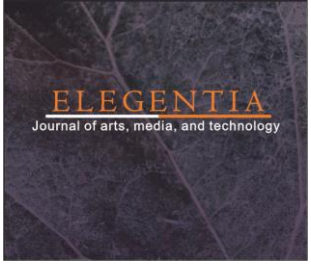
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RESEARCH ARTICLE

Changes in mesikhat motifs on Alas tribe souvenirs

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Abstract: This study examines the change in the Mesikhat motif in the traditional souvenirs of the Alas Tribe, a phenomenon that reflects the dynamics of cultural adaptation in the midst of the modernization of handicrafts. This change in motive is important because it shows how local cultural identity has undergone transformation due to market pressures and technological advancements, which is relevant in the study of cultural preservation and innovation of handicraft products. The purpose of the research is to understand changes in the design of motifs, materials, and working techniques and their impact on the preservation of culture and product competitiveness. The method used is a qualitative study with a field approach, involving in-depth interviews, participatory observations, and visual documentation of artisans and business actors. The results of the study show that there is a combination of traditional and modern techniques that improve quality while maintaining cultural values. The conclusion affirms the importance of sustainable innovation without eliminating cultural roots, and recommends technology training and creative promotion to expand the Alas Tribe souvenir market.

Keywords: Change, Mesikhat Motif, Souvenir, Alas Tribe, Cultural Preservation

Abstrak*:* Penelitian ini mengkaji perubahan motif Mesikhat pada souvenir tradisional Suku Alas, fenomena yang mencerminkan dinamika adaptasi budaya di tengah modernisasi kerajinan tangan. Perubahan motif ini penting karena menunjukkan bagaimana identitas budaya lokal mengalami transformasi akibat tekanan pasar dan kemajuan teknologi, yang relevan dalam kajian pelestarian budaya dan inovasi produk kerajinan. Tujuan penelitian adalah untuk memahami perubahan desain motif, material, dan teknik pengerjaan serta dampaknya terhadap pelestarian budaya dan daya saing produk. Metode yang digunakan adalah studi kualitatif dengan pendekatan lapangan, melibatkan wawancara mendalam, observasi partisipatif, dan dokumentasi visual pada para pengrajin dan pelaku usaha. Hasil penelitian menunjukkan adanya perpaduan teknik tradisional dan modern yang meningkatkan kualitas sekaligus mempertahankan nilai budaya. Kesimpulan menegaskan pentingnya inovasi berkelanjutan tanpa menghilangkan akar budaya, serta merekomendasikan pelatihan teknologi dan promosi kreatif untuk memperluas pasar souvenir Suku Alas.

Kata kunci*:* Perubahan, Motif Mesikhat, Souvenir, Suku Alas, Pelestarian Budaya

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1. Introduction

The change in the mesikhat motif on the Alas Tribe souvenirs is a form of social phenomenon that is important in the context of cultural preservation and the dynamics of the creative economy of indigenous peoples. Traditional motifs that are full of cultural meaning have undergone a transformation in adapting to modern market tastes, so that souvenirs are not only cultural objects, but also economic commodities (Tasijawa et al., 2024). This phenomenon is important to study considering that changes in motives can have an impact on cultural identity and the sustainability of visual traditions inherent in the Alas Tribe community (Saputra et al., 2024). In addition, the study highlights how artisans are facing the challenges of globalization and modernization without losing their cultural roots (Areefa, 2024). By understanding the dynamics of change in motives, research can provide strategic insights for adaptive and sustainable cultural preservation while optimizing local economic potential through innovation that still respects traditional values. Therefore, the phenomenon of changing the mesikhat motif is not only relevant for the study of cultural arts, but also important in the context of socio-economic development of indigenous communities.

Previous studies that have addressed the change in motifs in traditional crafts have tended to focus more on aesthetic and symbolism aspects without examining in depth the dynamics of the changes in techniques and materials that accompany them (Permana et al., 2024). In addition, most studies ignore the socio-economic impact experienced by craftsmen as a consequence of modernizing working techniques (Syahputra et al., 2022). This creates an important gap, especially in understanding how the blend of tradition and technological innovation can affect cultural preservation as well as the economic sustainability of communities. A more comprehensive study of the interaction between motifs, techniques, and material changes in the context of local communities such as the Alas tribe is still very limited (Dyah Tjaturrini, 2018). Therefore, this study seeks to fill the gap with a holistic approach, combining cultural, technical, and economic analyses to provide a more complete picture of the transformation of traditional crafts in the modern era.

