

Development Variety Decorate Industry Creative Craft Carving in Jepara and its Influence on Environment Culture Public Craftsman

Sri Indrahti¹, and Yuta Tri Waskita¹

¹Department of History, Faculty of Humanities, Diponegoro University, Semarang - Indonesia

Abstract. Jepara City is famous will craft carving that has taken root over centuries. Engraving motif Jepara has much experience in development along with change following development technology and needs market. The carving motif has developed not only on plants but follows the order from consumer markets local, national, and international. Change and development of carving motifs affect the life of Public craftsmen, especially in Thing culture. Adjustment with needs industrialization demand craftsmen must develop and customize. This Thing could be seen from traditional apprenticeships on more senior craftsmen who started to start varied appearance formal institutions that teach art carve. Teaching with formal studies as well as adapting Request market influence environment culture the original craftsman conducted by hereditary as well as strengthened with an internship, Articles this aim for learning development variety decorate art carve in Jepara from the start the booming industry carve 1980 and _ the effect on culture and custom customs Public craftsman carving in Jepara.

1 Introduction

Cultural Industry craft carves the first oriented on activity religious as decor for Mantingan mosque wall and then starts entering activity economy. Start from RA Kartini, then next time government Colonial until entering the market internationally. Change process seems interesting if also reviewed from existence change environment culture that follows primarily related with variety carve it.

2 Method

In the study, In this case, data collection consists of primary data and secondary data. Method primary data collection is Interview in-depth (in-depth Interview). In Thing, this Interview deep conducted with informants that include perpetrators in the sector industry craft carve especially para craftsman who produces various craft motifs carve. Election informant conducted on craftsman carve in Jepara that can tell the process of change environment culture along with development industry craft carve as well as Request market international on the sector that. Temporary it's secondary data collected from source written good books, articles that have been published, Regulation The government that has published, or online

news. Data can be collected through interviews and secondary data and then arranged chronologically to explain the process of changing the environment and culture in question in problem research.

3 Results and Discussion

3.1 Raham Decorate Islamic Influence

The influence of Islamic culture in Indonesia, especially in Jepara, can be seen and found on the walls of the Mantingan mosque [1], known by the people of Jepara since the sixteenth century. Since the establishment of the Mantingan mosque in 1559 [2].

Seeing that the skill of carving begins with decorating the mosque's walls, it can be said that this decorative carving is related to religious activities. The carving skills possessed by the people of Jepara were passed down by a figure with several names, namely *Chi Wie Gwan - Patih Badar Duwung - Prabangkara*. The three names may refer to one person. According to the facts that developed in the community, the carving skills possessed by the people of Jepara developed from generation to generation (Jepara Anniversary Composing Committee, 1988: 3).

Ornate carving patterns were known to the public as leaves, lotus flowers, coral hills, landscapes, lines, and bird compositions. This is under Islamic teachings, which are believed by its adherents, prohibiting drawing or carving living creatures. The steps taken by the craftsmen at that time were to disguise, pouring pictures of living creatures with interwoven lines and leaves.

3.2 Various Ornamental Influences of the Kartini Period

RA. As a fighter for women's emancipation, Kartini, in several written sources, is also told to be interested in the development of carving crafts, especially regarding the marketing aspect. Especially when asked by his father RM. Aria Sastraningrat, as Regent of Jepara, reviewed the lives of artisans and found that their income was low. There is a desire to seek to increase the income of craftsmen (*After Dark Terbitlah Terang*, 1985)

Efforts are being made to coordinate the work of craftsmen and allow them to work around the district's yard. He poured his ideas into making carving motifs and then realized them into wood carving motifs. Kartini also ordered the carving craft. The items ordered included sewing chests, cigarette cases and small tables (Kardinah Rekso Negoro, 1978). The three items that Kartini ordered are usually used alone and for *souvenirs* for her guests who came from outside Jepara, including abroad. These types of goods are still in demand by buyers. The steps taken by Kartini can be said as an effort to introduce carving outside Indonesia, even though it is only a *souvenir*. Typical Jeparans crafts.

3.3 Variety of Decorative Effects of Formal Education

The colonial government continued efforts to develop the art of carving that Kartini had carried out with the establishment of local schools and companies. On July 1, 1929, the Dutch government initiated the establishment of a Carpentry School majoring in Carving Furniture (Regional Government Level II Jepara, April 21 1979: 53), which underwent several name changes.

