

STRATEGY FORMULATIONS FOR REVITALIZING NAMPAN CLOTH THROUGH A CULTURAL PRODUCT DESIGN APPROACH TO SUPPORT LAMPUNG'S CREATIVE ECONOMY INNOVATION

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Abstrak

Kain nampan merupakan salah satu kekayaan tekstil tradisional Lampung yang memiliki nilai filosofis dan estetis yang tinggi. Tekstil ini menghadapi ancaman pelestarian akibat berbagai permasalahan, seperti keterbatasan dokumentasi dan literatur ilmiah, pergeseran nilai kehidupan masyarakat, serta krisis regenerasi perajin lokal. Kain nampan memiliki potensi untuk menjadi produk unggulan daerah melalui nilai estetis dan filosofisnya yang tinggi guna mendukung kemajuan ekonomi kreatif. Hal tersebut menunjukkan adanya kebutuhan terhadap strategi pengembangan kain nampan untuk mendukung pelestarian seni budaya dan ekonomi kreatif lokal. Penelitian ini bertujuan untuk merumuskan strategi revitalisasi kain nampan melalui pendekatan *Cultural Product Design* guna mendukung inovasi ekonomi kreatif di Lampung. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan *cultural product design*. Pengumpulan data dilakukan melalui observasi, studi dokumentasi, kajian pustaka, serta analisis visual terhadap motif, teknik, fungsi, dan nilai simbolik kain nampan. Hasil pengumpulan data menjadi dasar dalam mengidentifikasi dan merumuskan strategi revitalisasi terhadap potensi pengembangan kain nampan dalam konteks fesyen dan produk kreatif kontemporer. Hasil penelitian menunjukkan bahwa revitalisasi kain nampan dapat dilakukan melalui beberapa strategi, yaitu reinterpretasi visual motif tradisional, penguatan *cultural storytelling*, serta adaptasi nilai estetis tekstil ke dalam produk kontemporer. Strategi tersebut dapat diimplementasikan melalui pengembangan *cultural branding*, digitalisasi promosi kain nampan, penguatan dokumentasi visual, serta integrasi tradisi tekstil ini ke dalam industri fesyen dan industri kreatif kontemporer. Penelitian ini juga menemukan bahwa pendekatan *cultural product design* dapat menjadi kerangka strategis dalam menghubungkan pelestarian budaya dengan pengembangan ekonomi kreatif yang berkelanjutan. Simpulan penelitian menegaskan bahwa revitalisasi kain nampan tidak hanya berorientasi pada pelestarian tradisi, tetapi juga pada transformasi nilai budaya menjadi sumber inovasi ekonomi kreatif yang adaptif, kompetitif, dan relevan terhadap perkembangan industri fesyen kontemporer di Lampung.

Kata Kunci: *Kain nampan, cultural product design, revitalisasi, ekonomi kreatif.*

Abstract

Nampam cloth is one of the traditional textile treasures from Lampung that has high philosophical and aesthetic value. This textile faces conservation threats due to various problems such as limited documentation and scientific literature, shifts in the values of community life, and a crisis in the regeneration from local artisans. Nampam cloth has the potential to become a leading regional product through its high aesthetic and philosophical values to support the advancement of the creative economy. This shows that there is a need for a development strategy for Nampam cloth to support the preservation of cultural arts and the local creative economy. This study aims to make strategy formulations for revitalizing nampam

cloth through a Cultural Product Design approach to support creative economy innovation in Lampung. This study uses a qualitative-descriptive method with a cultural product design approach. Data collection was carried out through observation, documentation study, literature review, and visual analysis of the motifs, techniques, functions, and symbolic values of nampan cloth. The results of the data collection serve as the basis for identifying and formulating revitalization strategies to the development potential of nampan cloth in the fashion and contemporary creative products context. The results of the study indicate that the revitalization of nampan cloth can be done through several strategies, there are visual reinterpretation of traditional motifs, strengthening cultural storytelling, and adapting the aesthetic values of textiles to contemporary products. These strategies can be implemented through the cultural branding development, digitalization of nampan cloth promotion, strengthening visual documentation, and integration of this textile tradition into the fashion and contemporary creative industries. This study also found that the cultural product design approach can serve as a strategic framework in connecting cultural preservation with the sustainable development of the creative economy. The research conclusion emphasizes that the revitalization of nampan cloth is not only oriented towards the preservation of tradition but also towards transforming cultural values into sources of creative economic innovation that are adaptive, competitive, and relevant to the development of the contemporary fashion industry in Lampung.

