

Exploring Cultural Knowledge through Sketches of Historical Sites in Makassar City: An Innovative Approach to Fine Arts Learning

Rasul^{1*}, Andi Taslim Saputra²

Email: rasul@unm.ac.id*, a.taslim.saputra@unm.ac.id

Universitas Negeri Makassar, Indonesia

Received: 27 March 2026

Accepted: 17 June 2026

Published: 29 June 2026

Abstract

This study examined how historical-site-based sketching can strengthen fine arts learning and cultural knowledge among students in the Fine Arts Education Study Program at Makassar State University. The study responded to the limited use of Makassar's historical sites as educational resources despite their architectural, historical, and cultural significance. It aimed to investigate the implementation and learning contribution of field-based sketching at the Makassar City Museum, Fort Rotterdam, Societeit de Harmonie, and Paotere Harbor. A qualitative case study design was employed. Data were collected through field observations, interviews, documentation, questionnaires, and analysis of students' sketches. The data were analyzed thematically and interpreted through triangulation across sources and techniques. The findings show that direct sketching encouraged students to observe architectural proportions, perspective, line quality, textures, spatial relationships, and changing environmental conditions more attentively. Their sketches demonstrated stronger visual representation and contextual detail, while interviews and questionnaires indicated increased understanding of historical meanings, social functions, local identity, and heritage preservation. Students also reported greater engagement and confidence in discussing visual interpretations than in conventional studio-based learning. The study concludes that historical-site-based sketching can function as a contextual pedagogical model that integrates technical skill development with cultural literacy and heritage appreciation. The approach is particularly valuable when supported by preparatory historical orientation, guided field observation, reflective critique, and assessment that addresses both artistic and cultural dimensions. Further research should examine longer-term learning outcomes across broader participant groups and heritage settings.

Keywords: Cultural Knowledge, Sketches, Historical Places, Innovative Approaches, Fine Arts.

INTRODUCTION

The development of 21st-century education shows a shift in the learning paradigm from a teacher-centered approach to learning oriented towards experience, creativity, collaboration, and critical thinking skills of students (Cattafi, 2018; Gampala, 2023; S. S. B. Qizi, 2026). In the field of fine arts education, learning innovations are developing through the use of various approaches such as design thinking, project-based learning, STEAM, hybrid learning, and the integration of digital technology aimed at increasing creativity, engagement, and the quality of students' learning experiences (King & McCall, 2024; Samsudin et al., 2025; Xu, 2024b; Yefimenko et al., 2020).

On the other hand, the development of studies on place-based learning and heritage education shows that cultural spaces, historical sites, and local environments have great potential as learning resources that can connect artistic experiences with the formation of students' cultural identities (Perry & Edwards, 2019; Shao & Yu, 2025; Wonowidjoyo, 2022). In this context, the activity of

direct sketching (on-site sketching) is starting to be seen not only as a practice of drawing skills, but also as a medium for observation, interpretation, visual documentation, and construction of cultural knowledge that makes art learning more contextual and meaningful (King & McCall, 2024; Sampurno et al., 2025).

The urgency of this research arises from the importance of integrating fine arts education with the preservation of local cultural heritage amidst the currents of modernization and urban development. Makassar City has many historic buildings and areas that represent the cultural identity, historical journey, and collective memory of the people of South Sulawesi, thus potentially becoming an authentic learning laboratory for students (Situdju & Nadjamuddin, 2024). However, rapid urban modernization has the potential to shift or even eliminate the city's cultural identity if historical heritage is not utilized as a source of education and character building for the community (Suryanti, 2011).

Various studies also confirm that experiential learning in cultural spaces can improve cultural literacy, appreciation of historical heritage, creativity, and student engagement in the learning process (Jamaluddin & Eppang, 2024; Junaid et al., 2022; Wonowidjoyo, 2022). Therefore, fine arts education requires an innovative approach that not only develops artistic abilities but also builds cultural knowledge through direct interaction with the local historical and cultural environment (Lazkani & Abdallah, 2025; Saleh & Sabri, 2024). Despite its great cultural potential, various studies show that public awareness of historical buildings and sites in Makassar City is still relatively low, resulting in many historical sites not being optimally utilized as educational media or for the formation of cultural identity (Situdju & Nadjamuddin, 2024). Historical buildings as urban artifacts and the city's collective memory also tend to be neglected, so their educational value has not been systematically integrated into the learning process (Situdju & Nadjamuddin, 2024).

On the other hand, fine arts learning in schools still faces challenges in the form of the dominance of conventional methods that are less able to build creativity, self-expression, and contextual learning experiences so that more innovative learning strategies are needed (Hasnawati, 2025). Other studies show that artistic activities such as art exhibitions can improve creativity, art appreciation, cooperation, and character of students, but their implementation is still centered on the classroom and has not utilized the potential of cultural spaces as a learning resource (Implementation of Final Semester Fine Arts Exhibitions for Grade X Students at SMK Muhammadiyah 2 Bontoala Makassar, 2025). In addition, the results of the literature review show that research on innovation in fine arts learning is still dominated by the development of digital media, learning technology, and innovative learning models, while the integration between sketching practices, cultural heritage education, and place-based learning is still very limited (Escala et al., 2025; Samsudin et al., 2025; Xu, 2024b). Thus, there is still a research gap regarding how direct sketching activities at historical sites can be used as an innovative strategy to explore students' cultural knowledge.

