



Multicultural Education Design Through Crafts Learning Wood on Students PGSD UAD

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Abstract

The Indonesian nation must become more aware of cultural diversity, as many students still lack this awareness. Indonesia is known for its multicultural and pluralistic society, emphasizing the need to introduce cultural diversity in education. At PGSD UAD, fine arts and skills classes, particularly woodcraft, embody multicultural education principles. Understanding cultural pluralism helps maintain cultural heritage and mutual respect. This research aims to describe the woodcraft learning process at PGSD UAD and design multicultural education through this medium. Using qualitative methods like observation, interviews, and document reviews, the study focuses on UAD PGSD students practicing wooden batik in Krebet Village. The findings reveal a structured learning process involving material selection, design stages, and creating batik motifs representing diverse cultures. Multicultural education at PGSD UAD fosters an inclusive environment where students access equal educational opportunities, regardless of race, ethnicity, or other factors. Woodcraft products reflect various ethnic influences from across Indonesia.

Keywords : Design; Multicultural Education; Woodcrafts.

INTRODUCTION

Craft arts have evolved from merely fulfilling daily needs to becoming significant trade commodities and a vital means of artistic expression. This transformation has been influenced by advances in science, technology, art, and socio-economic development. Craft arts have transitioned from being a subset of fine arts to an independent discipline with unique characteristics, utilizing various materials and functions to produce a wide range of craft products (Kusuma et al., 2021). The creative industry has significant potential to drive economic growth while introducing Indonesian art and culture to the international stage. Creative products that rely on cultural values, heritage, and local wisdom play a crucial role in this regard. The importance of utilizing natural resources and traditional arts as inspiration for creative industry products is emphasized to ensure competitiveness and growth in the global cultural market, including in the field of woodcraft arts (Washington et al., 2023).

Multicultural education has been developed in response to the diversity of school populations, the preservation of local culture, and the varied linguistic and cultural backgrounds of students. It also aims to meet the demands for equal rights for all groups (Putri & Maunah, 2023). Multicultural education emphasizes the importance of respecting the unique differences of

individuals and communities. This educational approach is based on the belief that every person has a unique identity, history, environment, and life experience (Sutalhis & Novaria, 2023).

There is a critical need for increased awareness among the Indonesian population regarding cultural diversity, particularly among the younger generation, including students, who often lack this awareness. Indonesian society is known for its pluralistic nature, and in a democratic foundation, it is essential to introduce the importance of cultural diversity (Yudanti & Puhi, 2023). At PGSD UAD, the teaching of visual arts and crafts, such as woodcraft, is perceived as embodying the concept of multicultural education. A fundamental understanding of cultural pluralism reinforces the existence and continuity of each ethnic group, encouraging the preservation of their cultural heritage and mutual respect among different cultures. In this context, the group refers to PGSD students, with some collaborating art studios participating in the learning process. This is supported by an article in Kompas.com titled "Jokowi: The Spirit of Brotherhood Helps Us Live in Harmony Despite Differences in Religion, Ethnicity, and Customs" [2]. In this world, we coexist with people from diverse backgrounds. To foster tolerance and mutual respect for differences, parents need to educate their children about diversity from an early age, and schools should collaborate to achieve this goal.

The aims of this research are (1) describe the process of woodcraft learning at PGSD UAD, (2) knowing & describing the design of multicultural education through learning woodcraft UAD PGSD students. The urgency of this research lies in the fact that students are the future generation of Indonesia, and it is essential to guide their learning process, providing understanding and awareness of Indonesia's multicultural background. Educational activities that encourage cultural understanding and respect are crucial in fostering these values. This research focuses on finding a concept or design for multicultural education at the university level, which will help to advance Indonesia, especially within its democratic framework. Initial studies are conducted regarding the concept of multicultural education through woodcraft learning for PGSD students UAD, which of course after the concept is found will then be developed further in the following year.

