

# Tapis Cloth Motif Design Innovations Based on Natural Potential and Local Wisdom of the Lampung Region, Indonesia

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## Abstract

Lampung tapis cloth is unique cultural product of Indonesia which is undergoing rapid changes. These developments and changes need innovations in tapis cloths as an approach for responding to such changes. Tapis cloth motifs are designed with creativity based on natural potential and local experience to enhance the majesty and originality of tapis cloth as a cultural and economic product, meeting the preferences and desires of consumers from all backgrounds. In this context, this study examines the creative strategies for motif designs emerging in Lampung tapis cloth.

It employed a qualitative descriptive approach. The data was collected through interviews, observations, and document analysis. The data was interactively assessed by means of reducing, presenting and discussing information in order to draw conclusions.

The findings reveal that innovation in the design of Lampung tapis cloth motifs are developed through modification, adoption, and new innovative strategies based on the Lampung region's natural potential and expertise. Motif design developments involve modifications, reductions, simplifications, additions, and blending traditional designs with brighter colors. The adoption technique combines elements from the crafts of Pelepai cloth, Tampan/Nampan cloth, Tatibin cloth, and Celugam cloth. Motif design innovation is accomplished by new creations based on Lampung area icons such as traditional women's crowns (siger), buildings/monuments, animals, and plants. Tapis cloth motifs are also developed, featuring creative concepts based on native knowledge principles such as social harmony and mutual cooperation. However, most of the modifications still correspond to the existing patterns and have not undergone any frontal modifications.

This paper concludes that the Lampung tapis cloth, as a cultural product, can adapt to dynamic changing times through innovating motif design. It is able to produce innovative products that meet customer requirements and desires, subsequently supporting the creative sector while also preserving the regional culture.

**Keywords:** Innovation, Motifs, Tapis, Local Wisdom, Lampung

## Introduction

Tapis cloth is a traditional heritage of the Lampung people with high symbolic-philosophical meanings, visual beauty, and complex manufacturing methods. It is indeed a traditional and religious ceremonial equipment used to mark the stages of the human life cycle, such as birth, marriage, and death (Wardwell 1985). The cloth is a source of pride for Lampung people due to its longstanding cultural significance. In fact, it has evolved into a type of family heirloom that is highly valued and maintained by generations.

It is manufactured using a cotton thread woven technique with a motif of horizontal stripes of color, which is then decorated with motif designs using gold threads, silver threads, silk threads, or cotton threads employing the embroidery techniques (*cucuk/nyucuk*). The method for manufacturing tapis cloth is thus incredibly complex, requiring considerable skill and creativity, in addition to patience, perseverance, and determination; hence it takes a long time to complete.



**Fig.1:** Traditional Lampung *tapis* cloth  
Source: Author, 2023

However, tapis cloth is manufactured not only for customary purposes and religious events, but also for general sales, owing to its potential. This trend may be seen in the growing number of tapis cloth studios, galleries, showrooms, and souvenir stores that offer them. In fact, making tapis cloth is both an economic and cultural activity (Hartono et al., 2022).

As a cultural product with ethical and aesthetic characteristics, as well as noble values, indeed, it has the economic potential to help the growth of the creative economy of Indonesia. It has not only continued as a cultural product, but has developed also into an economic commodity. As time progresses and the community develops, numerous other inventions are introduced to tapis cloth in order to adapt to those changes.

Traditional craft arts innovation attempts must consider not only visual beauty, but also symbolic-philosophical features. This is in line with Supriyadi's viewpoints that, "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" (Supriyadi & Prameswari, 2022). Although the cultural values of tapis cloth are not fully embraced and implemented by the community, there is an effort to preserve traditional culture to ensure that development and innovation are not only oriented toward consumer needs and tastes, but also maintain the characteristics and nature of the Lampung tapis cloth itself. Through development and innovation, it would be possible to raise the competitiveness of tapis cloth goods and maintain it as an ancestral cultural treasure.

The innovation that stands out as an endeavour to produce Lampung tapis cloth is the design of the motifs used. As the styles and shapes of tapis cloth products become more diversified, what was once simply sarongs for women has evolved into a variety of products, including fashion, interior components, various sorts of purses, souvenirs, and others. These developments of product forms in fact, subsequently leads the motif designs to become more

diversified, with brighter and more varied colors. The motif design innovations applied make the tapis cloth products developed more appealing, modern with ethnic features, and unique. Tapis cloth is thus growing popular among people from diverse circles, nationwide as well as worldwide.

