

# New Methods in Teaching and Learning to Produce Artworks Through Cross-Disciplinary Approach Using Creativity Theory

## Kaedah Baharu dalam Pengajaran dan Pembelajaran untuk Menghasilkan Karya Seni Melalui Pendekatan Rentas Disiplin Menggunakan Teori Kreativiti

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### ABSTRACT

*The integration of cross-disciplinary knowledge among art students is a new approach in the learning and teaching process. The field of art encompasses various aspects of life that meet the needs of psychology, sociology, and anthropology, playing an important role in meeting the historical needs of human artistic development. This study aims to encourage students to understand the function of interdisciplinary knowledge in the implementation of their art project research. Interpretation becomes more focused and meaningful with the application of various theories and models that are interconnected in a study. Art students need to apply generic skills such as creativity, innovation, and critical thinking to generate new ideas in the production of art products. However, traditional learning and teaching methods are less effective in meeting the needs of interdisciplinary knowledge in the context of art education. Students often face difficulties in generating new ideas that are creative and innovative. The absence of an approach that combines cross-disciplinary knowledge causes the learning process to be unsystematic, less structured, and less focused. This situation hinders students' efforts to achieve their full potential in creating artwork. This study aims to determine new methods in teaching art through a cross-disciplinary approach that can be applied in the production of student artwork, as well as analyse its impact on increasing innovation, skills, and the contribution of new ideas in art projects. This study uses a qualitative approach with an action research design. Data were collected through direct observation throughout the learning process to monitor the progress of the project. In addition, visual and written documentation was obtained from project assignment plans, idea development, critique sessions, consultations, and presentations. Most of the data for this study was collected at the Faculty of Art and Design, UiTM Machang. The findings of the study showed that a cross-disciplinary approach to art teaching can increase student innovation and creativity. Students successfully integrated concepts and techniques from various disciplines to produce more complex, relevant, and competitive artwork. In addition, this approach also strengthens students' problem-solving skills and sparks new innovative ideas. The results of this study introduce a new model based on a more specific and systematic cross-disciplinary approach to improve students' problem-solving abilities and produce a generation of creative and innovative people in art learning.*

**Keywords:** Teaching and Learning, Cross-Disciplinary, Artwork, Creativity Theory

## ABSTRAK

*Pengintegrasian ilmu merentas disiplin (cross discipline) dalam kalangan pelajar bidang kesenian merupakan satu pendekatan baharu dalam proses pembelajaran dan pengajaran. Bidang kesenian merangkumi pelbagai aspek kehidupan yang memenuhi keperluan psikologi, sosiologi, dan antropologi memainkan peranan penting dalam memenuhi keperluan sejarah perkembangan kesenian manusia. Kajian ini bertujuan untuk mendorong para pelajar memahami fungsi ilmu merentas disiplin dalam pelaksanaan kajian projek seni mereka. Interpretasi menjadi lebih berfokus dan bermakna dengan penerapan pelbagai teori serta model yang saling berkait dalam sesuatu kajian. Pelajar bidang kesenian perlu mengaplikasikan kemahiran generik seperti kreativiti, inovasi, dan pemikiran kritis bagi menjana idea baharu dalam penghasilan produk kesenian. Walau bagaimanapun, kaedah pembelajaran dan pengajaran tradisional didapati kurang efektif dalam memenuhi keperluan ilmu interdisiplin dalam konteks pendidikan kesenian. Pelajar sering berhadapan dengan kesukaran dalam mencetuskan idea baharu yang bersifat kreatif dan inovatif. Ketidadaan pendekatan yang menggabungkan ilmu merentas disiplin menyebabkan proses pembelajaran menjadi tidak sistematik, kurang berstruktur, dan kurang berfokus. Situasi ini menghalang usaha pelajar untuk mencapai potensi penuh dalam penciptaan karya seni. Kajian ini bertujuan untuk menentukan kaedah baharu dalam pengajaran seni melalui pendekatan rentas disiplin yang dapat diaplikasikan dalam penghasilan karya seni pelajar, serta menganalisis impaknya terhadap peningkatan inovasi, kemahiran, dan penyumbangan idea-idea baru dalam projek kesenian. Kajian ini menggunakan pendekatan kualitatif dengan reka bentuk kajian tindakan. Data dikumpulkan melalui kaedah pemerhatian langsung sepanjang proses pembelajaran untuk memantau perkembangan projek. Selain itu, dokumentasi visual dan bertulis diperoleh daripada rancangan tugas projek, perkembangan idea, sesi kritikan, konsultasi, dan pembentangan. Sebahagian besar data kajian ini dikumpulkan di Kolej Pengajian Seni Kreatif, UiTM Machang. Dapatan kajian menunjukkan bahawa pendekatan rentas disiplin dalam pengajaran seni mampu meningkatkan inovasi dan kreativiti pelajar. Pelajar berjaya mengintegrasikan konsep dan teknik dari pelbagai disiplin untuk menghasilkan karya seni yang lebih kompleks, relevan, dan berdaya saing. Selain itu, pendekatan ini turut memperkukuh kemahiran pelajar dalam menyelesaikan masalah serta mencetuskan idea-idea baharu yang inovatif. Hasil sumbangan kajian ini memperkenalkan satu model baharu berasaskan pendekatan rentas disiplin yang lebih spesifik dan sistematik untuk meningkatkan keupayaan pelajar dalam menyelesaikan masalah serta melahirkan generasi yang kreatif dan inovatif dalam pembelajaran seni.*

