

## The Potency of Wasted-Furniture As The Complement Material in Clothing in Creative Industry Development

Sri Endah Wahyuningsih<sup>1</sup>, Urip Wahyuningsih<sup>2</sup>, M. FahkrikunNaam<sup>3</sup>

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**Abstract-** Indonesia has cultural diversity which marked the height of creativity which has embedded deep down the Indonesian society that characterized their specific expertise and talent. Conduasive technology, creative idea, competency, and business environment developments are very important in establishing the creative business competitiveness.

The development of creative industry from the wasted-furniture industry material which is realized through the clothing complement products is very important and beneficial for the society for its potency and prospective to be developed with the orietation of welfaring the people's life. The utilization of wasted-furniture for creative industry has also been done by the writer in the previous research entitled *Creative Industry from the Wasted-Furniture in Jepara* which eventually resulted various products and good responses from the surrounding society.

The products of the wasted-furniture gave more emphasizing on aesthetical expression and function like toys, bookshelves, newspapers racks, multi-function boxes, lamp shades, accessories (bracelets, necklaces, earrings), and clothing complement (buttons, belts, buckles, bags).

Furniture industry, especially in Tahunan and Jepara regions, have now huge potency in developing clothing complement creative industry from wasted-furniture since their strategic location with the higway. Today, they are well-known as the center of carving production and furniture sale, souvenir, and calligraphy in Jepara. Jepara has many and wide tourism places which obviously will support the clothing complement creative industry.

**Keywords-** potency, wasted-furniture, clothing complement, creative industry

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### I. INTRODUCTION

Indonesia was inherited with various cultural legacies from Sabang to Merauke. The legacies we belong have huge creativity values which emphasized on the aspects of art, beauty, social, empathy, ceremony, and many others. The cultural diversity marked the height of creativity which has embedded deep down the Indonesian society which characterized their specific expertise and talent. In general, it shows that Indonesia has powerful supporting factors in developing the creative economy.

In the previous reaserch, researcher has explored widely in the achievement of finding product model from the wasted-furniture in Jepara regency through the creation process which resulted not only interior elements, bookshelf, but also as accessories and clothing complements.

The creation of clothing complement is very needed as the realization of innovation in establishing creative business or creative economy which is oriented to the improvement of social welfare and economic growth based on creative industry. Therefore, purposed, focus, and appropriate strategic actions are very needful. Some methods to achieve the purpose is through the comprehension of clothing complement creation from wasted-furniture in which it could be very prospective products. Conduasive technology, creative idea, competency, and business environment developments are very important in establishing creative business competitiveness.

In some creative industry like handicraft, the development of creative industry in Indonesia systematically will give extra support for the increasement of creation experience through the learning process from the creative product of creative industry figure. In common, creative business produces extra value in economic and business sectors. The products of creative industry are very potetial since there are numerous carving furniture industry in Jepara.

National creative industry could absorb about 3.7 million menpowers or 4.7% of the total new manpower in 2007. In 2005, creative industry in West Java absorded 2.54% of the total menpowers or about 392,636 people.

The more impotant role of creative economy for the national economy and also with the famous Indonesian characteristics for its socio-cultural diversity spead around the archipelago will obviously be the never-ended inspirations in the effort of creative industry development.

## **II. THEORETICAL STUDY AND DISCUSSION**

### **II.1 The Development of Creative Industry**

The development of creative industry in each country is established based on the competency and along with the capability of the country. Some of the creative industry development directions put emphasize on the basis of:

- (1) Creative cultural industry
- (2) Creative industry, or
- (3) Copyright industry

Creative economy itself consists of wide professional group, especially those who are in the area of creative industry, who give contribution toward the front line of innovation. Creative intelligents include artists, educators, university students, engineers, and writers. They often have the ability to think broad and gain pattern to produce new idea. Hence, creative economy can be said as the system of offer and demand transaction which is rooted from the economic activities of creative industry.

