

# Fashion Complementary Product From Furniture Waste in Study of Aesthetics and Conservation

*by* Trisnani Widowati

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**Submission date:** 29-May-2020 11:26AM (UTC+0700)

**Submission ID:** 1333887677

**File name:** From\_Furniture\_Waste\_in\_Study\_of\_Aesthetics\_and\_Conservation.pdf (174.71K)

**Word count:** 4046

**Character count:** 22219

## **Fashion Complementary Product From Furniture Waste in Study of Aesthetics and Conservation**

Sri Endah Wahyuningsih<sup>1</sup>, Muh Fakhrihun Na'am<sup>2</sup>, Urip Wahyuningsih<sup>3</sup>, Trisnani Widowati<sup>4</sup>

Education of Fashion Design, Study Program of Products and Services Technology  
Faculty of Engineering, Semarang State University  
Semarang, Indonesia

Corresponding Author Email: [s.endah32@yahoo.com](mailto:s.endah32@yahoo.com)

### **Abstract:**

This study was an advanced research of furniture waste creative industry in Jepara and Creative Industry of Fashion Complement from Furniture Waste in Study of Aesthetics, Conservation, and Economy Contribution. The work of the preceding study was in form of interior element. While this study was concentrated on fashion complementary product and oriented to provide a new understanding that the industrial waste could be made as product possessing a value of aesthetics, conservation, and economy. This study particularly aimed to develop a new, innovative, and expressive work and product possessing an economic value. The product was focused on the fashion complementary work in form of prospective earrings, bracelets, necklaces, belts, rings, shoes, and bags. This study was designed gradually with a method of Action Research, i.e. a study continued by some actions through a process of Action – Reflection – Evaluation of the product in a study of aesthetics and conservation in a systematical cycle, among others: exploration of idea source, material identification, material selection, design making, material and tool preparation, and creation. The result of this study was in form of variation development of fashion complementary product by utilizing furniture waste, furniture wood waste, and furniture sawdust as one alternative to be developed in furniture industrial area of Jepara. The fashion complementary product was not only limited to the accessories, but also millineries including the addition of earring, bracelet, necklace, belt variations, and the addition of shoes and ring products. The overall fashion complementary design and product prioritized the aspect of aesthetics and conservation emphasizing the idea source of local wisdom inspired by the condition of social, nature, tourism, and the human resource competences of Jepara. The product was expected to encourage the interest of people/furniture crafters to develop in order to create jobs and improve the economy.

**Keywords:** fashion complementary product; furniture waste; aesthetics; conservation

## 1. Introduction

This study was a sequence of a preceding study entitled Creative Industry from Furniture Waste in Jepara Regency and Creative Industry of Fashion Complement from Fashion Waste in a Study of Aesthetic, Conservation, and Economy. This study initially found a work model from waste on an interior element and afterward was focused on the creation of fashion complement that could be massively produced from the existing waste material.

The production of fashion complement is very necessary as a form of innovation to develop a creative business or creative economy oriented on the improvement of welfare and economic growth based on creative industry. Therefore, it requires a precise, focused, and directed strategic steps. One method to reach the goal is by an understanding of fashion complement production from furniture waste that, if it is made as a product, is very prospective. A development of technology, creative ideas, competence, and conducive business environment is required to improve the creative business competitiveness.

Creative activities related to the creation and distribution of crafting products are among others the crafts made from: precious stone, accessories, gold, silver, wood, glass, porcelain, cloth, marble, limestone, and iron. One of industries that exploit more wood is the wooden furniture industry. People nowadays particularly in crafting industry running in the in the field of wooden furniture, real estate, souvenir industry are less aware that this exploitation can cause a problem of forest ecosystem and a scarcity of wood. In Central Java, there is an internationally well-known furniture industry that hereditarily constitutes a furniture and souvenir industrial area, i.e. Jepara Regency. This furniture and carving industry uses wood as the main material, so that this industry can produce wood waste such as: waste of tree roots, tree branches, products of sawmill pieces, sawdust, and wood skin.

The wood waste of furniture industry will be a potential material if it is processed by a proper method. The residues of wood by the local people are usually left to be eaten by termites, used as firewood, fuel of brick and ceramic industry. Nevertheless, if it is utilized by a new innovation and alternative, this wood waste or art crafting material in the area called as creative industry and in accordance with the creative economic blueprint, there will be 14 creative industries. Four groups of them become the concentration of development, i.e. handicrafts, fashion and accessories, furniture and interior support, and food package.