The purpose of this paper is to complement the shortcomings of previous studies that have not looked at the problem of changing the mesikhat motif on Alas tribal souvenirs as a whole, especially related to the long-term consequences of changes in design, materials, and working techniques to the preservation of culture and the welfare of craftsmen. In line with that, this paper answers three main questions: first, how changes in the mesikhat motif affect the cultural identity of the Alas Tribe; second, how changes in materials and working techniques have an impact on the quality and economic value of souvenirs; Third, how the adaptation affects the cultural and socio-economic sustainability of the artisan community. Answering these three questions will provide a deep and comprehensive understanding of the dynamics of handicraft transformation in the context of modernization as well as cultural preservation, so that it can be the basis for sustainable creative economy preservation and development strategies for the Alas Tribe community.

The hypothesis tested in this study is that changes in the mesikhat motif on the Alas Tribe souvenirs, which include the transformation of design, materials, and working techniques, have a significant effect on the preservation of cultural identity as well as affect the economic value of the handicraft products. In particular, the hypothesis states that the use of modern industrial materials and craftsmanship techniques, while improving production efficiency and market competitiveness, has the potential to reduce the cultural significance inherent in traditional motifs. In addition, the design change from a simple motif to a denser motif is believed to have a double impact, namely attracting new consumer interest but also shifting the original symbolic understanding of the motif. By examining these cause-and-effect relationships, the study aims to evaluate the extent to which the adaptation of technological and aesthetic innovations is acceptable without sacrificing the cultural values that characterize the Alas Tribe, as well as its implications for the socio-economic sustainability of the artisan community.

2. Literature review

2.1. Change

Change is a fundamental concept that is widely discussed in various disciplines, including cultural arts and anthropology. Conceptually, change is defined as a process of transformation that occurs in social, cultural, or material aspects of a community over time (Panggabean, 2021). In the cultural context, change involves modifying cultural symbols, practices, or products that adapt to external as well as internal conditions. Indah Mar'atus Sholichah et al., (2023) emphasizes that cultural change is not just the substitution of old elements for new ones, but a dynamic process that involves the negotiation of meaning and identity. This concept is important to understand how traditional motifs in crafts can evolve without losing the basic values inherent in their culture of origin. Thus, this theory of cultural change is a relevant framework to examine the transformation of the mesikhat motif on the souvenirs of the Alas Tribe in this study.

Various cases in the study of art and culture show how cultural change takes place in the form of adaptation and innovation. For example, research on fashion business strategies shows that changes in motifs and techniques emerge in response to the global market without completely eliminating traditional values (Imelda & Simangunsong, 2024). Another example is the change in the design of Dayak carvings that integrate modern symbols into classical patterns in an effort to maintain cultural relevance in the modern era (Sulisthio, 2013). In addition, a study by (Darmayanti et al., 2021). Batik revealed that innovation in motifs and production materials creates new economic opportunities while posing the challenge of preserving cultural values. These cases illustrate how the theory of cultural change can be applied to understand the transformation of motifs and techniques in traditional crafts such as those experienced by the Alas Tribe souvenirs.

2.2. Motif on the base mesikhat

The meusikhat Alas motif is a traditional visual element that has a strong symbolic and aesthetic meaning in the culture of the Alas Tribe. Conceptually, motifs are patterns or designs that are repeated and used to decorate art or craft objects, as well as serve as markers of cultural identity (Agus Indram Bayu Artha & Nuriarta, 2019). According to Katherine (2013), traditional motifs are not just decorations, but keep symbolic values that reflect people's views on life and belief systems. In the context of the Alas Tribe, the meusikhat motif functions as an expression of cultural identity as well as a medium of symbolic communication that is inherited from generation to generation (Kafri et al., 2023). The concept of cultural semiotics used in the study of motifs helps to understand how these visual patterns contain complex messages and meanings, which play an important role in the preservation of cultural heritage.

