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"Warning in Spaces: Blending Heritage, Nature and Design"

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"Harmony in Spaces : Blending Heritage, Nature and Design"

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Exploring Youth Awareness on Labu Sayong as The Tangible Cultural Heritage in Kuala Kangsar, Perak

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Abstract

Labu Sayong, a distinctive form of traditional pottery originating from Kuala Kangsar, Perak, represents one of the Malaysia's most iconic tangible cultural heritage assets. However, the continuity of this centuries-old craft faces challenges due to modernization, declining interest, and the limited involvement of younger generations. The study aims to explore the depth of knowledge, awareness, and appreciation among youth generation regarding tangible cultural heritage values embedded in Labu Sayong. The objective of this research is to identify factors influencing youth perceptions with Labu Sayong as part of Malaysia's cultural heritage, to assess the level of knowledge among youth regarding the history and origin of Labu Sayong and to examine the youth awareness towards Labu Sayong as a tangible cultural heritage of Kuala Kangsar. As interest in traditional crafts declines, challenges and obstacles are posed for the younger generation to continue the tradition of pottery making. To assess local awareness, perception, and attitudes toward tangible cultural heritage, a quantitative method was applied that involved and structured questionnaires to the local community, tourists, and youth in Kuala Kangsar. Descriptive were used to analyse the collected data to identify factors that influence public appreciation and participation in heritage conservation.

Keywords: Tangible Cultural Heritage, Younger Generation, Labu Sayong, Kuala Kangsar

INTRODUCTION

Labu Sayong is one of the most well-known examples of traditional pottery. This handcrafted water vessel is made from natural clay and is created in the Gore design. The purpose of making this vessel is not only to provide a functional item for filling with water but also to serve as an expression of Malayan culture and an identifier within a community. Labu Sayong represents one of Malaysia's most important national tangible cultural heritage assets and has strong ties to the history of the local community as well as to the traditional knowledge of local communities and individuals concerning the sustainable use of materials. Labu Sayong is produced using natural materials and hand-created techniques, which illustrate the relationship between humans and nature according to the National Heritage Act 2005 (Act 645) and the Malaysian National Cultural Policy (DAKEN 2021), both of which promote the preservation of traditional knowledge and the art forms of culture. Therefore, this study can be related to (Khalil et al., 2024).

The Labu Sayong, a traditional Malay craft item, is also in danger of disappearing. Mohd Pareb Zamari, a 44-year-old potter from Labu Sayong, believes there is a pressing need for more young people from Perak to pursue this craft due to the potential disappearance of the Labu Sayong. After more than three decades as

a potter, Mohd Pareb Zamari learned the trade by watching his parents and his grandmother. He is part of a family lineage of four generations who have worked as potters and have expressed the wish to pass his skills on to his youngest child; in his words, "It is very important to keep the tradition alive." He adds he hopes the next generation will have an interest in continuing the tradition of creating Labu Sayong (Zuliantie Dzul, 2017). In another report by The Straits Times, children of that age group are more likely to be playing video games or watching videos on their iPads. Accordingly, the significance of this research lies in (Ili Aqilah, 2022).

The preservation of Labu Sayong contributes to the achievement of the broader vision of the UN Sustainable Development Goals (SDGs) through SDG 11 (Sustainable Cities and Communities), which promotes the protection of cultural and natural heritage; and SDG 8 (Decent Work and Economic Growth), which supports creative and cultural industries as sustainable forms of income. Therefore, the preservation of traditional crafts, such as Labu Sayong, is vital for their respective communities' cultural continuity and sustainable development opportunities.

The future of Labu Sayong can be further developed through cultural integration and awareness at all educational levels. Schools, Universities and Heritage Institutions create courses that aren't just about the design and history of Labu Sayong; they also focus on social, economic and environmental aspects of Labu Sayong's value. This is also in support of Sustainable Development Goals (SDGs) with specific emphasis on SDG 11 (Sustainable Cities and Communities), through protecting cultural and natural heritage, as well as SDG 8 (Decent Work and Economic Growth), which focuses on developing support for creative and cultural industries as sustained means of livelihood for the future.

Table 1. Research Question and Research Objective

Research Question	Research Objective
What is the level of awareness about the tangible cultural heritage significance of Labu Sayong?	To identify factors influencing youth perceptions with Labu Sayong as part of Malaysia's cultural heritage.
How do people perceive and respond to tangible cultural heritage of Labu Sayong?	To assess the level of knowledge among youth regarding the history and origin of Labu Sayong.
How does observing this Labu Sayong can connected to tangible cultural heritage?	To examine the youth awareness towards Labu Sayong as a tangible cultural heritage of Kuala Kangsar.

LITERATURE REVIEW

The Traditional Art of Labu Sayong Pottery

Labu Sayong, the iconic black clay pitcher from Sayong in Kuala Kangsar, Perak, is among the most recognizable traditional vessels in Malaysia. Instantly associated with its distinctive gourd-like form, the design is believed to have originated from the practice of using hollowed pumpkins as natural water containers. Traditionally, the Malays stored drinking water in Labu Sayong, appreciating not only its ability to keep water cool but also its reputed health benefits, such as preventing stomach ailments and other illnesses. Crafted entirely by hand, from the selection of clay to the shaping and finishing process, Labu Sayong reflects a deep connection to nature. Its surface is often adorned with geometric patterns and motifs inspired by the natural world, emphasizing harmony and balance. Even today, Labu Sayong continues to be

admired for its dual value both as a practical household item and as a cultural artifact of aesthetic and historical significance. Accordingly, the significance of this research lies in (Sayuti et al., 2024).