In some creative industries such as handicrafts, the creative industrial development in Indonesia will systematically provide a capital for creating experiences by a learning process of the product of creative industry actors. The utilization of furniture waste for creative industry has been conducted by the writer on the preceding study entitled Creative Industry from Furniture Waste in Jepara that produced varied products and obtained a positive response from people in the development. The work produced in the study was a work prioritizing the aesthetic expressions, such as airplanes, and also a work prioritizing not only aesthetic aspect but also functional aspect, such as book shelves, newspaper shelves, multi-function boxes, lampshades, and other fashion complements (Muh Fakhrihun Na'am, et al., 2010: 84). Besides the products mentioned

above, the preceding study was also recorded in a book entitled *Creative Industry from Furniture Waste in Jepara Regency (A Study in Aesthetic and Conservation Perspective)* published by Pustaka Makna with ISBN: 978-979-19405-1-1. A study was also conducted by Sri Endah Wahyuningsih, et al, regarding the **creative industry of fashion complements from furniture waste in the study of aesthetics, conservation, and economic contribution**, and some creative industries were also conducted by some people, both from a company element or by individual, among others as the following: Abdul Haris has succeeded to process the wood waste of furniture factories or carpenters into various crafts, such as mats, tablecloths, and prayer rugs. The business turnover of Purbalingga people, Central Java, achieves IDR 300 million per month. (www.liputan6.com downloaded on January 2009)

Sono Indah Perkasa CV in Pasuruan was established by Roni with capital of IDR 10 million. The business turnover has not been recovered until today. "Our sale nowadays is just for IDR 100 million per month," he said. Each year, Roni can produce 19 million pieces by price starting from IDR 50 thousand to IDR 11 million. Roni said that everyone had typical order (www.tempointeraktif.com downloaded on January 2009). Made Edi Darsana utilizes wood waste to be processed into handicrafts, such as wall ornaments, ashtrays, photo frames, trays, and other products (www.bisnisbali.com downloaded on January 2009).

Generally a creative business increases the value of economy and business. The products of creative industry are very potential because there are so many carved furniture industries in Jepara. The specific goal of this study was to make a model and creation of varied fashion complementary products emphasizing on the aspect of aesthetics and conservation specifically designed for the people and creative industries of fashion complementary.

## 2. Research Methods

This study was designed gradually with a method of Action Research, i.e. a study continued by some actions through a process of Action – Reflection – Evaluation in a systematical cycle. Basically this study was conducted in some stages: The first stage was preparing the furniture industry waste, i.e. the teak and mahogany pieces. The first stage was the initial stage of this study to deeply review and test the usage of wood waste to be processed into some innovative products with consideration and implementation of harmonious composition.

The second, third, and fourth stages were the actions. The second stage was the improvement process of ability to identify waste, experiment. After that, the reflection and evaluation stages were conducted to review and conclude the result of actions. This stage was conducted on every action and also the stage of all conducted actions. The conclusion was drawn by induction of the obtained result of data analysis. The complete research design was shown in the flow chart of research design.

The process of work creation by utilizing the furniture industry waste packaged in various form aims to enrich the creation treasures, produce the innovative, expressive, and alternative works in fine arts in Indonesia. "Method is an interaction of tools, process, and materials. The material usage that obeys the principles, which means that it is in accordance with the quality and capability, is the formula of a good method." (Soedarso Sp., 2006: 138). The production process, creative process, or called as realization product or even called as the process starting from the

art work was inexistent, cannot be perceived, until the real form can be enjoyed by people, is called creation.

In connection with this respect, it requires any approach or reference of method comparable to the creation process conducted by S. P. Gustami in the book entitled *Metodologi Penciptaan Seni (Art Creation Methodology)* (2004: 29) proposing three stages of crafting work creation. In the context of methodology, there are three stages of creation (crafting art) of handicrafts made from furniture waste, i.e. exploration, planning, and realization. First, the exploration stage was conducted by exploring the source of idea by identification and formulation of problem; searching, exploring, and collecting the data and references, together with the data processing and analysis to obtain an important symbol of problem solving theoretically, which the result will be used as the design basis. Second, the design stage was constructed based on the formulated important point of problem of analysis result, continued by the visualization of idea in form of best sketch as a reference of form work or by the technical drawing useful for the realization. Third, the realization stage was started from the model making according to the alternative sketch or technical drawing prepared to be a prototype model until the determination of intended work completeness.

### **3. Result And Discussion**

The product of this study was a work that more emphasized on the aesthetic expression of fashion complement product consisting of: earring, bracelets, necklaces, belts, buttons, and others. The work looked natural, elegant, and expressive, with a varied form composition and wood characteristic producing a fantastic work possessing a high aesthetic value and a prospective selling value.

