization the aesthetic; it is a process for generating the aesthetic of titirupa through an atma in order to produce an appearance which in many kind. Coomaraswamy give meaning: 'catching the rhythm of life'. In which the titirupa has resulted 'proportion canons' that are the imaginary one of an artist form by his mind-mapping (pramani). The process takes danger through meditation elements, it is to looking for the possibilities of form that intact through their inner instinct catches; (eg imagine a face of pak Harto is seem the steady president with his trademark as the smiling president).

This shadow will cause someone obtained the Telesis (read Victor Papaneck) so that the objects become a clearer arrangement of the subject. The process of objectification increasingly gave way as the emerging picture in time. The subject will be raised in your mind by presenting works of art as representation of mind (idealism) it. Artists must be able to equate that appeared earlier this is Telesis (sadrsyam), and this becomes a measure of success by generating equipment and techniques through mastery medium (varnika-bhangan). While the religion of China based on the Philosophy of Art: Hsieh Ho brought the art world to fly in the context of meditation: (1) captures the rhythm of life as possible looking for a shadow of form object is also the shadow form, (2) states the essentials of the structure of line, without any repetition, (3) structuring the exact composition in the space that an object can be read by the apresiator, (3) if, the concept was in an immature of creation allowed to copy works of great painters looking for a possibility of meaning (differentiated with intentions to duplicate the physical). (4) excusing by giving space the freedom to express for to assert of heart's content through channel of an impulse that is moved from the hands to drawings, not a direct from the eye down to the hand. While the aesthetic traditions of Islam reinforced with 'dekorativisme'.

A gust of sentences from hadith the story of Bukhari Muslim ayat 125, he states that bans describe human life, encouraging art decorative with explore the form of plants for the motive of flora which is growing rapidly as decorative art, such as motive in batik, wayang, candrasengkala (chronogram). and it explored from the Indian's ornament for aesthetics symbolism.

The social process is a series of living someone in work, some mentions, that is a culture. Behavior of one's life according to the nation of Indonesia (especially culture of Java) is a mystery of life, because it can't be predicted when and may be the event of occur. According to the lesson of life in Javanese, man as an element of microcosmic (of the belief structure, where God is at the top) and man in bellow only receive a 'word to accepted'; therefore to avoid negative words, man should be made a ceremonial system that aims to skip the negative reckoning.

Visualization through the ceremony which gives rise to artistic, aesthetic principles that based on the concept of 'magic and rellegy'. Society accepts it as a tradition of his predecessor to be forwarded to next generation. In this social process there is a social communication process that produces a 'power'. Power in communication occur because businesses to control and mastering of its power: by discourse of the lesson of life and gave lesson for looking a peace of life and communication of a message of up to expectation. However, the practice of power in the communication was lead to dominate of that group are held, in a collective work will foster the sole power (as hegemony). A hegemony produce regulation to apply the aesthetics of the high's arts is an aesthetic canon of art, production and also aims to strengthen a power of political system. In this case, the a priori of aesthetic tradition is can be used as a practice of power in the life of art. In addition, as the bourgeois nobles have the right to claim on behalf of the king. form in the way that was unique and original. Development of the dominant culture in the social process ever undertaken by a group of bourgeois politics (see PKI victory) they states as an art for common people and they drives a people to make rebellion .

As the basis of political-ideology and it is unite in the 1-5-1 movement (Rhoma, 2008; Antariksa, 2005). That was their statement: politics as commander, herd so aesthetic driven by a political party. This movement aims to shift the aesthetic canon as a high class art (valuable) and market-based egalitarian folk art. Aphotic, comic present and long before 'Black December' 1975 invasion gave the bell to the aesthetic traditions into populist aesthetic (art for people). Strong push from pop art by Andy Warhol (in 1960's) with a piggybacking urban art (Urban Art), and Derrida a same as a poured motto 'questioning metaphysics of presence'. The condition of political in Indonesia is still in the struggling of 'surrealistic-nationalism' (the idea of President Suharto). This concept of surrealism - nationalism actually makes statement that the development of modern art through the context of hyper-realism. The displacement the aesthetic of tradition as local wisdom and strength Pop art in the heart of the youngest and expressed with murals and graffiti. Awareness of the movement to restore 'business', 'atmosphere that wraps to the traditional art of local wisdom' in Curriculum 2004 (KBK) but the result is a movement such as 'the cultural tribalism'.