Keywords: *Nampan cloth, cultural product design, revitalization, creative economy*

A. INTRODUCTION

The Lampung community has a traditional textile heritage with high aesthetic and philosophical value, that is the nampan cloth. This textile becomes a work of local cultural art capable that can represent local identity and traditional knowledge from the ancestors of the nation. Nampan cloth is made by Lampung artisans with great precision and high-level hand skills through the use supplementary weft or songket techniques. Various motifs with high aesthetic and philosophical value on the nampan cloth represent the connection between the imagination and creativity from the Lampung people and their harmony with the surrounding environment (Kurniawan, 2022: 245). In the life of the Lampung community, nampan cloth also has a strategic function in a cultural context, such as traditional art expression and social status symbols. This textile is also closely related to the lifecycle of the Lampung people, such as being used as a pillow fabric for a baby during birth ceremonies, and as a gift between wedding couples in marriage ceremonies, as face covering fabric for the deceased during funeral ceremonies (Nurwanty, et al., 2024: 6). The distinctive character in the aesthetic visuals and cultural art narratives of the nampan cloth becomes a uniqueness that is not found in traditional fabrics from other regions in Indonesia, and even the world. This explains that the nampan cloth has great potential to be developed into a superior regional product with high competitiveness both in the domestic and global markets to support creative economic innovation in Lampung (Nurdin, et al., 2021: 5).



Figure 1. Nampan cloth from Lampung. (Source: Nurwanty, 2024)

Along with the times, nampan cloth faces various threats to its preservation. The global culture dynamics and technological developments have influenced people's lifestyles, which demand speed and instant results, emphasizing commercial value over the culture and tradition noble values. Some people, especially today's younger generation, are gradually abandoning the art and culture of nampan cloth, making its artifacts increasingly rare and difficult to find in daily life. Many young people only view nampan cloth as an old-fashioned item with low functional and economic value, causing this traditional woven textile becomes to gradually disappear. This problem has also caused nampan cloth to experience a regeneration crisis of local artisans. This crisis has a significant impact on the lack of design innovation as well as the low adaptability of the product to contemporary market needs, resulting in the scarcity of nampan cloth in people's lives (Rusiyani, 2020:5). In the past, the Lampung community relied on oral traditions to transmit the local wisdom for the next generation, while this method is very vulnerable to disruption if there are changes in social structure or the loss of cultural practitioners (Munawaroh, 2025: 46-47). Nampan cloth, as one of Lampung's textiles traditions, still lacks comprehensive and systematic documentation on technical production data that can serve as academic or pedagogical references. This condition causes nampan cloth to not yet be fully able for transforming into a cultural product that is competitive in the modern creative industry. This becomes important to preserve the sustainability and continuity of local wisdom from the ancestors to be passed down from generation to generation (Sjaiful, et al., 2025: 83).

The approach theory in the development of culture-based product design that is relevant to addressing current challenges related to traditional textiles is Cultural Product Design (CPD). The Cultural Product Design theory is defined as a process to review cultural elements that can be adapted into product design to meet the functional and aesthetic needs of society. The Cultural Product Design approach remains oriented towards novelty values and consistency, thereby being able to present products in a modern context while maintaining the authenticity of cultural values. This also has the potential to produce new interpretations and meanings of culture that are relevant to contemporary developments (Gumulya & Meilani, 2022: 9). Nampan cloth, as part of Lampung's cultural wealth, has great potential to be developed in various aspects such as visual exploration, strengthening cultural identity, as well as functional

