

Transformation of Lampung tapis cloth into modern fashion products through technical and material innovation: cultural and economic impacts



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ABSTRACT

The transformation of Lampung tapis cloth into a modern fashion product through innovations in manufacturing techniques and materials used has had a significant impact on cultural and economic aspects. The purpose of this study is to analyze the transformation of tapis cloth with a focus on innovations in techniques and materials used and their impact on cultural and economic aspects. The research method used is descriptive qualitative. The data sources used are informants, places and events, and documents. This study collected data through observation, interviews, and document analysis. The data obtained were analyzed using an interactive model. The results of the study indicate that the transformation of Lampung tapis cloth through innovations in techniques and materials was carried out to adapt to the development of the times and dynamic consumer tastes, so that tapis cloth remains relevant and in demand by the wider community. The transformation of tapis cloth has an impact on the cultural aspect, namely supporting efforts to preserve regional culture, strengthening regional identity, and promoting Lampung culture to the national and international levels. In the economic aspect, the transformation of tapis cloth is able to increase people's income and absorb labor, thus providing a positive contribution to the local economy and improving people's welfare.



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1. Introduction

Tapis cloth is one of the intangible cultural heritages of Lampung Province which has high aesthetic, historical, and symbolic value, and plays an important role in the social and cultural life of the Lampung people, decorated with gold or silver thread embroidery and symbolic motifs that are rich in meaning and have their own stories, tapis has a social and cultural function that is closely related to the identity of the Lampung people, and is traditionally used in traditional ceremonies, weddings, and various other sacred events, making it a symbol of honor, social status, and respect for ancestors and the cultural values contained therein, so that tapis cloth becomes an inseparable part of the life of the Lampung people and becomes one of the most valuable cultural identities. Tapis cloth, which is passed down from generation to generation, becomes a family heirloom that is considered sacred [1]. Tapis cloth is a traditional wastra or cloth that is full of meaning and has high value, so it becomes an item for offerings or gifts from kings to their rulers [2]. The rapid development of science and technology and the current process of modernization have resulted in various changes in human attitudes and behavior, including in terms of clothing [3]. Traditional tapis cloth, which used to have a special place in the local culture of the Lampung region, is now rarely used by the younger generation, who prefer a modern, practical lifestyle. For the younger generation, tapis cloth is considered old-fashioned, impractical, and only suitable for use in traditional ceremonies, thus

indirectly reducing appreciation for the cultural values contained therein. This raises concerns about the continued existence of the tapis cloth as a living cultural heritage. Without adaptation and innovation, tapis cloth is at risk of losing relevance to the lives of modern society and becoming only a static and forgotten cultural artifact. This condition highlights the importance of having an open mindset to accept the changes that occur so that traditional art can survive [4]. Responding to these conditions, craftsmen and designers innovate tapis cloth in terms of manufacturing techniques and materials used, by integrating modern technology and more contemporary product designs, so that tapis cloth products can be produced that suit the increasingly diverse needs and tastes of consumers. The changes in the products produced are not only aimed at maintaining the sustainability of tapis cloth as a cultural heritage, but also to elevate it to become part of modern fashion that is more adaptive to market needs and modern lifestyles, so that tapis cloth can remain relevant and in demand by the younger generation. In this process, tapis cloth transforms sacred traditional clothing into various modern fashion products that are more dynamic and innovative.

In the transformation process that occurs, creativity and innovation play an important role in creating tapis cloth products that are not only aesthetic but also functional and relevant to market needs. Thus, the tapis cloth can be a symbol of the identity of the Lampung community that remains relevant and appreciated in a modern context. Craftsmen and designers can use various manufacturing techniques and new materials to create new, attractive tapis cloth products, according to consumer tastes, while still paying attention to the cultural values contained in tapis cloth as a cultural product. The transformation of tapis cloth into a modern fashion product requires a careful and planned approach to ensure that the cultural values contained therein are maintained. Therefore, craftsmen and designers of tapis cloth must have a deep understanding of the meaning and significance of tapis cloth culture, as well as the ability to integrate these values into modern designs and products. In this process, craftsmen and designers must be able to balance between maintaining cultural authenticity and creating new, creative products that are relevant and attractive to modern consumers. The transformation of tapis cloth into a modern fashion product is not only an opportunity to preserve Lampung's cultural heritage, but also to increase public awareness and appreciation of the cultural values contained therein. Through this transformation process, tapis cloth can remain a symbol of Lampung's identity that is relevant and appreciated in a modern context, while also being a source of income and pride for the local community. Tapis cloth can continue to be part of a living and dynamic cultural heritage, as well as a source of inspiration and pride for future generations. Therefore, it is important to continue to support various efforts to transform tapis cloth into a modern product, as well as to ensure that the cultural values contained therein are maintained and appreciated by the wider community.