These days, new methods have replaced the old methods of creating Labu Sayong. It was first made with a pinching technique, but it is currently made with a plaster molding technique. When a Japanese ceramic researcher from the Standards and Industrial Research Institute of Malaysia (SIRIM) Berhad visited Koperasi Kg in 1986, the history began. Kepala Bendang. He gave traditional Labu Sayong business owners an introduction and demonstration of the Labu Sayong slip casting technique. Following the visit, several traditional Labu Sayong. Labu Sayong was produced in huge quantities by Sayong entrepreneurs using the molding process. They discovered that the new method is more effective and simpler to learn than the previous approaches. Since then, traditional Labu Sayong business owners have worked to improve the molded clay pitcher's quality. Accordingly, the significance of this research lies in (Haron, Maharam Mamat, & Mutalib, 2019).

The Malays are credited with developing the pottery-making tradition in Perak, although differing views exist regarding its precise origins. Historically, this craft was concentrated in only a few areas of the state. Among these, Sayong produced the finest quality ceramics, while Pulau Tiga and Lenggong were known for less refined products, with the latter regarded as the poorest in quality. This pattern suggests that the quality of pottery diminished with increasing distance from the Perak River estuary. The excellence of Sayong's pottery, particularly Labu Sayong, has been attributed to the superior clay found in the area, as noted by traditional potters Maznah Sulaiman and her husband Saparudin Mohd Noh from Kampung Kepala Bendang. Accordingly, the significance of this research lies in (Ariffin et al., 2023).



Figure 1: Labu Sayong product

Labu sayong product are part of the art of intangible cultural heritage that is a symbol and identity of a nation. They are created with high ideas and creativity (Ferreira et al. 2019; Mokhtar 2018). To create something of a high caliber, it is an activity that calls for meticulous and consistent planning. Additionally, they are frequently linked to the production of handicrafts, clothing, decorations, and other items. Handicrafts reflect the intellectual values of previous societies inherited by today's generation. Intangible cultural heritage such as handicrafts has a high heritage value meaning they become art objects that need to be preserved sustainably. Accordingly, the significance of this research lies in (Kamaruddin 2020).

The Pottery Handicraft Industry in Perak

In Malaysia today, particularly in the state of Perak, the government has outlined clear policies to encourage the growth and conservation of handicraft activities. Through ministries such as the Ministry of

Rural Development and the Ministry of Culture, Arts, and Heritage (Kekkw), strong efforts have been made to preserve and revitalize the handicraft sector especially ceramics as an essential component of traditional Malay heritage that has gradually diminished over time. Former Minister of Culture, Arts, and Heritage, Datuk Seri Utama Dr. Rais Yatim, emphasized that the success of Malaysia's ceramic industry can be attributed to the enduring handicraft tradition of pottery production. Therefore, this study can be discussed in regard to (Ariffin et al., 2023).

In order safeguard these traditions, the government has introduced various incentives to ensure that handicrafts remain valued by both local communities and international audiences. Working through agencies such as the Malaysian Crafts Development Centre (PKKM), the government has actively promoted modernization by introducing mould-based techniques and modern equipment designed to increase efficiency, productivity, and profitability. Furthermore, artisans have been supported through financial aid, training programs, promotional activities, and marketing initiatives to strengthen their skills and enhance the visibility of traditional crafts. Therefore, this study can be discussed in regard to (Arifin et al., 2023).

The author's field research indicates that Sayong gourd production in Kuala Kangsar has grown significantly, exceeding the ten locations that Perak Museum curator Leonard Wray initially noted in 1903. In a few specific districts, pottery production is still ongoing (including Kampung Kepala Bendang, Bukit Lada, Sayong Masjid, Sayong Ulu, and Kuala Sayong. The communal involvement in sustaining Labu Sayong production demonstrates the important role of Kuala Kangsar's residents in safeguarding their tangible heritage while simultaneously shaping the cultural identity of the district. Therefore, this study can be discussed in regard to (Arifin et al., 2023).

Labu Sayong, despite Labu Sayong historical significance as a cultural treasure in Kuala Kangsar, faces a pressing challenge from the modern appeal of technology. This challenge contributes to a diminishing interest among the youth and highlights the necessity of bridging the cultural divide and reviving interest in this traditional craft. One of the factors contributing to the decline of art and cultural heritage is modernity. The younger generation in the community was influenced by cultural modernization, leading to changes in their beliefs and habits as they assimilated and adapted to contemporary life. 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. Therefore, this study can be discussed in regard to (Thani, 2021).

