



UNIVERSITI  
TEKNOLOGI  
MARA

**JABT**

Jabatan Pengajaran  
Alam Bina dan Teknologi



**TALKS 2.0**

THE ACCLAIMED LANDSCAPE OF KNOWLEDGE SHARING  
*"Harmony in Spaces : Blending Heritage, Nature and Design"*

**E-PROCEEDING**



**TALKS 2.0**

THE ACCLAIMED LANDSCAPE OF KNOWLEDGE SHARING  
"Harmony in Spaces : Blending Heritage, Nature and Design"

# **“ Harmony in Spaces : Blending Heritage , Nature and Design ”**

## **ORGANISED BY**

*College of Built Environment  
Universiti Teknologi MARA Selangor Branch  
Puncak Alam Campus*

## **CO-ORGANISED BY**

*Department of Built Environment Studies and Technology  
Universiti Teknologi MARA Perak Branch  
Seri Iskandar Campus*

**24 JANUARY 2024**

© Unit Penerbitan UiTM Perak, 2024  
e ISBN 978-967-2776-34-5



Unit Penerbitan UiTM Perak  
(online)

All rights reserved. No part of this publication may be reproduced, copied, stored in any retrieval system or transmitted in any form or by any means; electronic, mechanical, photocopying, recording or otherwise; without permission on writing from the director of Unit Penerbitan UiTM Perak, Universiti Teknologi MARA, Perak Branch, 32610 Seri Iskandar Perak, Malaysia.

Cover Design : Muhammad Haziq  
Typesetting : Syed Muhammad Abdul Hakim

## **ORGANISING COMMITTEE**

Chairman 1: Assoc. Prof. Ts. Dr. Siti Rasidah Md Sakip

Chairman 2: Ts. Dr. Izham Abdul Ghani

## **MAIN SECRETARIAT**

Project Leader : Alif Haikal Bin Azrul Azmi

Secretary : Siti Hajar Binti Bali

Treasurer : Nur Adibah Binti Shalehudin

Program Book Team: Nurul Syazhira Binti Abd Karim

Sharifah Puteri Sophia Binti Syed Faisal

Nurul Azmina Binti Husin

E-Proceeding : Syed Muhammad Abdul Hakim Bin Syed Alhadi  
Muhammad

Haziq Bin Mazlan

ICT : Nurhidayah Binti Mohd Adnan

Muhammad Abid Luqman Binti Zalimie Sham

Promotion : Nura'mirah Binti Mat Ali

Syahadan Bin Patricit Sulaiman

Graphic Designer : Muhammad Fazri Bin Mohammad Zaini

Nur Syazlin Binti Ahmad

Nur Hanie Shameera Binti Hazalan

Photographer : Nor Auni Syafikah Binti Zaharum

Amru Al As Bin Iraman

MC : Andrea Angel Robert

Doa : Muhamad Afiq Daniel Bin Azahar

# EXPLORING THE AWARENESS AND INTEREST OF THE YOUNGER GENERATION IN KUALA KANGSAR TOWARDS LABU SAYONG POTTERY MAKING TRADITION

Nura'mirah Mat Ali<sup>1</sup> & Azran Mansor<sup>2</sup>

\*Azran Mansor

*Department of Built Environment Studies & Technology and Surveying,  
Faculty of Architecture, Planning and Surveying, Universiti Teknologi MARA,  
Perak Branch, 32610 Seri Iskandar, Perak, Malaysia<sup>1,2</sup>*

mataliamira@gmail.com<sup>1</sup>

azran973@uitm.edu.my<sup>2</sup>

## ABSTRACT

*Labu Sayong is well-known for its centuries-old pottery-making tradition in Kuala Kangsar, particularly the Sayong clay pots, which symbolize local culture and craftsmanship. This vibrant tradition is still very much alive in the community. Past research emphasized the importance of preserving the traditional heritage of pottery making for future generations and the initiatives and strategies implemented to align with modernization. However, as interest in traditional crafts declines, challenges and obstacles are posed for the younger generation to carry on the tradition of pottery making. This study explores the younger generation's awareness and interest in Kuala Kangsar towards the Labu Sayong pottery-making tradition. We conducted 45 questionnaires and surveys with younger community members in Kuala Kangsar to assess their awareness, interests, and concerns towards preserving the pottery-making traditions. The findings have outlined the level of interest in pottery making among the younger generation, which also determined the current state of involvement and potential improvement opportunities and areas for improvement to foster this valuable cultural element.*