2. Method

This research is a qualitative descriptive study because it aims to understand the meaning, process, and dynamics that occur in the transformation of tapis cloth. The data collected will be analyzed interactively to get a clear picture of the changes in tapis cloth, the factors that influence it, and its impact. The data sources for this research are places and events, informants, and libraries. Data collection used non-participant observation methods [5], structured interviews, and literature studies. Observations were conducted in seven galleries, namely the Lampung Regional National Craft Council Gallery, Negeri Katon Pesawaran Gallery, Kediangan Gallery, Rahayu Gallery, Aan Ibrahim Gallery, Ical Craft, and Jan Ayu Etnik, to obtain data related to traditional tapis cloth and various modern fashion products. The selection of galleries was based on considerations of the types and designs of tapis cloth products displayed, which are diverse and have unique characteristics. Data collection through interviews was conducted with Tadjudin Nur, as a traditional figure and also the administrator of the Lampung Punyimbang Customary Assembly (MPAL) as an official institution that oversees traditional institutions, Nola Martha as a young fashion designer whose work is in great demand by consumers from abroad, and Raswan and Aan Ibrahim as fashion designers and tapis cloth entrepreneurs who were the early pioneers in the development of tapis cloth into modern fashion, to obtain a complete picture of tapis cloth in Lampung customs, various technical and material innovations applied to making tapis cloth, and the impacts that arise from the transformation of tapis cloth on cultural and economic aspects. In the literature study, it was carried out carefully to find the theme categories [5], through the process of identifying various references relevant to the topic being studied, reviewing the references by summarizing and coding each main or core idea to be summarized, classifying the findings to create thematic categories that are in line with the research

objectives, and presenting the research flow. The literature analyzed was in the form of books, articles, and research reports related to tapis cloth as traditional clothing, the transformation of cultural products, technical and material innovation, and modern fashion. Data validity is obtained by triangulating data sources, where the same or similar data is matched through different data sources [6], and the triangulation method, data obtained from one method for accuracy with data obtained from another method. The data obtained is analyzed using an interactive model [7], which is done during the data collection process, through data categorization and selection, data interpretation with critical interpretation, data display, and drawing conclusions.

3. Results and Discussion

Lampung tapis cloth is a traditional craft that has been known to the Lampung community since ancient times. The tradition of using cotton thread as a woven cloth material is a legacy from the Bronze Age [8]. It is said that the Lampung people have had the skills to make weaving tools, create woven designs using ikat techniques, and master color dyeing since the Bronze Age around the 2nd century BC [9]. This opinion is in line with Van der Hoop, who explained that the motifs on woven fabrics (songket) were already known to Indonesian society during the Bronze Age, in the form of geometric decorative motifs on archaeological finds in the form of pottery shards, bronze vessels, bronze bracelets, and drums [10]. Warming and Gaworski also mentioned that the tradition of making woven cloth using the warp-tie technique was already known to Indonesian people in the 8th to 2nd centuries BC [9], which is the influence of traders who came to the Indonesian archipelago. Maxwell stated that the tradition of making woven fabrics from silk and songket was influenced by traders from China and India who came to Southeast Asia through the Straits of Malacca and ports in Sumatra in the seventh century [11]. The cultural influence of contact with traders from China, India, and Arabia can be seen in the complexity of the techniques for making various types of woven cloth [12]. Interaction with foreign traders also influenced the people of Sumatra to use new materials, such as silk and metal thread, as well as new techniques and decorations [13], [14]. It is said that during the sultanate era (16th-17th century), woven cloth using gold and silver threads was very popular among nobles in the Sumatra region [15]. Selvanayagam explains that "the term '*songket*' comes from the Malay word *menyongket*, 'to embroider with gold or silver threads'" [16]. Since then, the people of Lampung have begun to recognize the application of gold and silver threads in making woven cloth.