**Kata Kunci:** Pengajaran dan Pembelajaran, Rentas Disiplin, Karya Seni, Teori Kreativiti



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## 1 INTRODUCTION

The learning and teaching process is the core of the education system, with effective teaching methods playing an important role in ensuring that knowledge can be understood and transferred to students (Syamimi et.al). Effective teaching can increase students' awareness of knowledge, thus facilitating the achievement of learning objectives (Sulaiman, 2003). However, traditional teaching methods that emphasize one-way knowledge transfer often do not provide space for students to explore their potential. Along with the development of education, creative approaches such as interdisciplinary methods have begun to be introduced and implemented in higher learning institutions in Malaysia (Burhan & Halim, 2011).

Art as a complex discipline requires a cross-disciplinary approach due to its nature that involves various aspects of human life, including history, psychology, sociology, and anthropology. This approach allows for analysis from multiple dimensions to interpret, understand, and evaluate artworks of art (Rohidi, 2000), while also connecting elements of experience, logic, and artistic expression in the

creation to achieve balance (Arshad, 2016). Therefore, a cross-disciplinary approach is considered relevant in arts education because of its ability to integrate various fields, help solve learning problems and encourage the production of creative and innovative ideas among students.

## 1.1 Problem Statement

Educational methods that are suitable for the 21st century generation have been widely discussed in writing. Education experts recommend that teaching and learning methods be changed to keep pace with technological developments and changing times (Bahrum & Ibrahim, 2018). However, in the context of art teaching, the process of knowledge development is still limited to students from the same field, and interdisciplinary methods are not given much emphasis in higher education institutions in Malaysia.

Conventionally applied mono-disciplinary methods are often seen as less interesting and unable to generate new holistic ideas. Learning that only focuses on one field makes students less able to produce creative artwork that is relevant to current artistic challenges. Therefore, there is a need to identify new teaching methods that are more appropriate. Interdisciplinary approaches offer learning methods that are more relevant and in line with current developments. This method emphasizes mastery of various fields and applications of knowledge that allow students to explore new perspectives and enhance their creativity (Bahrum & Ibrahim, 2018). Although the interdisciplinary approach has great potential, the main challenge faced is the lack of skills and exposure among teachers. Previous studies have found that mono-disciplinary learning limits students' visual perception and imagination, thus inhibiting the production of creative and innovative artwork. An interdisciplinary approach opens up opportunities for the integration of various fields such as ethnomathematics, historiography, and ethnoscience to enrich artistic artwork. This approach responds to the needs of students in producing more complex, holistic artworks, and in line with current artistic challenges (Heitzmann, Opitz, & Stadler, 2021).