**Keywords:** Cultural preservation, younger generation, Labu Sayong, Pottery-making, Kuala Kangsar

## INTRODUCTION

Labu Sayong is renowned for its centuries-old pottery-making tradition in Kuala Kangsar, particularly the Sayong clay pots, which symbolize local culture and craftsmanship. This vibrant tradition is still alive in the community, yet it has evolved into one of the local tourist attractions in Kuala Kangsar, Perak. Over time, Labu Sayong's pottery-making tradition faced competition from numerous other notable mementoes (Arifin et al., 2010). Ultimately, the cultural legacy of traditional crafts, like the well-known Labu Sayong ceramics in Perak, is in danger of being lost as newer generations show less interest in these age-old customs. There is a concerning decline in interest in the Labu Sayong pottery-making tradition among younger generations as they become absorbed in the rapid pace of modernization. The waning appeal could result from the demanding nature of contemporary lifestyles, including work and school obligations, which restrict opportunities for meaningful engagement and immersion in Labu Sayong pottery-making experiences (Thani, 2021). The Labu Sayong, a traditional Malay craft, is also at risk of vanishing. Mohd Pareb Zamari, a 44-year-old Labu Sayong potter, expressed his wish that more young people would take up the trade, particularly those in Perak. Apart from that, the 53-year-old father of two has been a potter for over 30 years; he acquired the craft from seeing his parents and grandmother. He is the fourth-generation potter in his family. He intends to hand the torch to his youngest kid because he understands the importance of keeping this tradition alive. Additionally, he expects that more will be done to pique the next generation's interest in continuing the Labu Sayong crafting legacy (Zuliantie Dzul, 2017). According to a different report from *The Straits Times*, other children their age are engrossed in games and videos on their iPads (Ili Aqilah, 2022).

Hence, the primary objective of this study is to investigate the awareness and interest of the younger generation in Kuala Kangsar regarding the Labu Sayong pottery-making tradition. This involves exploring their knowledge of pottery manufacturing in Kuala Kangsar, encompassing their understanding of traditional methods, materials used, and the historical significance of these materials in the region. Additionally, the study aims to assess the level of enthusiasm exhibited by the youth towards the art of ceramic creation. This entails an examination of their inclination to acquire pottery-related skills, their willingness to participate in activities related

to pottery, and their perception of the artistic merits of pottery. By delving into the factors influencing this shift, the investigation aspires to provide insights into the reasons behind the declining interest of young people in Labu Sayong.



**Figure 1. Mohd Pareb Zamari, a Labu Sayong potter (left) and one of the Labu Sayong workshops that is still active (right) in Kuala Kangsar, Perak**

## **LITERATURE REVIEW**

### **The Background of Labu Sayong Pottery**

Labu Sayong, a black pitcher from Sayong in Kuala Kangsar, Perak, is one of the most well-known pitchers. The prominent black clay pitcher shaped like a gourd comes to mind just by hearing the name Sayong. Using real mature pumpkins to keep water after the contents had been removed and the interior thoroughly cleansed gave rise to the concept for this gourd-shaped clay pitcher. The Malays used to store drinking water in large quantities in Labu Sayong. This black clay pitcher is great because it keeps the water cold and is thought to help prevent disease and stomach ailments. From the usage of clay to the manual shaping method, the creation of the Labu Sayong highlights the characteristics of nature. Typically, the surface design consists of geometric shapes in harmony with nature and motifs inspired by it. Even today, people still find tremendous admiration for Labu Sayong because of its aesthetic value as well as its practicality (F. Kendut., 2006).

The growth of Labu Sayong, from its creation for personal consumption to commercial products, is told in various ways. The natives claim that Labu Sayong started when gourds, or labu, were used to gather and store water.

Sayong people used old gourds that had been dried to preserve water in the past. The community started making earthenware kitchenware over time. Later, the gourd was replaced by a kind of earthenware that shared the gourd's shape and purpose. This was dubbed Labu Sayong at some point (Arifin et al., 2010).

According to Siti Zainon's research (1986) on the history of Labu Sayong, potters continued to employ the old-fashioned techniques they had gotten from their mothers or grandparents over a century ago. Informants Hasnah Adnan and two female relatives claim to have learned the technique and talent of producing Labu Sayong ceramics from their great-grandmother, Nila Hitam. The relatives maintain a business in Kampung Kepala Bendang. According to Siti Zainon, several Nila Hitam's Labu Sayong are still in existence and housed at the Taiping Museum. In 1903, Nila Hitam died away (Arifin et al., 2010).



**Figure 2** The Kuala Kangsar, along with three other notable locations of Labu Sayong in Sayong, Pulau Tiga, and Lenggong, are situated in Perak.