2.3. Souvenir

Souvenirs, in cultural and tourism literature, are defined as objects or products that are purchased as a memento of a particular place or experience (Son, 2021). Souvenirs not only function as consumer goods, but also as a medium of storage of memory and cultural identity (Martono et al., 2017). Yatno, (2020) explains that souvenirs play a role in the construction of tourist meanings and narratives, where these objects become symbols of local cultural experiences and values. In the context of handicrafts, souvenirs are a medium of cultural expression that connects makers and consumers, as well as a tool for the preservation of traditions through products that have aesthetic and symbolic value (Permatasari et al., 2024). This concept is important to understand how souvenirs can serve as a bridge between traditional culture and modern markets.

Several case studies illustrate the role of souvenirs in the cultural and economic dynamics of local communities. For example, research on Balinese handicraft souvenirs shows how local products are developed to meet the needs of the tourist market while still maintaining cultural value (Adi Wiriatama & Andiani, 2021). Another study on Yogyakarta ceramic souvenirs highlights design innovations that seek to maintain tradition while attracting today's consumers (Muhamad Romadoni & Iwan Pranoto, 2023). In addition, research in Southeast Sulawesi illustrates how souvenirs play a role in the economic empowerment of

indigenous peoples by utilizing traditional motifs and techniques (Hermina et al., 2024). These cases confirm the importance of a holistic approach in examining souvenirs as an adaptive and strategic cultural product.

3. Method

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This study focuses on the change in the mesikhat motif applied to the traditional souvenirs of the Alas Tribe as the main unit of analysis. The focus is on three critical aspects, namely the change in motif design from simple to more dense and complex motifs, the transformation of materials from natural materials to industrial materials, and the evolution of working techniques from traditional manual methods to processes that utilize modern technology. Choosing these three aspects aims to comprehensively understand how the cultural identity and aesthetic values contained in the mesikhat motif have adapted in the context of the development of handicraft production. This unit of analysis provides a detailed overview of the interaction between traditional values and the demands of today's market, which has implications for cultural preservation and innovation. Thus, this focus on motifs, materials, and techniques is able to explain the dynamics of cultural change as well as answer how the transformation impacts the cultural and economic value of the Alas people.

This study uses a qualitative design with a field study approach to explore the phenomenon of changing the mesikhat motif in the Alas Tribe souvenirs. This design was chosen because it is able to capture the complex socio-cultural context and nuances of change that are not only physical but also cultural. The qualitative approach allows researchers to explore the meaning, process, and factors that affect changes in motifs, techniques, and materials in depth. Through direct observation and interaction with actors, this research is able to present a complete and authentic picture of the process of adaptation of traditions in the context of modernizing handicraft production. With this design, the results obtained are not only in the form of quantitative data, but also rich narratives that explain the transformation of the mesikhat motif and the implications of these changes on the preservation of the culture and competitiveness of Alas Tribe souvenirs in an increasingly wide market. This approach is also flexible to handle the dynamics that may occur during the research process.

The main source of information for this study comes from the Alas Tribe souvenir artisans who are directly involved in making products with mesikhat motifs. They were selected based on their experience and expertise in the souvenir making process as well as a deep understanding of the value and history of the motif. In addition, creative business actors and souvenir business managers are also an important source for understanding material changes and working techniques from a business and production perspective. Other informants are traditional figures and cultural observers who can provide historical and cultural perspectives related to Mexican motifs. This purposive selection of sources aims to ensure that the data collected can reflect various aspects of change, both from the technical, aesthetic, and socio-cultural aspects. The information obtained from these various sources is an important foundation in understanding the transformation of the mesikhat motif as a multidimensional phenomenon.

The data in this study was collected through several complementary techniques, namely in-depth interviews, participatory observations, and visual documentation. In-depth interviews were conducted to explore the views, experiences, and knowledge of craftsmen and business actors regarding changes in motifs, materials, and working techniques. Participatory observation allows researchers to be directly involved in the souvenir production process so as to obtain rich contextual and descriptive data. Visual documentation in the form of photos and videos is used to record changes in design motifs and working techniques that are not easy to express verbally. This combination of techniques aims to obtain valid, rich, and holistic data so that the phenomenon of changing the mesikhat motif can be comprehensively understood. The data triangulation method is used to strengthen the validity of the findings by comparing the results of various data collection techniques so that the picture obtained is truly representative and reliable.