In Wikipedia, creative industry is defined as an industry which is focused on creation and exploitation of intellectual works as fine arts, movies and televisions, softwares, games, or fashion designs, and also creative services among companies like advertisements, publishing, and designs. The government of England through the Ministry of Culture, Media and Sport gives scope of creative industry as the activity based on creativity, expertise, and individual talent with the opportunity to improve welfare and workfield through the creation and commercialization of intellectual property. Moreover, creative economy according to New England Foundation of the Arts (NEFA) “represented by the ‘cultural core.’ It includes occupations and industries that focus on the production and distribution of cultural goods, services, and intellectual property”.

Daniel Pink in his book, “The Whole New Mind” (2006) stated that creative sector which was established in the advanced countries was difficult to follow by other countries since it emphasized on specific abilities which involved creativity, expertise and talent; like art, beauty, design, play, story, humor, symphony, caring empathy, and meaning aspects.

Creative economy gives description to us about the business situation with its most cruel competition. Creative class in this industry have never been satisfied and always looking for new ways for innovation to keep grow. Among the keys of success are the expertise in finding opportunity, the rapidity in representing products to grab the opportunity, the accuracy in calculating the next risk level by making back up plan, the ability to collaborate with other parties, and accurate strategy to face competition. Thus, without any surprise, creative industry with special characteristics as the short-cycle of the products life and can not be predicted accurately, the increasing number of product variation, seasonal products or based on happening trend, easily pirated or copied products, and tight level of competition.

It is suggested that the university graduates should have been introduced since they were studying to be prepared with the high risk competition in creative industry yet with high retainers also. The spirit of entrepreneurship should have been raised to recognize and grab the existing opportunities, not when the graduates started to enter the work-world. Graduates who tend to work in formal sectors are not because they are unable to become entrepreneur but they do not have enough chance to practice and compete in creative industry sector. We have to admit that creative economy in Bandung has just moved naturally, without any real intervention from campus or university. If entrepreneurship is about to grow, business projects among study program have to be established in campus world. In addition also to bazaar or art market should have become routine activity in campus to give opportunity to students in order to be brave to take action in creative industry.

### **II.2 The utilization of wasted-furniture as the clothing complement**

The development of creative industry from the wasted-furniture industry material which is realized through the clothing complement products is very important and beneficial for the society for its potency and prospective to be developed with the orientation of welfare of the people’s life in empowering through skills and research products and also marketing provision which indeed need to be followed-up to be realized in the orientation of economic growth based on creative industry. The utilization of wasted-furniture for creative industry has ever been done by the writer in her previous research entitled Creative Industry from Wasted-Furniture in Jepara which eventually resulted various products and good responses from the society for its development. The products of the research put emphasize on the aesthetic expression like aircraft and also other products with functional aspect like bookshelf, newspaper rack, multi-function box, lamp-shade, clothing complement and many others. (Muh Fakhrihun Na’am, et al. 2010: 84) besides those products above, the previous research has also been written in a book entitled Creative Industry from Wasted-Furniture di Jepara Regency (A Review of Aesthetic and Conservatory Perspectives) published by Pustaka Makna ISBN: 978-97919405-1-1. The realization of creative industry has also been conducted by several people from companies either individuals like Abdul Haris has succeed in processing wasted-wood from the furniture factory or

carpenters into various handicraft products as mattress, tablecloth, and praying rug. The income from the business of this Purbalingga, Central Java citizen reached 300 million rupiahs per month ([www.liputan6.com](http://www.liputan6.com), download, January 2009).

CV. Sono Indah Perkasa in Pasuruan which was first established by Roni with 10 million rupiahs, has not fully recovered yet. “Today, our sale is just around 100 million per month,” he said. Every year Roni can make 19 thousand pieces with around 50 thousand to 11 million rupiahs price. Roni said each person had specific order [www.tempointeraktif.com](http://www.tempointeraktif.com) (download, January 2009). The handicraft made by Asri Art Production owned by Imam Endro Chaeru, in common also used as souvenir, with artistic, natural, and functional characters [www.cybertokoh.com](http://www.cybertokoh.com) (download, January 2009). Made Edi Darsana who used wasted-wood to be processed into handicraft products like wall ornaments, ashtray, picture frame, tray, and other products [www.bisnisbali.com](http://www.bisnisbali.com) (download, January 2009).

