

Tapis Cloth Transformation: Process and Product Innovation to Increase the Competitiveness of Lampung's Creative Industry

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Abstract

Tapis cloth, with its unique and distinctive aesthetic value, has great potential to be developed into a culture-based creative industry. This study aims to analyze innovations in Lampung tapis cloth, especially in the manufacturing process and the resulting products, in order to encourage the development of the creative industry in Lampung. The main objective of this study is to identify and analyze innovations made in tapis cloth. This research is descriptive qualitative. Data collection used interview techniques, observation, and document analysis, with interactive data analysis methods. Innovations in the process and products of Lampung tapis cloth have a positive impact on the development of the tapis cloth industry in Lampung. With the use of more diverse materials and manufacturing techniques, such as wolvis cloth, velvet, and mixed decorative threads, as well as the application of ikat weaving and embroidery techniques, tapis cloth products become higher quality and more competitive. Innovations in tapis cloth products are carried out in aspects of the types and shapes of products made increasingly diverse. In addition, innovations in motifs that refer to old motifs with the addition of variations and modifications, as well as the creation of new motifs inspired by Lampung culture, make tapis cloth products increasingly unique and attractive. Innovations in the process and products of Lampung tapis cloth can encourage the development of the creative industry in Lampung Province.

1. INTRODUCTION

The Indonesian government has strategically prioritized enhancing the performance of the creative economy to drive economic success and uplift the welfare of its population. A key determinant of the creative economy's success lies in expanding the creative industry's market reach, both domestically and internationally. Modern consumers are increasingly discerning in their product choices, favoring only those that stand out as outstanding, unique, and innovative in the global market [1]. Therefore, it is crucial for the creative industry to continually enhance product innovation to attain a competitive advantage and attract new customers [2]. Creativity, acting as the driving force behind innovation, plays a pivotal role in this process [3]. The presence of creative individuals within the industry is crucial for generating original and unique ideas, contributing to the development of a

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competitive advantage [4]. In this context, establishing a dominant position in the creative industry requires a relentless pursuit of innovation. Product innovation directly impacts the industry's performance and indirectly influences it through the mediation of competitive advantage [5]. Moreover, innovation acts as a dynamic mechanism, enabling adaptation to the evolving environment by offering products tailored to consumer preferences and needs. Ultimately, it can enhance effective competition in the marketplace.

The creative industry plays a crucial role in both contributing to the economy and preserving Indonesia's diverse traditional cultures by utilizing local materials and fostering community creativity [6]. This perspective underscores the importance of incorporating traditional cultural arts into creative industry products, positioning them to survive and thrive in the face of global cultural competition. Culture-based creative industries encompass entities that integrate creativity, production, and commercialization of culturally rooted creative content, whether in goods or services [7]. Leveraging traditional culture as a primary wellspring of creativity presents significant potential for exploring and developing new commercially viable products. Recognizing the pivotal role of culture-based creative industries, the Indonesian government views them as a primary source for future economic development. Consequently, diverse efforts have been initiated, spanning from policies that support their progression to facilitating access to the creative industry and enhancing workforce skills.

The traditional craft of tapis cloth has been thriving in Lampung for generations, showcasing a unique blend of intricate decorative techniques, embellished thread materials, and ornate motifs on the background cloth. Tapis cloth is crafted by weaving cotton threads into striped or horizontally colored patterns, which are then enriched with beautiful motifs using gold thread, silver thread, silk thread, or pineapple fiber through meticulous embroidery techniques [8]. This two-stage process involves weaving the background cloth and delicately embroidering motifs using embellished threads. The outcome of this embellishment process reveals a meticulously designed motif formed by the arrangement of embellished threads with specific patterns of tie-down threads.

Tapis cloth plays a pivotal role in the customs and culture of the people of Lampung, embodying essential cultural and ethical values associated with their beliefs. This culturally significant cloth holds artistic value and considerable economic potential. As a product of cultural and aesthetic significance, tapis cloth can be harnessed to support the growth of the creative economy in the Lampung region. Over time, tapis cloth has transitioned from being a cultural product to a part of the creative industry. Thus, various innovations have been introduced to the tapis cloth, reflecting its resilience and ability to embrace change while maintaining its cultural roots.