3. Utopia of Curriculum 2013

One reason for changing the curriculum KTSP towards 2013 is: (1) anticipate the future needs of competence, (2) refers to best practices, (3) learning scientific approach. Three of the several reasons for rebuild the proposed AEC is to emphasizes the importance of AEC as a framework towards epistemology of thinking In the core competence (KI) after disassembly of the Graduate Competence Standard (SKL) contained in the domain of 'knowledge' as follows: 1."It has the science and knowledge of Factual, Conceptual and Procedural techniques, Art and Culture with the humanity view, Nationality, Country and Culture with the phenomenon and event that can be seen". 2. " To understand, apply, analysis the science of Factual, Conceptual and Procedural based on the curiosity about the science of technology, art, culture and humaniora with the humanity view, nationality, country and civilization that is link with phenomenon and event, then apply procedural science on specific study that is suitable with their talent and interest to solve the problem". (This is a Draft of KD and KI as a domain of curriculum - science 2013)

The move was preceded by placing Indonesia ethical principles that fall in "Local wisdom is the knowledge that discovered or acquired by local people through the accumulation of experiences in trials and integrated with the understanding of surrounding nature and culture. Local wisdom is dynamic by function of created local wisdom and connected to the global situation" (Cited from Wikipedia, 2007) Geertz (1973): "The Local wisdom is part of culture. Local wisdom is traditional culture element that deeply rooted in human life and community that related with human resources, source of culture, economic, security and laws. Local wisdom can be viewed as a tradition that related with farming activities, livestock, build house etc."

The concept of factual knowledge it is the seeming to the shape and form, their target is surgery face in which solving the problems depend on the strategy to reconstruct the factual knowledge itself. The second step is the concept of knowledge in the art in content and context. The two steps above will find a procedural knowledge, and it's all done by research based learning. Just not recalling the material, it produces titi rupa for the concept of thinking to understand the characteristics of each form. Constellation of surgery face done in by two ways: to think logically and aesthetics; meant thinking a priori analysis using the arguments to solve problems, while thinking is to engage aesthetic sense to pursue a way as earlier. The result is non-sensory experience with integrating sensory experience resulting humanistic decision.

The errors of logical approach would be justified through a scientific approach base. The purpose of peeling is to unite scientific problem in logical thinking with aesthetic knowledge, so that the problems need to be solved by positivism can be redesigned through aesthetic understanding. Understanding of aesthetic object is suggested using a naturalistic approach, it is mean in which to see the reality and not by thinking abstract, but put the problem closer rather into the real life based on a social sense. During this mathematical - logical by distance approach which is look for the problem solves using with formula. Through the idea of utopia is contained in the curriculum 2013 is to try an entering 'naturalistic approach ' for solving approach will be expanded through the AEC-based learning movement.

When the demands of the art models of development thinking (or aesthetic) above, it must be answered by the AEC to put down roots aesthetic education. Aesthetic education is rooted in a sense of aesthetics and through the senses of eye to catch the real (as a factual thinking), will looking for form by its own self. Therefore, the position of aesthetic education is still need to be addressed in the ontology. It is an ontological view which is influenced by its history of interpretation (hermeneutics). On this occasion is to promote ethical thinking of the local wisdom. It said local wisdom includes local ethics it is embodies for ethical norms has been recognized and is still run by Indonesia's people. However, what makes the toughest challenges in an effort to understand the aesthetic education; teachers should be changing the main thought. It has already contained for AEC is practical studio on directed toward understanding for the education for culture conservation. Therefore, the meaning of fuel injection for implementation of AEC is to produce human's creative and responsible of their handiwork. In this case the approach of teaching the theory of habitus remuneration system which makes the value of local wisdom.

Naritoom (2008) said that indigenous knowledge to develop into an ideology of art in which there is such a value system embodied in the curriculum 2013 as he desired. This curriculum has characteristics: (1) back to the philosophy of knowledge (epistemology) each gradation of the material globally towards detail and analytical: metacognitive knowledge, factual, concepts, and procedures in accordance with the child's developmental age levels. (2) the basic thinking pragmatics real (realistic) and a set of practical understanding of basic knowledge of student about the surrounding environment (family-community, home-school, individual-social). (3) Prioritizing the nature of trying, research on real problems in their daily lives or learning contextually, and reconstruct their a knowledge independently. Starting from this principle, AEC packaged base on aesthetic knowledge. Aims and objectives is includes aesthetic knowledge in the AEC is an attempt to balance the logic of

knowledge-based mind with the knowledge of a sense of aesthetics, for resulting in the balance of thought, feeling, and behavior in the real life.