Based on these problems, this study offers an innovative approach through activities to explore cultural knowledge by directly sketching at historical sites in Makassar City as a model for experiential and place-based art learning. In this approach, students not only conduct visual observations of historical objects, but also interpret the cultural, historical, architectural, and collective memory values inherent in the space through a process of drawing, reflection, and discussion. This approach integrates the concepts of arts-based learning, heritage education, and innovative learning so that sketching activities are no longer understood as merely drawing

technique exercises, but rather as a medium for constructing cultural knowledge and strengthening local identity (King & McCall, 2024; Perry & Edwards, 2019; Wonowidjoyo, 2022).

The proposed learning model is also in line with the demands of 21st-century education, which emphasizes creativity, contextual learning, and active student involvement in building authentic learning experiences (Nafiah et al., 2025; Sampurno et al., 2025; Shao & Yu, 2025). Therefore, this research is expected to produce an innovative, contextual art learning model that contributes to strengthening cultural literacy and preserving the historical heritage of Makassar City. Although various studies have developed innovative art learning through digital technology-based approaches, STEAM, project-based learning, design thinking, and hybrid learning to enhance student creativity (Samsudin et al., 2025; Xu, 2024b; Yefimenko et al., 2020; Zhao, 2024), these studies are still oriented towards the development of media, models, and learning technologies.

Meanwhile, studies on heritage education focus more on museum interpretation, educational tours, and history learning without integrating the practice of creating artworks as a medium for building cultural knowledge (Jamaluddin & Eppang, 2024; Junaid et al., 2022; Musdalifah, 2025). On the other hand, research on local culture-based arts education in Indonesia generally uses culture as learning material or visual content, but has not yet turned cultural spaces into artistic laboratories through direct sketching practices (Firdaus & Djatmiko, 2024; Kartini et al., 2023; Suryani et al., 2022).

Furthermore, no research has yet been found specifically developing sketching-based visual arts learning at historical sites in Makassar City as a strategy to build cultural knowledge, strengthen local identity, and enhance student creativity. This gap indicates the need to develop a learning model that integrates visual arts education, place-based learning, and heritage education within the context of Makassar's local culture. Based on this gap, this study offers conceptual, pedagogical, and contextual innovations in visual arts education. Conceptually, this study introduces Sketch-Based Cultural Knowledge Learning, a learning approach that positions sketching as a medium for constructing cultural knowledge, not merely as a drawing skill exercise. Pedagogically, this study develops a Historical Place Sketching-based learning model that integrates direct observation, historical interpretation, cultural reflection, and artwork creation within a series of contextual learning activities (Perry & Edwards, 2019; Wonowidjoyo, 2022).

Contextually, this research utilizes historical sites in Makassar City as the primary learning spaces, enabling art learning to transcend classrooms or studios, but rather through direct interaction with local cultural heritage (Situdju & Nadjamuddin, 2024). Thus, this research expands the study of art learning innovation, which has been dominated by technology-based approaches, toward a learning model that integrates art education, place-based learning, heritage education, and the construction of cultural knowledge as a unified whole (King & McCall, 2024; Sampurno et al., 2025; Shao & Yu, 2025).

METHOD

This research uses a qualitative approach with a case study design to deeply understand the process of forming students' cultural knowledge through sketching activities at historical sites in Makassar City in fine arts learning. This design was chosen because it provides space to examine students' learning experiences contextually through direct interaction with the cultural environment, so that the process of observing, interpreting, and representing historical objects can be understood as part of the construction of cultural knowledge. The research was conducted at several historical sites in Makassar City that were selected purposively based on their historical, cultural, and educational potential. The research participants consisted of students of the Fine Arts

Education Study Program at Makassar State University who participated in sketching learning, lecturers, and supporting informants who understood local history and culture.

Data were collected through field observations as the primary data source, supported by in-depth interviews, documentation, and analysis of students' sketches. Observations were conducted to identify how students interact with cultural spaces, explore historical objects, and translate these experiences into visual representations. Interviews were used to explore students' experiences, meanings, and reflections on the cultural values they encountered during the drawing process, while the sketches were analyzed as visual artifacts representing the process of constructing cultural knowledge. All data were analyzed thematically through coding, categorizing, and discovering themes that explain the relationship between artistic experience and cultural understanding. The credibility of the findings was strengthened through triangulation of sources and techniques, member checking, and discussions with colleagues to ensure that the resulting interpretations remained grounded in the empirical data obtained during the research.

FINDINGS AND DISCUSSION

Findings

1. Implementation of Historical Place-Based Sketch Learning in Makassar City

Based on the conditions in the field, the most important thing to do is to ask students about their preferences for the objects to be sketched. The questions raised serve as an initial trigger for the space the students face in their sketches. The spaces sketched are historical sites in the city of Makassar. Of course, what is done is a trigger question to identify historical spaces, in this case the city museum, Fort Rotterdam, Societet de Harmonie art building, and Paotere Harbor. These historical space objects are transmitted into the sketches produced by the students. Before sketching the space, students prepare tools for sketching: 2B pencils, Chinese ink, watercolors, and sketchbooks.

The execution begins with a sketch on location or in the field, paying attention to the most representative viewpoint that displays the aesthetic conditions of the sketched space. The most interesting thing about sketching directly on location and seeing historical sites directly provides a phenomenological aesthetic experience. Based on the results in the field, students respond to their surroundings by showing spontaneous strokes that pay attention to the reality they face directly. Accuracy in capturing objects according to their reality becomes contextual to what they experience. Another thing that is considered is the composition of each subject's presence from various conditions and times, strengthening the capture of students' imaginations into the sketch space. The freedom to choose the viewpoint that is considered most capable of representing the visual character of the object. This experience differs from drawing indoors with a set of instruments available to support the sketching process. In the field, this is eliminated to gain a different exploration and aesthetic experience.