Importance Of Pottery in Malay Civilisation

There are several studies that investigate the creation of Pottery within Perak. One of the first and most intriguing works of research on this was written by Leonard Wray who was both the Curator of the Perak Museum and carried out extensive archaeological work researching many of the prehistorical artefacts discovered in Perak in 1903 (See Wray 1903). In his writing Leonard describes the origins and growth of Pottery in Perak using two points which make it easy to understand the origin of Pottery Creation in the Kuala Kangsar area and the evolution of its manufacturing process throughout time.

The first, that pottery was created by the Malays, demonstrates that since ancient times, pottery has started

to reach a high degree of cultural achievement. According to Wray, Perak has had ceramics since thousands of years ago, but the more culturally advanced Malays who lived along the Perak River made them rather than the native Sakai or Semang. According to Wray, assumptions that the Malays are migrants from outside the Archipelago are likely false. In terms of the material used, design, and decoration, elements of the creation of pottery, which is the main proof of the existence of early settlements, exhibit characteristics that were unique to the area. Second, at least before the 20th century, the handicraft's distinctiveness and originality were entirely Malay and unaffected by outside influences. Wray maintains that while external cultures of a higher civilization had an impact on the early Malays' arts, foreign influences have not had a major impact on Malaysia's pottery-making history. This study can be related through (Ariffin et al., 2023).

Although Chinese influence on pottery-making may have developed later, initial period pottery production was indigenous. This was completed without any outside influences in terms of form or design uniqueness. This applied to Perak ceramic designs and ornamentation, which have been native from ancient times to the present. Some of the elements incorporated from nature include trees and flowers which were only found in the Malay states, such as bunga tanjung, bunga padi, bunga keduduk, bunga pecah empat, susur kelapa, bunga lawang, bunga cengkih, bunga cakar ayam, pucuk rebung, siku keluang, in addition to the S, X and V shapes as shown in Figure 2 (Ariffin et al., 2023).

Figure 2. Patterns on labu sayong pottery.



Source: Wray (1903).

This research might help to explain why the Malay States had a ceramic "industry" from ancient times. This research has evolved with a variety of shapes and embellishments inspired by native cultures. Utilizing native components backs up the claim that traditional Malay ceramics, especially labu sayong, are

a product of indigenous innovation. Invention is the reflection of the culture of this primordial society, extremely valuable to the history of Malay civilization. Based on this continuity or existence of these local elements, Wray (1903:24) points out that:

“Malayan pottery may, therefore, be looked upon as a survival, amongst a civilized people, of a phase in the ceramic art far anterior to that to be found in other countries in a similar state of advancement, and such, appears to be deserving of some study and attention.”

RESEARCH METHODOLOGY

Research Design

This study employed a quantitative research design supported by descriptive to explore the depth of knowledge, awareness, and appreciation among the youth generation regarding the tangible cultural heritage values embedded in Labu Sayong. The research adopted a quantitative method approach, Structured questionnaires to obtain a comprehensive understanding of the perceptions and engagement of the community, particularly the younger generation, towards Labu Sayong as a cultural heritage asset.

The quantitative method design enabled insights findings. This approach was suitable for identifying underlying factors influencing youth participation and awareness while capturing broader community attitudes toward heritage conservation. In the process of carrying out quantitative research, the step of collecting data is of even greater significance. Effective data collection techniques are known to raise the accuracy or validity of results or findings. The role of valid and reliable instruments in understanding a host of phenomena of interest to nursing has been highlighted by nurse researchers. The current research study must have its awareness triggered with respect to different techniques of measurement that hold significance in forming evidence used in nursing. Effective measurements lie in choosing appropriate means of collecting data. A perfect data collection strategy measures a desired construct that is correct, truthful, and sensitive. Therefore, this study can be related through (Flanagan & Beck, 2024).

Study Area

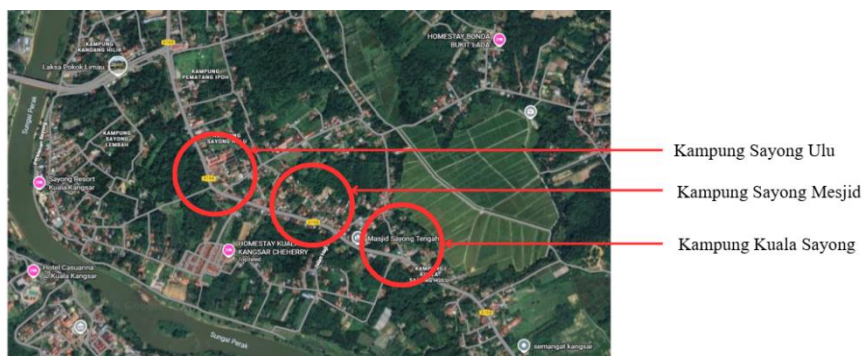


Figure 3: Site Location

The study took place in Kuala Kangsar, Perak, known as the origin and main production region of Labu Sayong. Various traditional pottery-making villages like Kampung Sayong Ulu, Kampung Sayong Mesjid, and Kampung Kuala Sayong were chosen because of their strong participation in the craft. These locations

were selected according to several important factors: the ongoing presence of traditional pottery techniques, historical links to Labu Sayong production, vibrant local communities with youth demographics, and ease of access for field research. Kampung Sayong Ulu, Kampung Sayong Mesjid, and Kampung Kuala Sayong were selected as study sites because the individuals there represent the primary communities engaged in Labu Sayong ceramic production in Perak, Malaysia. These communities are ideal for examining how traditional craft methods are preserved, transferred, and adapted amid contemporary challenges due to their cultural and economic ties to the craft and the associated social networks. These areas represent living cultural landscapes where tangible and intangible heritage coexist, providing an authentic context for data collection. This study can be related through (Pangriya, 2022).