In this context, this paper examines the Tapis cloth motif design innovations based on natural potential and local wisdom of the Lampung Region in Indonesia. Its aim is to explore the length and breadth of innovations being introduced and the impact of them on the culture of Indonesia. Its objectives are:

1. To analyze the innovation strategies used on Lampung tapis cloth.
2. To identify innovations particularly in terms of motif design, in order to create a product which can be beautiful, appealing, and unique that keeps up with the dynamic consumer tastes.

## Literature Review

The concept of innovation in art is important as art is a reflection of creativity. Creativity encourages distinctive qualities or innovation (Guntur, 2019). The word 'innovation' comes from the word 'new' (Gupta, 2018). Innovation refers to the novelty of an idea, operations, or object (Rogers, 1983). It implies the introduction of novel products or improvements to products, processes, and services (Hobday et al., 2011). It could include anything that is qualitatively different from what currently exists (Barnett, 1953). Thus, this concept is in line with Kartasasmita's opinion, that innovation is the process of creating something new by using something which already exists and making little changes or improvements to what already exists with the aim of increasing the added value of the product (Kartasasmita, 1995).

Creativity is an activity for developing something new, and it is a key component of meaning in life (Bruton, 2011), driven by aspirations to produce something unique and useful (Goel & Singh, 1998). It is a key factor in determining the success of design innovation. In this application, it refers to specific measures taken to create a design concept with function, aesthetics, and market value, leading to a product which is novel, appealing, and well-accepted by the consumers (Chan, 2015). Here, design plays a significant role in the innovation process (Hobday et al., 2011), especially in product development and product innovation (Guo et al., 2016). Thus, it may be argued that the birth of innovation is primarily through the implementation of design (Gaynor, 2002).

Motifs are used as decorations that give an exquisite impression on an object (Haryanto et al., 2022). A motif is the smallest unit of a pattern (Phillips & Bunce, 1999). A pattern is an arrangement or composition of motifs through repetition (Guntur, 2021). A pattern is a motif design that has been replicated and arranged consistently (Phillips & Bunce, 1999). Patterns contribute to connecting different parts into one, hence strengthening the particular features of the object applied (Said et al., 2020). The form of a motif is determined by the source of the inspiration for its creation, which might be geographical elements, natural forms, fauna organisms, animal species, human organisms, or artificial objects (Meyer, 1957). Generally, motifs might be free-form geometric, or representational characteristics (Trilling, 2001).

## Research Methods

This study was carried out at Bandar Lampung, which is the capital of the Lampung Province. As the city center, this area is home to numerous tapis cloth artisans, galleries, and showrooms, making it simple to access a wide range of tapis cloth production activities and products. This study focuses on advances that occur in tapis cloth in the design features of the motifs used.

The innovative design of Lampung tapis cloth motifs as cultural objects is a long-term phenomenon. In this context, this study uses qualitative research methodologies with an aesthetic approach. Qualitative methods are open, in-depth and realistic methods; research using these methods analyze objects, individuals, and events in their natural settings (Kielman

et al., 2012). Qualitative methods have been chosen to explain design innovations in Lampung tapis cloth motifs since they are flexible and can use integrated data collection techniques.

For collecting research data on design innovations, document analysis techniques were used. The sources analyzed are notes, catalogs, newspapers, photos, illustrations, and archives relating to tapis cloth items, both old and contemporary. They were compared with the themes of the designs explored. Interviews were conducted openly and flexibly to obtain authentic data related to tapis cloth motif design innovations. Craftsmen and designers were interviewed as they were familiar with the design components of tapis cloth motifs. Direct observations were carried out in galleries and stores to collect information on motif design innovations used in various tapis cloth products. Secondary data include scientific journal articles, research papers, books, and other references.

Data accuracy is obtained by triangulation of data sources, in which the same or similar data is matched through numerous data sources. Analysis of research data is carried out interactively during and after data collection, including categorization and selection of data, the critical evaluation of data, data display, and drawing conclusions.