The Malays were the ones who created the craft of pottery manufacturing in Perak, despite variances in perspectives regarding the



origins and sources. It was only known to exist in a few locations in Perak, as shown in Figure 2. Wray claims that until 1903, the industry was only discovered in four significant places. Sayong, Kuala Kangsar; Pulau Tiga, in the lower reaches of the Perak River; and Lenggong, to the north or upper reaches of the Perak River, were the three locations where they were located along the Perak River's banks. The Sayong and Pulau Tiga ceramics are of the highest and lowest quality, respectively, while the Lenggong pottery is believed to be of the most inferior quality. This indicates that the quality of the pottery decreased with distance from the Perak River estuary. However, because of the superior clay in the Sayong area, the Labu Sayong from this region is the best in Perak, according to Maznah Sulaiman and her husband Saparudin Mohd Noh, who were both traditional pottery artists in Kampung Kepala Bendang (Arifin, 2015).

### **The Evolution of the Pottery Handicraft Industry in Perak**

Today, the government of Malaysia, particularly Perak, has an apparent policy for the growth and conservation of handicraft activities. The government has expressed a strong desire to preserve and grow Malaysia's handicraft sector, particularly ceramics, as a part of the country's traditional Malay heritage that has faded over time through several ministries, including the Ministry of Rural Development and the Ministry of Culture, Arts, and Malaysian Heritage (Kek kwa). The Minister of Culture, Arts, and Heritage of Malaysia, Datuk Seri Utama Dr Rais Yatim, previously declared that the success of the ceramic sector in Malaysia is primarily due to the handicraft art of pottery production (Arifin, 2015).

As a result, the government has provided a few incentives to ensure that the country's traditional handicrafts are maintained and appreciated by both domestic and foreign handicraft aficionados. The government, working through its agencies, especially the Malaysian Crafts Development Centre (PKKM), has been actively introducing new techniques using moulds and modern equipment that are more productive, profitable, and efficient. In addition, the government has offered various forms of assistance in finance, training, promotion, and marketing (Arifin et al., 2010).

The fate of traditional pottery firms in Perlis, Kedah, and Penang may be repeated if assistance is not provided to Kuala Kangsar and other

locations. However, because the government became aware of the issue early on, significant measures have been taken to guarantee that this handicraft tradition is preserved. Because of this, it can be argued that Sayong, Kuala Kangsar, pottery-making businesses have continued to grow successfully and quickly. Since being created as a tool for personal use, it has evolved into a thriving commercial production product and a reliable source of income (Arifin et al., 2010).

According to the author's field investigation, the Sayong gourd firm in Kuala Kangsar has expanded significantly, surpassing the ten locations Leornad Wray (a curator of the Perak Museum in the year 1903) initially noted in 1903. Based on the approximation provided by the PKKM director, around 100 households are currently engaged in the conventional and contemporary production of Sayong gourd ceramics in Kuala Kangsar. The settlements of Kampung Kepala Bendang, Bukit Lada, Sayong Masjid, Sayong Ulu, and Kuala Sayong are among those that continue to produce pottery (Arifin et al., 2010).

The government's encouragement is primarily to blame for this acceleration. Apart from the state government of Perak, the central government, specifically via the Ministry of Rural Development and the Ministry of Culture, Arts and Malaysian Heritage, has demonstrated a strong desire to preserve the artistic integrity of traditional handicrafts from the area and to promote pottery products to art enthusiasts both domestically and overseas. The government has actively promoted and bolstered clay handicrafts since the early 1970s (Arifin et al., 2010).

The government has implemented several initiatives, including creating many specialized agencies to foster the growth of the pottery handicraft sector, particularly in Perak. One of these is establishing and incorporating the PKKM Perak branch in Enggor, Kuala Kangsar. The branch was first formed in 1973 under Lembaga Kraftangan Malaysia Perak Branch. The PKKM branch in Perak serves as one of the primary hubs for the growth of ceramic enterprises in Malaysia (Arifin et al., 2010).

It is the responsibility of Malaysian Handicrafts to further educate the present artisans in using new techniques, manufacturing, management, and marketing more methodically, as well as to develop and be active

in recovering traditional skills. (Ibrahim Darus & Sahaimi Abd Manaf 2005). The Perak branch of the PKKMM plays a vital role in Kuala Kangsar, not only helping to market and promote local pottery products but also offering knowledge and training facilities to meet the needs of the ceramic industry and ensure the survival of traditional businesses by educating youth interested in modern and conventional pottery enterprises. PKKMM was given a lot of funding to fulfil that goal. It has the ideal infrastructure to support the growth of handicraft activities, including Labu Sayong and other crafts in Perak, like embroidery, dagger making, gold thread necklace making, and so forth (Arifin et al., 2010).

