

The Transformation of Furniture Craft Shape in Tempel Lemahbang Village, Blera in Facing Market Development

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Abstrac

The transformation of furniture craft shape in Tempel village Lemahbang is done by the craftsmen to face the market development. This research aims at understanding the transformation of furniture craft shape in Tempel village Lemahbang Blera in facing market development. The research method was qualitative while the data collection technique used observation, interview, document study. The technique of data validity used source triangulation, while the data analysis procedure used data reduction, data presentation, and conclusion drawing. The research result is that the furniture transformation happened from the shape and material. The shape aspect transformation is from classical furniture, such as wooden table or chair in Perancisian (French) style to rustic style. The rustic shape of furniture has created tables, chairs, and ornamental animal shaped furniture. The rustic furniture created by the craftsman has rough shape, preserve natural characteristic from the material used, i.e, bonggol (part of Jati tree's root). The research findings show that the furniture crafts in Blera experience shape transformation to keep up with market development. The benefit of the research for arts education especially formal arts education agency is as a source of arts teaching learning based on local culture. The suggestion for the craftsmen is always to develop their self-potential, especially their English competency so that they will be easy to communicate with foreign customers.

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INTRODUCTION

Furniture is one of products that is produced by a group of society in Blora through the natural use (Jati forest) in which in its production process needs expertise or skill, so it belongs to art craft products. According to Encyclopedia America furniture is an object that is moveable in a room and it is designed in an arena to help people's activity (Kurniawati, 2015: 51). Furniture itself has several types of products, each of them has its own variation, such as, the types of tables, chairs, cupboards, beds, book shelves, clothes racks and so on.

Related to the above context, Miller (2011: 85) explains that the characteristic of furniture style can be determined and analyzed based on the period of production, how its shape, its decoration, and the material used. Therefore, furniture is a cultural product that shows an aesthetic taste from its consumers that changes over time.

The Furniture craft in Tempel village, Lemahbang, Jepon District, Blora Regency has transformed from time to time. Furniture that has been produced in this area is classical furniture using Jati wood log as the material. The classical craftsmen are influenced by Perancisian furniture style. Septi (2007: 105) explains that the Perancisian style furniture is a shape of furniture that applies curve lines in every shape, tables and chairs as well. The purpose is to bring up the impression of not being rigid in the produced furniture.

At first, the classical furniture that was produced in this area has transformed to rustic furniture. According to Indonesia Encyclopedy, rustic is called *rustika* or *rusticus*, means rough (Shadily, 1983: 969). Based on the concept above, it can be understood that rustic furnitur is a kind of furniture that has rough shape (it is like an object that is unfinished touch), it is done to preserve natural characteristic of the material used to give natural impression from furniture produced.

To make rustic furniture products, the material used by the craftsmen in Tempel village Lemahbang Blora is Jati tree's root stump

(*bonggol akar*). The transformation of products' shape of furniture craft produced by the craftsmen in Tempel village Lemahbang Blora is based on the development of furniture's demand in the market.

Kotler in Widyaningrum (2016: 62) explains that market is an actual tool and potential buyer to a product, so that the existence of market is very influencing to big as well as small scale industry. Sari (2012: 73) explains that big and small scale industries also play a role to form the condition of environment related to productive human resources. That is why it is important to the craftsmen in this area to learn and to follow the development of furniture market so that their industry can survive and develop.

Beside that, the availability of the material, in this case is Jati tree, also supports the continuity of furniture industry. Blora has an abundance materials (jati tree) for the furniture's material because it has a wide jati forest population.

Transformation, according to Boskoff (1964: 198) is a change that is gradually happened, that the beginning and the ending is unknown, and the transformation produces an unidentical object but it has relation to each other. On the other hand, Boskoff states that the change theory in a society is due to an influence coming from a related person, or an influence from an art object (internal). And also an influence from outside art object (external). The internal influence is related to the individual itself, how they respond an art shape. While the external influence is a change that is happened due to an outside influence.

Discussing about a shape, Susanto (2011: 54) defines a shape is similar to description, appearance, shape of two or three dimension artworks. In this context, the three-dimension artwork is furniture craft.

The observed problem shapepeulation in this research is how the shape transformation of furniture craft in Tempel village Lemahbang Blora faces the market development. The importance of furniture craft as a material object in this area is due to a desire to raise a potential

of local craft in Blora area to be rapidly grow and penetrate international market. So, it is needed an understanding related to its development and increase literatures related to study about material of furniture craft that discuss about transformation happened to those crafts. It is hoped there will be another research that study about furniture craft in Tempel village Lemahbang Blora in different perspective.

