

The Tapis Kapal Motif: A Preservative of Lampung's Decorative Arts at the Krakatau Festival Stage

Giovanni Arissa Putri^{1)*}, Tri Wahyudi²⁾

^{1,2)}Visual Communication Design Study Program, Faculty of Design and Creative Industries, Universitas Esa Unggul, Indonesia

*Corresponding Author

Email : giovanniputri12@student.esaunggul.ac.id

How to cite: Putri, G. A. & Wahyudi, T. (2025). The Tapis Kapal Motif: A Preservative of Lampung's Decorative Arts at the Krakatau Festival Stage. *Gorga : Jurnal Seni Rupa*, 14 (1), 319-326. <https://dx.doi.org/10.24114/gr.v14i1.64648>

Article History : Received: March 18, 2025. Revised: April 24, 2025. Accepted: June 30, 2025

ABSTRACT

The province of Lampung has a rich cultural heritage, including Tapis, a traditional textile art featuring the ship motif. Tapis plays a vital role in traditional ceremonies, but its presence is declining in society. This indicates challenges in its preservation amid modernization. To address this, efforts to sustain Tapis with ship motifs are applied through the Krakatau Festival, an annual event in Lampung. This study aims to raise awareness of Lampung's decorative arts preservation and explain the philosophy behind Tapis with ship motifs through the festival. The research employs a qualitative approach, analyzing design elements such as shape and color, along with the Art Deco style. Data collection techniques include observations, interviews, field notes, and documentation. The study was conducted at Way Halim Sports Center (PKOR) in Bandar Lampung during the Krakatau Festival on July 8, 2023, and at the Lampung Pavilion in TMII, Jakarta. The findings highlight the implementation of ship motif Tapis ornaments on the festival stage design. The results indicate that applying Tapis ship motifs to the stage and art installations enhances cultural significance, creating an authentic atmosphere and strengthening visitors' connection to Lampung's heritage. Additionally, this initiative contributes to preserving Lampung's decorative arts, reinforcing its national identity as part of Indonesia's cultural richness. The Krakatau Festival serves as a platform to promote and sustain this traditional art for future generations.

KEYWORDS

Tapi Kapal, Krakatau Festival, Decorative, Arts, Lampung.

This is an open access article under the CC-BY-SA license



INTRODUCTION

Along with the passage of time and the rapid pace of globalization, the phenomenon of traditional cultures gradually eroding presents a major challenge in preserving cultural heritage, including the Tapis of Lampung. The use of Tapis fabric has been declining, particularly among the younger generation who prefer modern, simple, and practical clothing. Various fashion trends from abroad have increasingly overshadowed the popularity of traditional fabrics. Historically, Tapis fabric has not only served as traditional attire but also as a symbol of social status and as the identity of the Lampung people in the land of Sai Bumi Rua Jurai. Nevertheless, preservation efforts continue through various means, such as cultural education, more modern design innovations, as well as promotion through social media and the creative industries. Therefore, there is a need for mutual understanding and awareness to preserve the Tapis fabric so that cultural heritage remains relevant and innovative.

One of the important aspects in the preservation of Lampung Tapis is the diversity of ornamental motifs that are part of the wealth of traditional visual arts. Ornamental motifs are a form

of visual art consisting of decorative patterns arranged repetitively in specific arrangements to adorn an object or surface. The forms of these motifs can be geometric, floral, faunal, or figurative, each carrying meaning to reflect the cultural identity of the people in a particular region. The patterns of ornamental motifs consist of visual elements that complement each other and cannot be separated (Wardhani, 2005). Tapis is a traditional craft of the community that reflects the harmony between life, the environment, and the Creator of the Universe (Sujadi, 2012). Lampung Tapis serves as a symbol represented by emblems that form its decorative motifs. Tapis fabric is a distinctive sarong worn by the people of Lampung, especially by the young women and women of the Lampung ethnic group.