and aesthetic innovation that suits the needs of contemporary society through a Cultural Product Design approach. This approach can position nampan cloth as part of modern design practices that have highly competitive and creative economic value, so it will not only regard as an ancient object. The development of the times that affects social changes and the global fashion industry also threatens the existence of Nusantara textiles, making revitalization efforts very important and urgent to protect and preserve local art and culture. Revitalization efforts require strategies to rebuild the connection between local cultural values and modern market needs through an innovative design approach (Adiyanti, 2024: 102). In this study, revitalization can be understood as a process of cultural development and transformation to remain relevant in the contemporary context while also preserving tradition. This explains that the revitalization of nampan cloth can serve as a means of strengthening cultural identity as well as a medium for developing creativity based on locality. This development concept can provide great opportunities for the advancement for the creative economy as part of a culture-based industry. Fashion and textile crafts are industrial sectors that contribute significantly to Indonesia's creative economy because they are able to combine aspects of culture, creativity, and economic value (Noor, 2024: 42). Nampan cloth as a Nusantara textile craft has the potential to be developed as a source of creative product innovation based on Lampung identity. Based on these matters, research on the formulation of strategies for revitalizing nampan cloth through a cultural product design approach becomes important to support the sustainable development of Lampung's creative economy and strengthen the position of local textiles in the contemporary industry

B. LITERATURE

Nampan Cloth

One of the regions in Indonesia that has a wealth of traditional textiles in its community life is Lampung. The people of Lampung have long been familiar with various forms of traditional cloth as part of the cultural heritage passed down from generation to generation until today. Lampung society is divided into two major groups, that are Saibatin and Pepadun. The Saibatin community generally resides in coastal areas, while the Pepadun people mostly occupy the highland regions of Lampung. These differences in cultural backgrounds give rise to diversity in textile arts with distinctive aesthetic values and visual characteristics, one of which is Nampan cloth. Nampan cloth, also known as Tappan, is a type of traditional fabric measuring less than one square meter. In the past, Nampan cloth was used by the people of Lampung in various cultural activities, especially as a form of respect to their ancestors when the community still adhered to animist beliefs. Nampan cloth also has various other functions such as covering and wrapping foods, covering the head and face in traditional ceremonies, as a gifts in wedding ceremony, and as pillow cover fabric in traditional rituals (Dewi, et al., 2022: 19). Nampan cloth is made using supplementary weft weaving techniques or songket (structure design) in the cloth background design process with decorative patterns that often feature ships, flora, fauna, ornaments, and elements of the coastal natural environment. The visual character of the fabric gives the nampan cloth a distinctiveness with high aesthetic and beauty value (Kurniawan, 2022: 245). The supplementary weft or songket weaving technique is a method of creating motifs on traditional cloth by adding weft threads as decoration that made from gold, silver, silk, and other materials into the warp thread arrangement during the weaving process. The term of songket comes from the Malay word that is sungkit, which means to hook or pick. This term relates to the technique used by artisans when shaping decorative patterns on the fabric by hooking the decorative thread from the weft threads into the warp threads. The production process of traditional fabric using the songket technique requires a high level of precision, patience, and skill from the artisans in order to produce woven art-works with

distinctive aesthetic and philosophical values that are considered special (Arlieasa & Kahdar, 2021:50).

Nampan cloth is one of the cultural elements that is universal in nature, both in terms of function and artistic value. This cloth is also known as 'nampan penendang,' which is used as a covering for serving food in the implementation of traditional ceremonies. The existence of Nampan cloth is closely related to the life cycle of the Lampung community, applied in various traditional rituals such as a baby pillow at birth ceremonies, souvenirs exchanged between the bride and groom in wedding processions, a face covering fabric for the deceased in funeral ceremonies (Nurwanty, 2024:6). The term 'nampan' is also often associated with 'sampan,' which is a small boat commonly used by fishermen as a sea transportation. The southern and western Lampung's Ocean have long been an important shipping route to the Strait of Malacca, making the coastal areas busy with trade ships from various nations, such as India, China, Arabia, Portugal, and the Netherlands. The long-standing sailing activities with various types of ships and boats later became a source of inspiration for local artisans in creating traditional fabric motif designs. The boat motif for the people of Lampung in the past had a meaning related to the symbolic vehicle of the soul's journey to the afterlife for someone who has passed away. They understood that death is an important phase in human life, representing the journey of the soul to a new realm of existence. This also underwent a change in meaning when the Islam religion was embraced by the Lampung society, which became a symbol of the human life journey from the phase of birth to death. The change is related to the view that life is the main process that determines a person's worthiness in attaining paradise (Dewi, Supriaswoto, Aruman, 2022: 20-21).