The research results show that the woodcraft learning process at PGSD UAD involves material selection, design stage, and creating motifs. The batik motif chosen by students represents efforts to introduce their regional cultures, including primary, secondary, decorative, flora, fauna, and human motifs. Multicultural education in woodcrafts learning based on positivistic, instrumental, hermeneutic, and critical knowledge. This approach provides an educational environment at PGSD UAD where equality and educational opportunities can be accessed by all students, regardless of differences such as race, ethnicity, class and other factors. Woodcraft products reflect diverse ethnic influences from regions like Cirebon, Situbondo, Yogyakarta, Kalimantan, Palembang, Pati, Kebumen, and Madiun.

METHOD

The study method used in this research is qualitative. Qualitative research is suitable for exploring various aspects of life, such as society, history, and so on (Desyandri, 2018). This approach involves direct activities with phenomena or various natural symptoms (Ali & Asrori, 2019). Qualitative research will bring up data in the form of words rather than numbers (Rohidi, 2011).

Data collection techniques in this study include observation, interviews and documentation. Interviews involved activities carried out by researchers and respondents to gather information about the studied activities (Hayati, 2020). Observation entails researcher observation of the surrounding environment to collect data (Safithry, 2018). Documentation strengthens the research by providing various types of evidence (Manado dkk., 2016). Data analysis follows the *Miles & Huberman* method. This involves four stages: information collection, data reduction, data presentation, and conclusion withdrawal (Sugiyono, 2022).

RESULTS AND DISCUSSION

Woodcraft Learning Process at PGSD UAD: Stages, Motifs, Techniques & Functions

The woodcraft learning process at PGSD UAD is conducted in the middle of the semester, from the eight to the sixteenth meeting. These meetings include various activities: two sessions discussing related theories, two sessions making sketch drawing, two sessions practicing based on the sketches that have been made, one session exhibiting the practice results, and one final session for the Final Semester Examination (UAS).

Apart from producing work, the goal is for students to benefit from woodcraft learning process itself. Through this learning process, students are expected to develop skills and create high quality wooden crafts. A learning process that meticulously attends to each stage can yield products that are not only creative but also possess significant cultural value, fostering a sense of nationalism among students (Kasiyan & Sulisty, 2020).

When making woodcrafts, it is crucial to follow the right steps to achieve the desired outcome. According to *Bahrudin et al. (2019)*, the following steps should be followed:

1. Analyze the products to determine which techniques will be used. For example, consider techniques such as oblique cuts and lamination during the crafting process.
2. Choose suitable materials with a moisture content of 10-12% to ensure strong adhesive power and structural integrity during the turning process.
3. Select materials with low shrinkage rates to prevent cracking, especially during the lamination process. In this case, *surian* wood is chosen as the main material.

In line with previous steps, according to *Shokhif & Sulbi (2017)*, there are three main stages in creating woodcraft: material selection, design staging, and manufacturing design.

Election Material

Achieving quality in woodcraft art emphasizes excellence, accuracy, and affordability. This is crucial because many types of wood are available for woodcraft, but some lack durability and physical properties. High-quality and durable wood that is also affordable is essential for achieving the best. Each variety of wood has different characteristics, including physical, mechanical, and chemical properties. Even wood from the same tree can vary in properties between the tip and base or between inner and outer parts. Therefore, selecting the right material for making woodcrafts is very important and significantly impacts the desired outcome.

Designing Stage

The planning stage follows the material election stage. At this stage, the goal is to create designs that are not only meaningful but also aesthetically pleasing, serving as the foundation for the woodcraft manufacturing process. Students obtain references from articles, journals, and the internet.

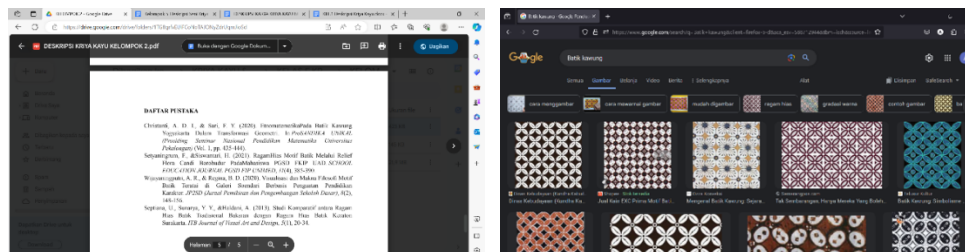


Figure 1. Stage design and basis in reference draft work from and articles, journals, Internet references

Based on the Figure 1, the data shows several references that students used as sources for creating their woodcraft works, sourced from journals and Google. These references serve as guidelines for students in developing the initial designs of batik motifs that will be applied to the wood.