These belong to the broader sayong region in Kuala Kangsar, Perak, famous for making labu sayong ceramics. This group of villages boasts a rich tradition of pottery making, utilizing local clay sourced from nearby rivers, which is vital for creating their distinctive earthenware. The skill is usually inherited through generations, and the ceramics are appreciated both locally and in the market for their practical and artistic attributes. The traditional method of making Labu Sayong is a fully handcrafted process passed down through generations in Sayong, Perak. Artisans begin by collecting natural clay from nearby riverbanks, which is cleaned, dried, pounded, sieved, and kneaded with water to achieve a smooth consistency. Therefore, this study can be discussed in regard to (Nabu, 2020).

Target Population and Sampling

Youth have a significant impact on cultural heritage because they offer fresh perspectives and actively participate in Labu Sayong promotion and preservation. They often balance respect for tradition with a desire for artistic expression, demonstrating a strong sense of pride and responsibility for heritage sites. Teenagers navigate their identity and social beliefs through cultural engagement, sometimes going against conventional norms, even though they appreciate and visit heritage sites. Their inclination to volunteer for heritage conservation and their use of modern media and the Internet encourage creative ways to value and protect cultural heritage. To apply criterion sampling, researchers establish clear and justified criteria that align with the study's aims. The specificity of these criteria enhances the rigor of the research, ensuring that the selected participants contribute directly to answering the research questions (Andrade, 2021).

Even though the specific interest in the study of youth leadership is still new, the notion of youth leadership development has been around for quite a while. Even if it has not been mentioned expressly under the name, youth leadership has been an integral part of the society of the United States. In many cases, when quantitative studies using purposive sampling, they are employing criterion sampling by defining inclusion or exclusion conditions. Therefore, this study can be discussed in regard to (Bashir et al., 2024).

This study targeted three main respondent groups:

Youth Participants include individuals aged 18 and above, including students, residents, and young artisans. The study will include local youth and residents of Labu Sayong village as participants to collect both the traditional expertise in pottery making and the opinions of younger people regarding the preservation and modernization of this cultural heritage.

Respondents

A purposive sampling technique, this research was possible to obtain participants who had direct knowledge or experience of cultural heritage and Labu Sayong. Purposive sampling adds value both practically and academically to the quality of the research. The advantages of purposive sampling lie in its clear process for selecting respondents and suitability for qualitative research as it allows researchers to select participants who have the capability to provide quality data that is diverse and rich in relatedness. (Andrade, 2021). Using purposive sampling results in more robust, in-depth, and rich quality insight from interviews, focus groups, or case studies, leading researchers to develop thorough understandings of complicated situations (Sathasivam et al., 2021). Lastly, one of the benefits of purposive sampling is time saving efficiency; being advantageous in the fields of management research allows for researchers to concentrate their efforts on a smaller subset of specific organizations/individuals that possess the relevant knowledge/characteristics. Therefore, this study can be discussed in regard to (Hair et al., 2020).

Instruments and Tools

Organized methods of collecting data for this type of quantitative or statistical research are required to create valid, useful, and comparable numerical results that have been created through organized processes, such as surveys. Statistical techniques are used to analyze data and to provide a basis for researchers to establish objectivity, reliability, validity, and the ability to establish correlations or cause-and-effect relationships. The key characteristics of quantitative research are: the use of measured or quantifiable variables; the use of large samples that represent the target population; the use of a structured, systematic, and user-friendly method for collecting data; and providing researchers with a method for conducting reliable and accurate statistical analysis in a timely manner. Quantitative research can be very useful when the goal is to recommend actions, reach consensus about something, make generalizations from the results of an experiment, test a hypothesis or identify traits or characteristics of a given population. Therefore, this study can be discussed in regards to (Divya Sreekumar, 2023).

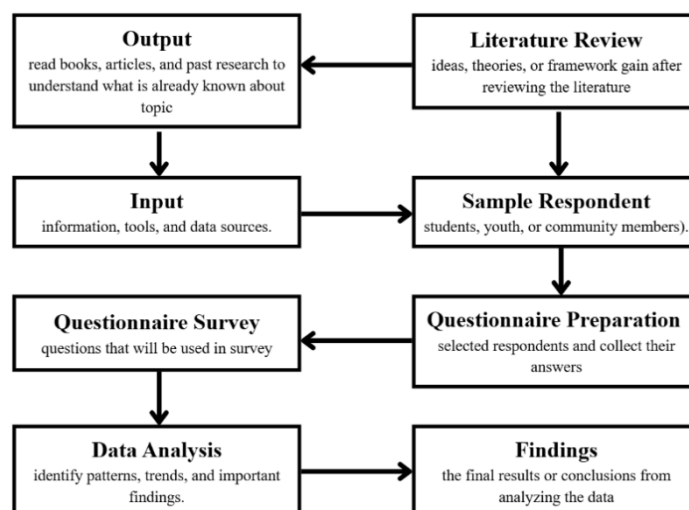


Figure 4: Instrument Diagram

Structured Questionnaire:

The questionnaire was designed to collect data on three key dimensions:

- Awareness: familiarity with Labu Sayong, its origin, and heritage value.