3.1. Lampung Tapis Cloth as Traditional Clothing

Tapis cloth in traditional Lampung society cannot be separated from various traditional and religious ceremonies. Totton explained that "textiles played an important role in traditional ceremonies and were thought to be imbued with their own magical properties." [17]. Every time a traditional or religious ceremony is held, the Lampung people will use a tapis cloth, which is a reflection of the cultural norms and values they believe in [18]. Tapis cloth is an official attire and also one of the prerequisites that must be fulfilled in traditional and religious ceremonies of the Lampung people. For the Lampung people, tapis cloth is an equipment that must be fulfilled in ceremonies related to the human life cycle, such as birth, marriage, and death [1]. The various motifs on the tapis cloth contain symbolic meanings that symbolize the greatness of the creator of the universe and its environment, and the purity of the wearer [19]. The traditional ceremonies that are quite prominent in the Lampung traditional community are the marriage ceremony and the *cakak pepadun* ceremony. The marriage ceremony, for the Lampung traditional community, is a sacred activity and one of the ceremonies that is highly considered in relation to the dignity of the extended family, not only being the business of the parties concerned, but also being the interest of the entire family and the traditional community [20]. Marriage is a phase of entering the highest level for a person [21]. The *cakak pepadun* ceremony is a ceremony for giving a traditional title (*punyimbang*). The *cakak pepadun* ceremony must be carried out for anyone who wants and will get a position as a *punyimbang* from the *punyimbang* deliberation institution [22]; as a form of ordination for someone to ascend the throne as a Lampung traditional leader [23]. In addition to the wedding ceremony and *cakak pepadun*, the prominent traditional activities are various traditional dances. Traditional dances are one part of the traditional ceremonies that are held. These traditional dances include the *cangget* dance, which is an important element in the *cakak pepadun* ceremony, as a legitimization of the change in the social status of the bride in the Lampung traditional kinship. The *cangget* dance may only be performed by the daughter of the traditional leader (*punyimbang*). The dance is performed in the traditional meeting hall (*sesat*) where each dancer represents her father's *kepunyimbangan* [24]. The function of the Lampung tapis cloth as a traditional ceremonial device is related to the motifs applied, Fig. 1. The motif applied

to the tapis cloth has a symbolic-philosophical function related to beliefs that symbolize the greatness of the Creator of the universe [2], [25]. Like traditional clothes in Indonesia, it is generally closely related to the ritual activities of the supporting communities [26].



Fig. 1. Use of Lampung tapis cloth in various traditional ceremonies and activities
(Collection KITLV, accessed 19 July 2023)

Tapis cloth is not just traditional clothing that functions to protect the body from heat or cold. Clothing has a symbolic-philosophical function to cover shame, inspire kindness, uphold customs, and ward off evil. Clothing has not only pragmatic value but also religious, traditional cultural, ethical, and aesthetic value [27]. In the Lampung traditional community, tapis cloth functions as a symbol of the wearer's social status in the Lampung traditional community. There are customary sanctions (*cepalo*) for members of society who wear tapis cloth that is not appropriate to their social status [21], [28]. The tapis cloth functions to show the social stratification of Lampung society. The clothes worn by someone with a high social status will be different from the clothes worn by people with a low social status. Suprayitno and Ariesta explained that the clothing of the nobility was different from that of ordinary people, in terms of shape, type, and pattern [29]. Through the tapis cloth worn, one can determine the person's social status. For example, at the traditional title-taking ceremony (*cakak pepadun*), when someone wears a *tuho* tapis cloth, it can be seen that the person has a high social status, because those who have the right to wear the *tuho* tapis cloth are the wife of the person who is taking the title of *sutan*, the parents (*mepahao*) who are taking the title of *sutan*, and/or the wives of other *sutan* who are present [30]. The tapis cloth worn can also indicate whether the person is married or not, such as the silver *bintang perak* cloth worn by unmarried women and the *pucuk rebung* tapis cloth worn by married women [31]. A cloth can have social significance as a marker of status, indicating that the wearer is of nobility, a married woman, unmarried or widowed, a highly respected parent, and so on [13]. Cloth is not only used as clothing to decorate oneself but also as a marker of social status [32].