## Findings and the Discussion

### Lampung Tapis Cloth Motifs

According to the craftsmen and the designers interviewed, Tapis cloth motifs come in a variety of forms with deep symbolic-philosophical meanings. The design of the tapis cloth motif not only has aesthetic values and beauty created by a combination of motif composition and beautiful texture embroidered with decorative threads, but also cultural values related to people's beliefs and religions. Indeed, they become regional cultural identity, and also serve as a marker of social status or hierarchy in the Lampung society (Hartono, 2020).

People's awareness of the design of tapis cloth motifs is typically limited to decorative threads placed on the surfaces of the background cloth. Observations revealed that the decorative thread embroidery motif is the main part in determining the aesthetic appeal of the Lampung tapis cloth. When one looks at a tapis cloth, the first thing one notices is the sparkle of the decorative thread embroidery. In fact, tapis cloth is a woven textile that has been embroidered with gold and silver threads. Its motif is designed in a basic and abstract form; thus the shape of the object used as the motif may not be even seen in reality. The motifs used in Lampung tapis cloth are classified as geometric, human, animal motifs, plant, star and moon, and ship motifs (Hartono, 2020).

It was observed that Tapis cloth has geometric motifs such as triangles, rhombuses (diamonds), rectangles, and circles. The triangular motif on tapis cloth is referred to as the header motif, and it is the most prominent motif; practically all forms of tapis cloth use this motif, either as a border motif, tapis motif, or main motif. These motifs are important as they symbolize strength that grows from within (Hartono, 2009). The human pattern on the tapis cloth can be noticed riding a horse, elephant, or *rato* (a royal chariot drawn by human beings). Dragons, birds, and riding animals including horses and elephants are typical animal motifs that represent a person's standing (Hartono, 2020). Another animal used as a motif is a bird, which symbolizes greatness and majesty (Hartono, 2009).

It was also observed that flowers, fruit, and leaves are the plant parts used as motifs on tapis cloth. These designs symbolize fertility, life, and prosperity (Hartono, 2009). The introduction of Islamic geometric and plant motifs are frequently used, since there was a taboo on representing animals and human beings (Supriyadi et al., 2022) according to Islamic principles. Another tapis cloth motif is the moon and star pattern. Interviews divulged that the Indonesian people have historically recognized and acknowledged the shifting motions of the moon and the stars with respect to their daily activities. It was observed that Ship motifs are also frequently used in tapis clothes. Designers were of the opinion, that this motif symbolizes a person's transition to a higher degree, position, or prestige (Hartono, 2009).

## Innovations of Tapis Cloth Motifs

Lampung tapis cloth, as a cultural product, must be developed through numerous innovations in order to remain relevant among the changes in the society and increasingly advanced technical improvements. According to Schumpeter, innovation is the bringing together or the implementation of new combinations (Schumpeter, 1934). According to Alves et al. (2007), innovation is defined as the process that transforms ideas into new products or services.

Motif design innovations serve an important role as it offers a visual appeal that affects the tastes, choices, and the purchasing power of the consumers (Guntur, 2021). This can be realized that a design with its visuality is always first (Gaus et al., 2013). Indeed, the design aspect of a product draws the consumers (Mulyanto & Hartono, 2023). Moreover, product acceptability is affected by the novelty or innovation of the motif design. As to be expected, motifs on traditional woven clothes play an important role in determining the visual appeal of the products (Sugiyem, 2014). Therefore, various methods are used to develop tapis cloth motif designs that are appealing to the consumers. The motif innovations used to tapis cloth products mostly refer to existing motifs; the visual form remains unchanged significantly from the old motif designs. Based on the analysis carried out on various tapis cloth products circulating on the market, several Lampung tapis cloth motif design innovation strategies can be identified, such as the following.

1. Modification of old motif designs,
2. Adopting motif designs from other Lampung traditional crafts, and
3. Creation of new motif designs based on the natural potential and local wisdom of the Lampung region.

## Modifications

Kotler (1987) notes that one method for making innovative products is through modification, which involves changing the colour, movement, sound, form, and appearance. Modifications include improving the quality, features, and style or variety (Stanton & Lamarto, 1991). These modifications are used to attract new consumers and convince the existing ones to use the products to the fullest level feasible. New products may include original products, upgraded products, changed products, or the creation of new product brands. New product development is carried out using three possibilities, namely, product enhancement or modification, copying or imitation of existing products on the market (Indriastuti, 2016)

According to the craftsmen, modifications to the tapis cloth motif design are made by developing motif patterns that have been around for a long time. The previous motif design serves as a foundation for developing the new one. The development and changes were not frontal, but rather retained the characteristics and distinctiveness of the Lampung tapis cloth motif design.