Traditional crafts, with their diversity and uniqueness, require more than just preservation efforts to survive amidst globalization. Development and innovation are also crucial. As a cultural heritage inherited from our ancestors, Lampung tapis cloth requires several aspects of development to ensure its sustainability and competitiveness. These include the manufacturing process and the resulting product. Process innovation is necessary to keep pace with and compete with other regional craft products in the global market. This is due to the increasing demand for effective and efficient manufacturing techniques, in line with increasingly sophisticated technological developments. Product innovation is necessary to attract consumers [9]. The product's shape and applied motifs play a crucial role in attracting consumers, who are highly dynamic. The manufacturing process and resulting product shape need to be developed, but without abandoning the distinctive characteristics of Lampung tapis cloth. This aligns with Supriyadi's opinion, "However, it is necessary to improvise during innovation to ensure it is in line with the progress of the times without destroying the message and cultural meaning." [10]. Thus, development and various

innovations can increase competitiveness in the market and maintain its sustainability as a cultural heritage of our ancestors. Based on the above background, this study aims to identify and analyze innovations that have occurred in Lampung tapis cloth, particularly in the manufacturing process and the resulting product.

2. METHODS

The research took place in Bandar Lampung, the capital of Lampung Province, chosen strategically due to the abundance of skilled artisans, workshops, and showrooms dedicated to traditional woven cloth, specifically the renowned tapis cloth. This location also holds significance as a central hub for trade and marketing transactions within the industry. The study focused on scrutinizing the innovative aspects of the production process and the subsequent impact on the final products.

The innovation observed in Lampung tapis cloth, encompassing both the production process and the resultant cultural artifacts, has unfolded as a social phenomenon over an extended period. Based on these conditions, the design of this research is a case study, using qualitative research methods with an aesthetic approach and cultural transformation. Qualitative methods are characterized by their open-ended, in-depth, and naturalistic nature; they analyze objects, individuals, and events within their inherent contexts [11]. Therefore, this methodology proved suitable for elucidating innovations in Lampung tapis cloth concerning both process and product aspects, owing to its flexibility and the ability to employ integrated data collection techniques. Research data sources are informants, places and events, and archives and documents.

Subsequently, a series of open and flexible interviews was conducted to glean authentic insights into key informants' experiences, attitudes, and opinions concerning innovations in tapis cloth, ensuring a comprehensive understanding of diverse perspectives. The interviewees were carefully selected from artisans, entrepreneurs, and designers. The selection of informants was carried out purposively, taking into consideration their experience, role, and involvement in tapis cloth innovation. Following the interviews, on-site observations were carried out by directly engaging with workshops, showrooms, and various activities utilizing tapis cloth. This method allowed for the firsthand gathering of innovation data. Scientific works in the form of scientific journal articles, research reports, and books related to Lampung tapis cloth, both in terms of history, manufacturing process, and development, are referred to as secondary data and improve the results of the analysis. The data collection process incorporated document analysis to acquire information about innovations in Lampung tapis cloth, specifically focusing on the production process and the resultant products. The analyzed documents encompassed a diverse range, including records, catalogs, newspapers, photos, and other archives associated with tapis cloth.

Data accuracy is determined through triangulation of data sources, where the same or similar data is matched through different data sources (Sutopo, 2001). The data obtained is analyzed interactively during and after data collection is completed, through categorization and selection of data, data is interpreted critically, data display, and the final step is drawing conclusions.

3. RESULTS AND DISCUSSION

3.1. Manufacturing Process of Lampung Tapis Cloth

Lampung *tapis* cloth, initially crafted by Lampung women for personal use, finds its roots in the utilization of raw materials from the surrounding environment, such as cotton and pineapple fibers. The intricate weaving process involves the use of simple tools skillfully

operated with both hands and feet. The production of a single piece of *tapis* cloth demands a considerable time investment, ranging from weeks to months, depending on the complexity of the intended design. Hence, this art of weaving extends beyond a mere creative endeavor; it embodies a profound cultural significance deeply interwoven with life values in Lampung society. Notably, in Lampung culture, weaving and embroidering *tapis* cloth by Lampung girls (*muli*) forms an integral part of the preparation process preceding marriage.

The term "*tapis*" originates from '*menapis*,' signifying the actions of filtering, obstructing, or covering [12]. This etymology reveals the symbolic-philosophical essence of *tapis* cloth within the Lampung community. It serves as a safeguard against spiritual impurities [13] while simultaneously embodying the wearer's purity [14]. Moreover, it is integral to the rich tapestry of traditions and customs within the Lampung community. It serves as a visual representation of values and an indicator of an individual's social status [15]. Likewise, the emergence of *tapis* cloth, deeply rooted in a socio-historical context, intricately intertwines with the very cloth of Lampung community life since time immemorial.