3.2. Transformation of Tapis Cloth into a Modern Fashion Product

Clothing, as part of the beauty of dressing, is closely related to human appearance and style. The use of clothing is not only to fulfill basic human needs but also to express and show one's social status or identity [33]. Clothing has an important role in shaping the identity of the user. Ibrahim explained that traditional society has a fixed symbol of luxury, so clothing is a depiction of the social class of the wearer. In modern society, the meaning of clothing is no longer rigid, but gives someone the freedom to determine their own identity. Modernity views fashion as the main characteristic that continues to change through replacing the old with the new. Clothing or fashion creates modern individuals who are always looking for identity through style as a form of progress [34]. Clothing, as part of the beauty of dressing, is closely related to human appearance and style. The use of clothing is not only to fulfill basic human needs but also as a medium for self-expression to show the status or identity of the person wearing it [33]. Clothing creates modern individuals who are always looking for self-identity through style as a form of progress [34]. Lampung tapis cloth craft products in the form of modern fashion are a further development of tapis cloth as traditional clothing. The products produced are no longer just sarongs, but have developed into various clothing or fashion products of very diverse types and shapes, adapting to the changing and increasingly diverse tastes and needs of society. It is important for cultural product innovation efforts to maintain traditional values while adapting to attract consumers [35].

Fashion designers have an important role in introducing tapis cloth to the global fashion industry. They adapted tapis cloth into a more modern design so that it could be accepted by the international market. Designer fashion is an influential factor besides craftsmen as a basis for sustainable production and innovation [36]. The high public demand for modern fashion, which has characteristics of the Lampung region, has encouraged Tapis cloth craftsmen to be creative in creating various variations of Tapis cloth fashion products. Kanafi explained that many young consumers like to wear various Lampung tapis cloth products, which have been modified into fashion products [37]. Local Lampung fashion designers use tapis cloth as inspiration and a source of ideas for creating fashion designs, such as Aan Ibrahim, Raswan, and Rita Anomsari. There are various types of fashion products created by fashion designers, ranging from party wear, office wear, muslim fashion, and also casual wear. Aan Ibrahim is one of the pioneer fashion designers who has been developing Lampung tapis cloth in his clothing designs since 1989. In 1990, Aan Ibrahim held a fashion show in Jakarta to showcase his designs, so that tapis cloth clothing became increasingly well known to the wider public, his clothing designs were widely worn by artists and high-ranking officials, and the price of each clothing design reached tens of millions of rupiah [21]. The enthusiasm of Lampung fashion designers to develop tapis cloth as a modern fashion product with characteristics of the Lampung region grew stronger when tapis cloth received world attention at various international events, such as Elfin Pertiwi Rappa who wore clothes with a tapis cloth theme and succeeded in becoming The Best National Costume at the Miss International 2014 event in Japan [38]; Kevin Hendrawan, the winner of L-Men of the Year 2014, wore clothing with a Lampung tapis cloth theme at the 2015 Mister International event in South Korea; and at the Miss Grand International event held in Las Vegas, United States, 26 November 2016, Indonesian representative Ariska Putri Pertiwi wore an outfit entitled *Royal Sigokh* with the theme of Lampung tapis and *siger* cloth [39], Fig. 2.