This research aims to raise public awareness about the preservation of traditional decorative motifs of Lampung, as well as to inform about the philosophical and cultural values contained in Tapis fabric, particularly the Lampung Tapis Kapal motif. This motif holds historical and symbolic significance closely related to the journey of life, togetherness, and the local wisdom of the Lampung people. This study explores the public's understanding of the meaning behind the Lampung Tapis Kapal motif and how it is applied in cultural activities such as the Krakatau Festival. It is hoped that the results of this research will contribute to efforts in preserving traditional arts and strengthening public appreciation of Lampung's cultural heritage amidst the forces of modernization.

Lampung's decorative motifs, particularly the Tapis Kapal motif, are part of the cultural heritage that carries historical significance and profound philosophy. However, amidst the currents of modernization and globalization, the existence and public understanding of the meaning and function of these motifs are diminishing. One of the efforts to preserve Lampung's decorative motifs is through their application in various forms of art and culture, such as the Krakatau Festival. Therefore, it is important to examine how the Tapis Kapal motif is applied in the stage design of the Krakatau Festival, both in terms of concept and execution. Moreover, it is necessary to further understand the philosophy and meaning embedded in the Tapis Kapal motif and how its application in the Krakatau Festival can contribute to the efforts of preserving Lampung's decorative arts.

This research refers to several journal articles from previous studies related to the Application of the Tapis Kapal Motif on the Krakatau Festival Stage as a Form of Preserving Lampung's Decorative Arts. The first article by Adha et al. (2021), titled 'Lampung Krakatau Festival: Tourism Development and Active Citizen Participation to Strengthen Community Civic Virtue,' highlights the role of the Krakatau Festival in tourism development and active community participation in strengthening local cultural values. This study emphasizes that the Krakatau Festival not only serves as a platform for promoting culture and tourism but also as a means to raise public awareness of local cultural identity. The findings of Adha et al. (2021) provide an important foundation for further exploring the aspect of cultural preservation, particularly in relation to the philosophy of art and the meaning of the Tapis fabric motif as part of Lampung's cultural heritage.

The second article by Isbandiyah and Supriyanto (2019), titled 'Character Education Based on Local Culture of Lampung Tapis as an Effort to Strengthen National Identity,' discusses the role of Tapis fabric as a medium for character education based on local culture. This study highlights that Tapis fabric not only functions as a cultural and artistic heritage but also as an educational tool to instill character values, such as discipline, hard work, and love for one's own culture. The research further examines how the motifs and philosophy of Lampung's Tapis fabric can be linked to cultural preservation efforts in the Krakatau Festival and strengthen public awareness of Lampung's cultural heritage (Isbandiyah & Supriyanto, 2019).

The final article, titled 'Lampung Ship Ornament Typeface,' examines the development of typography based on Lampung Ship ornaments as an effort to preserve and adapt the culture into modern graphic design media (Rohiman et al., 2022). This study highlights that the Lampung Ship motif, which holds profound philosophical values related to the journey of life and togetherness, can be adapted into letterforms that represent the cultural identity of the region. The research examines how the philosophy of the Lampung Ship motif not only plays a role in textile arts, such as Tapis fabric, but also holds significant potential in various cultural expression mediums, including cultural events such as the Krakatau Festival.

Based on the three previous studies, this research introduces novelty by directly applying the

Lampung Ship motif in the design of the Krakatau Festival stage as part of an effort to preserve Lampung's arts and culture directly in the public space.