- Knowledge: understanding of its historical background, artisanry, and symbolism.
 - Perception and Attitude: opinions on its relevance, youth engagement, and efforts to preserve it.
- The questionnaire consisted of both closed-ended and Likert-scale questions to allow for both quantitative measurement and qualitative feedback. This questionnaire was distributed among the selected respondent groups within Kuala Kangsar.

ANALYSIS AND DISCUSSION

The Microsoft Excel was used to analyse data. Statistical and numerical data came from participants through completed paper method questionnaires and direct responses. Quotations from the survey completions were used in place of complete written explanations; therefore, only a few words exemplified the full extent of what was contained in each element of the completed paperwork. After completing this analysis phase and having sorted and categorised coded elements into recognisable patterns, numerous repetitions of the data analysis produced trends that could be identified.

Demographic Respondent Information

Total of 37 respondents participated in this study, drawn from the three selected villages of Kampung Sayong Ulu, Kampung Sayong Masjid, and Kampung Kuala Sayong in Kuala Kangsar, Perak. The respondents were selected to represent youth residing within the core Labu Sayong cultural landscape, where traditional pottery practices and heritage values are still embedded in daily life.

Table 2: Respondent Background Table

Variable	Category	Frequency	Valid Percent
Gender	Female	8	21.6
	Male	26	70.3
Age	18–20	9	24.3
	21–25	16	43.2
	26–29	6	16.2
	30 and above	3	8.1
	40 and above	3	8.1
Category	Secondary School	10	27.0
	Diploma	11	29.7
	Bachelor	16	43.2
Occupation	Working (Government)	7	18.9
	Working (non-government)	12	32.4
	Housewife	4	10.8
	Not Working	14	37.8
Duration living at current residence	Strongly Disagree	7	18.9
	Disagree	5	13.5
	Neutral	5	13.5
	Agreed	2	5.4
	Strongly agree	18	48.6

According to Table 2, nearly all of the people surveyed were Male (70.3%), while only 21.6% were Female. Most of the people surveyed were Young Adults with the largest number of respondents in the 21–25-year age bracket (43.2%), followed closely by the 18–20-year age group (24.3%). Those surveyed in the older age ranges comprise a much smaller portion. In terms of education level, many of the people surveyed had an educational level Classified as a bachelor's degree (43.2%), while the next largest groups had Diplomas (29.7%) or Secondary Education (27.0%).

Of those surveyed, just under one-third (an estimated 37.8 percent) were classified as unemployed, which could reflect the age group of the sample consisting mainly of younger age groups and many in their educational or early stages of professional development. The largest single group of respondents with a job was in the private sector (32.4%), followed by those in the public sector (government) (18.9%). Look at a smaller group of individuals in this section who fall within the housewife (10.8%) category, there is still an extensive economic involvement and employment opportunity available to these individuals. Overall, this section appears that there is a wide variety of ways for individuals to be economically active and for both employed and unemployed persons alike to be represented within this sample population.

Considerable numbers of residents indicate considerable years in residence with 48.6% responding with strong affirmation that they are long-term residents of their present residence; therefore, a large percentage of respondents reside at their present location for an extended period. However, many of the respondents disagree or neutral toward this statement, indicating a higher incidence of residents with more mobile backgrounds or recently moved into the area than those long-term residents. Thus, the responses represent a combination of both types of residents, suggesting a demographic perspective that is representative of a broad cross-section of residents, providing a broad array of perspectives based upon the knowledge and experience of the individual responding to this question regarding the individual resident's current residential living condition.

The data indicate that most respondents were male and that women made up a very small percentage of this sample; in general, most respondents were younger (21-25) than older. The second largest group of respondents were between 18-20 years of age; the third largest group was over 26 years of age and comprised a very small percentage of the total. The largest percentage of respondents attended a university; the next largest group was those who received a diploma and lastly, the smallest group of respondents had completed only secondary school. Regarding employment, most respondents were unemployed, followed by those working in the private market, with the least number of respondents employed by the government or as housewives. The findings indicate that many participants living in Kampung Sayong Ulu, Kampung Sayong Mesjid and Kampung Kuala Sayong state that they have lived in their current location for a long period of time indicating a consistent and stable community.

Identify factors influencing youth perceptions with Labu Sayong as part of Malaysia's cultural heritage.

This section provides an analysis of elements affecting young people's views on Labu Sayong as a component of Malaysia's cultural legacy, drawing from feedback from 37 individuals. The results displayed in Table 3 emphasize the influence of cultural identity, social surroundings, education, and media exposure on young people's comprehension and valuing of Labu Sayong. This segment offers an

examination of elements shaping young people's views on Labu Sayong within Malaysia's cultural heritage, drawn from feedback provided by 37 individuals. The results in Table 3 illustrate how cultural identity, social surroundings, education, and media influence young people's perception and appreciation of Labu Sayong.