In fact, the Malaysian Qualification Framework (MQF) also emphasizes learning outcomes that involve creativity, problem-solving, and scientific skills. The process of producing artwork can be made into a systematic method if organized based on a cross-disciplinary approach. This approach not only produces quality artwork but also supports the process of critical and creative scientific thinking. This contribution aims to stimulate students' thinking and expand their knowledge across various disciplines.

This study proposes that art should not only be seen as a product, but as an intellectual process that can have a major impact on art education in Malaysia. With a cross-disciplinary approach, students can apply concepts and techniques from various fields to produce more relevant, creative, and competitive artworks.

## 1.2 Objective

- 1) Determine new methods in teaching and learning art through a cross-disciplinary approach that can be applied in the production of student artwork.
- 2) Analyse the use of cross-disciplinary knowledge in the production of art projects to assess the improvement of innovation and skills and contribute to new ideas.

## 1.3 Research Question

- 1) How can an interdisciplinary approach be applied in the teaching and learning of art to improve student artistic production?
- 2) How can the use of interdisciplinary knowledge in the production of art projects increase innovation, skills, and generate new ideas among students?

## 2 LITERATURE REVIEW

The integration of cross-disciplinary learning is an important step in preparing future generations to be competitive in facing the challenges of the 21st century. In this information age, education not only acts as a channel for imparting knowledge, but also as a field for developing skills, stimulating creativity, and fostering innovation. Sternberg's (2003) theory states that there are six main elements required by creative individuals, namely intellectual ability, knowledge, creative thinking, personality, motivation, and environment. Meanwhile, Amabile's (2013) theory also introduces three main components, namely domain-related skills, creativity-related skills, and task motivation. This theoretical perspective emphasizes the importance of combining various knowledge, skills, and cognitive processes to stimulate creativity and innovation (Hafiz Hassan, et.al,2024). Therefore, cross-disciplinary integration is seen as a strategic approach to strengthen today's education system. Three domains have been adapted from Sternberg and Amabile's theories, namely knowledge, creativity, and motivation.

The 21st century is known as the knowledge era, where solutions to various life problems must be based on knowledge (Anggraini & Mukhadis, 2013). 21st century learning and teaching skills are very important for students and teachers to master to meet the needs of the industry and face the challenges of the digital economy era (Aqmal & Hassan, 2011). Therefore, the education system needs to undergo a major transformation to improve student achievement. This transformation requires new strategies to ensure that 21st century skills such as critical thinking, problem solving, communication, collaboration, as well as skills in innovation and career can be mastered (Malaysia Education Development Plan, 2013-2025; Hisham & Nasruddin, 2016; Partnership for 21st Century Skills, 2007).

Integrating an interdisciplinary approach into the curriculum is a strategic step to strengthen the diversity of knowledge across disciplines. This approach involves the use of multiple perspectives and methods from different fields (Epton, Payne & Pearson, 1983). The terms multidisciplinary, transdisciplinary, and interdisciplinary are often used to refer to research across fields, which is considered the best way to explain complex issues (Grigg, Johnston & Milson, 2003). Each discipline has its own uniqueness, including in terms of interests, assumptions, priorities, terms, methods, practices, and dissemination of information (Dewulf et al., 2007). Creativity is defined as the ability to create something new. Dong et al. (2021) defined creativity as the ability of an individual to produce new and useful products in a particular social context. Alhajri (2012) stated that creativity is a complex phenomenon that encompasses various fields. In the context of education, creativity is considered an important goal that needs to be fostered among students. At the end of the teaching and learning process, students are expected to be able to produce something new, including products and designs, through creative thinking.

