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Clothing Technology and Design
**LAMPUNG TAPIS CLOTH INNOVATION AS A TRADITIONAL CULTURE
TRANSFORMATION**

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Abstract. The development of traditional *tapis* cloth has been an extended process as part of the transformation of traditional culture. The primary objective of this study was to examine in depth the innovations occurring in traditional *tapis* cloth as a form of traditional cultural transformation. This study used a descriptive qualitative method with data collection through interviews, observation, and literature reviews with an aesthetic approach and cultural transformation. Based on the results of the study, there has been a cultural transformation of traditional *tapis* cloth into modern *tapis* cloth, leading to a shift in its aesthetic value. In terms of design and function, there are various variations of product forms and functions, new motifs, new materials, and new techniques. The aesthetic value of *tapis* cloth has shifted due to changes in not only the idea of beauty but also the meaning and symbols inherent in *tapis* cloth.

Keywords: *tapis cloth; transformation; culture; Lampung*

INTRODUCTION

Tapis cloth is a Lampung cultural product used to address both physical and spiritual demands. *Tapis* cloth is the product of a traditional Lampung craft, shaped like a sarong (*senjang*), and worn by Lampung women as a lower body covering. Traditional *tapis* cloth is woven from cotton thread with a horizontal color stripe motif and embellished with decorative motifs made of gold, silver, and silk threads, or pineapple fiber using the couching embroidery system technique (*cucuk tekat*). (Firmansyah et al. 1996).

For Lampung, *tapis* cloth is a traditional and religious ceremonial equipment that must be completed in numerous ceremonies related to the cycle of human life, which include birth, marriage, and death (Wardwell 1985, 303), so that the ceremony's objective can be accomplished. The various motifs on the *tapis* cloth hold symbolic meanings representing the creator of the universe and its environment, as well as its wearer's purity (Kherustika et al. 1993, 2), and represent the wearer's social status among the indigenous Lampung. Additionally, community members who wear *tapis* cloth that is inappropriate for their rank in society bear customary punishments (*cepalo*) (Sitorus 1996; Hartono 2009). *Tapis* cloth is a traditional cloth that is brimming with meaning and has a high value, making it an item for offerings or gifts from kings to rulers (Nugroho et al., 2021, p. 22). This is in line with Totton's opinion that "textiles played an important role in traditional ceremonies and were thought to be imbued with their own magical properties"(Totton 1994, 8).

Tapis cloth developed over time in stages and periods, leading to the refining of weaving techniques, motif forms, and motif application techniques. *Tapis* cloth is

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made in two stages. The initial stage is the weaving of cotton threads into woven cloth, which will become the background cloth. The subsequent stage is to create motifs by embroidering decorative threads on the surface of the background cloth. Every manufacturing process requires patience, perseverance, determination, and thoroughness. Making *tapis* cloth is a Lampung people's activity that fulfills their inner desire for beauty as well as cultural activities to gain customary recognition as a virtuous woman (Hartono, 2009, p. 21). Due to developments in the social, cultural, and technological domains, the manufacturing of *tapis* cloth has turned over time into an economically driven industry (Pebriyeni 2019).

Lampung *tapis* cloth innovations continue to incorporate indigenous qualities by adapting numerous creative aspects of modern products. *Tapis* cloth product development is growing more innovative, with more various product shapes, material motifs, and functions. Due to the development and presence of new technology, which has been increasingly promoting innovation, the process of creating *tapis* cloth is growing faster, both in the thread processing, the coloring process, the manufacturing of the background cloth, and the motif application process. *Tapis* cloth products are manufactured not only in the form of women's sarongs, but with additional designs and types to be able to respond to the dynamic demands, desires, and preferences of consumers, such as complementary clothing, fashion accessories, souvenirs, and interior aesthetic elements.