METHOD

This study employs a qualitative method to understand the application of the Lampung Ship motif in the design of the Krakatau Festival stage and its contribution to the preservation of Lampung's decorative arts. According to Siyoto and Sodik (2015) in their book 'Dasar Metodologi Penelitian' (Fundamentals of Research Methodology), qualitative research is carried out through several stages, namely: (1) Preparation, which includes identifying the research problem, conducting a literature review, and determining the research subjects, consisting of stage designers, cultural experts, and festival organizers. Furthermore, the data collection methods in this study include direct observation of the Krakatau Festival stage design, interviews with relevant informants, and documentation in the form of photos and festival archives. (2) Data Analysis, which involves data reduction, data presentation, conclusion drawing, and verification. Data reduction is done by selecting relevant information regarding the application of the Lampung Ship motif in the festival, data presentation is done in the form of narrative descriptions that illustrate the design process and the symbolic meaning of the motif, and conclusion drawing connects the results of observations, interviews, and documentation with the theories previously reviewed. To ensure the validity of the data, verification is conducted through triangulation techniques, which involve comparing interview results with observations and collected documents. Thus, this research provides an objective overview of how the application of the Lampung Ship motif in the Krakatau Festival stage design contributes to the preservation of Lampung's arts and culture. (3) Report preparation, which includes presenting the research results, discussion, and conclusions on how the application of the Lampung Ship motif can contribute to the preservation of Lampung's arts and culture.

RESULT AND DISCUSSION

The Lampung Ship motif Tapis fabric is one of the traditional art forms belonging to the people of Lampung and has existed since the Lampung community adhered to animistic beliefs (Nugroho et al., 2021). In ancient times, the Ship Tapis fabric was dominated by ship motifs, which were believed to be the vehicle that transports the soul to the afterlife. The motifs on the Ship Tapis fabric are presented with bold shapes and the arrangement of angular lines with sharp cuts to emphasize the characteristics of the Ship Tapis motif.



Figure 1. Tapis Kapal Fabric

(Source: <https://assets.kompasiana.com/items/album/2017/03/23/image0978-58d3844eb07a615617f30641.jpg?t=o&v=770> , 2024)

The stage design of the Krakatau Festival, with the characteristics of the Lampung Ship Tapis motif, provides an understanding of the philosophy embedded in the stage carvings. More specifically, the purpose of this stage design is to introduce innovation in the design of the Krakatau Festival stage by incorporating Lampung cultural ornaments. Additionally, it aims to introduce and preserve the distinctive ornamental patterns of Lampung.

The Ship Tapis fabric motif, with its bold shapes, angular line arrangements, and sharp cuts,

has two main aspects in the application of the Ship Tapis on the Krakatau Festival stage: the design elements consisting of shapes and colors, as well as the design style. The combination of these elements—shapes, colors, and the distinctive design style—means that the Ship Tapis motif not only functions as decoration but also as a symbol of identity and local cultural heritage rich in meaning.

1. Design Elements

a. Shape

According to Sri Wahyuningsih, a plane is a visual element that has dimensions of length and width (Wahyuningsih, 2015). A plane has two categories: geometric planes and non-geometric planes. Geometric planes have a formal impression, which includes regular shapes such as squares, triangles, circles, and others. Meanwhile, non-geometric planes give an informal, relaxed, and dynamic impression.

In the design of the Krakatau Festival stage, the author used geometric planes inspired by the Tapis Kapal motif. The part applied to the stage is the end of the ship, which is shaped with angular lines and sharp corners.