The furniture industry waste dominantly used in the work was teak and mahogany because the two kinds of wood were the most dominant. The products of this study, in the final stage, was finished by material experiment and innovative coloring technique to obtain the varied color texture and color type, both modern and elegant colors, there were also some products produced with a concept of back to nature feeling.

Based on the percentage descriptive analysis calculation result, design, and fashion complement products consisting of earrings, bracelets, necklaces, belts, buttons, rings, shoes, and bags from furniture waste reviewed from the aspect of aesthetics, functions, conservation, and interest, overall showed a category of good for 54%, very good for 16%, good enough for 28%, less good for 2%, and not good for 0%.

The aesthetic aspect of the bracelet, ring, and earring products could be observed from the shape, color, motive, composition, interest, and technique. Based on the material characteristic, it showed the original fiber of the material, the original color. The matte, glossy system, natural, primary, secondary, and mixed color paint, wood paint, sandy wall paint with sandy color, matte, glossy polish. The harmony of form based on size, texture, and combination of material, shape, texture, and hook. The small furniture waste was made into buttons, hairpins, earrings, and others. The overall shapes of bracelet products were already good enough. For the size, it would be better if the thickness was reduced, and the shapes were varied. The overall colors were good, the black color was less natural and better to be lightened and combined with other colors. The natural colors would be better given motives by carving or painting. The bracelets without being painted looked more natural and were more preferred. The sources of idea and ornament motives

in bracelets were visible only the outer structure form of bracelets and the series of some form components of bracelets. The form composition was still so monotonous that it was necessary to improve the variations of small and big, the big one as the limelight. Most of panelists were interested in the products, especially the teenagers and children.

The functional study of bracelets and earrings, both used as woman jewelries in supporting the appearance according to the put-on clothes especially the use of batik material with natural-colored accessories from wood waste. The accessories from wood waste are safe because it does not cause any irritation and allergy, and it is easy to use.

From the aspect of conservation, it is very supporting, besides that it helps to reduce the pollution of waste, and also preserve the natural and human resources. The use of wood waste as a material to produce bracelets and earrings shows that the result of unused material recycling can be made into a high-valued product. The furniture waste management in the production process is aimed to minimize the waste that is not used maximally, both from the perspective of creativity, economy, and environment. The industry of furniture and carving uses wood as the main material, producing wood waste such as: waste of tree roots, tree branches, sawmill pieces, sawdust, and wood skin. The creative industry aims to utilize the furniture waste to be produced as fashion complementary products that can contribute positively to the occupational world and the economy of local people. Jepara is an area with a potential resources observed from the people potentials, in this case, i.e. the hereditary skills in wooden carving and the natural resources in form of teak woods. However, in the last years, the natural resources have been decreasing because of illegal logging, and the aspect of politics, economy, and food endurance, both locally and nationally, while the furniture industry waste has not been utilized maximally. Therefore, it is necessary that the available furniture industry waste is processed and reproduced to obtained an added-value and economic value. Besides that, if the furniture waste is processed into a new product, it will reduce the environmental impact because the waste possess a physical characteristic that provides negative impacts, such as taking up spaces, decomposition, and other impacts.

The aesthetic aspect of necklace, hairpin, belt, and button products can be observed from the shapes, colors, motives, compositions, interests, and techniques. The shapes of necklace product overall are better. For the size, it will be better to reduce the thickness and vary the shapes. The overall colors are good, the black color is less natural and better to be lightened and combined with other colors. The natural colors will be better given motives by carving or painting. The buds without being painted look more natural and are more preferred. The sources of idea and ornament motives in bracelets are visible only the outer structure form of bracelets and the series of some form components of bracelets. The form of composition is still so monotonous that it is necessary to improve the variations of small and big, the big one as the limelight. Most of panelists are interested in the products, especially the teenagers and children.

The functional study of necklaces, belts and buttons, both used as woman jewelries in supporting the appearance according to the put-on clothes especially the use of batik material with natural-colored accessories from wood waste. The accessories from wood waste are safe because it does not cause any irritation and allergy, and it is strong and easy to use.

From the aspect of conservation, it is very supporting, besides that it helps to reduce the pollution of waste, and also preserve the natural and human resources. The use of wood waste as a material to produce bracelets and earrings shows that the result of unused material recycling can be made into a high-valued product. The furniture waste management in the production process is aimed to minimize the waste that is not used maximally, both from the perspective of creativity, economy, and environment. The industry of furniture and carving uses wood as the main material, producing wood waste such as: waste of tree roots, tree branches, sawmill pieces, sawdust, and wood skin. The creative industry aims to utilize the furniture waste to be produced as fashion complementary products that can contribute positively to the occupational world and the economy of local people. The material of belts must be strong made of wood. If it is deeply detailed from the aspect of shapes, some belts conforms to the functions, while most of the colors are still monotonous with natural colors of wood. The shape component sizes are less varied, some products only use the material of wood rather than combining it with other materials as the complements. The technique applied in producing the belt products generally is less neat in the completion so that the products are less smooth.