Cultural Product Design

Designers have an important role in Cultural Product Design through critical thinking, creativity, and cultural sensitivity. This phenomenon explains that designers are required to be able to translate abstract ideas from cultural features into product-making practices as real solutions to meet consumer needs (Gumulya, Purba, Hariandja, & Pramono, 2023: 24). Cultural Product Design (CPD) is a process of creatively and comprehensively processing information by designers that emphasizes a particular culture as the main goal of product creation for consumers. This also explains that CPD becomes a method in the layered concretization process of culture that integrates cultural features into product design to enhance its value and uniqueness (Yin, et al., 2024: 1-3). Gumulya, et al. (2023: 25) explained that the Cultural Product Design method is divided into three stages consisting of identification, translation, and implementation. The identification stage is the step when designers identify the design characteristics from the three layers of culture. That three layers of culture are outer level, which includes color, shape, form, and texture; the middle level, which includes function, usefulness, and safety; and the inner level, which includes emotions, cultural meaning, and storytelling. This stage requires the designer's ability to analyze and evaluate the best way to utilize cultural data in designing products. The translation stage is the step where the designer transforms the cultural knowledge obtained in the previous stage into design knowledge. During this process, designers develop their level of expertise and practical experience with design features and connect design knowledge with the users' contemporary needs. The implementation stage is the step where designers express design knowledge obtained from cultural characteristics through concepts, sketches, and prototypes. The designer's perspective on cultural meaning is linked to their aesthetic sensitivity. Designers are required to be able to integrate all levels of cultural characteristics into cultural product designs.

C. METHOD

This research uses a qualitative-descriptive method with a Cultural Product Design approach to formulate strategies for the revitalization of nampan fabric in supporting Lampung's creative economy innovation. This approach positions culture as the main source in the creative product development process so that nampan fabric can be understood as a representation of local identity with economic potential, not merely as an antique object. Data collection was carried out through observation of visual motif characteristics, functions, and symbolic meanings, as well as documentation studies and literature reviews including visual archives, books, journals, and cultural documents related to Lampung textiles and Cultural Product Design theory. The data obtained were then analyzed descriptively-interpretatively through the grouping of cultural, aesthetic, functional, and creative economic development potential aspects in order to produce a formulation of adaptive, contextual, and sustainable nampan cloth revitalization strategies.

D. RESULT AND DISCUSSION

The formulation of the strategies for revitalizing nampan cloth in this study is developed based on the stages in the cultural product design approach, which include identification, translation, and implementation. These three stages are used as a strategic framework to connect the cultural values of nampan cloth with the development of contextual and sustainable creative economic innovation.