During the drawing process, students demonstrated spontaneity in producing line strokes influenced by their direct visual experiences. Accuracy in capturing building proportions, shape characteristics, and spatial composition improved as their observation of the objects intensified. Students also began integrating environmental elements such as trees, vehicles, community activities, and changes in lighting into their sketch compositions, resulting in more vibrant works with a strong spatial context. These results indicate that students' visual observation skills developed simultaneously with their artistic interpretation abilities. These findings support the theory of art learning, which states that creativity arises not only from technical practice but also from authentic visual experiences (King & McCall, 2024; Koycheva & Shao, 2024; Zhao, 2024).

The data processing results indicate that the implementation of historical-site-based sketching learning can create a more contextual learning experience compared to studio-based learning. Students not only focus on the visual aspects of objects but also connect the drawing process with historical knowledge, spatial functions, and the cultural meanings inherent in historic buildings in Makassar City. Analysis of observation sheets, fieldwork documentation, sketches, questionnaires, and interviews shows an increase in the quality of students' visual representations, particularly in the accuracy of proportions, mastery of perspective, line character, and the ability to capture architectural details of buildings. Furthermore, the questionnaire results indicate an increase in students' understanding of historical values and local cultural identity after participating in a series of direct observation-based learning. These findings indicate that field sketching activities are not merely technical drawing exercises but also serve as a medium for building connections between visual experiences and cultural knowledge, as emphasized in contextual art learning (Saleh & Sabri, 2024; Shao & Yu, 2025; Wonowidjoyo, 2022).

The main issue emerging from this research relates to the need to transform fine arts learning from an approach oriented toward mastery of technique to one that places cultural experience as an integral part of the creative process. Various studies have shown that innovation in arts learning is no longer sufficient to rely on studio exercises, but must provide authentic learning experiences through direct interaction with the social and cultural environment (Gampala, 2023; Perry & Edwards, 2019; Samsudin et al., 2025). In the context of Makassar City, the existence of historic buildings provides learning resources rich in historical value, aesthetics, and local identity, thus potentially becoming fine arts learning laboratories. This approach also expands the function of sketching activities from visual reproduction activities to a means of cultural interpretation, historical reflection, and strengthening awareness of cultural heritage preservation (Jamaluddin & Eppang, 2024; Junaid et al., 2022; Wonowidjoyo, 2022).

The problem addressed in this research stems from the underutilization of historical sites as learning resources in fine arts instruction. Studies on Makassar City's heritage indicate that many historical buildings have not been optimally utilized as educational resources, thus weakening the community's collective memory (Situdju & Nadjamuddin, 2024). This condition is reinforced by research by Suryanti (2011), who explains that urban modernization has shifted public attention to history-based cultural identity. At the same time, fine arts instruction is still dominated by conventional approaches that emphasize drawing technique practice rather than exploring cultural contexts, resulting in limited development of students' creativity, observation skills, and cultural appreciation (Firdaus & Djatmiko, 2024; Hasnawati, 2025). Thus, there is a gap between the potential cultural learning resources available in Makassar City and the practice of fine arts learning in universities.

The main results of the study show that the historical site-based sketching learning model is able to address this gap through the integration of visual observation, field experience, and cultural interpretation. Based on research indicators, improvements in students' skills are seen in line quality, proportion, composition, and the ability to represent building forms more accurately through assessment of sketches. Visual observation skills also developed because students directly observed building structures, material textures, lighting, and spatial characteristics before reflecting these into sketches. From a cultural aspect, the results of questionnaires and interviews showed an increase in students' understanding of the history, social function, and symbolic value of the objects they drew. Furthermore, a comparative analysis between the experimental and control groups showed that students who participated in the historical site-based learning

demonstrated higher learning engagement, visual creativity, and cultural appreciation than students who studied using the conventional approach.

These findings align with the theoretical framework of contextual learning, which places real-life experiences as the primary source of knowledge formation. Research findings demonstrate that direct interaction with the cultural environment encourages students to construct understanding through simultaneous observation, interpretation, reflection, and visualization. This reinforces the view that art learning is more effective when students directly encounter objects with social and cultural significance, rather than simply observing reproductions in class (King & McCall, 2024; Zhao, 2024). From a learning innovation perspective, this model also aligns with the principles of creative learning, which position students as active participants in constructing learning experiences (Nafiah et al., 2025; B. N. B. Qizi, 2025). Analysis based on research indicators indicates that improvements in sketching skills coincide with increased cultural understanding, resulting in integrated cognitive, affective, and psychomotor development, as expected in contemporary art education (Bilan et al., 2024; Yefimenko et al., 2020).

Interviews with informants reinforced these findings. Most students stated that drawing directly in historic areas provided a different experience than studio practice because they were able to understand the relationship between architectural forms and the historical stories behind them. One student stated that prior to this research, old buildings were viewed solely as visual objects, but after conducting field observations, they began to understand the historical value, urban identity, and cultural functions inherent in each building. Another informant explained that the direct observation process helped them discover architectural details that they had previously overlooked when studying through photographs. The lecturer also assessed that the field discussions enabled students to ask more questions, gain more confidence in conveying visual interpretations, and demonstrate an improvement in the quality of their work compared to previous learning.

The findings of this study align with various previous studies that suggest that field-based art learning can enhance creativity, visual thinking skills, and student engagement (Perry & Edwards, 2019; Wonowidjoyo, 2022). Saleh and Sabri's (2024) research also demonstrates that innovative approaches to art education provide more meaningful learning experiences than traditional learning. Similarly, research by Samsudin et al. (2025), Xu (2024b), and Kurniawati and Daryusti (2026) demonstrates that art learning that integrates real-world environments, local culture, and creative activities can enhance creativity while strengthening student engagement in the learning process. However, these studies generally focus on innovative art learning methods in general, while this study specifically utilizes historical sites in Makassar City as the primary medium for sketching, presenting a local context that has not been widely studied.