Despite Labu Sayong's storied legacy as a cultural treasure in Kuala Kangsar, the contemporary allure of technology poses a pressing issue, contributing to a waning enthusiasm among the younger generation, thereby underscoring the need to address the cultural gap and reignite interest in this traditional craft. Modernity is one of the elements influencing the decrease of art and cultural heritage. The modernization of culture impacted the beliefs and habits of the younger generation within the community through assimilation and adaptation to modern living. Due to the goals of national growth, the exploration and acquisition of towns or places that impact the arts and the local cultural heritage, ecological changes also play a part in the issue. The development of technology has also altered and partially affected the value of art and culture (Thani, 2021).

The younger generation is reluctant to continue honing their craft skills or doesn't care about it. Undoubtedly, we live in a technological age where technological advancements have made life easier and skilled craftsmen less necessary. As we can see, machines are taking the role of skilled artisans. Technological advancements have frequently been the impetus for modifications to routine behaviours, which have shifted the environment in which people live. Art and culture have adapted and assimilated due to modernization and technological advancements. As a result, techniques like surveys and environmental assessments have aided in identifying problems and formulating sustainable strategies (Thani, 2021).

## METHODOLOGY

### The case study areas

This research was conducted in two specific locations: Sayong Village and Kuala Kangsar Recreation Park. These areas were selected due to their significance in the tradition of Labu Sayong crafting, with Sayong Village being a historical centre for this tradition (Arifin et al., 2010) and hosting operational Labu Sayong craft factories. The choice of these locations is driven by their significant roles as cultural hubs, seamlessly combining traditional craftsmanship in Kampung Sayong and the modern recreational setting of Kuala Kangsar Recreation Park. These sites were identified as ideal for in-depth research, given their central importance in the tourism sector, attracting a diverse audience of both domestic and international visitors.



**Figure 3. The case study areas at Kuala Kangsar Recreational Park (left) and Sayong Village (right), both in Kuala Kangsar, Perak**

### Data collection and Sampling method

Data collection was conducted over a three-day period from December 22 to December 24, 2023. This timeframe was deemed sufficient, considering the extended weekend leading up to Christmas Eve, during which there tends to be a higher presence of younger individuals in these two locations. We employed a quantitative research method, explicitly adopting purposive sampling, a non-probability sampling approach that involves the deliberate selection of units based on their possession of specific characteristics required for the sample. In essence, units are intentionally chosen in this sampling method. The application of purposive sampling aims to pinpoint the most suitable cases, individuals, or communities to effectively address the research questions at hand (Kassiani Nikolopoulou, 2022). The targeted respondents for this study belong to the younger generation,

commonly referred to as Generation Z, encompassing individuals born between the mid-1990s and the early 2010s (Gopal P. Mahapatra et al., 2022). This demographic was chosen to explore the perspectives, levels of understanding, and interest of young people towards Labu Sayong. The study involved 45 respondents (n=45), including residents of Kuala Kangsar, as well as visitors and tourists from abroad. The research process is illustrated in Figure 3 through a flow chart outlining the sequential steps undertaken in this study.

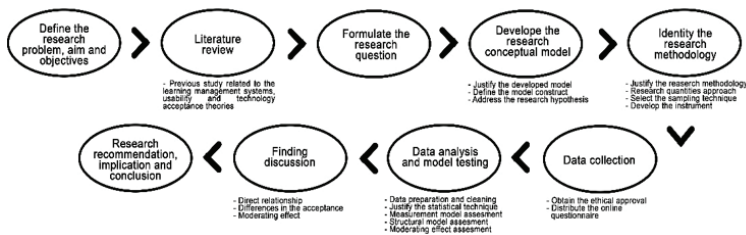


Figure 3. Flowchart of the Research Process

### The Instrument

The research utilized two instruments, namely surveys and questionnaires. These survey tools encompassed a mix of open and closed questions, incorporating a Likert scale and response options to cater to respondents. In-person interviews complemented the research, alongside an online survey administered through the Google platform.

The questionnaire is divided into four sections: respondent demographics, awareness and comprehension of the Labu Sayong tradition, interest in and participation in the Labu Sayong tradition, and finally, the potential economic benefits of pottery making in terms of marketing.