During the colonial rule, there was a name change, successively from Openbare Ambachsschool (1929-1931) – Ambachsschool Voor Inlanders (1931-1932 – Ambacctsleergang (1932-1942). The carpentry school during the Dutch colonial period

lasted for twelve years. the arrival of Jepara in Indonesia, then there was another name change to Kosyu Gakko (1942-1945 [3]).

The educational process taught includes the construction of furniture as well as carving motifs of decorative motifs in Indonesia. In reality, in the field, some of the decorative carvings that have developed are imitating the work at school, but the rest are creations that are developed in the community and according to orders.

With this effort, the colonial government seemed to pay attention to the carving craft industry. The formal education path that was formed at that time was expected to be able to explore existing motives and develop them.

The Regional Company was established as well as a forum to realize the ideas of skilled workers and develop the carving craft industry itself. Thus the Dutch colonial government also felt that the carving craft industry had good hopes for development.

The step of formalizing education for craftsmen also seems interesting. Considering some of the people of Jepara consider that this skill is acquired from generation to generation. Although in society itself, there are also levels so that someone can reach the level of a real carver.

Usually, they are apprentices to craftsmen who are already independent to do whatever is ordered while paying close attention. Thus, at that time, there seemed to be two paths of education to become a craftsman, formally at school and directly in the community.

In 1996, the development of cooperatives did not mean much. The line of business is still wood sales services from Perum Perhutani and Sawmill Services [4].

Based on these conditions, it can be said that the establishment of several cooperatives to support business improvement in the carving craft industry comes from the local government. This is evident because the establishment of the cooperative coincided with the arrival of allotments of wood from Perhutani to craftsmen and private entrepreneurs, especially to encourage the development of the carving craft industry.

3.4 Decorative Variety of International Market Effects

The carving craft industry's development with the export market's demand has expanded its range of carving crafts. Considering the orders from abroad, several types of carving that match the order. Mainly when the monetary crisis occurred in 1996, the Regional Government of Jepara was concerned; however, the reality on the ground shows that the crisis impacted increasing the profits earned by the craft craftsmen and the people who support the business. Several indicators can be used to see the progress of the community, especially concerning the performance of local government, development conditions, the level of service to the community that shows justice, the fulfilment of the community's basic needs, and the availability of adequate educational facilities [5].

In connection with the export tax, efforts have also been made to fight for its abolition through the Minister of Industry and Trade (Menperindag) visit to Jepara in August 1999 [6]. Several steps taken by the Regional Government of Jepara to follow up on the Minister of Trade's visit include: sending an official letter asking for certainty and applying for credit assistance for simple machines for small craftsmen as promised. This is intended so that all orders in the carving craft industry can be completed on time and produce good quality as desired by the customer, considering that time issues and quality standards are pretty serious obstacles for craftsmen and exporters. The following proposal concerns the availability of complementary raw materials that are difficult to fulfil and follow market mechanisms. This is expected to solve the problems craftsmen face in the event of a change in the dollar's value.

Another problem that has also received serious attention from the Regional Government of Jepara is the handling of foreigners living in Jepara. The Regional

Government and the Regional Leadership Conference (Muspida) are quite difficult to deal with this problem. Efforts are continuously being made, among others, together with related agencies to control by conducting continuous data collection regularly every year and requiring foreigners to comply with immigration provisions according to the visa they have [7].

The local government seems to be quite open to the presence of foreign entrepreneurs with a record that they must comply with applicable laws, including capital issues, by using the Foreign Investment system [7]. This method is intended so that their existence does not harm the growth of regional entrepreneurs but can spur the progress that has been achieved. Several attempts to bring together representatives of foreign and regional (native) entrepreneurs have often been carried out by the Regional Government [8]. This is to anticipate the disharmony of the relationship between the two parties, especially concerning the attitude of a group of entrepreneurs who do not accept their presence [8]. According to the Regional Government, if a foreign businessman is traumatized by the rejection of their presence, there may be a transfer of investment to another place.