Interviews with the designers revealed that Tapis cloth motif designs are changed by making modifications, reductions, simplifications, additions, and combining existing motifs in order to respond to the changing demands and tastes of the consumers. Decorative pattern innovations also keep classic patterns alive, such as repeating patterns to the sides and replicating motif forms like mirrors and shadows with a symmetrical composition. Innovations are done by engineering the dimensions of the main motif (mainer). The main motif is developed to a larger scale, with a simple composition, making it stand out. The colour of the tapis cloth, which was originally a composition of dark colors combined with gold and silver thread embroidery, is changed to a composition of bright colors instead of just gold and silver, to make the colors of the decorative threads varied. As Nurcahyanti et al. (2021) says, there has been a lot of development in traditional art in terms of the engineering of dimensions, placement, and the color composition.



**Fig. 2:** Design innovation in motifs and colors of Lampung tapis cloth

Source: Author, 2023

Modifying the motif design enables the following of the changing trends based on the customer tastes. In fact, understanding the changes in consumer tastes allow for motif revisions which have been modified to satisfy market expectations. Modifications can also be used to bring traditional features into modern designs. In fact, this may result in products that preserve heritage while maintaining a modern appeal.

According to the Gallery keepers, Tapis cloth products are growing increasingly popular among the consumers due to these variations. Products with modified themes have more marketability since they can grab the attention of the consumers while also providing an extra value. Indeed, the modifications make tapis cloth more diverse, unique, and distinct. As Stanton (2005) says, the consumers are more interested in buying them due to their distinctiveness and novelty. Ginting et al. (2023) add that unique and innovative products hold a significant role in drawing consumer interest. As Ansoff (1957) points out that developing products with many different features enhance product success. According to Hidayat (2018), modifying the design of tapis cloth motifs is undeniably a continuation of traditional arts.

### Adoptions

Motif designs play a significant part in developing innovative products (Keerthi et al., 2020). Everyone aspires to be unique in their appearances which increases demand for innovative designs. To fulfill this need, it is essential to continuously develop fresh motif designs. Adopting existing widely recognized arts and crafts motifs is one technique to generate fresh motif patterns. Motif design innovation paired with an adoption strategy has several benefits, including the capacity to add a fresh and unique touch to the products, increase consumer appeal, reach a larger market, help create different products, and provide superiority and competitiveness. Adopting various arts and craft motifs allows us to remain up to date on the current trends too. The products developed remain relevant to the aspirations and interests of the consumers who constantly seek new and varied experiences. Indeed, according to Sunarya & Sachari (2014), the use of forms founded on local wisdom has the potential to provide new opportunities that are more dynamic depending on the market segments.

However, the strategy of adopting clothes has been carried out from ancient times, both in terms of manufacturing techniques and motif design, which has enabled weaving in Indonesia to flourish and diversify (Hann, 2009). Adoption is a representation-based method for producing motif designs. For this, the designers use two types of techniques for introducing natural elements: engagement and representation (Brownell & Swackhamer, 2015). Indeed, Akuejezi (2021) show that design motifs and patterns are a means of representation and expression.

Designers say that, Tapis cloth motifs are designed in an innovative way, using patterns from ship cloth and celugam cloth crafts as inspirations. The ship design is previously present on traditional tapis cloth, but its form is plain. The ship motif on the newly designed tapis cloth items has a more complex and intricate form. Ship cloth is a highly popular traditional Lampung cloth. According to Steinman, it is a sort of *wastra* which produces intricate ship motifs

(Steinman, 1946). As the name suggests, the cloth is dominated by ship motifs, and they also serve as a major motif. The designs on the ship cloth are drawn in a style of stiff lines, angled and forming an angular arrangement (Irawan, 2016).

Ship cloth is divided into three types according to the length of the cloth as follows.

1. Tampan/nampan, measuring less than one meter long, usually used as a cover for offerings at Lampung proposal and wedding events,
2. Tatibin, measuring one meter long and used as wall decoration and
3. Pelepai, which is the longest ship cloth, usually up to three meters used as wall decoration (Irawan, 2016).