### **II.3 Clothing Complement Products from wasted-furniture**

We might observe that the products bought by many visitors in the tourism places are mostly dominated by portable products as bracelet, necklace, bag, hair bun, and other souvenirs which are processed from small wood materials. Whilst, those kind of materials are easily found in Jepara since Jepara is the furniture industry city which produces plentiful materials yet without maximum utilization. Clothing complement products that we can find as in Yogyakarta, specifically in Malioboro, are dominated by clothing complement items with interesting finishing, many variations, and various shapes and colors. If those kinds of situation can also be found in other regions like Jepara, Demak, Semarang and its surroundings, can increase the number of creative industry center which may give positive contribution toward the existence of work-field, increase the economic value to the regions and in fact it will also assist to raise the national economy.

The creative activity which involves craft products creation and distribution includes crafts made of: valuable stones, accessories, goldsmiths, silver, wood, mirror, porcelain, fabric, marble, lime, and iron. One of industry which exploits more wood is wood furniture industry. Nowadays, people who work in craft industry, especially those in wood furniture industry, real-estate, souvenir, do not quite realize that the exploitation can cause any harm toward forest ecosystem and also may cause wood dearth. In Central Java, the most famous furniture industry place around the world for generations for its furniture and souvenir products is Jepara regency. Furniture and carved industries use wood as the main material, thus the industrial activity can produce wasted-wood like: wasted-roots, branches, sawdust, and wood leather. The focus of creative industry here is to utilize more wasted-furniture for clothing complement products which can give positive contribution toward work-world and surrounding social economy.

Jepara is a region with potential resources seen from the society aspect, i.e., the expertise in wood carving for generations and also natural resources, i.e. teak forest, yet in the last few years the natural resources has decreased as the effect of illegal logging and political situation on economic aspects and food endurance in the local and national levels whereas the wasted-furniture have not been maximized. Therefore, the existing wasted-furniture should be reprocessed and reproduced to gain additional and economical values. In addition, when the wasted-furniture is processed into new product will decrease the negative effect toward environment since this wasted-material has physical characteristic which contribute to negative effects as consume spaces, decomposition, and many others. To meet the requirement of new craft products and quality standard, wasted-wood from the furniture industry need big investment and operational costs. Thus, the wasted-wood processing which is dominated by teak and mahogany with certain degree and distinct characteristic, should be conducted accurately and cohesively during the production process and after, so that the creative process can be done effectively and efficiently.

The wasted-furniture management during the production process is meant to minimize the unused material either from the perspectives of creativity, economy, and environment. So far, the material is processed through cutting wood into 1 x 3 centimeter rectangle. After gathered, the cuttings are then connected to shape bowl pattern by using wood glue. The pattern is then caulked and brushed, by using sawdust mixed with glue. The weakness of this method is that the items or products are usually less variation and dominated with functional aspect only like cell-phone case with various models, easy chair, tiny table.

There are also a place to put stationeries like pencil or pen, cloth hanger, ashtray, picture frame, tray, and other products. The benefit of these products can be produced in a short-limited time and in massive number and also the market is more dynamic from many level of society. Another method used is by cutting the logs into small pieces according to the need and size and also knot of tree to be carved into expressive work either from functional and aesthetic aspects, the products include statue with various volume and size, panel and wall ornaments. The weaknesses of this method are that the products need huge wasted-wood and knot of a tree with big production cost including the finishing process and also the market is limited to a certain level of society. Whilst, the benefit of this method is generally high in price and economic values.

#### **II.4 The Potency of Wasted-Wood of Furniture Industry in Jepara for Clothing Complement**

The furniture industry, especially in Tahunan and Jepara regions, has high potency in developing creative industry of clothing complement from wasted-furniture materials since it has strategic location with the highway. Today, it is well-known as the center of carving production and furniture sale, souvenir and calligraphy in Jepara. Jepara has also many and wide tourism places which will support the clothing complement creative industry.