Table 1. Demographic Respondent Information (Section A)

Q. No	Question name
1	Gender
2	Age
3	Race
4	Occupation
5	Residency

To analyze responses that are divided, Table 1 asks questions on demographic data (such as age, gender, and occupation). This segmentation can detect trends and differences in perceptions by breaking down perceptions into distinct demographic categories, giving researchers a more comprehensive grasp of their findings.

**Table 2. Awareness of Cultural Tradition of Labu Sayong (LS) Pottery Making (Section B)**

No	Question name
6	I am aware of the tradition of pottery making (Labu Sayong).
7	I know about the history and significance of Labu Sayong in Kuala Kangsar.
8	The last time I heard about Labu Sayong.
9	The first thought that enters your mind upon hearing Labu Sayong is

The questions seen in Table 2 are to assess the level of awareness and basic understanding of how familiar the young generation is with Labu Sayong. This information helps researchers gauge the starting point for any educational or awareness-building initiatives. With this, awareness questions reveal specific areas where knowledge gaps exist. In addition, awareness questions can also help researchers measure whether the younger generation is aware of Labu Sayong and how they see its cultural significance. This insight is essential to understand the cultural value associated with Labu Sayong.

**Table 3. Interest and Participation in the Cultural Tradition of LS Pottery Making (Section C)**

No	Question name
10	I am interested in the tradition of Labu Sayong.
11	I have previously participated in any Labu Sayong or pottery-making events/ festivals.

**Section C (a). Hands-on Experience in Participation Pottery Making Events**

No	Question name
12	If yes, please briefly describe your previous experience and the name of the events.
13	Things motivated me to participate in pottery-making/ Labu Sayong events.
14	The preferred format for participating in pottery making/ Labu Sayong events

**Section C (b. Barriers to Participation in Pottery-Making Events**

No	Question name
12	If you have not participated in pottery making/ Labu Sayong event, what barriers or challenges do you perceive?
13	If you have the chance, thing motivates you to participate in pottery making/ Labu Sayong events.
14	If you can participate, the preferred format for participating in pottery-making/ Labu Sayong events is

Based on Table 3, the questions in the questionnaire are divided into three parts. The young generation's interest in and participation in Labu Sayong is evaluated in Section C, which offers insight into their involvement and the degree to which Labu Sayong has influenced their life. In Section C(a), researchers are to investigate why people participate in Labu Sayong individually and to recognize why some people decide to take part. Part C(b) aims to identify obstacles or challenges that hinder individuals from participating in Labu Sayong activities, which is crucial for devising strategies to overcome these obstacles.

**Table 4. Economic Potential of Pottery Making in Marketing and Financial Benefits (Section D)**

No	Question name
15	In your opinion, the economic potential of pottery making is in the local context.
16	The current market demand for locally crafted pottery products.
17	If given the opportunity, you would be interested in starting a business related to pottery making to generate income.
18	Preferences to receive information about the economic potential of Labu Sayong.

Table 4 analyses how the market perceives the demand for Labu Sayong items and shows how higher production and sales could lead to economic growth. With an emphasis on financial incentives for younger generations, it provides guidance for marketing techniques and aids in identifying solutions that integrate cultural preservation with monetary rewards.

RESULT & DISCUSSION

Data analysis was done using Microsoft Excel software to produce results and a commentary. Respondents' responses on survey sheets and online questionnaires constitute the basis of the data and information. Certain words in written responses serve as a summary of the entire passage. We reduced the number of codes and grouped them into identifiable themes, and the data were analyzed and read through multiple times in the following step. Specific patterns emerged after analyzing and categorizing the codes into various broad groups.

Moreover, codes deemed unnecessary for the investigation were removed. Writers use facts to express themes. The many themes found and the frequency at which they occur are shown in the table below.

Demographic Respondent Information

Table. Demographic profile of respondents

No	Question name	Categories	Frequency
1	Gender	Male	46.67
		Female	53.33
2	Age	18 - 21	8.89
		22 – 25	46.67
		26 – 29	37.78
		30 – 33	6.67
3	Race	Malay	73.33
		Indian	11.11
		Chinese	11.11
		Other	4.44
4	Occupation	Government	42.22
		Private sector	40.00
		Self-employed	2.22
		Unemployed	11.11
		Retired	4.44
5	Residency	Local	60.00
		Visitors	35.56
		Tourist	4.44

Based on Table 5, this study determined that on the day the research was conducted, December 22, 2023, until December 24, 2023, for three days. In this study, there are (53.3%) female respondents and (46.67%) male respondents. They were (8.89%) in the 18–21 age range, then in the 22–25



(46.67%), 26–29 (37.78%), and 30–33 (6.67%) age ranges. The majority of responders (73.33%) are Malay, followed by Chinese (11.11%), Indians (11.11%), and other responses (4.44%). The majority of them are employed by the government (42.22%), by themselves (2.22%), in the private sector (40.00%), as retirees (4.44%), and as jobless (11.11%). The majority of responders (60.00%) are Kuala Kangsar locals, followed by tourists (4.44%) and visitors (69.8%).