**Fig. 3:** Ship cloth a. pelepai and b. tampan/nampan cloth  
Source: Ethnographic Museum University of Zurich



**Fig. 4:** Innovative tapis cloth motif design adopting ship cloth motif  
Source: Author, 2023

According to the designers, Celugam is a textile art practiced by the people of West Lampung and used for a variety of traditional situations. It is made up of triangular and rectangular motifs in red, black, white, and orange that appear in the form of cloth. The colorful pieces of cloth are then placed and assembled using a patchwork joining technique.



**Fig. 5:** Celugam cloth  
Source: Author, 2024



**Fig. 6:** Tapis cloth innovation product adopting the celugam motif  
Source: Author, 2023

Guntur et al. (2023) point out that ideas for theme design innovations originate not only from an interest to produce the final products more diverse and appealing, but also from a concern for sustainability or the preservation of local wisdom. Therefore, artifacts such as women's crowns, traditional *wastra* motifs of ship cloth and celugam, and buildings that have become regional icons have been incorporated into appealing tapis cloth motif designs, in an effort to ensure that local culture and wisdom will continue to be recognized and preserved in the middle of nowhere of the modernizing flow.

### New Creations

Nevertheless, motif design innovations and ideas are difficult to be separated, (Zizlavsky, 2013), as underlying source of inspiration (Eckert & Stacey, 2000), and as ideation (Bjork et al., 2011). Jonson (2005) defines ideas as being basic elements that can be visualized, concrete, or abstract. On the other hand, Eckert & Stacey (2000) show that the source of inspiration is an awareness of using prior designs, other objects, images, or phenomena in the design process. According to Zizlavsky (2013), the source of ideas plays an important part in the innovation process.

Meyer (1957) notes that geographic elements, natural forms, forms of animals, plants, human beings, or artificial objects may all be used as sources of inspiration for motif designs. The method of developing them can involve free forms, geometric shapes, or representations (Trilling, 2001). The designs are frequently influenced and closely tied to factors such as the geographical location of the place in which they originated, the nature and lifestyle of the area, regional beliefs and customs, local flora and fauna, and the presence of contact or relationships between the regions (Nian, 1990).

As the interviews divulged, innovations in the design of tapis cloth motifs are also carried out through the production of new motifs, by adopting forms distinctive of the Lampung region, such as women's crowns (*siger*), regional icon buildings, animal and plant designs typical of the Lampung region. A tapis cloth motif design is additionally developed, with inspiration drawn from the native wisdom values of the people of Lampung. Indeed, all the motif design innovations are carried out so that Lampung tapis cloth products achieve the following.

1. Appeal to the tastes of the people,
2. Can be accepted by consumers from various circles,
3. Become superior regional products,
4. Represent the local culture that is original, unique, and
5. Has the potential to be produced more widely as a creative industry commodity (Ekarini et al., 2020).

*Siger* is a Lampung women's crown that represents majesty and dignity and is worn during a number of traditional events such as *cangget*, *melinting*, and *sigeh pengunten* dances, weddings, and the ceremonial *cakak pepadun* ritual. Ciciria (2015) says that the *siger* image represents the Lampung people's belief in unity and oneness. The form appears in the logos of the province, districts, cities, and other governmental institutions. Monuments, gates, building



ornaments, and city park ornaments all include the siger form. Indeed, it is commonly found in the Lampung area, and hence, it can be claimed that siger is a form that has grown synonymous with the Lampung area.

Tapis cloth motifs are also innovatively designed by using Lampung-specific architectural shapes such as gates and monuments, etc. According to Sugiarto et al. (2020), motif innovations through the representation of architectural shapes that have become regional symbols has been a widely-spreading trend in Indonesia. Interviews reveal that this phenomenon is prompted by the identity of the region, which distinguishes it from the others. According to this trend, many tapis cloth motif design developments have originated from the regional landmark buildings in Lampung, such as the Payan Monument in North Lampung and the Pepadun Monument in Central Lampung. The developments that highlight Lampung regional landmarks further reinforce the characteristics of tapis cloth products and promote regional identity, consequently appealing to the consumers.