Fig. 2. Tapis-themed fashion displayed at international events

Modern fashion products inspired by and themed around Lampung tapis cloth continue to grow rapidly. More and more fashion designers are using tapis cloth as the basic idea for their clothing designs. National-level fashion designers who have featured tapis cloth in their work at international events, include Oscar Lawalata at the Guardian Heritage of the Archipelago event on August 21, 2022, in Ashta District 8 Jakarta; Ghea Panggabean, Didiet Maulana, and Dwi Lestari Kartika, at the 2022 Indonesia Fashion Week; Nola Marta at the 2019 New York Fashion Week event; Ivan Gunawan who displayed his works at the Indonesia Fashion Week show in Jakarta, on 24-30 October 2016; Wignyo Rahadi displayed works entitled "Rising Tapis" at the La Mode Sur La Seine a Paris fashion show held in Paris, France in September 2019; and most recently Istafiana Candarini, Afina Candarini, and Nadya Karina who are members of the KamiIdea brand with a work entitled Charaka appearing at New York Fashion Week, America, 9-14 February 2023. The clothes created by these fashion designers are of various types, ranging from party wear, office wear, Muslim wear, and casual wear (Fig. 3).



Fig. 3. Modern fashion products for women

The innovations made have made tapis cloth increasingly developed and known to the wider community. Tapis cloth has become the identity of the Lampung region. Artistic innovation can shape regional identity [40]. The Lampung regional government, through related agencies, with the support of related institutions, encourages the development of tapis cloth as modern fashion by holding various fashion shows so that regional fashion designers can display their works. Fashion shows in the Lampung region include Festival Kemilau Tapis Lampung, Lampung Krakatau Festival 2019, activity *Fashion Show*, *Lampung Craft*, *Fashion Show Lampung Urban Etnik*, and *Lampung Fashion Tendance*; while the event is held in collaboration with institutions from outside Lampung, namely *Muslim Fashion Festival* (MUFFEST), and the Indonesian Crafts Exhibition (Kriyanusa). Apart from clothes designed by fashion designers, there are also many modern fashion products made from tapis cloth made by craftsmen, Fig. 4. The types of products made are casual clothing that can be worn every day, at any time, any time and anywhere, such as t-shirts and jackets.



Fig. 4. Modern fashion products for men

The transformation of tapis cloth from traditional clothing to modern fashion products is influenced by the forces of globalization that come from the Western world [41]. Transformation and diversification are some of the efforts that can be made to maintain a cultural product [42]. Clothing becomes a commodity in the hands of industrial players, giving rise to a culture of consumption [43].

3.3. Innovation of Tapis Cloth Manufacturing Techniques

Each type of traditional craft was initially made with simple technology, manually, without the help of machines. In its development, the making of crafts has been assisted by machine technology. Making crafts assisted by machines has several advantages, namely, the process becomes faster, more precise, and more efficient, and the goods produced can be increased in quantity. Currently, the development of modern industrial technology on a global scale is occurring very intensively [44]. In the context of the production process, technical innovation is very important for the continuity of the tapis transformation. One of the most significant innovations is the use of machine tools to replace the manual embroidery process, which is very time-consuming and laborious. Using machines, tapis cloth

production can be done faster, more precisely, economically, and can be produced in large quantities. The making of Lampung tapis cloth goes through a complicated process using the *gedhog* weaving technique to make the background cloth and using the embroidery technique (*nyucuk*) to form motifs by attaching decorative threads to the surface of the background cloth. The process of making background cloth with the *gedhog* weaving technique is rarely done. The process of making the background cloth no longer uses *gedhog* weaving, but uses non-machine looms (ATBM) and machine looms (ATM). Although there are still tapis cloth craftsmen who maintain the use of traditional tools in their work activities, most craftsmen adapt to the use of modern technology [45]. The innovation of the tapis cloth technique that is quite prominent is the application of ikat weaving, dolbi weaving, and songket weaving techniques. The application of this weaving technique has a very big impact on the length of the tapis cloth making process, because the process is only one process, and the product is immediately finished. This technique is known as *reka rakit* (structure design), namely a pattern that is formed together with the weaving of the cloth.