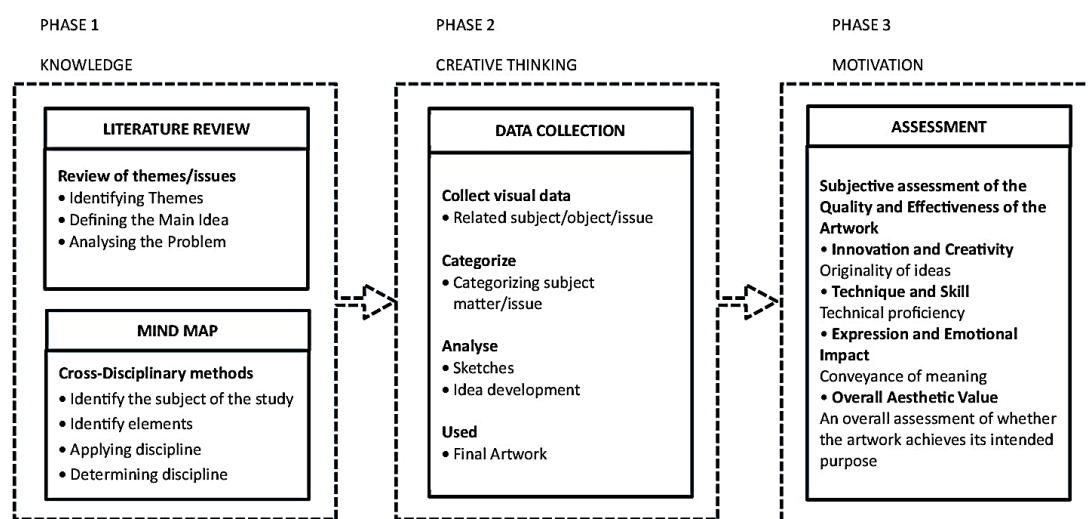
Creativity is a complex element because it involves an individual's traits, attitudes, skills, and knowledge. Everyone is unique in their creative thinking. Studies show that creativity in education can improve students' academic performance and graduate employability (Elkilany & Yousef, 2021). Contemporary art education increasingly emphasizes the integration of multiple disciplines to form a deeper and more contextual understanding of artistic creation. According to a previous study in the Zhou Jie (2024), the fusion of creative arts, digital technology, and sustainable ecological concepts through interactive animation demonstrates how cross-disciplinary approaches can effectively deliver educational messages. This approach not only fosters awareness of global issues such as environmental sustainability but also stimulates students' creativity in a more relevant and engaging form. Therefore, the use of interdisciplinary models in art education as employed in this study through visual symbolism, cultural elements, and social themes supports 21st-century pedagogy that values holistic, reflective, and innovative teaching and learning processes.

In addition, the exchange of ideas across disciplines can strengthen students' creativity by giving them the freedom to study, research, review, and discuss artistic concepts with elements from various

fields of knowledge (Basaree, 2016). This experience helps to launch the exploration of new and more innovative thinking angles in the production of artistic artworks. The main goal of creative education is to create new motivations and ideas in the arts, which can produce creative artworks through a combination of various fields and techniques. This approach is in line with the concept of creativity emphasized in 21st century learning (Maszlee, 2021). Motivation is an important element in the production of creativity. Motivated students can use various techniques to create ideas, implement, and communicate new ideas effectively to others (Ahmad & Majid, 2018). Studies have found that research grant guidelines emphasize outcomes that lead to innovation, including the production of new products, policy improvements, and the expansion of existing methods (Ministry of Higher Education, 2007).

Research approaches need to transcend traditional boundaries, open new opportunities, and address real issues to produce innovative products (Grigg, Johnston & Milson, 2003). Motivation also plays a role in encouraging educators to boldly explore cross-disciplinary research, avoid repetition, and produce artwork that becomes a reference in various fields. Cross-disciplinary collaboration is essential to harness the full potential of 21st century education, thus encouraging the production of creative and innovative artwork (Maszlee, 2021).