When traditional *tapis* cloth is transformed into modern *tapis* cloth, a cultural transformation occurs. Cultural transformation is a stage in the process of transforming an old form into a new form, which begins with intercultural dialogue and cultural synthesis and culminates with the development of a new culture (Sachari & Sunarya, 2001). Culture and community life are inseparably interconnected, consequently, the growth of Lampung *tapis* cloth corresponds to the development of the supporting community's lives. Experience, technology, knowledge, and creative problem-solving approaches are instances of these developments. This transformation in culture does not imply the erasure of the Lampung *tapis* cloth's identity; rather, the event of cultural transformation is referred to as the refining of the traditional culture, which is founded on people's desire to experience a change (Sachari & Sunarya, 2001). There is a modification and shift in a culture's values during the process of cultural transformation, which is brought about by a confrontation between old and new values. The aesthetic value of traditional *tapis* cloth changes when it is transformed into modern *tapis* cloth. The *tapis* cloth embodies noble principles and life concepts linked to the prayer of hope that will lead to physical and spiritual harmony in life. The motif illustrated on the sheet is a form of prayer for the building of a living ideal reflecting the human desire for peace. *Tapis* cloth continues to thrive, yet the spirit of *tapis* cloth begins to erode; modern *tapis* cloth manufacture focuses solely on the aesthetic value of beauty to meet market desires and demands (Suharson, 2021, p. 3).

METHODS

This study was designed with a descriptive qualitative study model that applies an interactive qualitative data analysis method with a socio-cultural perspective. The study was conducted in Lampung Province, and the research data sources comprise

places and events, sources, and documents. The data were collected using observation, interviews, and materials from literature studies such as journals and books. Observation techniques are used to observe the phenomenon of *tapis* cloth production and use in the present. In addition, the data were collected using observation and interview techniques to obtain a complete picture of various modern *tapis* cloth innovations in the aspects of the product produced, the manufacturing process, the function and meaning of *tapis* cloth and its derivative products in various Lampung people's activities and events. This study centers around the innovations occurring in traditional *tapis* cloth to become modern *tapis* cloth as a manifestation of traditional cultural transformation, which produces a shift in the aesthetic values of *tapis* cloth. An in-depth analysis using an aesthetic perspective and cultural transformation. Both of these approaches were used to explore the developments and modifications taking place in Lampung *tapis* cloth in more detail. According to the theory of cultural transformation, culture is never static and always changes and develops over time and through social interaction. The aesthetic approach relies on the philosophical approach of art criticism, whereby the design object is viewed as a dynamic object featuring a relationship to ideology, aesthetics, behavior, motifs of the artwork, and its expression techniques (Sachari, 2002). A review of the literature was conducted with the objective of collecting secondary data to complement the primary data acquired through observations and interviews. Data accuracy is verified through data source triangulation, including comparing the same or comparable data across multiple data sources (Sutopo, 2001). The collected data were assessed interactively both during and after data collection, including data categorization and selection, data interpretation with critical interpretation, data display, and drawing conclusions.

RESULTS AND DISCUSSION

History and Developments of Lampung *Tapis* Cloth

Tapis and *tapih cadar* have their roots in inscriptions dating from 872, which are the earliest Sriwijaya inscriptions in Java. *Tapis* cloth, a wastra linked with the Lampung region in later years, according to archaeological evidence was part of the Sriwijaya era (M. L. Totton, 2009, p. 11). Other data about *tapis* cloth could be discovered in the Sangguran Inscription, which was commissioned by Rakai Penkala dyah Wawa Sriwijaya loka Mamottunga in 928 and lists *tapis* cloth given to Rakai Sirikan, a high-ranking elite. The *tapis* and veil are given to the highest officials (with the titles of the king, Rakai Sirikan, hah', wka, or hino) in this note. (M. L. Totton, 2009, p. 22). The term *cadar* (veil) refers to a sort of cloth; it is related to the word *tapis* in numerous gift lists, which may be understood as thin and delicate (Christie, 1993, p. 189).

Pullen expressed another viewpoint, predicting the arrival of *tapis* cloth. Lampung is represented on a gold statue of Pārvaṭī. This statue is dressed in a unique material, and the style and artistic designs on the cloth are not frequently observed on other statues. The cloth worn reaches the middle of the shin, similar to a *tapis* cloth from Lampung, rather than a longer cloth from Java, which is typically exhibited with pleats in the front. The motifs used are often related to the 'octopus' form, which

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is composed vertically and is similar to the *tapis inuh* motif. The appearance of a heavy cloth, as well as the designs and motifs used, do not stick to the feet. Pullen contends that the clothes worn by this statue are woven cloth with embroidery with ornamental silk threads, similar to Lampung textiles. The motif on the gold statue is remarkably similar to that of an octopus or squid, which is a common theme and pattern on *tapis*, a Lampung women's sarong (Pullen, 2017, pp. 78–79).