Tapis cloth is a meticulously crafted woven cloth featuring decorative embroidery, commonly in the form of women's sarongs. The intricate manufacturing process comprises two key stages: weaving the foundational cloth (structure) and embellishing it with ornate embroidery (surface). Initiating the production sequence is the weaving of the background cloth, a task executed using a traditional loom named *pattek* or *pathok*, with cotton thread as the primary material. Upon the completion of the background woven cloth, the next phase involves the meticulous embroidery of decorative threads onto its surface, giving rise to captivating patterns. This embellishment process employs a cloth fastening tool known as *teukang*. During this stage, the base cloth surface is transformed into a canvas for creativity, as artisans arrange and intertwine the decorative threads to bring forth the desired motifs [16].



Figure 1. Various Types of Traditional Lampung Tapis Cloth
[Source: Lili Hartono, 2023]

The manufacturing process of Lampung *tapis* cloth incorporates various decorative threads, such as gold, silver, and cotton threads. Executed through the "*cucuk tekat*" technique, these threads are meticulously attached to the background cloth from below. Notably, gold and silver threads play a pivotal role in the craftsmanship of Lampung *tapis* cloth, contributing to a distinct shimmering effect through embroidery. Gold and silver threads used in this process are composed of two main components. The core element is crafted from cotton thread, while the outer layer takes the form of a ribbon with a gold or silver-colored surface. This outer layer can consist of diverse materials, ranging from a long sheet

of gold or silver-plated paper to copper metal-plated sheets, very thin metal foil, or gold/silver-colored plastic. The amalgamation of these elements results in a visually cohesive thread, presenting a solid gold or silver appearance. This intricate process leads to the emergence of the designed motif, formed by the arrangement of decorative threads and the specific pattern of the tying technique [12].

3.2. Innovation in Tapis Cloth Production

Innovation is defined as the creation and implementation of a "new combination" [17]. Likewise, it is also inferred as a process involving the transformation of ideas into new products or services [18]. In the context of process innovation, Guntur further elaborates on innovation as the application, birth, development, and adaptation of new products, services, processes, and technological advancements aimed at success, distinctiveness, and competitiveness in terms of technology, ideas, inventions, creativity, and the market [19].

To comprehensively identify process innovations in Lampung *tapis* cloth, the present investigation considered two key aspects: the materials and techniques employed in the production of this distinctive product.

3.2.1. Material Innovation

The traditional woven cloth industry in Indonesia initially relied on rudimentary techniques, encompassing various aspects such as material usage, manufacturing processes, equipment, and the application of decorative patterns/motifs. Primary raw materials for woven cloth production included thread and coloring agents. Additional embellishments like gold and silver threads, beads, glass, and coins were incorporated to enhance the aesthetic appeal of the woven cloth. However, the landscape of traditional weaving underwent significant transformations due to rapid advancements in science and technology. These changes influenced both the weaving process and the materials used. As a result, society began to embrace faster weaving processes and integrate a diverse range of synthetic materials that offered higher quality at more affordable prices.

Lampung *tapis* cloth production relies on two categories of materials: those integral to the creation of the base woven cloth and those contributing to the decorative threads used for ornamentation. Traditionally, the primary material for the base cloth was cotton thread, sourced from natural fibers found in cotton bolls. However, before 1950, Lampung *tapis* cloth weavers often engaged in the labor-intensive process of self-processing raw materials [8]. This practice has become increasingly rare, as most weavers prefer purchasing ready-made base cloth from local markets. The base cloth materials are not confined to locally sourced cotton. They are frequently imported from outside Lampung, with notable origins including Pekalongan, Tasikmalaya, and Jepara. This diversification of sources caters to the evolving demands and preferences of consumers. In response to a desire for variety, *tapis* cloth base cloth has transcended its historical reliance on cotton. Contemporary weavers embraced various materials, such as chiffon, silk, linen, dobby, velvet, t-shirt cloth, leather, and woven leaves.