**Fig. 7:** Motif design innovations sourced from pepadun monument and *payan mas* monument  
Source: Author, 2024

The innovative design of tapis cloth motifs also consider animals and plants which are regional icons as a source of creative ideas. Elephants becoming the icon of Way Kambas National Park in East Lampung, dolphins becoming the main attraction of the Kilauan Bay, Tanggamus Regency, and the clown fish and lion fish widely cultivated and found in Pesawaran Regency are good examples. The traditional tapis cloth already includes an elephant motif, but the shape remains simple in order to strengthen the regional image, and there is a new technique for applying the designs, making the embodiment of the elephant motif appear more realistic.



**Fig. 8:** Motif design innovations originating from elephants, dolphins, clown fish and lion fish  
Source: Author, 2024

According to literature, Lampung has been recognized as a producer of spices, especially pepper, since the 17<sup>th</sup> century, due to its ideal geographical and climatic conditions (Karsiwan et al., 2022). Indeed, it is one of the largest pepper-producing areas in Indonesia (Imadudin, 2017). So much so, coffee eventually replaced pepper plants as the main agricultural product in the Lampung region. Moreover, Lampung is one of the major banana-producing regions in Indonesia. Thus, motif design innovations based on plants, inspired by pepper, coffee, and banana are abundant in Lampung and have also become regional trademarks.



**Fig. 9:** Motif design innovations sourced from pepper plants, coffee and banana leaves. Source: Author, 2024

Apart from the innovative design of tapis cloth motifs developed from visible objects considered to be icons of the Lampung region, there are also tapis cloth motifs whose creation ideas are based on local wisdom values, such as ‘harmony’ and ‘mutual cooperation’ that Lampung people show when welcoming the holidays. On Eid al-Fitr for example, people of Lampung who have relocated to work outside the region return to their hometowns to be with their families. When in the village, all activities are carried out collectively, creating a family environment and unity to celebrate the holidays. Based on this phenomenon, a pattern for the "*mulang tiyuh*" tapis cloth motif has emerged. A "*begawi*" motif design has also been made, with inspiration drawn from a traditional ceremony (*begawi*) that has incorporated all the members of the community. In fact, Tapis cloth products with motif designs based on local wisdom have become especially popular among the consumers in Lampung and elsewhere due to their appeal and uniqueness. In this connection, Tung (2012) argues that adding true character to a work by incorporating local characteristics could serve as a strategy for product development. In fact, adapting local motifs can add value and diversity to the products (Hasdiana et al., 2023).



**Fig. 10:** *Mulang tiyuh* motif on tapis cloth  
Source: Rahayu Gallery, 2024

It is thus clear that motif design innovations have been carried out with the objective of ensuring that new tapis cloth motifs continue to develop, thereby extending the repertoire of tapis cloth motif designs. Hence, Lampung tapis cloths can survive and grow in the face of modernization and globalization by coming up with new motif designs that appeal to the interests and demands of the consumers from diverse circles.

## Conclusions

Based on this research, it is possible to conclude that the design of the Lampung tapis cloth motif has undergone substantial innovations. These innovations can be carried out by using numerous strategies, including modifications, adoptions, and creations.

Motif design innovations with modifications is carried out by referring to the older motifs and do not include any frontal changes. Motif design developments involve modifications, reductions, simplifications, additions, and integrating existing motifs. The designs used also keep the original patterns, by repeating the forms sideways. The primary theme is bigger in dimensions, allowing it to stand out even more. Colour is modified by employing brighter colour combinations. Innovative design of tapis cloth motifs often adopt motifs from the art of ship cloth crafts (pelepai cloth, tampan/nampan, and tatibin) and celugam cloth. Motif design innovation is accomplished through novel concepts that draw on natural potential and local understanding. Forms that have become symbols of the Lampung area, such as traditional women's crowns (siger), distinctive regional buildings/monuments, and plants and animals that have acquired regional features, have served as a basis for the development of new themes. A tapis cloth motif design has been developed with the idea based on local wisdom values held by the community as well, such as harmony and shared cooperation.

It is concluded that these motif design innovations are based on natural potential and local wisdom, making tapis cloths relevant in the modern era. Lampung tapis cloth products made today are thus in line with the market needs and tastes, allowing them to be accepted by the consumers from various circles. Undeniably, these innovative designs of the tapis cloth motifs contribute positively to the local economy while also supporting efforts to conserve the culture of the region.

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