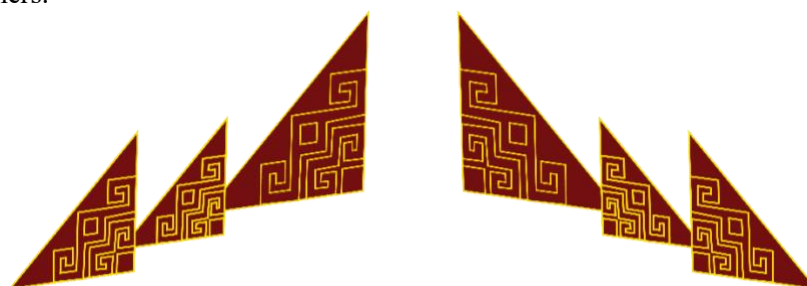


Figure 2. Geometric plane
Source: Giovanni, 2023



Figure 3. Krakatau Festival Stage Design
Source: Giovanni, 2023

b. Color

Color plays a crucial role in the composition of design. According to Nugroho, color is a phenomenon in the form of vibrations or waves that are perceived by the sense of sight. (Nugroho et al., 2021). Therefore, color is the visual element that is most easily recognized by the eye. Color serves several functions, including: (1) identity function, where people recognize things by their color, such as uniforms, flags, company logos, and others; (2) signal function, where color provides signals about characteristics and/or conditions, such as red signaling anger or a white flag signaling surrender; (3) psychological function, where color creates an impression on the viewer, for example, the color of green grass can provide a refreshing feeling; and (4) natural function, where color is the inherent property of certain objects, such as tomatoes that are typically red and rarely black (Monica & Luzar, 2011). The stage design uses two main colors that complement the stage's appearance: red and yellow.

The choice of red in the stage design carries the meaning of enthusiasm and energy. This aligns with the goal of the Krakatau Festival, which is to accelerate the growth of the tourism industry and creative economy in Lampung Province.



Figure 4. Red color element on the stage
 Source: Giovanni, 2023

The yellow color in the stage design represents happiness. The choice of yellow symbolizes the joy of the people of Lampung in celebrating the Krakatau Festival and also signifies hope, in line with the aspirations of the community to develop Lampung Province into a more advanced and better region in the future.



Figure 5. Yellow color element on the stage
 Source: Giovanni, 2023

c. Design Style

According to Sunarto, generally, design style or art is a form of expression or aesthetic attitude that is distinctive and unique in a work of art, resulting from the creation technique, visual concept, or aesthetic aspects (Sunarto, 2013). Design style can represent a specific period in a country or place. The choice of design style can provide clues about the attitude and concepts of the designer.

Design style is used to convey the intent and purpose of a design through graphic elements such as color, shape, layout, and typography. Each design style has its own unique characteristics, which can influence how the audience interprets the design. There are several design styles in the world of graphic design, including: (1) *Victorian Style*; (2) *Arts and Crafts*; (3) *Art Nouveau*; (4) *Futurism*; (5) *Early Modern*; (6) *Heroic Realism*; (7) *Art Deco*; (8) *Swiss/International Style*; (9) *Late Modern*; (10) *American Kitsch*.

In the design of the Festival Krakatau stage, the chosen design style is the Art Deco style. The Art Deco style was popular between the 1920s and 1940s. The classic style of Art Deco was inspired by patterns from ancient cultures such as the Aztec tribe in Mexico and the Egyptian dynasty (Aulia & Anisa, 2012). Art Deco was influenced by various modern movements, including Cubism, Futurism, and Constructivism (Gunawan & Prijadi, 2011). The Art Deco design style is characterized by distinct features such as the use of geometric shapes, symmetrical visuals, rigid structures, and a tendency to follow proportionate principles. These elements contribute to the bold and streamlined aesthetic typical of Art Deco, emphasizing modernity and elegance.

In an effort to introduce and preserve the ornamental motifs of Lampung to the wider public, the Tapis Kapal fabric is implemented in the design of the Krakatau Festival stage. The Tapis fabric features a ship shape, with sharp, angular ends and diagonal lines that create a striking and defined structure. This further enhances the characteristic features of the Tapis Kapal motif, emphasizing its distinct and symbolic cultural identity.



Figure 6. Tapis Kapal Fabric

(Source: <https://assets.kompasiana.com/items/album/2017/03/23/image0978-58d3844eb07a615617f30641.jpg?t=o&v=770> , 2024)

The Art Deco style was chosen because of its characteristic features, such as the use of geometric shapes, rigid lines, and symmetrical visuals. These traits can be applied to the sharp, defined shape of the ship's bow, complemented by the Siger ornament placed at the top of the stage. This combination effectively blends the aesthetic elements of both the Tapis Kapal motif and the Art Deco design style, reinforcing the cultural identity and elegance of the Festival Krakatau stage design.