In addition to these main findings, the study also identified several factors influencing the successful implementation of the learning model. Supporting factors included the availability of easily accessible historic buildings, institutional support for field learning activities, and high student enthusiasm during the observation process. Conversely, several obstacles identified included limited implementation time, weather conditions during the field activities, and differences in students' initial drawing abilities. However, these obstacles did not reduce the effectiveness of the learning model as they could be overcome through adjustments to the observation schedule, collaborative learning, and gradual feedback. These findings indicate that successful implementation is determined not only by the learning design, but also by the readiness of the learning environment and the lecturer's facilitation strategies.

Overall, this study offers a novelty in the form of a sketching learning model that integrates visual observation practices, cultural interpretation, and exploration of historical sites as a unified process of learning fine arts. Unlike previous studies that focused more on innovations in media, technology, or general learning strategies, this study positions the cultural heritage of Makassar City as the primary learning resource and space for shaping students' aesthetic experiences. Thus, the contribution of this study not only expands the study of local culture-based art learning but also strengthens the position of historical sites as learning laboratories that connect artistic skills, historical literacy, cultural identity, and cultural heritage preservation. This model enriches the state of the art in fine arts learning through the integration of heritage-based education, contextual learning, and field sketching practices, which until now has been relatively rare in art education studies in Indonesia and international contexts.

Research achievements are measured through several indicators related to improving students' sketching skills and cultural understanding.

Table 2. Research Achievement Indicators

No	Measured Aspects	Achievement Indicators	Measurement Method
1.	Student sketching skills	Improved line quality, proportions, and sketch composition	Assessment of sketch work
2.	Visual observation ability	Students are able to represent the shape of objects more accurately.	Analysis of the work
3.	Understanding local culture	Students understand the historical value and cultural function of historical objects.	Questionnaires and interviews
4.	Appreciation of cultural heritage	Increasing student awareness of the importance of cultural preservation	Questionnaire
5.	Effectiveness of learning models	There is a difference in learning outcomes between the experimental and control groups	Comparative analysis

These indicators are used to evaluate the success of the learning model developed in this research.

The assessment results showed an improvement in students' sketching skills after participating in the historical site-based learning. This improvement was evident in increasingly consistent line quality, more precise object proportions, improved mastery of perspective, and more balanced visual compositions. Analysis of the students' work also showed an improvement in their visual observation skills, as they were able to more accurately represent architectural forms, ornamental details, building textures, and the relationships between spatial elements compared to before participating in the field learning. These changes demonstrate that the direct observation process provides students with the opportunity to develop visual sensitivity, which is difficult to achieve through image-based learning or digital media alone.

These results align with research indicators that place sketching skills and visual observation as two key components of effective learning models. Direct drawing experiences enable students to simultaneously observe, analyze, and interpret visuals, fostering artistic abilities alongside reflective thinking skills. These findings support research by King and McCall (2024) that demonstrates that art education enhances creativity through reflective visual thinking. Similarly, Hasnawati (2025) asserts that innovative learning strategies contribute to improving the quality of

the fine arts learning process because they provide students with the space to actively explore learning experiences.

In addition to improving drawing skills, historical site-based learning also demonstrated changes in students' understanding of local culture. Based on questionnaires and interviews, students demonstrated an increased understanding of the history of buildings, their socio-cultural functions, and the symbolic meanings of each site they observed. During the observation process, students not only noted the visual characteristics of objects but also connected them to historical information obtained before and during fieldwork. This enabled sketching to serve as a medium for constructing cultural knowledge through visual experiences.

The interview results further strengthened these findings. One student stated that the on-site drawing activity helped him understand why the building was considered important to the history of Makassar City, while another informant stated that the drawing process helped them see the relationship between architectural form and the cultural development of the community. These statements indicate that art learning can build an emotional connection between students and local cultural heritage. This finding aligns with Shao and Yu (2025), who explain that art education needs to be developed through social and cultural engagement to produce an inclusive and meaningful learning experience. The results of this study also support the study of Situdju and Nadjamuddin (2024), who emphasize the importance of historical buildings as a collective memory for the people of Makassar City, while also extending this to the context of fine arts education. Thus, education must be carried out based on the surrounding culture and society for contextual understanding, while this proximity sharpens historical understanding.

2. Effectiveness of Historical Place-Based Sketch Learning Model

The historical-place-based sketching learning model has a positive impact on the learning process and outcomes of students in the Fine Arts Education Study Program at Makassar State University. Based on the work assessment, the experimental group showed more consistent improvements in line quality, proportion, composition, perspective, and the ability to represent the visual characteristics of objects compared to the control group using conventional learning. Observations also showed that students became more active in conducting visual observations, noting architectural details, and connecting visual elements with the historical and cultural context of the places they drew. These findings were reinforced by questionnaires and interviews that showed an increase in students' understanding of the historical value, cultural function, and the importance of preserving historical buildings as part of Makassar City's identity. These conditions indicate that learning experiences based on real environments can produce more meaningful visual arts learning compared to learning that is only centered in the classroom (Gampala, 2023; Nafiah et al., 2025; Wonowidjoyo, 2022).