The collected data was analyzed using a qualitative descriptive approach that focused on identifying patterns of changes in motifs, materials, and techniques of making souvenirs of the Alas Tribe. The analysis process begins with organizing and coding the data based on key themes relevant to the focus of the research. Furthermore, the data are interpreted to understand the cause-and-effect relationship and socio-cultural dynamics behind the transformation of mesikhat motifs. This analysis also considers the impact of these changes on the cultural value and competitiveness of souvenirs in local and international markets. With this approach, research not only produces factual images, but also presents an in-depth understanding of how innovation and cultural preservation interact with each other. The results of the analysis are used to provide strategic recommendations for cultural actors and artisans in maintaining the sustainability of traditional motifs while optimizing economic potential.

4. Result

4.1. A change in the form of the motif

The Alas tribe is an ethnic group that inhabits the Tanah Alas area in Southeast Aceh Regency, Aceh Province, Indonesia. They are known for their traditional lives rich in culture and customs, as well as skills in handicrafts. Mesikhat is a typical ornamental motif from the Alas Tribe community in Southeast Aceh, Indonesia. The name "mesikhat" comes from the word in the language of the Alas Tribe, "tesikhat," which means to apply decorative motifs that are in the mind without sketches. This motif began to be known around 1910 and was initially applied to traditional houses, but now it is also used in various souvenir objects such as traditional clothing, bags, umbrellas, wallets, and other accessories. Since 1973, the motif of the mesikhat began to evolve into a more narrative, with designs depicting specific stories, such as wedding ceremonies and circumcision. The development of the mesikhat motif in the Alas tribe in Southeast Aceh is an important part of the cultural heritage that reflects the identity and values of its people. Here are some important points regarding the development and characteristics of the mesikhat motif.

Table 1. Visualization of Alas Tribe souvenirs




Figure 1. Minimalist Souvenirs Suku Pelas





Figure 2. Souvenirs with motifs rich in motifs

Sourcer: Research Data, 2025

The data in table 1 compares traditional Alas Tribe souvenirs that have undergone a change from a minimalist form to a compact form of motip, starting with the visualization of the shape. Souvenirs from Southeast Aceh Regency, include various items that reflect their culture and traditions. Among them are Sumpit, Bunge Sumbu, and Payung Mesikhat. Overall, souvenirs have an important role in human life in terms of culture, emotional, and economy. They are not just physical goods but also symbols of experiences, relationships, and cultural identities. By choosing the right souvenirs, one can bring home meaningful memories from every trip or event attended, mesikhat has its own uniqueness because initially it was only worn by kings. But over time, this clothing became part of the culture of the Alas Tribe people. Souvenir designs are now more varied, combining traditional elements with modern touches to attract tourists. This includes the use of new motifs and more diverse color combinations, not just limited to traditional colors. Artisans are also starting to explore new shapes in their products, such as wallets, mesikhat sashes, and various other accessories that reflect current market trends.

4.2. Material changes

Souvenirs of the Alas tribe, especially known as Mesikhat clothing, are one of the typical souvenirs that are in great demand by tourists visiting Southeast Aceh Regency. These clothes have different types, including traditional clothes of the Base, robe shirts, purses, bunge wicks, chopsticks, hats, umbrellas, cloves and slings of more durable materials or symbols to increase the attractiveness and economic value of the product. In general, material changes in cultural products are often influenced by modernization, acculturation, and market needs. Souvenirs typical of the Alas Tribe may have undergone similar adaptations to other tribes in Indonesia, such as the use of materials. The material changes in the Alas Tribe souvenirs are the result of the interaction between tradition and modernity. Despite the adoption of new materials to meet market needs, people still strive to maintain their cultural values. This process shows how culture can adapt without losing its essence, despite the challenges of globalization remaining.

Table 2. Material change (From natural materials to factory industry)

No	News	Narrative and sources	Coding
1	Alas tribe	Souvenirs made by the Alas Tribe are generally made of natural materials such as wood and woven bamboo. These items have deep cultural significance and are often used in traditional ceremonies as well as as symbols of tribal identity. https://id.wikipedia.org/wiki/Suku_Alas	Natural Materials Souvenirs of the Forest Tribe
2	Culturally Rich Traditional Life	This change not only affects the aesthetic aspect of the souvenir, but also has an impact on the economy of the Alas people. The adoption of new materials allows them to increase the attractiveness of their products in the market, thereby increasing the income of the artisans. However, there are concerns that these changes could erode traditional values that already exist. https://archipelagoid.com/suku-alas-kehidupan-tradisional-yang-kaya-kebudayaan/	Economic Influence