Figure 7. Implementation form Tapis Kapal
 (Ssource: Giovanni, 2023)



Figure 8. . Implementation form Tapis Kapal
 (Soutce: Giovanni, 2023)

A festival serves as a platform for interaction among people from various backgrounds. Specifically, a cultural festival can be used as a space for the expression of all components of society, aiming to raise awareness about cultural preservation so that it can endure and be passed on to future generations (Sommers dalam Adha et al., 2021). The Lampung Provincial Government supports the organization of the festival, including the determination of the event location and the dissemination of information to the public at the local, national, and international levels.

Mount Krakatau is an island located in the Sunda Strait, situated between Sumatra Island and Java Island. After the major eruption of Mount Krakatau in 1883, it is known that the Anak Krakatau (Child of Krakatau) began to emerge in 1930. In order to commemorate the eruption of Mount Krakatau and simultaneously promote culture and tourism, the Lampung Provincial Government uses the Krakatau volcano as the icon for a cultural event called the Krakatau Festival.

The Krakatau Festival is a cultural event in Lampung and serves as an annual agenda of the Lampung Provincial Tourism and Creative Economy Office, held since 1990. This cultural event aims to promote tourism in Lampung Province and to introduce and disseminate the cultural tourism potential from 15 regencies and cities to local, national, and international audiences. The diversity of customs and cultures adds a vibrant charm to the life of the Lampung people, who coexist harmoniously and in balance while contributing to the development of Lampung Province.



Figure 9. Krakatau Festival

(Source: <https://lidik.id/lampung-krakatau-festival-momentum-eksplorasi-budaya-provinsi-lampung/> , 2023)

Since its inception, the festival has not only involved the community in the city center but also the coastal communities surrounding Mount Krakatau. It is hoped that the promotion of arts and cultural tourism can enhance the tourism potential as the main attraction of the festival. This aims to stimulate the growth of the local economy through the development of the creative economy. Promotional efforts are carried out through the presentation of artistic and cultural elements such as traditional dances, traditional clothing, cuisine, traditional weapons, and Lampung traditional houses.

The approach used in the design of the Festival Krakatau stage:

1) The Influence of Tapis Fabric

Through observations and interviews with the design team of the Krakatau Festival, it was found that the Tapis Kapal motif was used as the primary source of inspiration in the stage design. The elements of angular lines and sharp cuts reflect the strong cultural characteristics of Lampung, deeply rooted in its history. Furthermore, the application of this motif serves not only aesthetic purposes but also as an educational medium for the public about the importance of preserving local culture. From interviews with several festival visitors, most stated that the incorporation of the Tapis Kapal motif on the stage provided a distinctive and attractive cultural identity. This indicates that the use of cultural elements in modern design can be an effective strategy for introducing Lampung's culture to a wider audience

2) Color Symbolism

A descriptive analysis of the use of color in the stage design reveals that the colors red and yellow hold profound meaning in Lampung's culture. The color red symbolizes passion and strong energy, aligning with the Krakatau Festival's objective to promote tourism and the creative economy. Meanwhile, yellow represents happiness and the hopes of the Lampung people for the advancement of their region. This color symbolism is further reinforced by interviews with local cultural experts, who affirmed that these colors are frequently used in various aspects of Lampung life, including traditional ceremonies and attire.

3) The Public's Perspective on the Implementation of Cultural Ornaments in the Festival

From the interviews, it was found that the community feels proud of the use of local cultural ornaments in this festival. The public views the Krakatau Festival not only as an entertainment event but also as a platform to showcase cultural heritage that must be preserved and maintained. The incorporation of Tapis fabric in the stage design is considered an innovative step that strengthens the local cultural identity. Most respondents also highlighted that the Krakatau Festival has successfully attracted the younger generation to better understand and appreciate Lampung's culture. With the application of cultural ornaments within a modern concept, the younger generation feels more connected to their traditions without having to abandon contemporary aspects.