Innovation of tapis cloth technique is also done in the second process, namely the stage of decorating the background cloth by giving it a decorative motif by attaching decorative thread to the surface of the background cloth with embroidery technique (*cucuk tekak*). The embroidery process requires patience, tenacity, and high precision. The quality of a tapis cloth is seen from the quality of the decorative thread embroidery. Patterned cloth with embroidery technique usually consists of small decorations, so this type of embroidery technique is often identified with the 'needlework' technique [46]. The process of embroidering tapis cloth takes a long time, so the price of tapis cloth becomes expensive. Tapis cloth with embroidery techniques (*cucuk tekak*) also makes the product heavy and stiff, making it less comfortable to wear. These various reasons have made tapis cloth craftsmen innovate techniques in applying decorative motifs to Lampung tapis cloth products today, such as ikat weaving, dolbi weaving, embroidery, digital printing, batik, and screen printing. All of this is done so that the resulting product can be accepted by consumers from various circles, be comfortable to wear, affordable, and according to consumer tastes. As Fang Wu said, the flexibility and availability of technology that is in line with craft sensibilities enable craftsmen to get the right and cost-effective way to produce a product. Such a method also makes it easier to produce works regularly but still maintains its quality both in terms of aesthetics and function [47].

3.4. Innovation of Tapis Cloth material

Innovation in tapis cloth materials allows for the development of wider and more attractive product variations, thus increasing consumer choice and expanding the market. By using more modern materials and more advanced technology, tapis cloth can be made with a variety of textures, colors, and motifs that suit consumer tastes and needs. Material innovation can also increase production efficiency, thereby reducing costs and improving product quality. In addition, material innovation also allows tapis cloth to adapt to changing trends and consumer tastes that are constantly changing, thus increasing consumer satisfaction and maintaining market share. Thus, innovation in tapis cloth materials can increase creativity, efficiency, and product quality, as well as maintain cultural and traditional values. Innovation in tapis cloth materials also allows tapis cloth to adapt to changing consumer trends and tastes. By using more modern materials and more advanced technology, tapis cloth can be made with designs and motifs that suit the tastes and needs of today's consumers. Adapting to these market needs and tastes can increase consumer satisfaction, maintain market share, and increase revenue. In addition, adapting to market needs and tastes can also trigger the creativity of designers and craftsmen to create more innovative and attractive designs and motifs. To meet the needs and tastes of consumers for increasingly diverse modern fashion products, the background woven fabric material for tapis cloth not only uses woven fabric from cotton thread. In addition to the long process, the resulting background fabric is also heavy, stiff, and uncomfortable when used as a fashion product. Based on these problems, many fashion designers and craftsmen use more varied background materials such as wool, silk, linen, dolbi, denim, combed cotton, and leather. Tapis cloth craftsmen also use other materials that already have motifs as background fabrics, such as batik-patterned textiles, ikat woven fabrics, and ecoprint fabrics, as materials that are applied with decorative thread embroidery because they are thinner, making them lighter and more comfortable to wear. According to Ernawati, the innovation efforts made can be categorized as a hybrid form because they combine traditional and contemporary ideas and practices to produce sustainable art [48]. Innovations made through hybrid motifs, materials, techniques, and uses of traditional art are important to maintain its uniqueness [49]. Making tapis products using patterned background weaving is technically faster, because the craftsman does not fully embroider the decorative threads, but only accentuates the

embroidery with gold thread or silver thread on the outline of the background cloth motif used. The shape of the decorative thread embroidery motif that is made generally follows the shape of the background cloth motif used. The use of patterned background cloth materials is influenced by several factors, including being easy to obtain, a cheap price, various motif design choices, and the material being light and comfortable to use. The shape of the decorative thread embroidery motif applied follows the background cloth motif used. Using a cloth background that already has a motif results in the resulting Tapis cloth products having more varied, interesting, and unique motifs, Fig. 5.



Fig. 5. Decorative thread embroidery on batik-patterned cloth

Innovation in decorative thread material is done by using various types of new threads that are considered to be used to beautify tapis cloth products. Initially, decorative threads for tapis cloth only consisted of two types, namely gold thread and silver thread. Adapting to the needs, tastes, and demands of consumers, craftsmen not only use gold and silver threads, but also use embroidery threads, knitting threads, embroidery threads, and nylon threads, which are relatively easier to embroider, have more color choices, and the resulting products are lighter. The use of alternative threads in making tapis cloth products in the form of modern fashion is done because of the creativity of craftsmen to try something new, more color choices, an easier embroidery process, and the resulting products are lighter.