3	Culturally Rich Traditional Life	Despite changes in materials and designs, many members of the Alas Tribe community strive to maintain traditional elements in their souvenirs. This reflects efforts to maintain cultural identity in the midst of modernization. The souvenirs produced still contain symbolism and meaning that are important to the community https://archipelagoid.com/suku-alas-kehidupan-tradisional-yang-kaya-kebudayaan/	Cultural Identity
4	History and Cultural Traditions of the Alas Community in Southeast Aceh Regency	The application of synthetic materials to Alas tribal souvenirs can be seen from several aspects that include the use of modern materials and innovative manufacturing techniques. Souvenirs that use synthetic materials often integrate traditional motifs of the Alas tribe. For example, the use of bright colors that have philosophical meaning in the Base culture, such as black for courage and green for fertility, can be applied in the design of synthetic products. file:///C:/Users/HP/Downloads/astuti,+16.+Andika+Syahputra+Sekedang,+116-121%20(5).pdf	Synthetic Materials of Tribal Souvenirs
5	A Typical Mesikhat Hunted by Tourists	In the past, the materials used to make these clothes were simpler and more natural. Today, while still maintaining authenticity, the materials used may have been more varied to meet market demand. The process of making Mesikhat clothes involves traditional skills that are passed down from generation to generation. https://situasi.co.id/mesikhat-khas-alas-diburu-wisatawan-disbudpar-terus-kita-jaga-dan-lestarikan-seni-budaya-aceh/	Materials and Manufacturing Process

Source: Varios online media, 2025

Table 2 data shows that material changes in the Alas Tribe Souvenir have changed both in terms of materials and in terms of working techniques. A material material, or often referred to as a material, refers to a substance or substance used to make something. Materials can be raw materials that have not been processed or materials that have gone through a certain process before being used in production. In an engineering and industrial context, material selection is crucial because its properties affect the performance and durability of the final product. The change in the technique of making Alas tribal souvenirs from traditional to modern reflects the evolution in production and design methods influenced by social, economic, and technological factors. Technological developments, many craftsmen began to adopt modern tools that speed up the production process. For example, the use of cutting machines and printing techniques is more efficient compared to traditional manual methods. This allows artisans to produce goods in larger quantities and with a shorter time. Souvenir designs are now increasingly varied to meet the demand of a wider market. Artisans began experimenting with new shapes and colors, often inspired by global trends or consumer demand. This can erode the original artistic value of the product, but it also provides an

opportunity to attract tourists' attention. An understanding of material materials is essential in a variety of fields, from construction to manufacturing. By recognizing the characteristics of each type of material, engineers and designers can make the right choice to achieve efficiency and sustainability in the production and use of the final product.

4.3. Changes in working techniques (from traditional to modern)

Changes in the technique of working on the Mesikhat motif crafts of the Alas Tribe show a significant shift from traditional manual methods to the use of modern machines. This shift occurs as the market demand for souvenirs that are faster to be produced and uniform in quality increase. Previously, the manufacturing process was done manually using hand carving tools that required high skill and a long time, but now most craftsmen have switched to machine technology. In one of the field observations at the Kutacane handicraft center, it was clear that the use of this automatic device was able to cut production time by half compared to conventional methods. However, this transition also erodes the uniqueness of the personal carving style as well as the symbolic values embedded in traditional techniques. This phenomenon indicates the challenge of maintaining the continuity of local knowledge amid the pressure of modernization and industrialization of cultural products.

Table 3. Interviews related to Technique

No	Report	Statement	Coding
1	Sahbandri, 30 Years old	The Souvenir Making Technique of the pedestal tribe includes two techniques, namely computer embroidery techniques and manual techniques, manual techniques are no longer used because of the development of this increasingly modern and modern era, craftsmen prefer the use of modern techniques, improving product quality and expanding their market.	Technique
2	Rahmat Gandi, 28 years old	The change in souvenir making techniques by the Alas Tribe shows their ability to adapt to the times without losing their cultural identity. The combination of tradition and innovation in the production process as well as design allows them to remain relevant in an increasingly competitive market. Through these efforts, the Alas Tribe not only preserves their cultural heritage but also creates new economic opportunities for their community.	Changes in Work Techniques to Adapt to the Times' Developments
3	Irwati, 30 years old	Many designers are now using digital technology to develop craft products. For example, embroidery techniques that were originally done manually can now be transferred to digital formats, allowing for more and efficient production, while still maintaining the artistic value of each piece.	Digitalization and Modern Technology
4	Iwan Syah Putra, 35 years old	The technique of making these tribal crafts still maintains the uniqueness of local culture, but also adapts to modern technology to improve quality and power competition in the market. Due to the development of technology that is increasingly advanced, now craftsmen prefer the use of modern embroidery machines, namely computer embroidery.	