Table 3: Factors Influencing Youth Perceptions of Labu Sayong Table

Item	Mean	SD. Deviation
I believe Labu Sayong represents traditional Malaysian handicrafts.	4.64	0.867
Family or community influences my perception of Labu Sayong.	4.06	0.984
Education at school or university shaped my perception of Labu Sayong.	3.62	1.139
The media (TV, internet, social media) influence my view of Labu Sayong.	4.00	0.913
I consider Labu Sayong to be an important symbol of Malaysian identity.	4.51	0.692

As referred in Table 3 "Section 3: Factors Influencing Youth Perception of Labu Sayong" contains descriptive statistics for 37 respondents (N=37) based on a survey performed on respondents' view of Labu Sayong (traditional craft of Malaysia) and results suggest the respondents aged 18 to 27 held a primarily positive opinion regarding the cultural relevance of Labu Sayong. The mean values associated with five questions were all above 3 (mean = 3.62–4.64), while the standard deviations ranged between 0.692 and 1.139 (minimum SD to maximum SD). With low standard deviations indicating agreement among the respondents, they answered similarly for the highest mean ratings on the five questions.

Young people's perception on Labu Sayong It is about "LANGGANI" Factor of opinions that contributed in shaping young people impression toward Labu Sayong, traditionally rich that can be seen was the highest factor among all factors as indicated by average (Mean = 4.64, SD = 0.867), which has recorded a strong sensitivity towards cultural and heritage significance as instrumented such labuan sayong and etc. The perception of Labu Sayong as an essential symbol of Malaysian identity (Mean = 4.51, SD = 0.692) affirms its capacity to inculcate the national and cultural identity among youth. The third position is occupied by family or community influence (Mean = 4.06, SD = 0.984), demonstrating that perspectives are greatly influenced by interpersonal and cultural exchanges within social environments. Media influence, encompassing social media, the internet, and television, ranks fourth (Mean = 4.00, SD = 0.913), highlighting the growing importance of modern communication platforms in promoting awareness of traditional crafts. Ultimately, formal education has the lowest average score (Mean = 3.62, SD = 1.139), indicating that cultural identity, social settings, and media exposure significantly influence young individuals' perceptions of Labu Sayong.

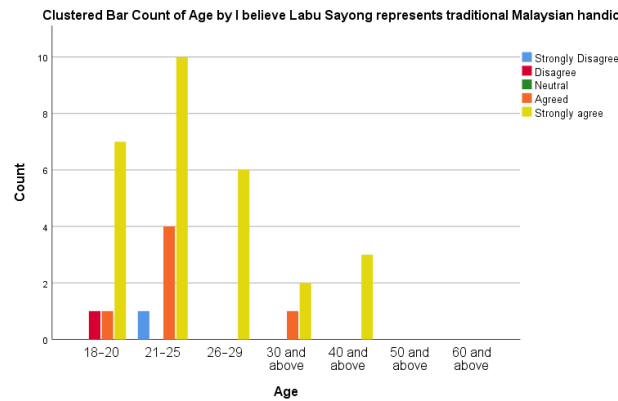


Figure 5: I believe Labu Sayong represents traditional Malaysian handicrafts by age chart.

Figure 5 shows that most participants from all age groups view Labu Sayong as a representation of traditional Malaysian crafts. The 21–25 age range demonstrates the greatest level of consensus, followed by the 18–20 and 26–29 age ranges. The older age groups have fewer respondents, yet they mostly agree. Overall, there is little disagreement, suggesting a transparent and shared comprehension among various age groups.

The question with the highest mean score that most relates to the research objective, which is "to Identify factors influencing youth perceptions with Labu Sayong as part of Malaysia's cultural heritage" is:

- *"I believe Labu Sayong represents traditional Malaysian handicrafts."*

This question received the highest average score of (Mean = 4.64, SD = 0.867), showing the greatest degree of consensus among the surveyed youth. This score clearly highlights the strong belief that Labu Sayong's role as a traditional Malaysian craft is the most prominent and acknowledged part of its cultural heritage among young people.

Research shows that many Malaysians believe "Labu Sayong" stands for using traditional methods to create Malaysian handicrafts. The Perak PKKM Organization has been promoted this notion by training young people on how to make craft products, as well as developing and promoting crafts from Perak including Labu Sayong, Decorative Needleworking, and Keris Making; therefore, the evident that the Perak PKKM Organization supports the statement *"I believe Labu Sayong represents Malaysian Traditional handicrafts"*. In addition to supporting the growth of Pottery Crafts in Malaysia, The Malaysia Government has created many initiatives to support the development of the Pottery Craft Industry, primarily by establishing specialised agencies to support the promotion of the Pottery Craft Industry, primarily in Perak. Among these initiatives, the establishment and integration of the Perak PKKM Organisation branch in Enggor, Kuala Kangsar is a key initiative. In 1973, the PKKM Organisation was established under Lembaga Kraftangan (Malaysia). The PKKM Branch has established themselves as a major centre for the development of Ceramic Enterprises in Malaysia. Therefore, this study can be discussed in regard to (Arifin et al., 2023).