Design Creation

In the design creation process, students are guided to use specialized tools to carve batik motifs onto the wood surface. Once the motifs are carved, the next stage is *pencantingan*. This process is similar to batik on fabric, where melted wax is used to cover specific parts of the wood according to the desired motif. The wood is then dyed using various environmentally friendly natural dyes. After the dyeing process is complete, the wax is melted off, revealing the beautiful batik motifs on the wood. Students are encouraged to produce multiple designs, offering alternative options for the final woodcraft work. The design ideas are influenced by the author's interests. For example, a lion design might be chosen due to distinctive physical features, such as a large body, strong muscles, sharp teeth and claws, and a fierce hunting instinct, making lions the rulers of the animal world.

According to Aryanti & Ratyningrum (2023), the following should be considered when creating a batik design or plan. The primary motif is the main pattern that draws attention in batik. The secondary motif is an additional pattern used to fill empty spaces without becoming the main focus. Decorative fillers, or *isen-isen*, are used to fill empty areas within the batik pattern. *Lemahan* serves as a complementary element, filling the empty spaces with lines and dots around the batik motif.









Based on the above concept, it is further clarified through the results of observation and photographic documentation of research conducted with PGSD UAD students. The research subjects were students from classes E and F who took the Visual Arts and Crafts Education course in 2023. The table below presents the results of the observation and documentation:

Table 1. Woodcraft Work with Batik motifs for Class E PGSD UAD

No	Masterpiece	Group	Title
1		Group 1	Typical Regional Batik
2		Group 2	Archipelago Batik
3		Group 3	Batik and Flora
4		Group 4	Diversity of Marine Biota
5		Group 5	Diversity of Batik Flora
6		Group 6	Solo butterfly batik motif
7		7th Group	Floral batik motif
8		Group 8	Flora and fauna

Besides class E being a sample *for* research, there is class F as *another* sample *to prove* data validity *using* triangulation techniques and resources. *The following* results *demonstrate* woodcraft work associated with batik motifs *based on the* concept above.

Table 2. Results of woodcraft work with Batik motifs for Class F PGSD UAD

No	Masterpiece	Group	Title
1		Group 1	Triple Aesthetics Of Batik Kawung, Siger Lampung, and Angsa Duo
2		Group 2	Archipelago Batik Stories
3		Group 3	Pattern Diversity of the Archipelago
4		Group 4	Flora Fauna Woodcraft Batik Art
5		Group 5	Diversity of Regional Batik Origin
6		Group 6	Various Decorative Flora and Fruits
7		7th Group	Natural Exoticism with Batik
8		Group 8	Mega Mendung Motif

Based on the tables above, various types of batik motifs were identified. The chosen motifs are part of the efforts of UAD PGSD students to introduce a local culture from their area.

The motifs emerging in student's woodcraft work include the primary motif, which refers to the central patterns that become the main focus in batik. Secondary motifs, which are added to fill in empty spaces and do not serve as the main focus. Decorative elements are casually used to fill empty areas within the batik pattern. These include lines and dots around the primary batik motif. Additionally, there are motifs of flora, fauna, and humans that appear in student's work.

The goal of developing skills while simultaneously introducing students to the richness of local culture that can be applied in wooden craft art. Below is the learning process of woodcraft with batik motifs by PGSD UAD students:

Basic Understanding of Woodcraft

Woodcraft is an activity involving the creation of items from wood. Woodcrafts can be interpreted as a type of craft art that involves the process of making items using wood (Hakam, 2018). Woodcraft has a number of techniques that can be used in the manufacturing process, including bench, technique, machine technique, scroll work technique, lathe work technique, expression work technique, and so on (Yanesa & Handajani, 2017).



Figure 2. Woodcraft techniques

The following are photos of the techniques used in woodcrafts. This process involves shaping wood by cutting, milling, or carving to create a specific shape or structure. Products with different results, of course, also use diverse techniques. Wooden crafts present aesthetic value when viewed directly, and they carry symbolic and philosophical meaning when they are made (Kurniawan et al., 2022).