These findings underscore the need to provide visual arts learning that is not only oriented towards mastering drawing techniques, but also able to build cultural awareness through contextual learning experiences. Historical buildings and sites in Makassar City constitute learning resources rich in historical value, identity, and collective memory, but they have not been optimally used in education (Situdju & Nadjamuddin, 2024). Various studies of art education emphasize that innovative learning needs to connect students with the social and cultural environment so that creativity develops along with critical thinking skills and cultural appreciation (King & McCall, 2024; Saleh & Sabri, 2024; Samsudin et al., 2025). Therefore, the effectiveness of the learning model is not only measured by improving sketching skills, but also by changing the way students understand cultural heritage as part of the process of creating works of art.

Previous studies have largely focused on the development of digital media, learning technology, STEAM, multimedia, and technology-based classroom strategies (Escala et al., 2025; Kartini et al., 2023; Kurniawati & Daryusti, 2026; Xu, 2024b). Other studies have focused more on general pedagogical innovation without integrating local cultural heritage as a core learning activity (Bilan et al., 2024; Lazkani & Abdallah, 2025; Yefimenko et al., 2020). Meanwhile, research on historic buildings in Makassar has focused more on the history, heritage, and identity of the city without developing them as a model for sketch-based art learning (Situdju & Nadjamuddin, 2024; Suryanti, 2011). Thus, there remains a gap between studies on cultural preservation and innovations in art learning that are oriented towards direct experience in the field.

The study therefore advances a learning model that combines field sketching practice with the exploration of historical and cultural values as a unified learning process. Implementation of this model improved visual observation skills, sketch quality, understanding of local history, appreciation of cultural heritage, and active student engagement during the learning process. The descriptive comparison suggests that participating students performed more strongly than those receiving conventional instruction, particularly in reading the visual characteristics of historic buildings and interpreting cultural meanings in sketches. These findings indicate that historical-place-based art learning can bridge the gap between mastery of artistic skills and the strengthening of cultural literacy (Hasnawati, 2025; Sampurno et al., 2025; Zhao, 2024).

Based on the research analysis framework, the effectiveness of the learning model emerged because students gained direct learning experiences through observation, visual exploration, cultural reflection, and creation. This process aligns with the view that innovative learning positions students as active subjects who construct knowledge through authentic experiences (Cattafi, 2018; Gampala, 2023). Field observation activities provide students with opportunities to connect visual perception with historical contexts, thereby fostering creative thinking skills to develop more naturally (Perry & Edwards, 2019; B. N. B. Qizi, 2025). The findings of this study also support the theory that arts education that utilizes cultural environments can strengthen students' creativity, visual literacy, and emotional engagement with the learning object (King & McCall, 2024; Shao & Yu, 2025). Thus, the effectiveness of the model is determined not only by the final result in the form of a sketch, but also by the quality of the learning experience formed during the process of cultural observation and interpretation.

Interviews revealed that most students experienced a shift in their perspectives on historic buildings after participating in field sketch-based learning. Prior to participating, historical objects were viewed as merely old structures frequently passed through in daily activities. However, after observing, drawing directly on site, and discussing their historical significance, students began to understand that every architectural detail holds cultural significance related to the history of Makassar City. One student stated that the hands-on drawing process made it easier to remember the history of the building compared to simply reading the material in class. The lecturer also assessed that the field sketch activity increased student participation, the quality of discussions, and the students' courage in expressing visual interpretations of cultural objects. These interview findings corroborate observations and work analysis, which indicated increased student engagement during the learning process (Hasnawati, 2025; Wonowidjoyo, 2022).

The findings of this study align with Wonowidjoyo's (2022) research, which demonstrated that environment-based learning practices can strengthen the art learning experience while simultaneously building students' relationships with cultural spaces. This research also supports the findings of Agung et al.'s (2023) research on Urban Sketchers activities, which demonstrated that drawing activities in public spaces can serve as a medium for cultural education and

strengthening local identity. These findings align with those of Asmunandar et al. (2022) which emphasizes the importance of historical experiences as a contextual learning medium, as well as those of Junaid et al. (2022) and Jamaluddin et al. (2024) which demonstrate that historical objects have great potential as educational learning resources. Furthermore, this research reinforces the findings of Hasnawati (2025), Zhao (2024), and Samsudin et al. (2025) that innovations in fine arts learning will be more effective when students are directly involved in authentic and meaningful learning experiences.

In addition to improving sketching skills and cultural understanding, this study identified several key aspects that contribute to the successful implementation of the model. Easily accessible historical sites were a key factor in successful field learning, while institutional support and flexible lecture schedules contributed to the smooth implementation of the activities. Conversely, weather conditions, limited observation time, the density of activities at historical sites, and differences in students' initial abilities were challenges that need to be addressed in subsequent implementations. Therefore, future model development can be integrated with digital technology, museum-based interpretation, and visual documentation to broaden the learning experience without reducing direct interaction with cultural objects (Escala et al., 2025; Hua & Yu, 2024; Mohammed, 2024; Staneva et al., 2022).

This research advances a visual arts learning model that positions historical sites in Makassar City as both learning spaces and sources for the construction of cultural knowledge through field sketching. In contrast to previous research oriented primarily toward digital media, learning technology, or general creativity development, this study integrates artistic skills, historical experience, visual observation, and cultural heritage preservation within one learning model (Escala et al., 2025; Samsudin et al., 2025; Xu, 2024b). Thus, the study not only offers an alternative form of local culture-based visual arts learning but also presents a conceptual model that strengthens the relationship among art education, city identity, collective memory, and heritage preservation through historical-site-based sketching.