Assess the level of knowledge among youth regarding the history and origin of Labu Sayong.

This table 4 displays the results for Section C, are detailed in this table 4 and show 37 total youth as respondents providing feedback based on multiple areas of knowledge (e.g. where Labu Sayong originated, the traditional manufacturing techniques, to what extent young people are exposed to Labu Sayong from cultural/educational programs, some knowledge of what Labu Sayong is used for in traditional Malay culture, i.e., would they know what the parts of Labu Sayong are used for). The participants' average and standard deviation scores provide an overview of how much the participants understand and provide insight into the reliability of the participants' responses to each question. The scores, therefore, provide an overall indication as to how knowledgeable and cognizant today's Youth are about Labu Sayong's cultural and/or historical significance.

Table 4: Knowledge about the History and Origin of Labu Sayong Table

Item	Mean	SD. Deviation
I know that Labu Sayong comes from Kuala Kangsar, Perak.	4.27	1.018
I understand the traditional method used to make Labu Sayong.	4.00	0.913
I used to learn about Labu Sayong through school or cultural programs.	3.76	1.065
I know about the uses of Labu Sayong in traditional Malay society.	4.27	0.804
I can identify the ingredients used in making Labu Sayong.	3.95	1.129

The findings in Table 4 for Section C show that the general knowledge level among young people about the history and origin of Labu Sayong is considerable. The greatest average scores were noted for the understanding that Labu Sayong comes from Kuala Kangsar, Perak (Mean = 4.27, SD = 1.018) and the recognition of the functions in traditional Malay culture (Mean = 4.27, SD = 0.804). These results indicate that most participants recognize the cultural heritage and traditional roles of Labu Sayong. Moreover, the comparatively low standard deviation for conventional applications suggests a uniform comprehension among participants in this regard. Nevertheless, marginally reduced average scores were noted for grasping the traditional approach to creating Labu Sayong (Mean = 4.00, SD = 0.913), recognizing the components (Mean = 3.95, SD = 1.129), and acquiring knowledge about Labu Sayong via educational or cultural initiatives (Mean = 3.76, SD = 1.065). This implies that although overall awareness is high, specific or practical knowledge is relatively lower and differs among respondents. The reduced average concerning formal learning exposure suggests that a significant portion of the youth's knowledge likely originates from informal sources instead of organized education, emphasizing the necessity for better incorporation of traditional heritage subjects into educational and cultural initiatives.

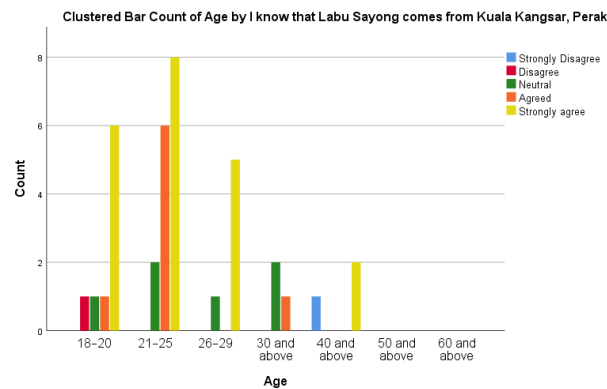


Figure 6: I know that Labu Sayong comes from Kuala Kangsar, Perak by age chart.

Figure 6 shows that most participants identified with Labu Sayong originating from Kuala Kangsar, Perak, with high levels of agreement among this demographic group of 21 – 25. However, there were also some participants aged 18 - 20 and 26 - 29 who did not show as many participants but still had a significant amount of agreement on this topic. Less agreement from participants who were in older age categories was shown; however, most older participants agreed rather than disagreed.

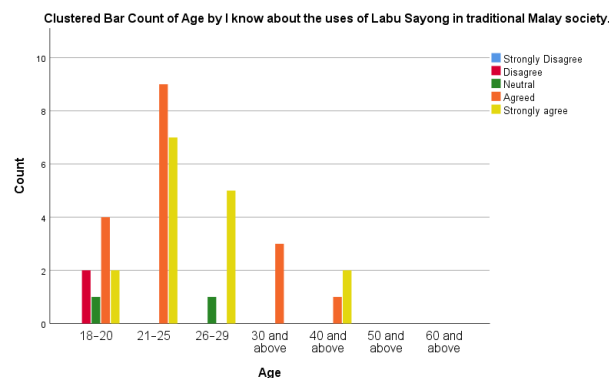


Figure 7: I know I know about uses Labu Sayong in Traditional Malay Society by age chart.

Figure 7 shows that most participants, especially those aged 21–25, acknowledge the uses of Labu Sayong in traditional Malay culture, with many indicating agreement or strong agreement. The 18–20 and 26–29 age groups also show good awareness, though with lower numbers. The older age groups have fewer participants, but their responses generally show a tendency to agree rather than disagree.