Sumatra is located on the western side of the Malacca Strait, an important trading route in Southeast Asia. Sumatran people have had contact with international traders from many nations that brought their commodities. Traders from China, India, Arabia, Portugal, and the Netherlands brought commerce such as silk, dyes, and threads made from metals sold with gold, tin, resin, sandalwood, and spices, which were valuable commodities at the time, earning them the title "king of spices" (Karsiwan, 2020, p. 12; Syarofie, 2014, p. 5). Maxwell acknowledged that Southeast Asian trade, owing to its plentiful natural resources, had a significant impact on the history of literature in Asia (Maxwell, 1990, p. 21).

Interaction with foreign traders made it simple for Sumatran people to be inspired to use new materials, such as silk and metal threads, as well as new techniques and ornamentation (Gittinger, 1985; Gratha & Achjadi, 2016, p. 53). Woven fabrics with gold and silver thread were believed to be particularly popular among the nobles in Sumatra during the Sultanate era (16-17th century) (Andaya, 1988, p. 48). Selvanayagam explains that "The term '*songket*' comes from the Malay word *menyongket*, 'to embroider with gold or silver threads'" (Selvanayagam, 1990, p. xv). Since then, the Lampung have recognized the use of gold and silver threads in the manufacture of woven clothes.

The tradition of manufacturing *tapis* cloth is a Lampung people activity that serves their inner needs in addition to social activities that are part of the Lampung region's customs and culture, not for profit-making reasons. *Tapis* cloth, on the other hand, has undergone modifications and development over time. Lampung *tapis* cloth development and innovation began in the 1980s. Many changes transpired in traditional Lampung society at the time, such as the village (*tiyuh*) abandoning many of its citizens seeking employment outside the area, and many *tapis* cloths went on sale for it was expensive and sought after by collectors. *Tapis* cloth was eventually manufactured to be traded in general, and numerous *tapis* cloth workshops, as well as souvenir stores selling *tapis* cloth, have sprouted up (Djausal 1998, 8-9). *Tapis* cloth development is growing rapidly due to the influence of modernization and globalization, which affect many elements of people's lives. *Tapis* cloth, as a traditional art product, must compete with modern products from all over the world. Lampung *tapis* cloth is developed and packed in such a way that it meets the desires and preferences of consumers in order to keep on operating.

Modernization has a growing impact on the development of *tapis* cloth. Modern styles and fashion trends from Western countries affect the current trajectory of fashion in Indonesia, which shifts toward Western style. This increases people's interest in modern fashion products, so many designers produce *tapis* cloth as modern fashion for consumers from all segments. *Tapis* cloth fashion continues to develop as designers present their works at various international fashion show

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events, such as Wignyo Rahadi presenting 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, Nadya Karina, and Afina Candarini who are members of the KamiIdea brand with a work entitled *Charaka* appearing at New York Fashion Week, America, 9-14 February 2023.

The continued development of the tourism industry in Lampung additionally contributed to the development of *tapis* cloth. Tourism promotes capitalism into the domain of cultural trade, transforming culture into a commercial item rather than a value construction. The increase in tourism has had a good influence, with many tourists purchasing *tapis* cloth items as Lampung region souvenirs. In the end, people's attitudes shifted toward modernity, leading to the capitalist mentality becoming the primary driver in the development of the *tapis* business. With the dominant capitalist culture transforming *tapis* cloth, which was previously a traditional art with a deep function and meaning tied to the religion and beliefs of the Lampung people, *tapis* cloth is now simply a commodity product with a commercial orientation. The shift in *tapis* cloth demonstrates how cultural commercialism could result in cultural borders changing through economic power in capitalist practices (Yoeti 1996, 262).

Tapis cloth is going to keep developing over time to balance and adapt to the demands and interests of a changing market. *Tapis* cloth can be worn by all groups in numerous types, including the shape of the product, the material used, and the motif, depending on their preferences. Previously, *tapis* cloth had a great religious value, was only worn on special occasions, and had to be in accordance with the wearer's social rank. Traditional and modern *tapis* cloths have made developments in the design aspect and will continue to innovate based on the preferences of their consumers.