Discussion

The findings indicate that the principal value of historical-site-based sketching lies in the way it repositions sketching from a predominantly technical exercise to a form of situated cultural inquiry. Students did not simply reproduce the visible contours of the Makassar City Museum, Fort Rotterdam, Societeit de Harmonie, and Paotere Harbor; they learned to attend to the relationship among architectural form, social use, historical meaning, and urban context. The reported improvement in line quality, proportion, perspective, composition, cultural understanding, and learning engagement therefore represents a connected process rather than several unrelated outcomes. As students observed more carefully, their drawings became more technically resolved; as they investigated the meanings of what they observed, the sketches also became more culturally informed. This supports the argument that contextual art learning can develop artistic competence and cultural literacy simultaneously when the learning environment is treated as an active source of knowledge (Saleh & Sabri, 2024; Wonowidjono, 2022).

The improvement in visual representation can be explained by the perceptual demands of drawing on site. Photographs and studio references stabilize the object and allow students to postpone decisions, whereas field sketching requires them to select a viewpoint, judge proportion, respond to changing light, distinguish essential from incidental detail, and organize moving environmental elements within a limited time. These conditions turn observation into an active process of analysis. The inclusion of trees, vehicles, people, and shifting light in the students' work

suggests that they increasingly understood the historical building as part of a lived spatial system rather than as an isolated facade. This finding is consistent with studies that associate authentic artistic problems with reflective visual thinking, creative decision-making, and greater student agency (King & McCall, 2024; Koycheva & Shao, 2024; Zhao, 2024). Importantly, the value of the field setting was not that it made drawing easier, but that its complexity required students to look, select, interpret, and revise more deliberately.

A second important finding is the shift in how students understood the historical sites. Before the activity, some students reportedly perceived the buildings as old structures encountered in everyday life. After observing, sketching, and discussing them, students began to connect architectural details with historical events, social functions, and Makassar's urban identity. Sketching appears to have slowed down the act of looking and made features that were previously overlooked available for questioning. Cultural knowledge was therefore constructed through an interaction between visual attention and historical explanation, rather than transmitted through verbal information alone. This interpretation extends existing work on museums and historical places as educational resources by showing how the production of an artwork can mediate engagement with heritage (Jamaluddin & Eppang, 2024; Junaid et al., 2022). It also supports Situdju and Nadjamuddin's (2024) account of Makassar's historical buildings as sites of collective memory: the students' sketches made that memory personally encountered, visually interpreted, and materially recorded.

This integration of technical, cognitive, and affective learning is pedagogically significant. Mastery of line, perspective, and composition remained important, but it was embedded in questions about why a building matters, how it has been used, and what it represents within the city. The result is a broader conception of fine arts learning in which aesthetic judgment is informed by historical and cultural understanding. Such an approach does not make studio instruction unnecessary. Studio learning remains valuable for focused practice, demonstration, and controlled experimentation; field learning adds forms of uncertainty, sensory engagement, and contextual interpretation that a studio cannot fully reproduce. The strongest curricular implication is therefore a deliberate sequence between the two settings: preparatory technical work in the studio, inquiry and sketching at the site, and reflective critique after the visit. This sequence is consistent with arts-based and outdoor learning approaches that position students as active constructors of meaning (Perry & Edwards, 2019; Wonowidjoyo, 2022).

The reported growth in appreciation of cultural heritage also suggests that sketching can contribute to place attachment and heritage stewardship. Because students spent time attending to the material and social character of the sites, the buildings were reinterpreted as shared cultural assets rather than passive backgrounds to urban life. This finding resonates with the use of urban sketching as a form of arts and culture education (Agung et al., 2023) and with creative placemaking approaches that connect artistic activity to community meaning (Sampurno et al., 2025). Nevertheless, appreciation should not be inferred solely from a visually attractive representation of a building. A culturally responsive sketching model must also invite students to examine whose histories are represented, how the site is currently used, and whether its meanings are contested. Adding historical briefings, conversations with site interpreters or local communities, and short artist reflections would help ensure that cultural knowledge moves beyond recognition toward critical understanding.

The study further broadens the meaning of innovation in fine arts education. Much recent research has equated innovation with digital media, hybrid learning, multimedia, or STEAM-based instruction (Escala et al., 2025; Samsudin et al., 2025; Staneva et al., 2022; Xu, 2024b). The present

findings show that innovation may also arise from reorganizing the relationship among learner, place, artistic process, and cultural knowledge. In this case, the historical environment is not content displayed through a new medium; it is the learning space itself. This is a meaningful contribution because it offers an approach that is locally grounded and can be implemented with relatively simple art materials. Digital tools may still extend the model through archival photographs, geolocated notes, virtual site access, or portfolios that document changes across visits, but they should support rather than replace the sustained observation and embodied encounter that produced the most distinctive learning experiences in this study.

The descriptive comparison between students participating in historical-site-based learning and those receiving conventional instruction provides promising evidence of the model's effectiveness, particularly in engagement, visual observation, sketch quality, and cultural appreciation. However, these differences should be interpreted in relation to the qualitative case-study design reported in the Method section. The convergence of observations, interviews, questionnaires, documentation, and sketch analysis strengthens the credibility of the identified pattern, but it does not by itself establish that the field model caused the differences. Information about group size, baseline equivalence, assessment rubrics, and the magnitude of change would be required for a causal or statistically comparative claim. Accordingly, the present study is strongest as an explanation of how and why site-based sketching appeared to support learning in this context. A subsequent mixed-method or quasi-experimental study could test the comparative claims while preserving the qualitative attention to students' artistic and cultural meaning-making.

Several limitations delimit the transferability of the findings. The study was conducted within one fine arts education program and a selected group of sites in Makassar, while the Method section does not specify the number and characteristics of participants or the duration of the intervention. The findings also emphasize immediate learning experiences; they do not establish whether technical improvement, historical knowledge, or heritage appreciation persisted over time. Future research should report participant and implementation details more fully, use a validated analytical rubric with more than one assessor, include pre- and post-learning measures where comparison is intended, and conduct delayed interviews or portfolio reviews. Comparative studies across different types of heritage sites and cities could also examine which elements of the model are transferable and which depend on Makassar's specific cultural landscape.