Tapis cloth weavers also skillfully integrated various patterned materials into the foundation cloth, including *batik*-patterned textiles, *ikat*-woven cloth, and eco-printed cloth adorned with intricately embroidered decorative threads. This technical process expedited the creation of *tapis* cloth products when utilizing a patterned base cloth, as artisans focused solely on accentuating the embroidered decoration to outline the underlying cloth motif. The design of the embroidered decoration mirrors the pattern of the selected base cloth motif, as depicted in Figure 2. The use and selection of new materials in the form of patterned background fabrics are influenced by several important factors, including that

the material is easy to obtain, the price is lower, and are many/various available motif designs, the material is lighter, and it is comfortable to use.

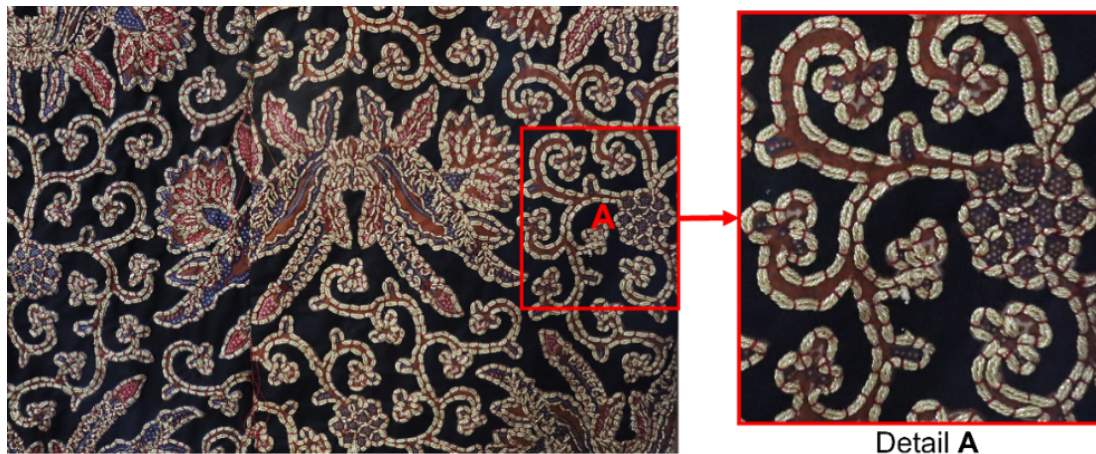


Figure 2. Decorative Thread Embroidery on Patterned Cloth
[Source: Lili Hartono, 2023]

The innovation in material extended to the decorative thread utilized in the *tapis* cloth. Initially, it was limited to only gold/silver thread and cotton thread. However, contemporary artisans have expanded their repertoire by incorporating a diverse array, including embroidery thread, embroidery floss, wool thread, and nylon thread. This expansion offered a broader spectrum of colors, catering to a more varied consumer palette. Furthermore, motivated by their creative drive to meet dynamic consumer preferences, *tapis* cloth artisans pushed the boundaries of innovation by intertwining different types of decorative threads, resulting in the creation of mixed threads. For example, they twisted cotton thread with gold/silver thread or intertwined gold thread with silver thread. This inventive approach enhanced the *tapis* cloth's visual appeal and produced unique and captivating effects that set their creations apart.

3.2.2. Technical Innovation

The various forms of traditional craftsmanship originated through uncomplicated manual techniques without machine assistance. As time progressed, machine technology became integral to the craft production process. Leveraging machines in this industry presents numerous benefits, such as enhanced speed, precision, efficiency, and amplified production output. Technology, defined as the "knowledge of how to make something or how to do something," implies the capacity to execute tasks with substantial value, encompassing utility and market worth [20]. There is a profound and widespread development of modern industrial technology globally [21].

The creation of *tapis* cloth unfolds through a meticulous two-stage process, encompassing the weaving of the foundational cloth and the subsequent embroidery of intricate motifs. Making a quality *tapis* cloth requires a long production time, which is around one to six months, or even more, depending on the complexity of the type of *tapis* made and the density of the decorative thread embroidery, thus creating a challenge for *tapis* cloth craftsmen to meet the increasing demands of the market and consumers. On the one hand, *tapis* cloth craftsmen must maintain traditional techniques and manufacturing processes that have been passed down from generation to generation, but on the other hand, they must also increase the efficiency of the production process to meet the needs of an increasingly large and diverse market, thus creating tension between maintaining the authenticity of traditional art and increasing production capacity. Therefore, *tapis* cloth

craftsmen innovate the process or manufacturing techniques by adopting various modern techniques, such as the use of non-machine looms (ATBM) or machine looms (ATM), as well as applying embroidery, digital printing, and screen printing techniques, to increase the efficiency of the production process while maintaining the characteristics and distinctive character of tapis cloth.