METHODS

This research used qualitative method. According to Romadhon (2013: 10) qualitative method is done by observation or survey to know the condition in the field. The approach used was interdisciplinary approach. Researcher, according to Iskandar in Salim (2015: 66) explains that the researcher is a key inshapeation that go to the field and adapt with environment. Interdisciplinary approach is used to understand and measure problems that are outside the tradition of scientific study. According to Rohidi (2011: 67) interdisciplinary approach is a concept or theory taking from another science. This approach is arranged in a shape of a set of theory that becomes a methodological foundation in its application. The research design is a case study, it studies a phenomenon that is happened in a certain society, with the aim of understanding it.

The location of data retrieval was in Tempel village Lemahbang Blora. The role of location is related to source of inshapeation of the object as a whole. The target of the observed study is related to the transformation of furniture craft in Tempel village Lemahbang Blora to keep up the market development. The data retrieval was done by observation, inshapeation exploring by interviewing the source, take data from the literatures that has relation with this study. The data validity was done by analyzing then relating to the theory or concept used in order to strengthen the results of this article. The procedure of data analysis are, first, data reduction, i.e., sort out and choose data by reducing and adding data, second, data

presentation, and third conclusion of the presented data.

RESULT AND DISCUSSION

The Aesthetical Transformation of Furniture Craft in Tempel Village Lemahbang Blora

Furniture craft transformation is hapeened gradually in Tempel village Lemahbang Blora. In the beginning of the production, it was classical furniture made of Jati wood, then it develops into rustic furniture.

The shape of classical furniture produced by the craftsmen were tables and chairs. The characteristic of classical furniture shape is used curve line. Although some of the furniture combines straight and curve line but the curve line still dominates. Beside that, the legs of the tables and chairs produced have a more pointed shape. If it is understood the characteristic of aesthetical shape of classical furniture produced by the craftsmen in that village and then it is related to several classical furniture styles, the furniture produced by the craftsmen in Tempel village tends to have Perancisian style. Example of classical furniture in the shape of tables and chairs can be seen in the picture 1.



Picture 1. Classical Furniture of Tables and Chairs

It can be seen from picture 1 that the classical furnitures are mostly in curve line. The connection between one part and another of

tables or chair is almost unseen. Beside that, the legs have more pointed shape than upper legs, so that it gives neat and flexible impression. Related to the above facts, the shape of furniture in Tempel village Lemahbang Blora follows the Perancisan style furniture. It is in accordance with Septi's statement about Perancisan style furniture. Example of Perancisan style furniture is in picture 2.



Picture 2. Perancisan Furniture Style

Based on picture 2, it can be understood that classical furniture produced by craftsmen in Tempel village Lemahbang Blora, both tables and chairs, tend to follow Perancisan style furniture. It is seen from the application of curve lines or straight lines that connect with curve lines in the furnitures. Perancisan style furniture can also be seen from the legs part that are pointed shape. In addition, there is a difference between classical furniture produced by craftsmen in Tempel village Lemahbang and Perancisan furniture style. The difference is on the material used. Perancisan furniture style is made of solid wood that combines with another supporting material, such as sponge on the

chairs. While classical furniture style is made of Jati solid wood only.

Previously, the shape of furniture produced in this village was only Perancisan furniture style, but after the transformation another furniture style appears, it is Rustic style.

According to (Shadily, 1983: 969) Rustic shape is from word rustik as rustika, Latin: rusticus, means rough, Based on the rustic word, it can be understood that rustic furniture is a kind of furniture that has rough shape (it is like an object that is unfinished touch), it is done to preserve natural characteristic of the material used to give natural impression from furniture produced.

The material used by craftsmen in Tempel village Lemahbang Blora to create rustic furniture is Jati root stumps. The shape of rustic furnitures produced by craftsmen in Tempel village Lemahbang Blora are tables and chairs with or without carving as decoration, and furniture used as decoration in animal shape. The motif carving decoration in rustic furniture both tables and chairs applies flora and fauna, fauna motif is dragon and birds while flora motif is flowers and tendrils. Table 1 shows the shape of rustic furnitures produced by craftsmen in Tempel village Lemahbang Blora.

Table 1. Pictures of Rustic Furniture Shape in Tempel Village Lemahbang Blora

N	Form of Rustic Furniture	Material	Shape of Furniture
1	Shape of Chair	Rustic Furniture shape of chair for sitting, made of Jati roots	
2	Shape of Table	Rustic Furniture shape of Table for playing, made of Jati roots	
3	Shape of Animal	Rustic Furniture shape of animal for decoration, made of Jati roots	
4	Shape of carving and chair	Rustic Furniture shape of chair for sitting, made of Jati roots	
5	Shape of carving and table	Rustic Furniture shape of table for sitting, made of Jati roots	

In addition, although using different material and shape, the classical and rustic furniture still have a relation. For example, from the tool and technique used are similar, but the application is different adjusted with the style furniture made.