		The design is made with software such as Wilcom, Embrilliance, Hatch.	

Source: Interview Data, 2025

Table 3 above shows the change in the technique of making souvenir crafts of the Alas Tribe shows the combination of traditional methods and modern innovations. Craftsmanship techniques that were initially carried out manually with hereditary skills are now beginning to adapt to technology to improve the efficiency and quality of products, the application of souvenir crafts techniques for the base tribe that have undergone changes both materially and technically, The process of making souvenir handicrafts includes various stages ranging from the preparation of materials to the final finish. Hand skills and creativity go a long way in producing products that are not only attractive but also of high quality. Making souvenir handicrafts involves several stages that are systematic and require skill and creativity. With this change, the Alas Tribe souvenir crafts still maintain local cultural values while increasing competitiveness in the wider market, both national and international, technological adaptation also opens up opportunities for artisans to expand their marketing reach and improve their welfare.

5. Discussion

5.1. From Symbols to Commodities

The change in the shape and design of the typical souvenirs of the Alas tribe from minimalist to ornamentally dense shows the ongoing socio-cultural dynamics in the local community. This change is important because it indicates a process of cultural adaptation to the broader demands of the economy and tourism (Rapoport, 1980). The Mesikhat motif, which was originally exclusive and used by the nobility, has now expanded its function as a medium of popular cultural expression as well as a commodity product. Products such as umbrella mesikhat and patterned purses now not only reflect identity, but also become representations of how local culture is renegotiated in a global context. This shows that traditions are not static, but are constantly being reinterpreted according to changing socio-economic contexts (Artayani, 2021). Therefore, the change in motifs and forms of souvenirs typical of the Alas Tribe is an important indicator of how visual culture is transforming amid market pressure and global tourist expectations.

The transformation of the motifs and souvenir forms of the Alas tribe did not occur by chance, but was rooted in the need of local communities to maintain economic sustainability through cultural adaptation. With the rise of the tourism sector and the market orientation towards aesthetically pleasing and exotic ethnic products, local artisans are encouraged to develop more complex and attractive designs (Kusworo & Damanik, 2002). In this context, traditional motifs that were once used in traditional rites or celebrations, are now processed into souvenir designs that sell well, reflecting the economic logic of the cultural market (Son, 2021). The modernization of working techniques and the use of industrial materials also cannot be separated from access to technology and efficient mass production needs. This reinforces the argument that changes in traditional crafts are the result of an interaction between local and global forces, between preservation and commercialization (Alamin et al., 2022). So, this change is an active strategy of the local community in responding to the challenges of the times, not just losing traditions.

5.2. Cultural Response to Globalization: Material and Technical Shifts

The transformation of materials and working techniques on Alas tribe souvenirs is not just a change in form, but a new reality in the dialectic of local culture and global markets. This shift shows that cultural values no longer stand alone, but are also commodified according to consumer demand (Dunn, 2017). When craftsmen begin to prioritize production efficiency and modern aesthetics, the authentic values embodied in traditional materials and techniques can be reduced to mere surface symbols (Archibald et al., 2024). This has the potential to weaken

the position of local culture as a living value system, not just as an object of consumption. The implication is the emergence of a cultural identity that is fluid and adaptive, but prone to losing its philosophical roots. On the one hand, this change opens up economic opportunities for artisan communities, but on the other hand it also challenges the preservation of traditional knowledge that has been passed down from generation to generation. This requires a strategy for preserving cultural values that is active, not just passive in the flow of modernity.