Nowadays, the availability of wasted-furniture materials, in this case is the materials in Jepara, are overwhelming since the major works of the natives are carving artists or furniture entrepreneurs who need wood all the time as their main furniture material. The amount of materials to produce a souvenir depend on the wasted-materials collected from the main carving process like, cahir, wardrobe, divan/bed, etc.

The creation of furniture in Jepara is now still dominated with household products like table, cahir, divan/bed, door, wardrobe, and others. The innovation of Jepara citizen is increasing which now they are able to process the wasted-materials into interesting souvenirs as ashtray, tableware, sandal, bottle rack, tissue box, and others. The number of souvenir products made can not be counted accurately per month. Until today, wasted-furniture can only be utilized as the household, meubeler, and souvenir. Wasted-wood is also used as materials in making bricks in Mayong and the furniture dust is used as the burning materials and the mixture in making brick. At present, the utilization of wasted-furniture in Jepara is limited on souvenir and household and has not produced clothing complement materials as bracelet and necklace yet. The difficulty in the processing is the main obstacle in processing the wasted-furniture as clothing complement, since the production of clothing complement need high skill and expertise, and craftsmen in Jepara have not had those kinds of abilities yet and others prefer to use craftsmen from Pati.

The size of craft products in Jepara are vary, as small as key ring until as big as wardrobe. The shape of furniture in Jepara is mostly oriented on 3 dimensional shape and some are 2 dimensional. The price of the Jepara furniture is vary, starts from thousand to hundred of millions depend on the type and the complexity of the making. Teaks, as the main material, are collected from the selected tree or the craftsman's self-planted. Most of the craftsmen buy the teaks from the supplier which are many in the region. Stem is not the only part of teak which is used as the furniture material, almost all parts of the teak can be used as the furniture materials. For example the root or known as *tunggak* can be made into artistic table. The products of Jepara furniture crafts have been globalized for its carving include households like table, chair, wardrobe, divan, door, and almost every furniture has different carving. The marketing until the year 2010 has reached Thailand and Italy. After then, the market has changed into local area, by serving factory individual orders. The orders include wardrobe, table, nakas (small cupboard), bed, etc. The product price is around 500 thousand to one million rupiahs. Whilst, the souvenir around thousands to millions rupiahs.

Jepara carving designs are dominated by 3 and 2-dimensional and still traditional design. The reasons why Jepara carving has not developed the modern designs are due to the relationship as well as the knowledge of the crafters that are less supported. As well as the traditional carving has become the carving pattern that is difficult to separate from Jepara furniture. The aesthetic of Jepara carving that has exotic carving pattern with varnish touch as the finishing materials as well as the artistic touch of wood burning gives dark-light nuance that makes Jepara carving look more beautiful. Jepara furniture has the best quality of all the furniture because the proper selection of materials as well as processing and finishing. Jepara furniture can last up to 10 years if it is properly maintained.

The productivity of the furniture industry in a week, orders sent by artisans around 200 pcs every week and goods sold also about 200-400 pcs each week, depending on the order and the ability crafters work. Payroll system is in wholesale with division of tasks. Equipment owned by the craftsmen at Jepara furniture is simple, among others; chisel, hammer, and other simple carpentry tools. These type of tools that they do not have are; electric drill to pierce wood and other modern appliances such as raw material dryer such as a lot of wood waste from industry and recently used for furniture, furnishings and souvenirs, other supporting materials: glue.

Many efforts by speculators who have erratic income. The net income is 6-8 million per month, while the turnover per day is Rp.5 million but sometimes they get no revenue. It is a major factor why the furniture in Jepara diminish and; the innovation to develop the business that still have basic furniture and carving is difficult to develop in Jepara, for example the lack of furniture manufacturing waste as a complementary fashion materials.

The workers needed by the craftsmen in Jepara are around 5-20 people divided in a small group of 5 people. The labor groups have each task, some have to do a pattern forming, carving, sanding, and finishing. Wage system in place is the bulk so the more they do the more prosperous families in Jepara. The showroom is guarded by its owners while production from raw materials into semi-finished materials are done by artisans.