Indetification Stage: Exploring the Cultural Characteristics of Nampan Cloth

The identification stage is carried out by recognizing and analyzing the cultural characteristics of Nampan cloth through three cultural layers, there are the outer, middle, and inner layers. The outer layer involves a strategy directed at identifying the aesthetics of the visual elements of the cloth. Nampan cloth has various decorative patterns divided into three parts based on function: border, main, and filler. The border motif functions as the edge of the fabric up to 3 layers of different motifs. The main motif contains motifs of humans, houses, ships, flora, and fauna. The filler motifs serve to fill empty areas on the fabric background such as geometric shapes such as squares, triangles, and fern fronds motifs. Nampan cloth uses several natural color palettes, such as blue, red, brown, yellow, and white. The texture of Nampan cloth has the distinctive characteristics of the songket weaving technique (Nurwanty, 2024:11). The middle layer section, which focuses on identification of the nampan cloth functions in the Lampung community daily life, such as its use in traditional rituals as a cushion for babies during birth ceremonies, as souvenirs between the couple during wedding ceremonies, as a face covering for the deceased in funeral ceremonies (Nurwanty, 2024: 6). The inner layer section emphasizes symbolic meanings, spiritual values, life philosophies, and cultural narratives contained in its motifs and uses. The boat motif for the Lampung people in the past held a meaning related to the symbol of a vehicle for spirits to the afterlife for someone who has passed away. They understood that death is an important phase in human life, representing the journey of the soul to a new life. This also underwent a change in meaning when the Islam religion was adopted by the Lampung community, becoming a symbol of human life journey from the phase of birth to death. This change is related to the view that life is the main process that determines a person's worthiness in attaining heaven (Dewi, Supriaswoto, Aruman, 2022: 20-21). Revitalization through this stage is carried out by positioning the nampan cloth as a source of cultural knowledge that has the potential to be developed in the context of the modern creative industry. This identification becomes the basis for determining cultural elements that are relevant to be preserved, developed, or reinterpreted.

Translation Stage: Transformation of Nampan Textile Cultural Values into Creative Economy Strategies

The translation stage is the process of transforming cultural knowledge of textiles traditional into creative development strategies that align with contemporary needs. Cultural characteristics are translated into design approaches, branding, and creative product innovations while maintaining local identity. Revitalization strategies at this stage are carried out through visual reinterpretation of traditional motifs, strengthening cultural storytelling, and adapting the aesthetic values of fabrics to the needs of today's creative market. Visual reinterpretation of motifs can be done by reinterpreting traditional patterns to suit urban tastes. This phenomenon indicates that there is a shift in value from sacred art to market art; although it can expand cultural reach, it also raises challenges regarding the dilemma between preservation and commercialization (Marsela, 2026: 120).

The visual reinterpretation of motifs on nampan cloth can be carried out through the development of designs that adapt the elements of motifs, symbols, and cultural philosophy into creative products that are relevant to the contemporary market, thereby promoting cultural sustainability while increasing the competitiveness of local cultural products in the creative economy industry. Strengthening local cultural storytelling becomes an intangible asset that is not easily imitated by other products, creating loyalty that touches consumers' emotions (Arvita & Perdana, 2025: 245-247). Strengthening cultural storytelling on tray textiles becomes a medium to build an emotional attachment between the product and the community while also enhancing image, authenticity, and appeal in the creative market. This also represents tray textiles as local knowledge that has economic, educational, and sustainable cultural promotion value. The adaptation of the aesthetic values of traditional textiles into the needs of today's creative market is carried out through contemporary design in order to keep up with social trends. This approach represents an artistic transformation through a creative process that considers the socio-cultural dynamics of society to open up significant opportunities for traditional textiles to enter the competitive market of creative products (Lestari & Kusumastuti, 2026: 116). The adaptation of the aesthetic values of Nampan cloth is carried out by developing visual elements, motifs, colors, and traditional characters into products that align with the needs and tastes of today's creative market. This approach allows the aesthetic value of local culture to be present in various forms of contemporary products.

This stage can also emphasize the importance of the integration between culture, technology, and community entrepreneurship. The interaction between technology, culture, and entrepreneurship in driving sustainable growth and socio-economic development in Indonesia's creative economy (Judijanto, Syahputra, & Djunaidi, 2025: 84). Nampan cloth is positioned not only as a traditional artifact but also as a source of inspiration for the development of creative products. Innovation strategies are aimed at strengthening local cultural identity to remain relevant for modern lifestyles without losing its authentic value.

Implementation Stage: Revitalization Strategies Implementation through Creative Economy Innovation

The implementation stage is the process of applying the results of cultural translation into actionable strategies to support the revitalization of Nampan cloth. Cultural knowledge and design can be realized through the development of creative concepts, cultural promotion media, strengthening of visual identity, and product innovation based on local textiles. Strategy implementation is carried out through the development of cultural branding, digital promotion of Nampan fabric, enhancement of visual documentation, and the integration of textiles into the fashion sector and contemporary creative industries.