The development of this carving craft industry has made Jepara gain recognition for its success rate in increasing non-oil and gas exports, namely by achieving Samir-7 (Pita Dhuaja Dwibhakti Praja Nugraha). The Governor of Central Java handed over the award to the Regent of Jepara at the Simpang Lima square, Semarang, on October 27 1997. In addition, the election of two Jepara entrepreneurs received Upakarti from the President [9]. This is inseparable from the steps taken to develop the carving craft industry.

The occurrence of the monetary crisis that hit countries in Southeast Asia, including Indonesia, did not seem to shake the wheels of this industrial business cycle. Entrepreneurs felt the beneficial impact by the decline in the rupiah exchange rate. Hajj reached 1,400 people, and purchasing new motorcycles every month reached 1200 units.

The success that Jepara has achieved needs to be balanced with anticipatory steps to maintain or develop it further. What is quite essential, among others, is establishing working partners between PMA - PMD and Entrepreneurs (Craftsmen), creating a safe situation and avoiding riots caused by a reasonably high gap in building partner relations. With safe conditions, the presence of PMA will feel guaranteed and can work well [5].

A more playful attitude from entrepreneurs to seize market opportunities is well done [5]. But on the other hand, there is a group of entrepreneurs who think that the existence of PMA is a rival for them, especially PMA, who violate the rules of the game by directly carrying out production activities in Jepara, but these problems can be reconciled.

4 Conclusion

The development of the carving industry in Jepara, which started as a wall decoration for the Mantingan mosque, became RA Kartini's thought to expand its marketing by creating a variety of typical Jepara carvings enriched with formal education during the Colonial period and the presence of an international market. The development process also affects changes in the cultural environment. Among other things, the media's opening for hereditary skills to be more varied with the introduction of new motifs, formal education, and then models of orders from international market consumers. This reality seems unavoidable and requires a competitive cultural policy.

References

1. Undip History Department Team. 1997. Inventory and Description of Historical Heritage in the District of Dati II Jepara. Semarang: Faculty of Letters Undip

2. Jepara Anniversary Preparation Committee. *Determination of the Anniversary of Jepara*. Jepara: Government (1984)
3. Regional Government Level II Jepara. *Treatise and Data Collection About the Development of Jepara Carving*. Jepara: Local Government of Jepara (1979)
4. Cooperative Furniture and Carving Annual Jaya, Meeting Member Annual Closed Year 1996 Book, -Jeparaese Annual, 11 (1996)
5. S, Indrahti, ST Sulistyono, Y. Rochwulaningsih, DR Puguh, Alamsyah. . *Exploring Local Cultural Values To Improve The Competitiveness Of The Carving Craft Industry In The Era Of Globalization*. Jepara: Cooperation between Bappeda Pemab Jepara and Lemlit Undip (2008)
6. Regional Government of Jepara, *Gelora Bumi Kartini*, December 1996 Edition.
7. Alamsyah and S. Indrahti. *Soeharto Karya and His Service to Jepara*, Regional Government of Dati II Regency Jepara.(1985)
8. Local Government of Jepara, *Gelora Bumi Kartini*, March 1997 Edition.
9. S.P. Gustami. *Jepara Carved Furniture Crafts* , Yogyakarta: Kanisius (2000).
10. S. Indrahti. *The Role of Jepara as a City City in the XVII Century*. Thesis S1 – Department of History, Faculty of Literature Undip (1989)
11. S. Indrahti. *The Development of the Carving Craft Industry in Jepara in 1945-2001*. Master's Thesis of Humanities Postgraduate Program in Cultural Sciences, Faculty of Letters UI. (2002)
12. S, Indrahti, *Carving Craft Industry in the International Market (the Year 1945-2001)*. Semarang: Madani, (2013)
13. Local Government of Jepara, *Gelora Bumi Kartini*, August 1999 Edition.
14. Local Government of Jepara, *Gelora Bumi Kartini*, January 2000 Edition.
15. Local Government of Jepara, *Gelora Bumi Kartini*, February 2000 Edition.
16. Local Government of Jepara, *Gelora Bumi Kartini*, April 2000 Edition
17. Local Government of Jepara, *Gelora Bumi Kartini*, September 2000 Edition.
18. Local Government of Jepara, *Gelora Bumi Kartini*, August 2005 Edition.
19. Local Government of Jepara, *Gelora Bumi Kartini*, April 2006 Edition
20. Regional Government of Jepara, *Gelora Bumi Kartini*, Edition : 120/ March 2011