The furniture workers have acquired skills handed down from generation to generation by their parents. Hence the carved motifs and traditional motifs are still evolving due only to the extent that they know.

The old workers have skills to carve and skillfully create a new more creative souvenir. But the awareness of young people to develop the Jepara carving and furniture decreases day by day. Education crafters mostly high school junior and dominated by the old workers. The progress of Jepara carving design increases because of the interest in developing the craft design but on the other hand the interest in carving decreases. Ahmad Zainudin K, a child who has interest in Jepara carving, the development of the design can be seen from the works of the young craftsmen. Furniture design as one of the craft begins to vary. The design has not changed radically but there is a new design from a fixed lifting local elements and we can look the development there. The development of the design is a bit more influenced by the presence of the College of Design Technology (STTDNU). A lot of alumni of STTDNU are working in the craft world. They also build a community called Design Jepara (DJ). In the community, they can share and socialize as well as booster a new collaboration among the designers and artisans that contribute positively.

The design that must be developed is a minimalist design, practical and easy to carry. Souvenir product development from year to year has emerged the changes of variants. Product development needs to do like bracelets with Jepara carving or other accessories which are given a touch of Jepara carving, so carving is not only famous for the table and chairs but also in the world of fashion. The beauty of the product can be seen from a simple but unique design motifs of the carvings. Type of skills that still needed to consider for crafters are the development of design, materials and the creation of waste complementary fashion furniture such as: making accessories, bags, belts furniture from wood waste.

The technique that is used is similar as how to make carved chair or table but the background and exotic are given to the accessories. Sale value of waste furniture accessories is quite high because of the uniqueness and beauty almost equal to the accessories of metal or Monel. Price of material complementary fashion from waste materials is reasonably cheap and it can have high economic value if it has a high aesthetic value. New products value of complementary fashion is more promising because the products are attractive as the souvenirs for people who come home from Jepara to be brought to their home as a souvenir and to complete the furniture of housewares.

Marketing process conducted by the furniture and accessories manufacturer in Jepara has not penetrated into the wider network. The manufacturer of furniture and souvenirs still rely on the traditional way to offer a door to door or sell the products directly and through exhibitions. The producers do not sell their products online which raised serious obstacles in the development and marketing of Jepara furniture and carving, such as: orders must be made directly and buyers have to come to the showroom, lack of relation because only centered in Jepara, lack of constructive input to the development of furniture and carving in Jepara. The old furniture entrepreneurs are reluctant to do business online due to the lack of readiness of furniture manufacturers in Jepara, it is because they consider that door to door marketing is more profitable than doing business online. Another factor is the lack of knowledge of current information technology or clueless about computers.

Marketing techniques for furniture and souvenirs by old entrepreneurs have not adopted the online marketing and selling, while young entrepreneurs have really utilize the technology that is the way to upload pictures of the product to the internet, so the products are more easily recognizable even desirable widely, both regionally and internationally. In addition, the marketing of the product is accomplished by deposit in the showrooms that surround the highway of Tahunan. Some of the showroom that are around Tahunan highway are still relatively close, so the competition among showrooms is healthy competition.

### **III. CLOSING**

Based on the elaboration above, it can be concluded that:

1. Wasted-wood from furniture industry is potential material to use as clothing complement product if it is processed through exact method. The residue of wood produced by local society is usually lefted to be eaten by termite, used as firewood, and has not been utilized in maximum way. If the new utilization is conducted by implementing new innovation and alternative, wasted-wood will have higher work value by putting empashize on aestheticexpression and conservatory all at once, functional and eventually economic value.
2. With the availability of wasted-furniture, human resources with carving expertise for generations, and tourism places, Jepara has potential to move forward to become creative industry tourism area.

Some suggestions here are the need of understanding toward industrials agents, craftsmen, and society in general is together take action on innovative and creative steps in utilizing wasted-furniture not only for households but also for clothing complement products like accessories and other products as: necklace, earrings,

bracelet, hair bun, belt, bag, button, and cloth accessories which hve potential and prospective in achieving opportunities amid the local and export market.

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