Changes in Lampung *Tapis* Cloth Values

An example of cultural transformation is the transformation of traditional *tapis* cloth into modern *tapis* cloth. The process of cultural transformation is a step of transition from a current cultural form to a new culture that begins with intercultural discourse and enthusiasm (Sachari & Sunarya, 2001). During the dialogue process, cultural elements share ideas, values, and cultural practices. Following the process of cultural dialogue, a process of cultural synthesis occurs in which these aspects are blended to establish a new and distinct culture. There are two significant parts in the process of cultural change, called inculturation and acculturation, both of which are key factors in transforming cultural values. Inculturation is a cultural phenomenon that refers to efforts to absorb and integrate a new culture into an existing culture (Harwanto, 2018). Inculturation is the process through which each participant in a culture attempts to adapt to cultural changes (Sachari & Sunarya, 2001). The degree to which traditions and self-expression are incorporated determines the success of inculturation. In addition to inculturation, the process of cultural transition includes acculturation, which occurs through the meeting and acceptance of two cultures.

Inculturation and acculturation may affect or stymie the process of cultural transformation. When there is a transformation, elements from the old and new

cultures come into contact, resulting in cultural absorption and adjustment, which results in a shift in values. Cultural transformation can occur spontaneously as it is driven by the phenomenon of modernization (Sachari & Sunarya, 2001). Cultural transformation occurs when traditional values collide with the outside values. In line with Max Weber, various elements in the process of cultural transformation affect one another and build a new model (Sachari, 2002). In this case, the process of cultural change involves interactions between diverse cultural elements, which could result in the development of a new culture. Values change in response to cultural changes. *Tapis* cloth's aesthetic value indicates the value shift that occurs. The aesthetic value of design is directly tied to its substantive aspect, which is openness to culture. When it comes to cultural transformation, aesthetic values are a key component of the process. Aesthetic values are vital in building of identity, cultural strategies, and social symbols, and have even become a key factor in technological developments (Nagata & Sunarya, 2023, p. 247).

Tapis cloth undergoes cultural transformation, leading to a shift in aesthetic values. Several reasons including changes in attitude, the implementation of more advanced technology, and changes in public preferences, have led to a shift in the aesthetic value of modern *tapis* cloth. *Tapis* cloth used to be limited by standards and regulations, however artisans today have artistic flexibility while manufacturing modern *tapis* cloth and its diverse derivative products. The process of cultural transformation is not always simple, and it frequently culminates in criticism and dispute over the results. Cultural change, on the other hand, can improve cultural heritage and enhance its value. Innovating *tapis* cloth to become a modern product does not imply eliminating its essence, but rather developing *tapis* cloth so that it is in demand by modern society. Product diversification is critical since there are demands and desires from market share as consumers will always be interested in buying *tapis* cloth (Marsuki et al., 2013, pp. 204–205). People's needs and interests have shifted over the course of time, thus new *tapis* cloths are likewise manufactured to be more contemporary to be more appealing, and in line with the demands of a changing and dynamic society.

Tapis cloth innovations have a broad impact, leading to changes in aspects of product form, motifs, functions, materials, and procedures for creating *tapis* cloth with an emphasis on satisfying market tastes. Indeed, this has an advantageous economic turn in terms of improving the health of the people engaged. *Tapis* clothes, with their varied implications and symbolic-philosophical aspects, are the cultural identity of the people of Lampung. Identity is a marker of objects, both individually and collectively; likewise, these objects are believed to be valuable and have a long history. *Tapis* cloth is a product of Lampung culture, with aesthetics, ethics, and customs that identify the region. *Tapis* cloth's value and meaning have shifted due to advances that have been made to it as a trading commodity. Lampung *tapis* cloth has evolved from a sacred commodity with sacred and belief associations to a profane object with solely pragmatic practical and aesthetic demands to express oneself.

Lampung *Tapis* Cloth Innovations

Tapis cloth continues to change in both form and function as the times change.

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At first, *tapis* cloth was only permitted to be worn in public at particular events and was limited by sacred norms or standards. *Tapis* cloth has now evolved into a variety of modern products that can be used to express one's unique personality. The aesthetic of the *tapis* cloth product grows accustomed to the interests and needs of people in keeping with the time. To ensure that the items they manufacture have a "novelty" value, *tapis* cloth artisans keep innovating when manufacturing *tapis* cloth products. Innovation is a novel perspective on an idea, attitude, or object (Rogers 1983, 11) anything deemed qualitatively different from what currently exists (Barnett 1953, 7). Innovation is the process of creating something new by taking from something that already exists and making a few modifications or improvements to what already exists to attempt to increase the added value of a product (Kartasasmita 1995, 6).