The production of *tapis* cloth in Lampung encompasses a sophisticated process that integrates both the *gedhog* weaving technique for the background cloth and the embroidery technique (*cucuk tekot*) for creating decorative motifs. In the traditional method, the *gedhog* weaving technique was historically employed to craft the background cloth; however, this method is gradually becoming scarce. The contemporary approach has shifted towards utilizing non-mechanical hand looms (ATBM) and mechanical looms (ATM) to weave the background cloth. Although some artisans adhered to traditional tools, the prevailing trend among *tapis* cloth producers was the incorporation of modern technology into their craft [22]. An innovative advancement in *tapis* cloth production was the incorporation of weaving techniques like ikat weaving, dolbi weaving, and songket weaving. They played a pivotal role in shaping the duration of the production process, involving a unified approach in which the pattern emerged concurrently with the cloth weaving, a method known as structure design. Moreover, this integration streamlined the production, resulting in a more efficient and cohesive creation of *tapis* cloth.

The innovation in crafting *tapis* cloth was also evident in the second phase, specifically during the background decoration stage. It involved the application of decorative motifs using the embroidery technique known as "*cucuk tekot*," in which decorative threads were meticulously attached to the cloth surface. Patience, perseverance, and high precision are essential in this intricate embroidery process. Accordingly, the embroidered decorative threads play a pivotal role in determining the overall quality of the *tapis* cloth. Typically, patterned cloth created through embroidery techniques features small ornaments, establishing a connection with traditional 'needlework' practices [23].

It is noteworthy that the embroidery process is time-consuming, contributing to the elevated cost of the final cloth. Furthermore, the resulting weight and stiffness from the *cucuk tekot* technique might compromise the product's comfort when worn. To address these challenges, artisans specializing in *tapis* cloth have explored innovative techniques for applying decorative motifs to their products, including *tenun ikat*, *tenun dolbi*, embroidery, digital printing, *batik*, and screen printing. These adaptations ensured that the crafted products gained widespread acceptance among customers and were comfortable to wear, affordable, and aligned with their preferences. Furthermore, integrating technology that aligned with craft sensibilities gave artisans the flexibility and efficiency needed to produce cost-effective items. It facilitated periodic production and ensured that the crafted products maintained aesthetic and functional quality over time [24].

3.3. Innovation in Tapis Cloth Products

Innovation in art holds paramount significance, given that it serves as a tangible manifestation of creativity. According to Guntur (2019), creativity acts as a catalyst for novelty or innovation. In essence, it involves the introduction of novelty to an idea, practice, or object [25]. To discussions on product innovation is the inseparable aspect of design, involving the crafting of patterns, forms, and configurations through manual work [26], with the ultimate aim of transforming existing conditions into desired ones [27]. Practically, it serves the dual purpose of satisfying and stimulating consumers' needs and preferences [28]. Moreover, for a consumer, the initial interaction with a product revolves around visual perception [29]. Consequently, the visual appeal consistently takes precedence [30]. This

prioritization is attributed to the attractive and practical aspects of a product's design, which function as compelling allurements for consumers.

Artisans of *tapis* cloth craft were firmly convinced that fostering product innovation could play a pivotal role in ensuring sustainability and development. This commitment was underscored by a strategic focus on diversifying the products in terms of types and forms, aligning them with consumers' ever-evolving needs and preferences. The rationale behind this approach was that limiting *tapis* cloth products solely to women's wraps (sarongs) for specific events and activities would result in minimal demand within the community. Moreover, the intricate process of applying motifs in *tapis* craft products was characterized by a continuous cycle of alterations, developments, modifications, and the infusion of new forms. This dynamic approach served the dual purpose of preserving the *tapis* cloth's cultural integrity while enhancing its aesthetic value. Anticipating the importance of consumer acceptance, practitioners believed that the creation of diverse product types, coupled with engaging motifs and vibrant color compositions, would significantly bolster the demand for *tapis* cloth.

