The art of kelingkan is a traditional form of Malay gold thread embroidery. Throughout history, the Malay culture has absorbed influences and adapted knowledge from other cultures while innovating and developing its own identity in arts and craft, including embroidery. Generally, kelingkan embroidery is known as gold work embroidery that uses flat gold metal strips and a special custom-made two-eyed needle; embroidered using the technique of tikam tembus are the main component required to complete the kelingkan process. Traditionally, the skill of embroidering kelingkan is passed down generations to generation. It was usually made for royalties and aristocrats due to its high cost and requirement for high maintenance. Recently, kelingkan embroidery seems to be acknowledged by Malay society. It is not only the preserve of royalty, but it can be worn by all. However, due to the lack of kelingkan embroiderers, this traditional embellishment art has become rare and cannot be commercialised. In addition, there is no proper documentation on its history, development, techniques and styles, as a reference for future generations. This research seeks to detail kelingkan embroidery in all aspects, including its origins, motifs, patterns, materials, tools and the techniques involves in its production. By doing so, the information about this dying craft could be spread out to the young generation and could be extend for a better future of it survival. The methodology used in this research is a qualitative descriptive research, conducted via field studies, interviews and visual observations. Through this research, it is hoped that a complete database can be established on the embroidery’s originality and its future. The research also seeks to define and categorise different kelingkan techniques according to how they are stitched and their styles, in order to differentiate all the techniques involved. “Content analysis” will be use in analysing the data gathered throughout the investigation made. In addition, the research will suggest recommendations on improvements and conduct experimentation on reproducing the kelingkan needle and its embroidery styles, in order to generate new interest towards this traditional embroidery.

The lack of blind user experience understanding in design knowledge may lead to confusing preferences that are associating them with the designer in product development. Blind user touch experience feedback remarks important attributes to supply designer knowledge in designing through blind user familiarity. The problem of associating this knowledge cannot be solved simply by asking questions and surveys. There is an urgent need for an innovative approach to design activities, through product design investigation. Thus, the adoption of a strategic procedural design activity approach is needed to carry further identifying haptic imaging function and roles. This research trigger to associate attributes that influencing the blind user and designer through their experience. It specifically studies product components representation to design preferences and attributes. This research is based on data obtained from protocol interviews and observation that polled blind users and designers haptic feedback to product attributes factors from experiencing the complexity of haptic imaging modalities. The data were analysed to evaluate and determine the product attributes and its level of preferences that are influencing the strategic approach to the design development planning and management of product appearance for the blind user. The research suggested that successful procedural design activities are able to associate designers' understanding of product physical and functional qualities feedback draws from the understanding of the blind user. The results of the study provide designer product sketch idea feedback pattern through haptic experience which incorporate principal issues discussed that associated to the product performances.