### 3 CONCEPTUAL FRAMEWORK

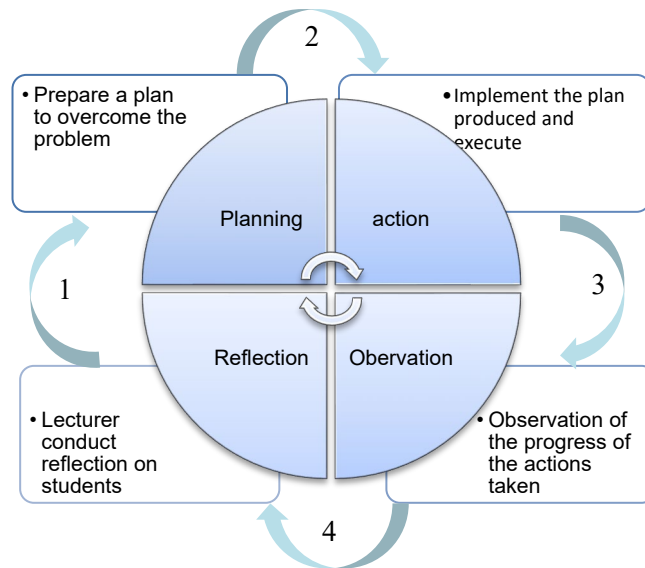


**Figure 1** Conceptual Framework adaptation (Source: Rushana, 2025)

This study framework is divided into three main phases, namely Knowledge, Creative Thinking, and Motivation. The first phase, Knowledge, includes a literature review that involves the process of identifying themes, determining main ideas, and analysing the problem. In addition, this phase also produces a mind map to identify the subject of study, identify elements, apply disciplines, and determine relevant disciplines. The second phase, Creative Thinking, involves data collection, including collecting visual data related to the subject of study, categorization of the subject, analysis by generating ideas and sketches, and producing the final artwork. The final phase, Motivation, involves a subjective assessment of the quality and effectiveness of the student's artwork. This assessment includes aspects of innovation and creativity, originality of ideas, technical proficiency, and the effectiveness of conveying meaning.

### 4 METHODOLOGY

The qualitative research approach uses an action research design by applying the Kemmis & Mc Taggart Model (1988). This action research model includes 4 stages of the cycle, starting with the lecturer's process of reflecting, then planning, action and observation. This model can occur repeatedly. It is called the spiral of action research. Each cycle contributes to continuous improvement



**Figure 2** Kemmis & Mc Taggart Model (1988)

To achieve the objectives, three data collection methods were used, namely observation and document analysis.

- I. Observation: The researcher conducted direct observations at the Faculty Art and Design, UiTM Kelantan Branch, covering locations such as lecture halls, workshops, and studios. This observation focused on the teaching and learning (T&L) process between lecturers and students, including the production of art projects or products. In the Kemmis & McTaggart Action Research Model (1988),
- II. evaluate the planned implementation.
- III. Documentation: Visual and written documentation is collected from project task plans, idea development, critique sessions, consultations, and presentations as a data collection instrument. This data is obtained empirically through field studies to ensure its accuracy and validity. In the Kemmis & McTaggart Action Research Model (1988), this documentation is used in the Planning stage to plan appropriate actions and the Observation stage to analyse the effects of the actions that have been implemented.

## 5 RESEARCH FINDINGS

The findings of this study aim to analyse oil paintings based on a cross-disciplinary approach that connects the elements and principles of art. This study uses a qualitative methodology with an action research approach based on the Kemmis & McTaggart Model (1988), which includes the Reflection, Planning, Action, and Observation phases.



## 5.1 Sample Artwork analysis



**Figure 3** Student Artwork  
Title: Pasar Pinggir Kota  
Medium: Mix Media on Canvas  
Saiz: 4 × 6"

### 5.1.1 Phase 1: Knowledge

#### Reflection and Initial Observation

At the initial stage, reflection is carried out in Phase 1: Knowledge through a literature review to identify themes and determine main ideas. Next, a mind map is produced to identify the subject of study, identify elements such as artistic formalism, apply disciplines, and determine the disciplines that will be used in the artwork. Some of the main subjects that stand out include:

- Floral motifs symbolizing cultural identity.
- Scales depicting economic and trade elements.
- Old shophouses as symbols of local history.
- Images of glass bottles that give meaning to social and lifestyle changes.
- Kelantan state buildings and flags showing the location where the study was conducted.

This artwork displays cross-disciplinary elements by combining culture, history, and economics in one interesting visual composition. These subjects are arranged in a visual collage style, combining realistic and surrealistic elements to create a more complex narrative.

### 5.1.2 Phase 2: Creative Thinking

#### Action planning

The creative thinking phase begins with action planning, where the strategy for producing the artwork is set. The techniques used are a combination of realism and surrealism, integrating realistic objects into imaginative arrangements. Visual data collection in the field refers to taking photographs of objects and images guided by mind maps. This data is collected to understand cultural, historical, and economic elements, and categorized according to key concepts to support idea development. Next, the analysis and idea development stage is carried out through initial sketches and composition experiments to explore suitable techniques before producing the final artwork. In the production of artworks, several main aspects are applied at the analysis level according to the understanding of the elements and principles of art.