Figure 3. Student Work: *Mega Mendung* Batik Motif

The cloudy batik motif in Figure 3 has its own philosophy and meaning. It symbolizes nirvana as a vast, eternal, and free reality. This motif originates from the beauty of the sky covered with thick clouds, creating a graceful and striking view. It shows respect for natural beauty. Apart

from that, the cloud motif characteristic of *Mega Mendung* batik also contains the concept of divinity.



Figure 1 *Kawung* batik motif

The *Kawung* batik motif made by PGSD UAD students in Figure 3 has the philosophy and meaning of might and justice. This geometrically arranged *Kawung* motif batik pattern can be interpreted as a symbol of the formation of human life. The circles in the *Kawung* motif can also be associated with a symbol of life and fertility. This pattern reflects the natural cycle that continues to move forward and carries a positive meaning related to survival and offspring.



Figure 5. *Purbonegoro* batik motif

The *Purbonegoro* batik motif in Figure 5, made by PGSD UAD students, carries the philosophy and meaning of prosperity and well-being. This motif was formerly used by kings or leaders, implying their responsibility to care for the country and ensure the prosperity and welfare of the people, including maintaining environmental sustainability.

Wooden batik serves various functions in life, fulfilling economic and social needs, used in celebratory activities, and facilitating communication (Aruman, 2012). Below is the attachment of photographic documentation and observation.



Figure 6. Wooden tray crafts that function as receptacle food and drink

Trays for food and drink primarily function to carry food or drink. However, trays can also serve decorative purposes, beautifying a room or serving as a base for food instead of plates. In religious traditions or traditional ceremonies, trays can be used as containers for offerings. The function of the tray can vary depending on geographical location or cultural diversity in Indonesia. The way trays are used can reflect cultural richness and local wisdom in meeting daily needs.



Figure 7. Wooden plate crafts work as receptacle food

Along with the development of functional purposes, plates no longer serve solely as a dining utensil. They can also be used for other purposes such as souvenirs, plaques, and promotional tools. In Figure 6, plates are used as a promotional medium to introduce batik motifs from their origin area. Plates are also frequently used to enhance the aesthetic presentation of food. Beautifully designed plates can add visual value to a meal.



Figure 8. Woodcraft results in the form of a tissue box

A tissue box is usually used to organize tissue neatly and protect them from dirt and dust. Additionally, a tissue can also serve as a decorative element in a room. Therefore, it is used in various places such as households and restaurants.

Wooden batik crafts carried out in the village Kreet can also utilize waste. However, not all waste can be used for batik media. Possible waste materials can be used for batik media. Possible waste materials can be made into craft puppets, coaster puppets, bird sculptures, and various kinds of souvenirs. Waste from wooden batik includes both liquid and solid waste, which can be utilized in batik activities or processed further to reduce waste accumulation (Widyastuti, 2019).



Figure 9. Turning processed wood waste into key hangers

Waste wood remaining from previous processing wood can be transformed into items with utility and market value. For example, as shown in Figure 8, waste wood is utilized to create key hangers in various forms such as puppets, cats, and others. Implementing efficient processing methods for wood waste can establish a more sustainable life cycle for wood and minimize its environmental impact.

The Woodcraft Learning Process at PGSD UAD

When making woodcrafts, it is crucial to follow the right steps to achieve the desired outcome. According to Bahrudin et al. (2019), the following steps should be followed in the woodcraft process: First, analyze the products to determine which techniques will be employed, such as oblique cuts and lamination. Next, choose materials with a moisture content of 10-12% to ensure strong adhesive power and structural integrity during the turning process. Additionally, select materials with low shrinkage rates to prevent cracking, particularly during lamination. In this context, surian wood is selected as the primary material.

After the woodcraft is designed as desired, the next step is to apply the designed pattern using the *canting* method in woodcraft. *Canting* involves applying wax to the wood to create a color barrier between different motifs. There are various sizes of *canting*, each serving different functions, such as the small *cecek canting*, the larger *klowong canting*, and the even larger *tembok canting*. However, in the process of batik on wooden crafts, a small *cecek canting* is used to ensure clear detailing of the motifs. Once the *canting* process is complete, the next stage involves coloring. This begins with hot color dyeing followed by cold coloring. Immersing the wood in a cold dye solution, transform it into the desired color.