Strengthening cultural branding in traditional textile can shape public perception to reinforce identity and increase the selling value of the crafts, thereby attracting consumers to repurchase these product (Pratiwi, Febrianza, & Chaniago, 2022: 92). Strengthening the cultural branding of Nampan loth can be done by building a strong visual identity and cultural

narrative so that these traditional textiles have a distinctive position in the creative industry and contemporary cultural market. This strategy includes product image development, promotion based on local cultural values, and the use of digital media and creative networks to expand market reach. SMEs can broaden their market reach to increase sales using the internet as an effective and efficient promotional digital media. This approach can also boost the competitiveness of traditional fabric products, thereby supporting the development of a creative economy based on local wisdom (Malo, et al., 2026: 27). The digitalization of Nampan cloth promotion can be carried out through the utilization of digital media as a means of introduction, marketing, and dissemination of cultural information to a public audience, especially the younger generation. This strategy includes the development of creative content, promotion through social media, visual documentation, as well as the use of digital platforms to strengthen the visibility and appeal of Nampan textiles in the era of modern creative markets. Visual documentation can provide knowledge and evidential information so that it can be disseminated to the public. This can attract an audience who seeks information through visual elements, reinforcing the message that is intended to be conveyed effectively (Hendiawan & Huddiansyah, 2021: 294). Visual documentation of Nampan cloth can be carried out through systematic archiving and visual presentation of patterns, techniques, manufacturing processes, and the cultural values contained within them. This strategy aims to preserve the continuity of cultural knowledge while presenting Nampan cloth in a visual format that is more attractive, educational, and easily accessible to the community. Indonesian's traditional textiles have synthesized the aspects of national identity and possess high cultural artistic value. This has aesthetic potential that can evoke a sense of respect for the wearer through visual elements and cultural narratives (Istiqomah & Amboro, 2024: 200). The integration of Nampan cloth into creative products is carried out by adapting motifs, visual elements, and traditional aesthetic values into various contemporary products that have functional and commercial value. This strategy includes the development of nampan cloth in the fashion, crafts, accessories, interior design, and creative souvenir product sectors without losing cultural identity.

Implementation can also be directed towards strengthening the local creative economy ecosystem through the connectivity between craftsmen, MSME actors, cultural communities, and the creative industry. The ecosystem in the creative economy has strong links between the creative value chain, the nurturance environment, the market, and archiving. The creative economy is related to the creation of added value economically and also the creation of added value socially, culturally, and environmentally (Ngabalin, Habibie, & Darmawan, 2023: 14). This stage emphasizes that the revitalization of tray cloths is not only oriented towards preserving tradition but also towards transforming culture into a source of creative economic innovation that possesses aesthetic value, cultural identity, and competitiveness in the modern era. This indicates that the Cultural Product Design approach is capable of serving as a strategic framework in preserving the sustainability of Nampan cloth and also can supporting the development of a local culture-based creative economy.

E. CONCLUSION

This research shows that the Cultural Product Design approach is used in formulating strategies for the revitalization of Nampan cloth to preserve cultural heritage sustainability and promote creative economy development in Lampung. This approach allows for the identification of cultural values of the cloth in visual aspects such as patterns, colors, and shapes, functions, symbolic meanings, and philosophical values. The cultural values of Nampan textiles are translated into creative economy innovation strategies through visual reinterpretation of traditional motifs, strengthening cultural storytelling, and adapting aesthetic values to the modern creative market. These data can be implemented through the strengthening of cultural branding, digital promotion, visual documentation, as well as the

integration of Nampan cloth into various creative products. These strategies become efforts to strengthen local cultural identity while increasing the economic value of Nampan cloth in the creative industry. These points show that the revitalization of Nampan cloth can be oriented towards cultural preservation and the creation of a sustainable creative economic ecosystem. This research is expected to serve as a basis for the development of policies, cultural preservation programs, as well as creative product innovations based on local culture that can enhance the competitiveness of Lampung culture at both national and international levels.

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