3.5. Cultural Impact of Lampung Tapis Cloth Transformation

The innovations made in the production of tapis cloth have had an impact on the people of Lampung, as Akhmetshin explained that innovation has influenced cultural and economic aspects [50]. In detail, the impact of the transformation of tapis cloth into modern fashion products has a cultural impact on society in several aspects, namely as follows.

- *Cultural Preservation:* The innovation of tapis cloth into a modern fashion product is an effort to preserve regional culture. The tapis cloth innovation is an effort made to preserve the culture of the Lampung region [51]. Carrying out development is one way to respect and preserve the culture of the Lampung region [52]. Through innovation, the tapis cloth products produced are more varied, attractive, and in line with the tastes of a wider market. Tapis cloth products are no longer just sarongs but are more diverse in modern fashion. The existence of innovation has made tapis cloth products attractive to consumers from various groups, including young people, old people, men, women, Lampung people, as well as consumers from other regions [53]. As explained by Kanafi, many young people enjoy wearing tapis cloth products that have been modified into fashion products [37]. The increasing interest of the younger generation in using Lampung tapis cloth products, one of the reasons is due to the innovation of the products produced, so that they have many choices [54]. More and more young people are buying and using Lampung tapis cloth, indirectly increasing their awareness and appreciation of tapis cloth as Lampung culture. The large number of tapis cloth consumers who come from the younger generation can be used as a benchmark that tapis cloth can survive and develop amidst the current modernization and globalization
- *Strengthening Regional Identity:* Tapis cloth is a visual culture of the Lampung region, which has been designated as Warisan Budaya Takbenda Indonesia (WBTb) since 2013 with registration number 201300019 [55]. Tapis cloth has become an icon of the Lampung region

[56]. Tapis cloth has become a regional identity and a superior product because its potential value and beauty are considered acceptable in world relations and the modern market [30]. Cultural identity is a cultural characteristic that marks the existence of a region [57]. Tapis cloth is an inseparable part of the Lampung people. The tapis cloth is so attached that the people of Lampung have a motto “*Lampung BerTapis Helau*”, which in Indonesian can be interpreted as “the traditional clothing worn by the people of Lampung is beautiful tapis cloth” [30]. Tapis cloth is used as the identity of the Lampung region, as can be seen from the slogan Bandar Lampung as the capital of the province is called a city “Tapis Berseri”, stands for “orderly, safe, obedient, faith, prosperous, clean, healthy, neat and beautiful [56].

- *Promotion of Regional Culture*: The innovations made in Lampung tapis cloth not only reflect technical and aesthetic advances but also play a role in promoting Lampung regional culture. This is because through innovation, the products produced are of higher quality, competitive, and in line with market tastes. The existence of tapis cloth is getting stronger and is known by the wider community, even abroad [21]. Consumers who use tapis cloth are increasingly widespread, both in domestic and foreign markets. Tapis cloth products are not only popular with consumers from the Lampung ethnic community, but increasingly with various groups and genders [53]. The increasing number of consumers using tapis cloth is indirectly promoting the uniqueness and beauty of Lampung regional culture to the wider community.

3.6. Economic Impact of Lampung Tapis Cloth Transformation

The economic impacts that arise from the transformation of Lampung tapis cloth are as follows.