4. The Local wisdom Aesthetic in Art Education.

Context to the terminology of fuel injection in the learning art is mean to immerse an aesthetic value in the learning of art, is also as a substitutes of channel with a carburetor of art education which is get a many messages about: entrepreneurships, creative economy, politics, culture conservation. EFI is meant khithah of Arts Education (come back) into the main domain is fostering creativity and sensibility toward humans and creatively humanistic sensitive situation in addressing the issue. Restoring the meaning of art education in the corridors of education (educational consortium) is not in the corridors of arts practitioners. While, a building of art education is form of the structure of art education: "As a foundation, a local aesthetic education that is already held by Indonesian to look at a foreign culture and art, science and technology progress as a condiment development. As he said Okezone (2012) "Nations mentioned earlier is the nation's capable of building character in accordance with identity and their cultural foundation. However, the values used to build the character is not a static thing because in fact the values of the characters may have a historical dimension and Current state of the art as well as having ideational aspect "(Okezone in Singgih, Rabu, 30/5/2012). Furthermore he said: "The traditional art itself laden with the values of local wisdom that characterized the arts education has a positive impact in shaping one's personality, such as self-confidence, emotional control, and balance between left brains and cultivate a sense of refinement, fostering tolerance, teamwork, and ethics training and courtesy http://kampus. okezone. com/ read/2012/05/30/373/638191Character building that based on local-wisdom)

A wall is meant a symbol of a studio practices or making art work, art itself as the media of education meant to train the imagination, representation, an appreciation and technical skills making art work, besides of this art as the basis for the development of taste. Sawyer and Italo d' Francisco propose the object of Art Education are: 1. Art education is generously, available for all the children of all the people. 2. Art education has a major responsibility to develop individual creative potential through experience with art, personal visual expression possessing qualities of art and ultimately an aesthetic attitude toward art in the individual's environment and in heritage. 3. Art education should foster in the individual visual aesthetic qualities in response to art in living in relation to his personal needs and to his social group. 4. Art education should occur in atmosphere creative- evaluative reflection and processes, within which individual has opportunity to formulate visual expressions in relation to his own ideas, at the same time recognizing that the boundaries of his freedom are established by the rights of his fellows. (John R Sawyer & Italo L.deFrancisco, 1971, p. 4)

Kenneth M. Lansing (1992) says for to drive the objective of Art Education is "to reach educational objectives through art, however, a person must make and appreciate art. Thus the major aim of art education of art education is the production of artist and connoisseurs. The implementation of Arts Education in Australia run as: (1). Aesthetic Learning, 2. Cognitive Learning 3. Physical Learning 4. Sensory Learning. 5. Social Learning. (A Statement on the Arts For Australian Schools, 1994:6)

A roof is symbolized of creativity learning as to improve student become brave to express their ideas. The main goal of art education is to train to become a creative artist and the last one is to obtain a creative works. This is a concept and the principle of creative industry which is launches by the minister of Tourism. The stepping strategy of Ki Hajar Dewantara's idea about the way to gain joy full learning through: first in front of student, a teacher should have a model to get knowledge of art, art appreciation and skills work. Secondly, in the learning process a teacher can motivate the development of ideology, thought and taste. Thirdly, when the lesson will be closed, teachers should give evaluation to student within by the authentic assessment as the process of making art, exploration of art materials, discussing about their teaching process. The ability to evaluate these works of art can provide further motivation such as: the process of researching, exploring, and developing skills and discussing an object for problem solving. All of this must be based on the artful is learning it will develop factual knowledge, concept, and procedure, either linear or nonlinear knowledge.

5. Conclusion

For constructing local aesthetics including traditional and popular as a basis for the implementation of the curriculum 2013, it's intended to improve the teacher's performance in the classroom by the capability an insight is of arts and arts education. The main target is, to be successful in objectification of local aesthetic through understood the instrument as well as its problem. Local aesthetic is placed as the dimension of learning in arts, so that the purpose of creation is an expression of beauty that fosters self-indulgence and pleasure of others. Aesthetics as a representation of local indigenous knowledge meant immersing good technology, art, culture and value systems in the learning about traditional art and culture. Aesthetic

is placed as a dimension of creation of artwork, and the aesthetic traditions and ultimately within aesthetic as the value system and improving the attitude and personality. Finally, knowledge of aesthetics is a collection of information by unifying the artistic habitus contemplated for the creation of art works.

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