The steps taken by UAD PGSD students to create woodcrafts with batik motifs begins with creating a smooth sketch on HVS paper, which is then transferred onto the provided wood. Next, the batik pattern is applied to the wood using *canting* and wax.



Figure 10. Sketch and motif transfer process

After that, a base color (red) is applied by boiling the wood, followed by drying it completely. Once the wood is dry, additional batik patterns and wax are applied to the sections where the second color will be added. The second color (black) is then applied by boiling the wood again, and it is once more allowed to dry completely. After drying, iron hooks are attached to the finished product to create a functional key hanger. The final step involves soaking the completed items again to achieve the desired color, followed by drying them in the sun until they are completely dry.



Figure 11. Woodcraft coloring process



Figure 12. Woodcraft drying process

Multicultural Education Design through Woodcraft Learning for PGSD UAD Students: Perspectives on Art Education in the Woodcraft Learning Process at PGSD UAD

Liberal education uses positivism as a foundational educational model and as a dominant paradigm in social-humanities knowledge. Positivism, as a model of multicultural education, has been criticized by experts in critical theory, which consists of three categories of knowledge.

1. *Instrumental knowledge* refers to tasks and goals involving control, prediction, manipulation, and exploitation of objects. At PGSD, the learning process is well-managed with assistance, supervision, and monitoring. This includes predicting and preparing lectures with methods such as creating RPS (Lesson Plans) and teaching materials at the beginning of course. It also involves manipulating and positively exploiting the learning process for education. For example, students are grouped to collaborate on sketches or drafts before practice, promoting discipline and teamwork. A notable example is Harnum and his team's work, which combines and conceptualizes archipelago batik sketch with elements of solo and butterfly batik.



Figure 13. Fusion of Solo Batik and Butterfly Motifs by PGSD Students

2. *Hermeneutic knowledge*, which contains This type of knowledge focuses on understanding, emphasizing context, history, and mutual meanings. It aims for a deeper understanding of certain information or concepts. At PGSD, students are encouraged to combine their cultural backgrounds into new works. For instance, Triya and her team created sketches with Indonesian batik and flora themes, aiming to preserve culture and empower local plants. They also seek to appreciate those who continue to preserve culture and care for living creatures.



Figure 14. Floral Batik Motif Shoe

3. *Critical or emancipatory knowledge*, this approach combines elements from previous approaches, viewing knowledge as a means to liberate individuals (Nurchayono, 2018). It emphasizes the freedom of artists to express themselves through their work. For example, Ismail and his team introduced various batik motifs, each with its own meaning: the *mandala* motif symbolizes the universe, the *mega mendung* motif represents courage, strength, and hope, and the shell motif depicts the underworld, symbolizing an open heart. Students create meaning from sketches and drafts, using references from *Google*, journals on *scholars*, and their own experiences. This process trains students not only in artistic creation but also in critical thinking by analyzing and combining diverse references. Below are examples of student craft works that have been critically analyzed with the *Mega Mendung* batik concept.



Figure 15. The Meaning of Mega Mendung Batik - Symbolizing Courage, Strength, and Hope, Created by UAD PGSD students

Positivist understanding can serve as a foundational framework for thinking about science or knowledge. Positivism, as a paradigm, has faced considerable criticism. *Horkheimer*, *Adorno*, and *Marcuse* (early proponents of the theory) argued that positivism is problematic because it applies natural science methods (*Naturwissenschaften*) to social-humanities sciences (*Geisteswissenschaften*), which differ from scientific theories and ideologies. Their critiques, often focused on moral issues, highlighted various epistemological problems, as demonstrated by *Habermas* (Nugraha, 2020). Furthermore, some intellectuals continue to critique this paradigm, as positivism is seen as a discipline unaffected by specific values, leading to its frequent dismissal (Rosyada, 2014). Consequently, in this context, human activities are viewed as part of a cosmic unity that needs distance and is driven by a desire to fully control nature. This desire can diminish the understanding of universal social-humanities sciences in technical methodological aspects (Masunah, 2011).