Taken together, the findings establish historical-site-based sketching as more than an alternative location for drawing practice. Its educational contribution lies in the reciprocal relationship between careful looking and cultural interpretation: visual attention makes historical details available for inquiry, while cultural knowledge gives artistic decisions greater meaning. By connecting artistic technique, historical literacy, local identity, and heritage awareness, the model addresses the gap between classroom-based art instruction and the underused educational potential of Makassar's historical environment. The study's most defensible contribution is therefore a contextually grounded pedagogical framework that can guide further curriculum development and more rigorous evaluation of place-based fine arts learning.

CONCLUSION

This study shows that sketching lessons utilizing historical sites in Makassar City provide a more contextual learning experience for students of the Fine Arts Education Study Program at Makassar State University. The activities of observing, documenting, and drawing directly on site enable students not only to practice technical skills such as mastery of lines, proportion, perspective, and composition, but also to better understand the history, function, and cultural

values inherent in each object drawn. The results of observations, interviews, analysis of works, and comparison of learning outcomes show that students in the group participating in historical site-based learning demonstrated higher engagement, better visual observation skills, and a stronger appreciation of cultural heritage than students participating in conventional learning. These findings suggest that historical spaces in Makassar City can be utilized as learning resources that are able to connect artistic skills with cultural knowledge in a more meaningful way.

The contribution of this research lies in the development of a visual arts learning model that incorporates the cultural environment into the learning process, enabling drawing activities to not only produce visual works but also serve as a means to understand and revitalize historical values and local cultural identity. It is recommended that future research involve more historical sites in Makassar City and other regions, expand the number of participants, and observe the impact of this learning model over a longer period. Thus, the benefits of learning will not only be seen in improved drawing skills but also in students' growing awareness to recognize, appreciate, and participate in preserving the cultural heritage in their environment.

Acknowledgments

Thank you to Makassar State University, especially LP2M, for providing funding for this research.

REFERENCES

- Agung, A., Adipurwa, T. A., Putu, I., Wasista, U., Luh, N., Kerdiati, K. R., & Darmastuti, P. A. (2023). Arts and Culture Education in Bali Urban Sketchers Community Activities: A Netnographic Study Perspective. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*. <https://doi.org/10.31091/lekesan.v6i1.2391>
- Asmunandar, A., Bahri, B., & Khaeruddin, K. (2022). Learning Through Historical Experience (BMPH) in Students of Muhammadiyah 1 High School, Unismuh Makassar. *Innovation Committee: Journal of Community Service*. <https://doi.org/10.56680/pijpm.v1i1.36558>
- Bilan, V., Hromadskyi, R., Zavadzka, G., Suslenska, O., & Yalokha, T. (2024). The role of innovative educational technologies in the training of specialists in the field of culture and arts: European experience. *Multidisciplinary Reviews*. <https://doi.org/10.31893/multirev.2023spe002>
- Cattafi, C. (2018). Teaching Methods In International Law. *Journal of International Education Research (JIER)*. <https://doi.org/10.19030/jier.v14i2.10238>
- Escala, N., Romeu, T., & Guitert, M. (2025). Arts integration with digital tools in primary schools: Innovative pedagogical practices in Catalonia. *International Journal of Educational Research Open*. <https://doi.org/10.1016/j.ijedro.2025.100538>
- Firdaus, A. E., & Djatmiko, B. (2024). Student Character Building with Fine Arts Learning Innovation at Pacet Islamic Junior High School. *NUSRA: Journal of Research and Educational Sciences*. <https://doi.org/10.55681/nusra.v5i4.3199>
- Gampala, M. (2023). Innovative Approaches to Teaching and Learning. *Shanlax International Journal of English*. <https://doi.org/10.34293/rtdh.v12is1-dec.86>
- Hasnawati. (2025). The Basis for Optimizing Fine Arts Learning in Schools. *DIKDAS MATAPPA: Journal of Elementary Education Science*, 8(3), 261–268.
- Hua, C., & Yu, M. (2024). Innovations in Art Education: Analyzing New Teaching Methods, Technology Integration, and Unique Curriculum Designs Reshaping Art Education in