Data indicates that most respondents who completed the surveys and research questions are Malays who either work for the government or have positions in it. Among them are Kuala Kangsar locals who make their home. Furthermore, the responders in this category are between 22 and 25.

**Awareness of Cultural Tradition of Pottery Making (Labu Sayong)**

**Table 6. The awareness of pottery-making LS tradition**

No	Question name	Categories	Frequency
6	Awareness about the tradition of pottery making (Labu Sayong)	Extremely unaware	4.44
		Not aware	13.33
		Moderate	2.22
		Aware	35.56
		Extremely aware	44.44
7	Knowledge of the history and significance of Labu Sayong in Kuala Kangsar	Very Low	4.44
		Low	11.11
		Moderate	40.00
		High	2.22
		Very high	42.22
8	Last time heard about Labu Sayong	Social media	42.22
		Family tradition	44.44
		Event or Festival	2.22
		School / Books	44.44
		News website	2.22

Based on Table 6, the data was gathered to determine the respondents' level of awareness regarding the production of Labu Sayong. It is evident from this study that about (80%) of the younger respondents are aware of Kuala Kangsar's Labu Sayong ceramic-producing history. Furthermore, according to research, (42.22%) of young people are aware of the background and significance of Labu Sayong due to family traditions, social media, education in schools, and books. This information demonstrates how knowledge and awareness of Labu Sayong making can be increased

through family tradition and learning about traditional crafts in schools.

The study by (Ili Aqilah, 2022) reinforces the idea that introducing traditional craft programs in schools and universities can capture students' interest and cultivate their appreciation. This is achievable through specialized programs, workshops, or field trips focusing on Labu Sayong, which serve to raise awareness. The inclusion of practical experiences, such as interacting with local artists or engaging in cultural events, adds a dynamic dimension to the teaching approach. Furthermore, the primary channel of cultural transmission is family customs. From an early age, parents and older family members instil a feeling of cultural awareness by sharing their knowledge about Labu Sayong (Ili Aqilah, 2022). Figure 4 shows respondents' knowledge and understanding of creating Labu Sayong pottery is higher regarding Labu Sayong's status as a Malay tradition in Perak.

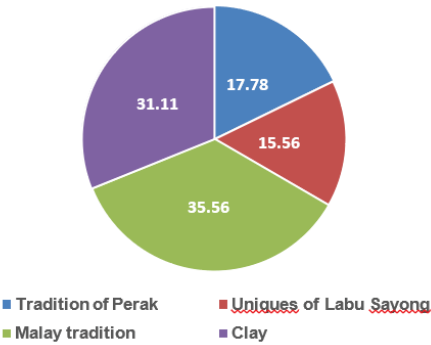


Figure 4. The respondent's knowledge of Labu Sayong

Interest and Participation in the Cultural Tradition of Pottery Making (Labu Sayong)

Table 7. Interest and Participation of LS Tradition

No	Question name	Categories	Frequency
13	Things motivated me to participate in pottery-making/ Labu Sayong events.	Personal interest	24.44
		Social interaction	37.78
		Skill development	28.89
		Cultural Enrichment	20.00

14	The preferred format for participating.	In-person class	33.33
		Online class	37.78
		Self-guide learn	2.22
		Group activity	35.56

Table 7 and Figure 5 present the results, indicating that 40% of respondents are highly interested in participating in events linked to manufacturing Labu Sayong ceramics and that up to 37.78% chose social contact as the motivator. Furthermore, the participants decided to join an online course or event focused on manufacturing Labu Sayong ceramics. Figure 6 shows respondents cited a busy schedule as their biggest challenge and restriction. Based on their busy schedules, the evidence indicates that respondents prefer participating in online activities or lessons since it is more convenient. 15.56% of youth believe that continuing the pottery legacy is not essential to a fulfilling life. This outcome supports the idea that traditional Malay arts and crafts are disappearing (Ili Aqilah, 2022).