This artwork show the combination of warm colours such as red, yellow, and orange that dominate to reinforce cultural identity and give a dramatic effect, the use of objects arranged in a collage, the use of batik patterns and floral paintings that give a textural effect, perspective and layering techniques that create the illusion of depth and dimension in the artwork, the arrangement of objects that is balanced with a combination of traditional and modern elements, the scales and individuals dressed in traditional clothing as the main focal points, the use of light and dark colours to highlight important elements in the artwork, and the direction of the arrangement of objects and background elements that creates a dynamic effect in the composition. This artwork successfully conveys the use of elements and principles as well as the arrangement of images that evoke nostalgia for cultural heritage and social change.

### **5.1.3 Phase 3: Motivation:**

#### **Observation – Conveying Meaning & Aesthetic Value**

After the artwork is produced, observation is conducted to subjectively assess the quality and effectiveness of the message it wants to convey. This artwork successfully conveys meaning through:

## **5.2 Innovation and Creativity**

### **5.2.1 Originality of ideas**

The originality of ideas in artwork refers to the creativity and unique way an artist conveys a message using visual elements. In this artwork, originality can be seen in several aspects:

#### **a) Incorporation of Cultural Elements and Local Identity**

This artwork combines various elements that represent the culture and heritage of the local community, such as classical buildings, state flags, batik motifs, and traditional foods (fish and petai), showing a cross-disciplinary approach that connects art with local history, culture, and economy in a good composition, while the visual collage technique and overlapping arrangement give a dynamic effect as if creating a layered narrative that can be interpreted from various perspectives. This artwork features innovation in the visual approach and successfully maintains authenticity through fresh and meaningful cultural storytelling.

#### **b) Symbolism That Tells a Narrative**

The gold-coloured scales symbolize honesty and values in traditional business, broken bottles depict social issues such as cultural change or the challenges of modernization, individuals dressed in traditional clothing represent an old society that still holds onto traditional values, and old buildings with state flags portray nostalgia and a sense of belonging to the original state.

The use of symbols rich in meaning reflects the artist's deep thought in conveying a message to the audience. The originality of this artwork lies in the way the artist arranges cultural elements in a unique visual form, using symbolism and collage techniques to convey a story. It not only depicts traditional elements but also invites the audience to reflect on the changing times, cultural values, and identity of the local community. This artwork clearly demonstrates the artist's personal style and creativity in interpreting cultural themes with a fresh and different approach



## **5.3 Techniques and Skills**

### **5.3.1 Technical competence**

Technical competence in a artwork of art refers to the artist's skill in applying drawing techniques, controlling the medium, and effective visual presentation. In this artwork, several key aspects of technique and skill can be observed:

#### **a) Mastery of Medium**

In this artwork, mastery of the medium can be seen through the use of acrylic paint with neat and consistent colour strokes. Although the surface of the colour appears flat, it still features textural details, especially in the floral elements, scales, and clothing fabrics.

#### **b) Effective Colour Selection**

Warm colours such as red, orange, and yellow dominate, creating a sense of cultural warmth. The contrast between dark and light colours is used well to highlight key objects, while smooth control of colour tones helps create the illusion of depth and realism, as can be seen in the shiny gold scales and glass bottles. Light and shadow techniques are used well to give texture and a three-dimensional effect to objects.

#### **c) Fine Lines and Interweaving**

Fine lines are applied to detail batik and floral patterns, while interweaving textures on some elements such as men's clothing and building backgrounds help create an effect of visual depth.

#### **d) Layered Visual Collage Technique**

This artwork uses the technique of overlapping layers in a tiered arrangement. This approach creates visual dimension and movement in the artwork making it more dynamic than a static arrangement.