Innovation is essential to the long-term viability of an art and craft product, ensuring that it remains in market demand. Different creative items may capture the interest of consumers due to their uniqueness and novelty (Stanton, 2005, p. 104). This serves a significant role in developing brand awareness and consumer interest (Ginting et al., 2023, p. 991). The resulting products are different from other products, making them more appealing to consumers primarily a result of design innovations. Different products can provide new prospects to explore previously untapped markets or possibly create new markets.

Tapis cloth is a cultural product whose creation cannot be separated from the maker's creative process. *Tapis* cloth innovation is a sort of creativity used to fulfill the desires and demands of modern society, which are distinct from those of the past. It simply means that for Lampung's *tapis* cloth to continue, innovation must be made (Hidayati et al. 2018, 62-63). *Tapis* cloth artisans strive to make attempts to redevelop Lampung *tapis* cloth in a variety of methods including the material characteristics of the background cloth and decorative threads used, techniques and manufacturing processes, motifs, and the shape of the products produced.

Product Form Innovations

Product innovation is carried out by developing existing product models into something new and distinctive to captivate the consumers' attention by adhering to changing their preferences and market trends. One of the key considerations is developing unique and distinct products to ensure that the products manufactured are appealing to consumers and competitive with other products (Dwimahendrawan & Saputri, 2021, p. 29; Suari et al., 2019, p. 27). Different products can provide consumers with a wide range of product alternatives and bring up new opportunities to enter untapped areas or even establish new markets.

Tapis cloth products that follow innovations made by artisans broadly remain referred to as traditional *tapis* cloth, but with their creativity, various developments are carried out in various aspects, leading to the development of various modern *tapis* cloth products which are extremely varied, both in form and type of product manufactured. Types of modern *tapis* cloth products developed by artisans include a) sarongs, women's sarongs are made with more varied colors, are brighter and look festive, and are worn by men; b) modern fashion, *tapis* cloth handicraft products in

the form of modern fashion are another advancement of *tapis* cloth as traditional clothing. The products are no longer just sarongs, but a wide range of fashion clothes in many types and forms, including party clothing, office wear, Muslim fashion, and casual wear. c) interior elements, interior element items are designed not only with beauty in mind but also with function and comfort in mind. *Tapis* interior element products manufactured by artisans include sofa cushion covers, tablecloths, room dividers, sleeping sets, and curtains; and d) souvenirs, which include a variety of souvenir items made by artisans to promote tourism in the Lampung region. *Tapis* cloth handcraft products in the types of souvenirs manufactured by artists come in a wide range of forms including wallets, reticules, skullcaps, tissue holders, slings, key chains, fans, miniature elephant saddles, brooches, wall clocks/hands, shoes/sandals, etc.

Motif Innovations

Motif innovation is essential in a craft product since it visually appeals to consumers (Guntur, 2021, p. 31). *Tapis* cloth product motif design innovations are carried out through modifications, developments, changes, and additions. Motif innovation is used to add aesthetic value to a product, making it more appealing and beautiful. It is expected that through creating increasingly diverse product forms, attractive motif designs, and bright color combinations, the ensuing *tapis* craft art products can do well in the market and remain in high demand by consumers.

The Lampung *tapis* cloth motif is a type of ornamentation made by embroidering decorative threads on the surface of the background material. The motif innovations were separated into two categories: those accomplished by developing traditional *tapis* cloth motifs and those completed by developing new motifs. The development of traditional *tapis* cloth motifs in visual form is not reflected in a frontal change from the old motif designs. Innovations can be developed by changing, subtracting, and adding to existing motifs. *Tapis* decorative designs keep on developing by repeating shapes to the side and duplicating patterns of motifs such as mirrors and shadows so that they appear symmetrical. The artisans, on the other hand, engineered the sizes of the major motifs for the new *tapis* creations. Many new *tapis* product inventions have the main theme manufactured in a larger size, the motif composition is simpler, and the main motif becomes the center of interest.

In addition to developing traditional *tapis* motifs, artisans innovate motifs by creating new motifs based on Lampung-specific forms such as the traditional crown shape for women (*siger*), Way Kambas elephants, dolphins, and clown fish, and taking motifs from other crafts such as ship cloth and *celugam* cloth. Because the people of Lampung are mostly Muslim, *tapis* cloth with Arabic calligraphy theme designs was also produced for wall decorating. In addition, motifs in the form of Lampung script were developed.