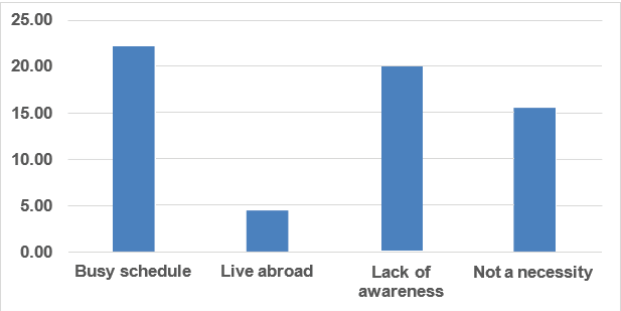


Figure 5. Chart of Respondent's Challenges

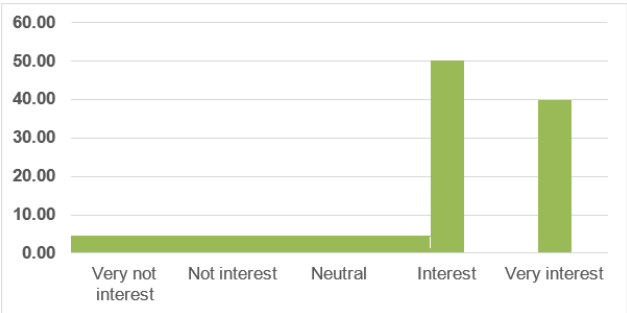


Figure 6. Chart of Respondent's Interested Level

Schedule flexibility is a feature of online courses. This allows responders to mix studying with other responsibilities because they may access lectures, course materials, and conversations at times that work for their hectic schedules. Online courses are accessible to anyone who might be time-constrained because of their jobs, families, or other obligations. Additionally, respondents can interact with the course material at home or work.

**Economic Potential of Pottery Making in Marketing and Financial Benefits**

**Table 8. Economic Potential and Financial Benefits of LS**

No	Question name	Categories	Frequency
15	The economic potential of pottery making.	Very high potential	15.56
		High potential	15.56
		Moderate	22.22
		Low potential	26.67
		Very low potential	20.00
16	The current market demand	Very high demand	20.00
		High demand	11.11
		Moderate	53.33
		Low demand	8.89
		Very low demand	6.67
17	Opportunity to pottery making to generate income.	Yes	17.78
		No	24.44
		Maybe	57.78

According to Table 8, 26.67% of respondents believe ceramics has little commercial potential. Respondents may have negative economic expectations if they perceive a small market for clay items or a decline in customer interest. Trends can significantly influence the views of consumers in their purchasing behaviour and preferences. Merely 20.00% of the participants believe there is a substantial market demand for Labu Sayong manufacturing. This is the case because the material used in this traditional craft is too delicate and delicate for the fast-paced world of internet buying (Ili Aqilah, 2022).

Around 17.78% of respondents thought creating ceramics could be a source of revenue. Many people consider pottery to be an artistic medium. The respondents might think that distinctive and visually pleasing ceramics have a commercial worth and can draw clients looking for handcrafted goods.

To boost Labu Sayong's economic potential, up to 31.11% of respondents suggested holding workshops and cultural events. By emphasizing the significance of Labu Sayong's workmanship and culture, organizers want to create curiosity and draw attention.

## **CONCLUSIONS**

Research into the awareness and interest of the younger generation in the Labu Sayong pottery-making tradition in Kuala Kangsar has uncovered intricate dynamics. Although the rich cultural heritage of Labu Sayong holds intrinsic value, it grapples with challenges stemming from modernization and technological advancements. The level of engagement among the younger generation varies, influenced by factors such as exposure, family customs, and educational programs. The economic potential of Labu Sayong is a subject of debate, with some recognizing its feasibility through seminars, cultural events, and tourism. However, others express concerns about market obstacles. Moreover, to raise awareness about the economic potential of pottery-making and empower the younger generation, it is crucial to encourage them to explore the possibilities within the ceramic business. This involves showcasing the value chain, from producing unique ceramic pieces to marketing and sales and sharing success stories of individuals who have achieved financial success in this field. Kuala Kangsar's Labu Sayong, a pottery-making craft, is an essential part of its cultural legacy. Though some of the younger generations in the area recognize the importance of this traditional trade, they lack awareness about it. Modern trends, limited educational activities, and changing cultural habits are some of the reasons for this lack of awareness. To ensure that Labu Sayong is preserved for future generations, it is necessary to implement focused educational programmes and cultural projects that improve the younger generation's enjoyment and understanding of the area. The results of this study highlight the necessity of focused cultural actions to protect this cultural treasure.