3.3.1. Innovation in the Forms of Tapis Cloth Products

In this comprehensive process, the design assumes a pivotal role [27]. The creative input of artisans becomes crucial for sustaining production continuity and addressing consumers' evolving demands by crafting novel product forms. In this regard, a significant aspect of product innovation is product differentiation, a process to distinguish a product from others, making it more appealing to specific target markets [31]. This concept finds practical application in Lampung, where the transformation of the traditional woven cloth, known as *tapis* cloth, has spurred product innovation. No longer confined to traditional ceremonies and religious events, the people of Lampung have broadened the utility of *tapis* cloth to encompass various daily activities [32]. Hence, this evolution challenges artisans to creatively respond to these shifts, ensuring that the produced products and motifs align with their supporting community's dynamic conditions and needs [33].

As a cultural art industry, the sustainability of *tapis* cloth hinges on continuous efforts in product innovation. It becomes imperative to devise strategies that shield creative workers from the direct market pressures of consistently generating new ideas and innovations [34]. The expanding interest and diverse user base for *tapis* cloth, including not only the elderly but also the youth, women, men, adults, and children [35].



Figure 3. Various Innovations in the Forms of Lampung Tapis Cloth Products
[Source: Lili Hartono, 2023]

Lampung tapis cloth has become one of the most iconic and representative cultural symbols, not only for the people of Lampung, but also for Indonesia as a whole, and can now be worn by anyone, regardless of their ancestry or ethnic background, making it a highly inclusive and acceptable fashion item for the wider community, as well as a way to promote and preserve Lampung's cultural heritage.

Lampung tapis cloth has become a freely traded market commodity, in line with the changing times and the increasingly diverse consumer needs of the community, particularly in the context of social interests. Changes in values and lifestyles within the Lampung community have led to a shift in the function of the tapis cloth. Previously, it was used solely as a sacred traditional object worn only during traditional and religious ceremonies, symbolizing its social status. It is now a fashion accessory that can be worn by anyone, regardless of social status or occasion, thus increasing the accessibility and popularity of tapis cloth among the wider community.

Tapis cloth crafts initially consisted of only women's sarongs. However, over time, the products produced have expanded beyond women's sarongs to include more diverse types and shapes, including men's sarongs, various modern fashion items, bags, interior items, tablecloths, caps, shoes, wall hangings, souvenirs, and more. The Lampung regional government's efforts to develop tourism have also encouraged innovation in tapis cloth products. The large number of tourists visiting has created an opportunity for artisans to create souvenirs typical of the Lampung region. The integration of arts and culture with tourism has fostered the advancement of the creative industry [36].

3.3.2. Innovation in Tapis Cloth Motifs

Artisans crafting Lampung traditional woven cloth, referred to as *tapis* cloth, are tasked with constant innovation in their production processes. It involves the creation of various types of *tapis* cloth and the exploration of diverse pattern developments, serving as a tangible expression of product innovation essential for consumer acceptance and sustained competitiveness. Likewise, Tung underscores the inherent dynamism of craftsmanship, which can continuously evolve, transform, and adapt to modern life [24]. In the context of product innovation, the pivotal role of pattern or motif innovation is emphasized, as it provides alternative visual appeals that significantly influence consumer preferences, tastes, and purchasing power [29]. Moreover, the viability and longevity of businesses are contingent upon the acceptance of products aligned with consumer preferences. Hence, product acceptability hinges on the incorporation of novel and innovative design alternatives [29].

The development of *tapis* cloth motifs emerges as a strategic avenue to pursue such innovation, expanding the market's appreciation for this traditional cloth. Motifs or decorative patterns in traditional woven cloth are central in determining the aesthetic appeal that captivates consumers. Hence, the patterns and colors employed in textiles are critical in determining the overall beauty of the cloth [37]. Elements contributing to the beauty of textiles encompass color, motif, surface, and various specialized finishes applied to the cloth.

As minor decorative elements, motifs play a crucial role in creating patterns, defined as arrangements, compositions, or structures formed through repetition [29]. Regular patterns, in particular, are characterized by consistently repeating motifs based on specific types, sizes, directions, or intervals. A pattern is a well-thought-out design consisting of multiplied and systematically arranged motifs [38]. The origin of motifs can be traced back to the community's response to stimuli from its surrounding environment. This response is shaped by their sensory perceptions and influenced by their knowledge of cosmology, behavior, habits, and beliefs [39]. Typically drawing inspiration from elements in their

immediate surroundings, humans often incorporate these influences into their creations. Additionally, the acculturation of foreign cultures into Indonesia further contributes to the diversity of motifs [40].