#### **e) Emphasis on the Focal Object**

The artist uses the principle of focal point well, namely the scales and the traditionally dressed individuals as the main points of attention. The balance between Positive and Negative Space because this artwork does not look too dense or empty because the artist wisely balances the empty space with active elements such as batik patterns and flowers

#### **f) Application of Atmospheric Perspective**

This artwork can be seen through the use of blurring effects on the background such as buildings and flags, which helps create the effect of depth of space. The overlapping element of objects is also used effectively to create the illusion of distance between one element and another, further strengthening the three-dimensional effect in the artwork.

## **5.4 Emotional expression and impact**

### **5.4.1 Conveying meaning**

The expression and emotional impact of a artwork of art depends on how the artist conveys meaning through the selection of images, colours, composition, and symbolism. In this artwork, several aspects can be analysed to understand the message that is intended to be conveyed:

### **a) Cultural Identity and Heritage**

This artwork displays elements of local culture and heritage that reflect the historical value and identity of a community. Subjects such as old buildings, batik motifs, and traditional food provide a picture of community life rooted in tradition. The vague presence of the state flag in the background highlights the element of patriotism and pride in local heritage. The integration of these elements shows the artist's efforts in maintaining and elevating cultural values in the medium of visual art.

### **b) Life and Reality of Society**

The colour palette used, especially warm colours such as red, yellow, and orange, evokes feelings of nostalgia. Market elements such as scales, fish, and petai are not just everyday objects but reflect the local economy that depends on small businesses and natural resources. The representation of old buildings also functions as a metaphor for memories and heritage that are increasingly forgotten due to the currents of modernization. With this, this artwork is not only a reflection of community life, but also a reminder of the social changes that occur over time.

### **c) Hope and Attachment to Culture**

Decorative elements such as floral motifs and batik patterns provide a touch of softness in this artwork, thus showing that culture and heritage are still valued. The gold colour used on the scales also carries the symbolism of value and the strength of something that is still valuable in society. This shows that despite the changes in modern life; traditional values still remain an important foundation in the life of the community.

### **d) Personal Touch in the artwork**

This artwork is not just a collection of randomly adjacent images, but a creatively arranged visual narrative. The use of unconventional collage and composition techniques gives a strong visual impact, making each element in this artwork interconnected in conveying a deeper message. By symbolically processing cultural elements, the artist has succeeded in creating a unique identity that is different from other culturally themed artworks.

## **6 CONCLUSIONS**

According to Suraco (2006), an interdisciplinary approach in art education enables students to connect artistic practice with broader fields of knowledge, encouraging critical thinking and deeper engagement. In this context, the City Suburb Market artwork successfully fulfils its aesthetic purpose and conceptual vision through its strategic use of colour, composition, technique, and meaningful expression. This work functions not only as an artistic creation but also as a cultural documentation tool that brings awareness to the market's role as an economic and social hub. According to Mat, Aman Leong, and Al-Nahari (2023), integrating various disciplines in visual art education promotes holistic learning that merges creative processes with cultural and socio-economic awareness. The artist's method reflects this integration, employing phases of knowledge acquisition, creative thinking, motivation, and reflective action, including planning, observation, and analysis. These pedagogical phases, aligned with Kolb's experiential learning model (Kolb, 1984), demonstrate the artist's in-depth understanding of the subject matter. Harris-Harrell (2021), art can serve as a powerful medium for literacy and cross-disciplinary communication when combined with reflective and narrative strategies. This is evident in the City Suburb Market piece, which transcends the limitations of a static painting and becomes a visual narrative representation of daily life and cultural heritage that resonates with viewers on emotional and intellectual levels. Furthermore, according to Edward (2020), artworks that are grounded in interdisciplinary inquiry tend to be more impactful as they allow the fusion of emotional expression and

intellectual critique. This supports the development of new pedagogical models that enhance student problem-solving abilities, creative capacity, and contextual awareness. In conclusion, the City Suburb Market demonstrates how art can unite aesthetics with interdisciplinary knowledge to communicate cultural values, evoke emotion, and foster innovative learning models. According to Mat et al. (2023), such approaches are vital in reshaping the future of art education by bridging art with social, cultural, and economic discourses.

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## AUTHOR CONTRIBUTIONS

All authors contributed significantly to the development of this article.

## CONFLICT OF INTEREST

There is no potential conflict of interest in this study involving any individuals, organizations, or researchers.

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