Based on the above statements, it can be said that multicultural education is derived from pluralistic educational thinking, which is reinforced by positivistic thought, leading to the development of a multicultural paradigm in education. This paradigm encourages creative activities and promotes a positive learning environment through various enriching activities."



Figure 16. Group Activity: Making Batik Patterns on Woodcraft Using *Canting* Technique

Group activities are expected to enhance solidarity and responsibility among UAD PGSD students. They also sharpen students' skills and creativity, which are applied to their woodcraft projects. Multicultural education involves activities designed to provide information about equality and educational opportunities for all students, regardless of race, ethnicity, class and other differences. This education concept aims to equip students with the attitude and skills needed to perform various effective roles in society (Wahid, 2016).

Education is an initiative that aims to create an inclusive educational environment where information about equality and educational opportunities can be accessed by all students or learners regardless of differences such as race, ethnicity, class and other factors. Table 3 containing student works that feature various motifs from the students' regional origins.

Table 3. Analysis of Students' Work Results in Multicultural Education Through Woodcrafts

No	Masterpiece	Motif	Origin	Class (group)
1		Mega Mendung and Kerang	Cirebon and Situbondo	Class E (Group 1)
2		Kawung and Purbonegoro	Yogyakarta	Class E (Group 3)
3		Kawung, Kangkung Waves and Burns	Yogyakarta, South Kalimantan and Pati	Class F (Group 2)
4		Lepus Bintang Biru, Wallet, Porang and Mega Mendung	Palembang, Kebumen, Madiun and Cirebon	Class F Group 4)

Based on Table 3, the conclusion obtained is that UAD PGSD students use various motifs. These motifs have their own unique characteristic, reflecting the area of their origin. For example, the *mega mendung* motif, which originates from Cirebon, resembles clouds, while the *porang* motif from Madiun has a wavy leaf edge. These works, featuring various motifs, were created by UAD PGSD students in classes E and F.

This aligns with the concept of multicultural education as a holistic and integrated form of education, implementing various values articulated within the educational sphere, including curriculum and teaching processes. The vision and mission present in life can also be realized through multicultural education (Suheri & Nurrahmawati, 2018). To ensure optimal learning, PGSD UAD instructors develop Outcome-Based Education (OBE) syllabi in accordance with the latest curriculum. The multicultural education model can be used as a means to preserve culture amidst the rapidly advancing era of globalization or Industry 4.0, thereby increasing people's interest in culture (Masunah, 2020). This is evidenced by interviews with students, who found the woodcraft learning process enjoyable and refreshing, with motifs developed aligning with their regional origins. Multicultural education encompasses various models, such as physical and symbolic models (Junaidi, 2018). The woodcraft works created by students not only reflect their expressions of diverse cultures and ethnicities but also physically display different forms, motifs, and colors according to students' needs.



Figure 17. Photos of Woodcraft Work and Skills by UAD PGSD Students

Based on the statement above, education multicultural through woodcrafts can assist all students in acquiring knowledge of the attitudes and skills necessary to carry out various effective roles in society. From figure 14 it is obtained diverse models and images created by UAD PGSD students as a form of multicultural education.

CONCLUSION

Conclusion

The study shows that the woodcraft learning process at PGSD UAD consists of material selection, design stages, and motif creation. The batik motifs chosen by UAD PGSD students Reflect their efforts to introduce the culture of their regions of origin. These motifs include primary, secondary, decorative, weak, flora, fauna, and human motifs. Multicultural education in woodcraft learning is based on positivistic genres and includes instrumental knowledge, hermeneutic knowledge, and critical knowledge. It provides an educational environment at PGSD UAD where information about equality and educational opportunities is accessible to all students, regardless of race, ethnicity, class, and other factors. The woodcrafts showcase diverse ethnic

influences from regions such as Cirebon, Situbondo, Yogyakarta, Kalimantan, Palembang, Pati, Kebumen, and Madiun.

Recommendation

Future studies can further develop multicultural education across various media. This study can be beneficial to other researchers and serve as input for stakeholder policy to create a more focused and useful art education curriculum for artists, educators, and children in Indonesia.

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