Changes in the materials and techniques of making souvenirs of the Alas tribe are driven by a combination of interrelated social, economic, and technological factors. Modernization of production tools and market pressures are the main triggers, in line with the findings McDonnell (2023) about economic habitus in material culture. As the tourism sector increases, the demand for products that are fast, cheap, and attractive to tourists also affects local production patterns. On the other hand, access to new technologies allows artisans to adopt efficient methods to multiply the results of crafts in a short period of time (Hu et al., 2024). This situation does not merely reflect the degradation of values, but also an active response to globalization that demands rapid adaptation. In this context, artisans practice a form of 'cultural agency' by choosing industrial materials not out of ignorance of culture, but to respond to economic challenges and market tastes. Thus, the changes that occur are the result of complex negotiations between maintaining identity and meeting the demands of modernity.

5.3. Cultural and Economic Implications in the Context of Globalization

Changes in the Alas tribe's souvenir making techniques that combine traditional methods and modern technology have significant implications for cultural preservation and product competitiveness in the global market. Technology integration not only speeds up the production process, but also improves product quality and consistency, so that it is able to meet increasingly stringent market standards (Chakraborty & Biswas, 2020). This is important because handicraft products not only function as aesthetic objects, but also as a medium of representation of cultural identity (Zbuchea, 2022). However, technological adaptation must be managed so as not to erode the original cultural values inherent in manual craftsmanship techniques (Zhong & Chudasri, 2019). In other words, this change provides a strategic opportunity for artisans to survive in the modern era, while still maintaining the cultural uniqueness that is the main attraction. Therefore, this transformation process is very relevant for cultural preservation as well as the development of a creative economy based on local communities.

The transformation of the Alas tribe's souvenir handicraft technique was triggered by the need to face the challenges of the modern market that demands mass production with consistent quality and time efficiency(Curtis, 2016). Complex manual skills and time-consuming processes are no longer enough to compete in both national and international markets. In addition, the penetration of modern technology provides artisans with access to expand marketing networks, increase productivity, and improve their economic well-being (Sitaniapessy et al., 2022). This motivation is strengthened by economic and social pressure to maintain the sustainability of the handicraft business in the midst of rapid globalization. Thus, the combination of traditional techniques and modern technology is not merely a technical adaptation, but also a crucial socio-cultural strategy to maintain the existence and relevance of crafts as a living cultural heritage.

6. Conclusion

The most important findings of this study teach that cultural preservation does not have to hinder technological advances and innovations in the process of producing crafts. In fact, the combination of traditional and modern techniques can be an effective strategy to maintain the sustainability of cultural arts while increasing the competitiveness of products in an increasingly competitive market. The lesson that can be taken is the importance of flexibility and adaptation in maintaining cultural heritage to remain relevant in the era of globalization without losing its original identity. By opening up space for innovation, artisans are not only

able to maintain aesthetic value and cultural significance, but also expand economic opportunities that positively impact the well-being of communities. This research shows that maintaining a balance between tradition and modernization is the key to the success of sustainable cultural preservation and the development of a locally-based creative economy.

This research makes a significant contribution in the field of cultural arts by presenting in-depth empirical data on the transformation of motifs and techniques of making souvenir crafts of the Alas Tribe. An approach that combines the analysis of changes in design, materials, and craftsmanship techniques opens up new horizons in understanding the dynamics of cultural preservation in the midst of modernization. This research also introduces the variable of the combination of traditional methods and modern technology as an important concept in the study of contemporary craft arts. In addition, this research raises new questions about how technological innovation can be harmoniously integrated without eliminating local cultural values. Thus, this research not only enriches the literature on cultural adaptation in the context of globalization, but also provides a conceptual framework that can be used for further studies on the development of a creative economy based on cultural heritage. This contribution encourages a more critical and relevant academic discourse to the challenges of cultural preservation today.

This research has several limitations that need to be considered for the development of further studies. First, the focus of the research is limited to changes in the motifs, materials, and techniques of making souvenirs of the Alas tribe without delving into the socio-economic aspects of the artisans as a whole, such as the impact of these changes on the life of the community more broadly. Second, this study does not examine in depth the perception of consumers and the market towards products that have undergone transformation, so understanding of market response is still limited. Third, the use of qualitative methods with observations and field interviews provides a rich picture, but it is not supported by quantitative data that can strengthen the analysis of trends and the scale of change. Therefore, further research is recommended to conduct comparative studies with a multidisciplinary approach, including quantitative surveys and market analysis, in order to provide a more comprehensive picture of the dynamics of preservation and innovation in traditional crafts in the midst of modernization.

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Disclosure of Interests

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