It is difficult for Kuala Kangsar's younger generation to actively participate in Labu Sayong events and workshops because of their hectic schedules and ignorance about the dates and happenings of cultural events. Notwithstanding sincere enthusiasm for Labu Sayong, practical limitations imposed by hectic schedules and the requirement for enhanced awareness

methods present formidable obstacles. To bridge this generational gap, targeted strategies and initiatives are essential to foster appreciation and ensure the enduring legacy of Labu Sayong. These difficulties must be addressed to provide the younger generation with opportunities to engage with and contribute to preserving Labu Sayong traditions.

Because of its cultural significance, the younger generation is becoming more interested in Labu Sayong, a traditional pottery-making process. Meanwhile, fewer respondents think Labu Sayong can bring in money. This points to a more nuanced view among the younger generation, where some recognize the importance of culture but are still unsure about its economic feasibility. A more thorough awareness of the economic possibilities of Labu Sayong pottery manufacture might be fostered by addressing this perception gap through focused activities like entrepreneurial programmes or marketing techniques. This disparity implies a lack of knowledge or awareness regarding the economic prospects associated with Labu Sayong, possibly due to incomplete data or divergent viewpoints regarding the market demand for traditional crafts.

The study in this research paper has yielded valuable insights over three days of immersion research and direct engagement with Kuala Kangsar's younger generation. The results provide a more complex picture, with younger people demonstrating a genuine interest in Labu Sayong as a cultural heritage.

## **ACKNOWLEDGEMENT**

The author expresses gratitude to the Department of Built Environment Studies & Technology and Surveying, Faculty of Architecture, Planning and Surveying, Universiti Teknologi MARA, for support of this study.

## **REFERENCES**

- Arifin, A. (2015). *Traditional Malay Pottery Of Kuala Kangsar: Its History And Development*. 33(2).
- Arifin, A., Luthfi Abdul Rahman, M., & Masron Abstrak, T. (2010).

- Warisan Tembikar Labu Sayong di Kuala Kangsar, Perak: Sejarah, Perkembangan dan Masa Depan. *In International Journal of the Malay World and Civilisation*. 28(2).
- Gopal P. Mahapatra, Naureen Bhullar, & Priyansha Gupta. (2022). Gen Z: An Emerging Phenomenon. *Sage Journals*, 15(2). <https://journals.sagepub.com/doi/10.1177/26314541221077137>.
- Ili Aqilah. (2022,). *Malay craftmakers undeterred*. The Star. <https://www.thestar.com.my/metro/metro-news/2022/02/15/malay-craftmakers-undeterred>.
- Kassiani Nikolopoulou. (2022). *What Is Purposive Sampling? | Definition & Examples*. Scribbr. <https://www.scribbr.com/methodology/purposive-sampling/#:~:text=Purposive%20sampling%20refers%20to%20a,on%20purposese%E2%80%9D%20in%20purposive%20sampling>.
- Thani, W. (2021). *The Sustainability of Art and Culture: The Malaysia Perspective*. <https://doi.org/10.4108/eai.4-11-2020.2308899>.
- Zuliantie Dzul (2017). *Pitcher perfect*. *The Straits Times*. <https://www.nst.com.my/lifestyle/sunday-vibes/2017/08/267382/pitcher-perfect>





Surat kami : 700-KPK (PRP.UP.1/20/1)

Tarikh : 20 Januari 2023

Prof. Madya Dr. Nur Hisham Ibrahim  
Rektor  
Universiti Teknologi MARA  
Cawangan Perak



Tuan,

**PERMOHONAN KELULUSAN MEMUAT NAIK PENERBITAN UiTM CAWANGAN PERAK  
MELALUI REPOSITORI INSTITUSI UiTM (IR)**

Perkara di atas adalah dirujuk.

2. Adalah dimaklumkan bahawa pihak kami ingin memohon kelulusan tuan untuk mengimbas (*digitize*) dan memuat naik semua jenis penerbitan di bawah UiTM Cawangan Perak melalui Repositori Institusi UiTM, PTAR.

3. Tujuan permohonan ini adalah bagi membolehkan akses yang lebih meluas oleh pengguna perpustakaan terhadap semua maklumat yang terkandung di dalam penerbitan melalui laman Web PTAR UiTM Cawangan Perak.

Kelulusan daripada pihak tuan dalam perkara ini amat dihargai.

Sekian, terima kasih.

**"BERKHIDMAT UNTUK NEGARA"**

Saya yang menjalankan amanah,

**SITI BASRIYAH SHAIK BAHARUDIN**  
Timbalan Ketua Pustakawan

*nar*

*Setuju.*

*27.1.2023*

PROF. MADYA DR. NUR HISHAM IBRAHIM  
REKTOR  
UNIVERSITI TEKNOLOGI MARA  
CAWANGAN PERAK  
KAMPUS SERI ISKANDAR