Examining the specific case of Lampung *tapis* cloth motifs, these creations, characterized by their simplicity and abstract forms, often depict objects that may not be readily discernible. Categorically, they encompass a wide range, including geometric, human, animal, plant, star, moon, and boat motifs. In this context, "decorative motifs" involve ornamentation or patterns combined with various objects, media, and techniques. It falls under the broader category of surface design, where patterns are directly created on the cloth surface [35].



Figure 4. Various Innovations in Lampung Tapis Cloth Motifs
[Source: Hartono et al., 2024]

The innovation of motifs applied to *tapis* cloth products largely continued to reference traditional patterns, with minimal frontal changes to the visual design of the old motifs [41]. The developments involved the engineering of size, placement, and color composition [42]. Some modifications were executed through adjustments, variations, and simplifications of existing motif forms. Artisans created new motifs by incorporating distinctive shapes and identities from the Lampung region, such as traditional crowns for women (*siger*), elephants, motifs from other crafts like ship patterns, and some adopted designs from *kapal* cloth (*pelepai*, *tatibin*, and *tampan/nampan*) and *celugam* motifs. an important cultural expression that retains its traditional values while adapting to appeal to consumers [43]. Given that most of the Lampung community adheres to Islam, *tapis* cloth was also developed for wall decoration with Arabic calligraphy motifs. Additionally, Lampung script motifs were created. Innovations included the development of *mulang tiyuh* and *begawi* patterns, inspired by the values of harmony and cooperation believed by the Lampung community. It aligns with Tung's perspective that adding authenticity to work by adapting local features can be a strategy for product development [24]. Besides, adapting local motifs can enhance the value and diversity of the resulting products [44]. Innovations in the decorative patterns of *tapis* cloth generally maintained traditional designs by repeating shapes horizontally and duplicating motif forms like mirrors and shadows for symmetry. However, the main motifs were created on a larger scale with simpler compositions, making them the center of interest. Specifically, innovations in *tapis* cloth's color aspect focused on the background cloth and applied decorative threads.

4. CONCLUSION

Based on the results of the discussion, it can be concluded that in the cloth-making process, innovations have paralleled technological advancements and societal changes in Lampung. Innovations in the process aspect were identified in the materials and techniques used. The background cloth has evolved beyond cotton, including woolpeach, velvet, dolby, t-shirt materials, leather, and woven leaves. Ready-made materials like batik cloth, ikat woven cloth, batik-patterned textiles, and eco-printed cloth were also employed, later enhanced with decorative thread embroidery. In addition to the background cloth, material innovation extended to decorative thread, in which artisans utilized not only gold, silver, and cotton threads but also embroidery and decorative threads with a broader range of color options. They experimented with mixed decorative threads by twisting two different threads, such as cotton with gold/silver or gold with silver, resulting in visually unique and appealing effects. The traditional handloom, known as *tenun gedog*, has been replaced by non-mechanical handlooms (ATBM) or mechanical looms (ATM). Some artisans innovated techniques by incorporating ikat, dolby, and songket weaving. The application of these practices expedited the cloth-making process since it involved a single step. Artisans also introduced innovative techniques in embellishing patterns through embroidery, digital printing, batik, and screen printing.

Through these innovations, tapis cloth products have expanded beyond women's sarongs to include various types and forms such as sarongs for men, diverse modern fashion items, various bags, interior elements, tablecloths, headwear, shoes, wall decorations, and assorted souvenirs. While most product motif innovations still referenced traditional patterns, the changes were primarily in the original motifs' size, placement, modification, variation, and simplification. New motifs were created by incorporating distinct features of the Lampung region, such as traditional women's headdress (*siger*), regional buildings, elephants, boats, *kapal* cloth, *celugam* cloth, Arabic script, and Lampung script. In addition, they also introduced the *begawi* motif, inspired by the values of harmony and cooperation embraced by the Lampung community. These innovations enhanced the quality, competitiveness, and uniqueness of tapis cloth products. They were well-received by consumers from various backgrounds. However, to ensure that innovation and development of Lampung tapis cloth maintain its unique essence and cultural identity, further research is needed that focuses on formulating the distinctive characteristics of tapis cloth, so that it can serve as a guideline and reference for craftsmen and designers in creating new products that are not only innovative, but also authentic and representative of Lampung's cultural heritage. In this way, the Lampung tapis cloth industry can continue to grow and compete in the global market, while still preserving the cultural values that are the basis of its strength.

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We utilized AI (Google Translate) to translate the manuscript from Indonesian to English.

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