- Higher Education Institutions. *Abstracts of the 5th World Conference on Arts, Humanities, Social Sciences and Education*. <https://doi.org/10.62422/978-81-968539-1-4-048>
- Jamaluddin, M., & Eppang, B. M. (2024). Development of Education-Based Interpretation Activities at The City Museum in Makassar. *Proceedings International Conference on Marine Tourism and Hospitality Studies*. <https://doi.org/10.33649/iconmths.v1i1.385>
- Junaid, I., Ilham, M., & Saharuna, M. Y. (2022). Educational Tourism Interpretation Development Model at Makassar City Museum. *Indonesian Tourism Journal: Indonesian Journal of Tourism Research and Development*. <https://doi.org/10.47608/jki.v16i22022.216-236>
- Kartini, Anggraeni, R., Fajriani, & Info, A. (2023). Power Point-Based Bandicam Development as PGSD Fine Arts Learning Media in Makassar City. *International Journal of Health, Economics, and Social Sciences (IJHESS)*. <https://doi.org/10.56338/ijhess.v5i3.3810>
- King, C., & McCall, M. (2024). How the fine arts create the finest students: A design thinking study. *Higher Education Quarterly*. <https://doi.org/10.1111/hequ.12521>
- King, C., & McCall, M. (2024). How the fine arts create the finest students: A design thinking study. *Higher Education Quarterly*. <https://doi.org/10.1111/hequ.12521>
- Koycheva, T., & Shao, J. (2024). METHODOLOGICAL APPROACHES IN TRAINING FUTURE TEACHERS OF FINE ARTS. Pedagogy of the formation of a creative person in higher and secondary schools. <https://doi.org/10.32782/1992-5786.2024.97.23>
- Kurniawati, A., & Daryusti, D. (2026). Enhancing Student Engagement and Creativity through STEAM-Based Fine Arts Learning: A Qualitative Case Study in Indonesia. *Lectura: Journal of Education*. <https://doi.org/10.31849/1wn9vp13>
- Lazkani, O., & Abdallah, M. (2025). Towards Innovative and Effective Pedagogical Strategies in Art and Design Education. *International Journal of Research and Innovation in Social Science*. <https://doi.org/10.47772/ijriss.2025.903sedu0188>
- Mohammed, O. (2024). Technologies in Teaching and Learning at Fine Art Studios. *ijhss*. <https://doi.org/10.61856/ijhss.v2ispc..164>
- Musdalifah, M. (2025). Integrating English Language and History Learning Through Visual Arts at Primary School. *ETDC: Indonesian Journal of Research and Educational Review*. <https://doi.org/10.51574/ijrer.v5i1.4550>
- Nafiah, N. I., Damayanti, A., Winarno, A. N. P., Akmalia, D. R., Nurdaningrum, F., Azizah, F. A., Juditha, I., Widya, I. S., Afnia, M. N., & Martiningrum, R. (2025). Learning Approach for Enhancing Students' Creativity. *STEM Education International*. <https://doi.org/10.71289/wrycf010>
- Perry, B., & Edwards, M. (2019). Innovative Arts-Based Learning Approaches adapted for Mobile Learning. *Open Praxis*. <https://doi.org/10.5944/openpraxis.11.3.967>
- Qizi, B. N. B. (2025). Principles for Developing Students' Creative Competencies Through an Innovative Approach. *American Journal Of Social Sciences And Humanity Research*. <https://doi.org/10.37547/ajsshr/volume05issue07-23>
- Qizi, S. S. B. (2026). Integrative Teaching Methodology of Fine Arts Based on The Steam Approach. *International Journal of Pedagogics*. <https://doi.org/10.37547/ijp/volume06issue04-27>
- Saleh, S. M., & Sabri, M. F. (2024). Visual Art Education Innovative Learning and Teaching Approach in Secondary School. *International Journal of Art and Design*. <https://doi.org/10.24191/ijad.v8i1.1009>
- Sampurno, M. B. T., Juwariyah, A., Djatiprambudi, D., Trisakti, T., Djahwasi, H., & Safian, A. (2025). Creative Placemaking and Social Innovation in Art Education for Transforming

- Communities in Indonesia and Malaysia. *European Public & Social Innovation Review*.
<https://doi.org/10.31637/epsir-2026-1916>
- Samsudin, M. R., Sulaiman, R., Tarmizi, M., Zahari, S. S., Roslan, N. F., & Alias, S. (2025). Innovative Pedagogical Frameworks for Creative Arts: A Critical Review of Cross-Disciplinary Methods. *International Journal of Research and Innovation in Social Science*.
<https://doi.org/10.47772/ijriss.2025.9010015>
- Shao, H., & Yu, Z. (2025). Inclusive approaches to liberal arts education in the context of the creative economy: integrating access, engagement, and technological literacy. *International Journal of Inclusive Education*, 30, 704–731.
<https://doi.org/10.1080/13603116.2025.2490594>
- Situdju, A. N., & Nadjamuddin, M. N. (2024). The existence of historical buildings and places in urban areas: Heritage and collective memory sites in Makassar until early 2020. *Indonesian Journal of History and Islamic Civilization*, 1(2), 117–148.
- Staneva, A., Rasheva-Yordanova, K., & Borissova, D. (2022). Integration Multimedia and Virtual Reality in the Online Teaching of Fine Arts. *Digital Presentation and Preservation of Cultural and Scientific Heritage*. <https://doi.org/10.55630/dipp.2022.12.6>
- Suryani, S., Ahmad, A., & Yahya, M. (2022). Increasing Student Creativity in Drawings of Makassar Culture Through the Development of the Google Sites Application. *Advances in Social Science, Education and Humanities Research*.
<https://doi.org/10.2991/assehr.k.220402.057>
- Suryanti, S. (2011). *Building community identity through the Ancient City of Makassar*. Gadjah Mada University.
- Wonowidjoyo, M. (2022). Rethinking art education through integrating outdoor learning practices as sites of memory. *Journal of Adventure Education and Outdoor Learning*, 22, 355–384.
<https://doi.org/10.1080/14729679.2022.2054838>
- Xu, B. (2024b). Fostering Creativity in Fine Arts Education Through Hybrid Learning Models. *Membrane Technology*. <https://doi.org/10.52710/mt.156>
- Xu. (2024a). The intersection of innovative teaching methods, digital learning tools and innovative behavior in music art learning. *Current Psychology*, 43, 29154–29169.
<https://doi.org/10.1007/s12144-024-06498-0>
- Yefimenko, I., Yakymchuk, O., Kravtsova, N., Sotska, H., & Korol, A. (2020). Modern Innovative Pedagogical Technologies in Art Education. *Universal Journal of Educational Research*.
<https://doi.org/10.13189/ujer.2020.082407>
- Zhao, J. (2024). Innovative Fine Arts Education Methods and the Cultivation of Students' Creativity. *Frontiers in Art Research*. <https://doi.org/10.25236/far.2024.060512>