The Lampung *tapis* cloth craftsmen's motif innovation aims to continue developing new *tapis* motifs, thereby enriching the repertoire of *tapis* cloth motifs. *Tapis* cloth, it is hoped, will continue to exist amid globalization, in line with people's preferences and needs, and will be welcomed by consumers from diverse

backgrounds, through the development of new motifs. The novelty aspect must be considered when developing reasons, as novelty is a major attraction for people to purchase a product (Sartika et al., 2017, p. 80).

Material Innovation

The motif innovation carried out by Lampung *tapis* cloth artisans seeks to develop new *tapis* cloth motifs, that will widen the repertoire of *tapis* cloth motifs and ensure that the produced *tapis* cloth objects are continuously new. *Tapis* cloth, it is hoped, will continue to exist amid globalization, according to people's tastes and needs, and will be welcomed by consumers from all walks of life, through the development of new motifs. The development of reasons must consider the novelty component because novelty is one of the key draws for people to purchase a product (Sartika et al., 2017, p. 80)

Materials or base materials used in the manufacturing process of *tapis* cloth are classified as background cloth material and ornamental thread material. Cotton thread made from cotton fruit fibers is used for the background cloth, before the 1950s. *Tapis* cloth artisans have used raw materials from their processing (Firmansyah et al., 1996, p. 23). However, this is no longer completed, and most artisans now purchase ready-made woven cloths from the market. Many of the background woven cloth components used originated outside of the Lampung region, such as Pekalongan, Tasikmalaya, and Jepara. To meet the increasingly diverse needs and desires of consumers, the background woven textile for *tapis* cloth does not only use cotton woven cloths; many have used a more varied background material such as wolffis, silk, linen, dolby, denim, combed cotton, leather, woven leaves/wicker/bamboo, jute, plastic, and so forth.

Tapis cloth artisans additionally use pre-printed materials as background cloth, such as batik patterned textiles, woven cloths, and ecoprint cloths, as materials for decorative thread embroidery. Making *tapis* products with a woven pattern background is technically faster as the craftsman does not embroider the entire ornamental thread, but simply highlights the gold or silver thread embroidery on the outline of the background cloth motif used. In outline, the shape of the ornamental thread embroidery motifs follows the shape of the background cloth motif. Several factors affect the use of patterned background cloth materials, especially the ease of obtaining, affordable prices, numerous motif design options, lightweight materials, and convenience of use.

Whereas decorative thread material innovations are carried out using various sorts of new threads that are conceived to be used to beautify the *tapis* cloth manufactured objects, such as embroidery thread, knitting thread, and embroidery thread. This is carried out to meet consumers' desires, preferences, and demands. The use of alternative threads in the manufacturing of modern *tapis* cloth objects is owing to the artists' desire to try something new, more color options, an easier embroidery procedure, and lighter products.

CONCLUSION

Tapis cloth has developed over time. Traditional *tapis* cloth evolved into

modern *tapis* cloth over an extended amount of time as part of a cultural transformation. Intercultural dialogue and cultural synthesis occur during the cultural transformation process, where old and new features of *tapis* cloth meet. These elements will exchange ideas and values, leading to a new culture. Inculturation and acculturation are two key variables in cultural transformation; these two elements can be either drivers or barriers in the process of cultural transformation. The conflict of new and ancient elements in culture produces a shift in cultural values. *Tapis* cloth undergoes a value shift in terms of aesthetic value. The visual and non-visual aspects of the *tapis* cloth show a shift in aesthetic value. The visual aspect, particularly in terms of design and function, such as the appearance of various product variations, new motifs, the use of new materials, and new manufacturing procedures. The change to the non-visual aspect, namely the aesthetic value of *tapis* cloth, is evaluated not only from the concept of beauty but also from the meaning and symbols included in the *tapis* cloth. *Tapis* cloth has evolved from traditional clothes in the form of women's sarongs to various sorts of modern goods, as a form of expression and identity for its customers. *Tapis* cloth is no longer restricted by old regulations or standards; the form of *tapis* cloth items is now freer and more tailored to the user's preferences. One of the elements in the transformation of *tapis* cloth is the growing need for an increasingly dynamic modern society. Cultural transformation frequently encounters barriers and promotes criticism and disputes, eventually leading to failure to achieve the intended objectives. Changes in culture, on the other hand, can foster stronger cultural heritage values.

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