CONCLUSION

Based on the research findings, it can be concluded that the stage design of the Krakatau Festival adopts the Tapis Kapal motif, a distinctive Lampung fabric, to introduce and preserve local cultural heritage. The Tapis Kapal fabric features strong characteristics with angular lines and sharp cuts that reflect Lampung's cultural identity. The stage design incorporates elements such as shape (utilizing geometric forms), color (using red and yellow), as well as the Art Deco design style, which are employed to enhance the aesthetics and philosophy embedded in the motif.

The Krakatau Festival is an annual event organized by the Tourism and Creative Economy Office of Lampung Province since 1990. The purpose of the festival is to promote the diversity of Lampung's arts, culture, and tourism, while simultaneously educating the public about the historical eruption of Mount Krakatau. It is expected that the participation of the Lampung community in organizing the Krakatau Festival will encourage economic growth through the tourism and creative economy sectors, as well as strengthen the cultural identity of Lampung at the national and international levels.

REFERENCES

- Adha, M. M., Dasim, B., Nugroho, A., & Mollison, M. (2021). Lampung Krakatau Festival: Tourism Development and Active Citizens Participation to Strengthen Community Civic Virtue. *Indonesian Journal of Tourism and Leisure*, 2(2), 62–75. <https://doi.org/https://doi.org/10.36256/ijtl.v2i2.130>
- Aulia, A., & Anisa. (2012). Kajian Konsep Arsitektur Art Deco pada Planetarium Adler. *Jurnal LINEARS*, 4(1), 14–20. <https://doi.org/https://doi.org/10.26618/j-linears.v4i1.5017>
- Gunawan, D. E. K. G., & Prijadi, R. (2011). Reaktualisasi Ragam Art Deco dalam Arsitektur Kontemporer. *Media Matrasain*, 8(1), 68–81. <https://doi.org/https://doi.org/10.35793/matrasain.v8i1.315>
- Isbandiyah, & Supriyanto. (2019). Pendidikan Karakter Berbasis Budaya Lokal Tapis Lampung Sebagai Upaya Memperkuat Identitas Bangsa. *Kaganga: Jurnal Pendidikan Sejarah Dan Riset Sosial Humaniora*, 2(1), 29–43. <https://doi.org/https://doi.org/10.31539/kaganga.v2i1.673>
- Monica, & Luzar, L. C. (2011). Efek Warna dalam Dunia Desain dan Periklanan. *Humaniora*, 2(2), 1084–1096. <https://doi.org/https://doi.org/10.21512/humaniora.v2i2.3158>
- Nugroho, M. P., Cahyana, A., & Falah, A. M. (2021). Penelitian Antropologi Kajian Etnografi Visual Pada Kain Tapis Lampung. *ATRAT: Jurnal Seni Rupa*, 9(2), 18–26. <https://doi.org/https://doi.org/10.26742/atrat.v9i2.1719>
- Rohiman, Moussadecq, A., Tondo, D., & Widakdo. (2022). Ornamen Kapal Lampung Typeface. *Gorga: Jurnal Seni Rupa*, 11(2), 439–447. <https://doi.org/https://doi.org/https://doi.org/10.24114/gr.v11i2.38959>
- Sujadi, F. (2012). *Lampung Sai Bumi Ruwa Jurai*. Jakarta: Cita Insan Madani.
- Sunarto, W. (2013). *Gaya Desain Tinjauan Sejarah*. Jakarta: Pascasarjana IKJ.
- Wahyuningsih, S. S. Sos., M. S. (2015). *Desain Komunikasi Visual*. Madura: UTM Press.
- Wardhani, C. K. (2005). *Tekstil: Buku Pelajaran Kesenian Nusantara*. Jakarta: Lembaga Pendidikan Seni Nusantara.