- *Increase People's Income*: From an economic aspect, this condition provides benefits for Lampung tapis cloth craftsmen. When market demand is high, crafters' income increases. The work of making tapis cloth is mostly carried out by mothers who work in between their busy schedules to complete household and family work, so that the development of tapis cloth can increase family income and welfare. Tapis cloth innovation produces products that are competitive and meet market needs, thereby improving the Lampung regional economy, as well as supporting the sustainability of Lampung tapis cloth as a traditional art in the era of globalization [58]. The increasing number of consumers of tapis cloth, along with increasingly diverse needs, makes tapis cloth an increasingly promising business in the modern era. High demand for modern fashion products based on tapis cloth not only comes from local communities but also from national and even international consumers who are interested in the uniqueness and cultural values contained therein. This opens up great opportunities for business people to develop tapis cloth-based businesses, whether in the form of boutiques, galleries, showrooms, or digital platforms that enable wider marketing. The existence of the tapis cloth business not only preserves Lampung's cultural heritage but also has a positive impact on the economy of the local community. Through innovation, tapis cloth is not only able to survive, but also develop rapidly as part of a creative industry that contributes to increasing income and community welfare.
- *Absorbing labor*: The increasing interest in Tapis cloth products after various innovations have been carried out has been able to improve the economy, public welfare, and reduce poverty. At the end of 2023 year-end reflection activity, Arinal Djunaidi as the governor of Lampung explained that the development of the creative industry and tourism in the Lampung region has been able to reduce the poverty rate of the community by 1.51%, from 12.62% in 2019 to 11.11% in 2023 or a decrease of 92.99 thousand [59]. Consumers who like and use Tapis cloth products are increasingly widespread, from various circles, and increasingly diverse needs, so that Tapis cloth becomes a potential business opportunity. More and more people or entrepreneurs are establishing tapis cloth craft businesses. This can be seen from the increasing number of studios, souvenir shops, boutiques, galleries, or showrooms that sell Lampung tapis cloth products [55], starting from small capacity studios with only two to five craftsmen up to large capacity studios with hundreds of craftsmen. The development of Tapis cloth as an economic commodity indirectly encourages the opening of new jobs. The economic movement of the Tapis cloth industry can be felt by many parties, starting from designers, draftsmen, embroiderers, and tailors who work in the production process, and also shopkeepers, collectors, entrepreneurs, to traders who work in the distribution and marketing process [60].

4. Conclusion

The transformation of tapis cloth from traditional clothing to modern fashion products is an unavoidable process in the era of modernization. This change is a response to the dynamics of the needs and tastes of a dynamic society, rapidly developing technology, and changes in global market trends. Innovation in the technical aspects of manufacturing is carried out using modern technology in an effort to improve the efficiency, comfort, and quality of Lampung tapis cloth products. Craftsmen have made significant technical innovations. This innovation includes the application of ikat weaving, dobby weaving, embroidery, and digital printing techniques, which allow the tapis cloth manufacturing process to be faster, more effective, and more efficient. The resulting tapis cloth products are more flexible, lighter, and more comfortable to wear. This innovation also allows for increased production capacity and precision of results, so that Lampung tapis cloth can remain relevant and in demand by modern consumers. Thus, innovation in Lampung tapis cloth techniques can increase the aesthetic value, functionality, and competitiveness of products. Innovation in tapis cloth materials allows for the development of a wider and more attractive variety of products, increases consumer choice, and expands the market. The use of more varied materials with various textures, colors, and motifs that suit consumer tastes and needs. In addition, material innovation also allows tapis cloth to adapt to changing trends and consumer tastes that are constantly changing, so that it can increase consumer satisfaction and maintain market share. The transformation of tapis cloth has a significant impact on the cultural aspect, namely supporting the preservation of regional culture by maintaining traditional values, strengthening regional identity through recognition and appreciation of cultural heritage, and promoting regional culture to the national and international levels. In addition, the transformation also has an impact on the economic aspect, namely being able to increase community income through increased sales of tapis cloth products, as well as absorbing labor by opening up job opportunities for craftsmen and artisans involved in the production process. Through the transformation carried out, tapis cloth products have become increasingly in demand by consumers, so that they can increase community income and open up wider job opportunities, as well as strengthen the economic position of local communities in facing global challenges. However, this transformation also creates a cultural dilemma. The shift of tapis from a sacred symbol to a commercial product triggers discourse on authenticity, preservation of values, and the limits of cultural utilization. Not all forms of innovation can be accepted by local cultural communities, especially if they are considered to reduce the meaning or noble values inherent in tapis. Therefore, this transformation process must be carried out carefully, taking into account cultural aspects, ethics, and the participation of designers, traditional figures, and cultural institutions to ensure that the innovations made still respect traditional values. Documenting motifs, historical narratives, and ethical codes for using tapis is also a strategic step to maintain the dignity of this cultural heritage.

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