The functional study of belt products, according to the function as fashion complement that show the waistline and at the same time being the ornaments to enhance the appearance. Related to the model, the belts can be categorized as safe to use because it is made of wood with a touch up of color paint to enhance the appearance (natural color paint). Related to the aspect of conservation, the material of wood used is the furniture waste, therefore, the belt production is a process of reuse the unused material (waste) into other functional items that possess an economic value.

The bag products from furniture waste, if it is reviewed from the aspect of aesthetics, is quite good products observed from the outer structures of bags. Based on a deeper observation, the bag products already conform to the function as item carrier, in other side as the complement of appearance. Most of the colors are the natural brown color of wood without any touch of other colors to enhance the appearance of bag products. The form component size is very simple, the series of bags from wood pieces with the same size are not combined with a different size component. It needs to arrange the size from big size to small size, so that it looks more attractive.

The functional study of bag products, according to the function as item carries and self-appearance complement. The bag products with wood series can be categorized as safe to use and strong because it is chained with string, with a touch of color paint to enhance the appearance (natural color paint). Related to the aspect of conservation, the material of bags is a process of reuse the unused material (waste) into other artistic functional items.

#### **4. Conclusion And Recommendation**

The creative industry of fashion complement has many opportunities to be developed with the available tourism potential that can be used as the inspiration of design and marketing. The improvement of aesthetic aspect of fashion complementary products can be performed by showing the original material fiber and the original color. The coloring system can use natural color, natural dye, primary, secondary, and mixed color paint, wood paint, sandy wall paint with sandy color, matte, and glossy polish. The harmony of form is based on size, texture, harmonious combination among material, shape, texture, and hook. The furniture waste to be used in the production of fashion complement products, differs in size. The wood waste from chair

production differs from the remainders of cupboard and divan production, the production of bracelets, belts, and hairpins requires bigger wood pieces, the smaller pieces can be used as material of necklaces, buttons, earrings, and smaller components for bracelets, bags, belts, and others.

Overall, more varied fashion complementary products that are produced, among others: earrings, bracelets, necklaces, buttons, belts, rings, shoes, and bags from wood waste show a quite good quality from the aspect of wood endurance/strength, color, construction, technique, and price. The fashion complementary products will be more interesting for the tourists as souvenirs for young people especially because the price is affordable, the product is easy to carry, more practical, strong, natural, exotic, lightweight, and useful to support woman appearance. If the fashion complementary products from furniture waste are developed, they will have a large market that supports the existing creative industry development and results in a global economic development.

Some weaknesses of the fashion complementary products in form of earrings, bracelets, necklaces, belts, and button are among others: the colors can be neutralized or it needs to be combined with other colors or materials, the combined material to support the products are among others: the straps used, the shape of carved motives are less prominent, some of material compositions need to be attenuated in order not to be heavy in carrying and using. For earrings and necklaces, they can be replaced by more exclusive components.

The work produced in this study prioritize aspect of aesthetics and functional, such as book shelves, newspaper shelves, multi-function boxes, suit hangers, cloth hangers, toy boxes, mirror frames, lampshades, and others. The fashion complements consist of belts, necklaces, earrings, bags, hairpins, bracelets, and others. The products look natural, elegant, and expressive, with the composition of form and varied wood characteristic bringing a fantastic work possessing a high aesthetic value and prospective selling value. The furniture industry waste dominantly used in the work is teak and mahogany because the two kinds of wood were the most dominant. The products of this study are also included in the understanding level to the crafters, i.e. the importance of a breakthrough and innovative step such as the use of furniture industry waste previously not used maximally so that it provides a positive contribution and positive impact to them in the understanding or economic value.

This study provides them with a new rational concept to be applied in their needs fulfillment, both among entrepreneurs and crafters. The communication effort among crafters and entrepreneurs is very important because it will make them need each other and respect the rights and obligations.

## **5. Acknowledgment**

This study was conducted to describe the fashion complementary products from furniture waste into some works possessing the value of aesthetics and conservation. This study was conducted by the cooperation of State University of Semarang and General Directorate of Higher Education – Ministry of Education and Culture. Therefore we express our gratitude to: (1) Director of Higher Education, General Directorate of High Education – Ministry of Education and Culture, funding this overall study, (2) Rector of State University of Semarang, (3) Regional



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Developmental Planning Department – Government of Jepara Regency, (4) Furniture entrepreneurs and people, and SMK N 2 in Jepara and all parties supporting this study.

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