The Factor Influencing the Occurrence of Furniture Craft Aesthetic in Tempel Village Lemahbang Blora

The transformation happened to the furniture produced in Tempel village Lemahbang Blora is not separated from the influence of internal and external aspect of the craftsmen. Boskoff's (1964: 304) theory is used to support about the influencing factors. The inside factor (internal) relates to individual itself, about how they respond to a form of art, while the external factor is factor coming from outside of individual.

Based on internal theory stated by Boskoff, internal theory is a theory inside the individual itself on how they respond a form of art. Art in this context is furniture craft in Tempel village Lemahbang. The creation of furniture craft in village Tempel Lemahbang Blora is not separated from the craftsmen's expertise. The craftsmen usually innovate, or create an object that has not existed before. They do that because of the market demand of creative and innovative changing.

The creation of furniture in Tempel village Lemahbang Blora is based on the design ordered by the consumers. By the design, the craftsmen make it in to a real form of furniture. Although the design is not made by the craftsmen, but skills, expertise, competence, knowledge, media, technique of furniture creation influence the creation of the furniture. In accordance with Triyanto's statement (2017: 68) that and technique are tools to transmit and realize the impulse, feeling, idea. Those three aspects will interact each other with the inner reality and change in to media and source of expression.

The external influence is an influence coming from the outside of craftsmen. In the context of aesthetic transformation of furniture

craft in Tempel village Lemahbang Blora, It is also influenced by the internal and external factors, the internal factor is from the craftsmen themselves and the external is outside factor of the craftsmen, i.e., market development. Related to above matter, Rohidi (2000, 196-197) explains that among the art expression, craft is one of them, is an art expression that is closely related to natural resources in an environment where people live. The above explanation shows that natural resources (market development) has an important role in creating the form of creative craft.

The market development that is closely related to the societies' aesthetic taste has a big influence to the transformation of furniture's shape. Similar to Miller's statement (2011: 5) that the character of furniture style can be determined and analyzed based on the period of its production, form/shape, decoration, and the material used. Based on the explanation above, the market development in the form of furniture demands becomes an influence of craft furniture shape transformation in Tempel village Lemahbang Blora.

In addition, the transformation of furniture craft aesthetic shape in Tempel village Lemahbang Blora is also supported by the availability of abundance raw materials. Blora is a regency that has wide forest with the widest Jati tree population (www.statistikhutanjawatengah.go.id). This condition can support the progress of furniture business in the context of new object creation by using new material as a form of aesthetic transformation of craft furniture in Tempel village Lemahbang Blora to meet market demands.

Karjo (2013: 3) explains four stages of transformation: First, transformation happens gradually. The change happens to craft furniture in Tempel village Lemahbang Blora does not extremely happen, but it lasts little by little and consider to be a progress in craft furniture innovation in this area to survive and develop in order to always meet with the market demands.

Second, the transformation is unplanned when it begins and when it ends. It happens as it

is and it is influenced by several things that relates to transformation. The transformation happens to furniture's shape does not have limitation. It could be that these changes run continuously little by little following the flow of the time. Or it could be that the changes accompany the shape of furniture craft that is full of improvisation and innovation in to an original furniture and consider to be the original one. Third, the changes happen comprehensively and continuously, transformation runs in accordance with the changes that happened previously, it relates each other, and headed little by little to a point that the societies can accept it.

Fourth, the transformation happened has a relation with a set of rules, such as, values and norms in a certain societies. We know that Blora society is a developing society that has been enthusiastic to accept and learnt new things. That is why their desire to possess, to try something new and to innovate is still high. New changes relate to furniture craft in Tempel village Lemahbang Blora are able to contribute innovation for furniture craft world that can be chosen by the societies to fulfill their needs.

CONCLUSION

The transformation happened to furniture crafts in Tempel village is from two aspects, they are shape and material aspect. Before the transformation, the furniture produced was classical furniture in a form of tables and chairs made of Jati wood. After the transformation, the furniture produced is rustic furniture in a form of tables, chairs, and animal shaped furniture for room decoration made of Jati root stumps

The transformation happened due to the internal factor's of the craftsmen, such as motivation, encouragement, will, skill, creative attitude, and insight that relates to media (tool and material), knowledge of furniture creation. The external factor, such as, market development and availability of material (Jati wood) to produce the furniture.

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