The highest mean scores for the statements question:

- “I know that Labu Sayong comes from Kuala Kangsar, Perak” and
- “I know about the uses of Labu Sayong in traditional Malay society”

Both (Mean = 4.27) demonstrate that young individuals possess a solid foundational knowledge of the history, origin, and cultural importance of Labu Sayong, directly aligning with the research aim of

evaluating their knowledge level. These results indicate that most participants recognize the origins of Labu Sayong and the conventional significance in Malay culture, demonstrating successful cultural understanding and heritage communication. The comparatively low standard deviation, particularly regarding knowledge of its traditional applications, indicates a consistency in answers, suggesting that this awareness is widely held among young people rather than confined to a select few.

Findings from all the data collected with statement question “*I know that Labu Sayong comes from Kuala Kangsar, Perak*”. Kuala Kangsar in northern Perak state lies Sayong, where a curious cottage industry has survived for more than 300 years. This is the birthplace of the ‘labu sayong’, a traditional water pitcher specifically moulded from the earth (Lum, 2019). Regarding the statement, "I know about the uses of Labu Sayong in traditional Malay society," pottery crafting is among the most prevalent handicrafts in Malay culture, though Labu Sayong mainly concentrated in certain states. States in Peninsular Malaysia such as Perak possess their unique identity. The diversity of pottery usage produced by women makes it one of the daily essentials. Pottery usage in daily life such as cookware or water container can make life easier. Therefore, this study can be discussed in regard to (Trisnowati & Subali, 2023).

Examine the youth awareness towards Labu Sayong as a tangible cultural heritage of Kuala Kangsar.

The provided table titled "Section D: Awareness of Labu Sayong as a Tangible Cultural Heritage" showcases descriptive statistics that specifically relate to the research aim: "Analyze youth awareness of Labu Sayong as a tangible cultural heritage in Kuala Kangsar." Using a sample size (N) of 37 respondents, the data employs mean and standard deviation to measure the extent of youth awareness, involvement, views on preservation necessities, and willingness to endorse promotional and sustainability initiatives concerning Labu Sayong.

Table 5: Awareness of Labu Sayong as a Tangible Cultural Heritage Table

Item	Mean	SD. Deviation
I am aware that Labu Sayong is recognized as a cultural heritage of Kuala Kangsar.	4.54	0.803
I have visited or seen Labu Sayong at exhibitions, museums, or shops.	4.27	0.804
I think Labu Sayong needs to be preserved for future generations.	4.68	0.580
I am aware of efforts to promote Labu Sayong as a cultural product.	4.57	0.647
I will support programs aimed at sustaining the production of Labu Sayong.	4.68	0.475

As referred in Table 5 in "Section D: Awareness of Labu Sayong as a Tangible Cultural Heritage" demonstrates that there is a significant level of awareness and positive perspective among the youth respondents (N=37) concerning Labu Sayong. The average scores for all five questions are significantly elevated, varying from (Mean = 4.27 to 4.68) (presumably on a 5-point Likert scale). The strongest consensus is seen in the following statements: "I believe Labu Sayong should be preserved for future generations" (Mean = 4.68, SD = 0.580) and "I will back initiatives focused on maintaining the production

of Labu Sayong" (Mean = 4.68, SD = 0.475). This implies that, despite possible differences in direct involvement shown by the lowest average score of 4.27 for "I have visited or seen Labu Sayong at exhibitions, museums, or shops," the participants largely acknowledge the cultural importance and preservation need of Labu Sayong and convey a strong desire to actively back its future.

The consistently low standard deviations, varying from (Mean = 0.475 to 0.804), further support this conclusion. A small standard deviation indicates that the responses grouped tightly near the elevated mean, demonstrating a strong agreement among the youth regarding their knowledge and backing for Labu Sayong. Inquiries regarding the cognitive dimensions of awareness, such as acknowledgment "I recognize that Labu Sayong is considered a cultural heritage of Kuala Kangsar" (Mean = 4.54, SD = 0.803) and advertising initiatives "I am informed about efforts to market Labu Sayong as a cultural product." (Mean = 4.57, SD = 0.647) also exhibit elevated mean values and close grouping. The analysis indicates that the initiatives to promote Labu Sayong in Kuala Kangsar have successfully cultivated a well-informed and supportive youth demographic.

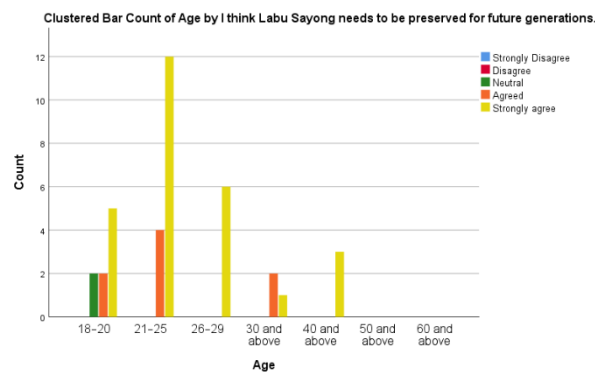


Figure 8: I think Labu Sayong needs to be preserved for future generations by age chart.

This figure 8 shows that most respondents in every age group overwhelmingly believe or strongly believe that Labu Sayong must be preserved for future generations. The largest number of strong supports was from respondents aged (21 - 25) and respondents aged (26- 29), with most of them choosing "strongly agree." While young respondents (18 - 20) also agreed, they had extremely small amounts of disagreement. Older respondents (30 and above) had less total response counts.

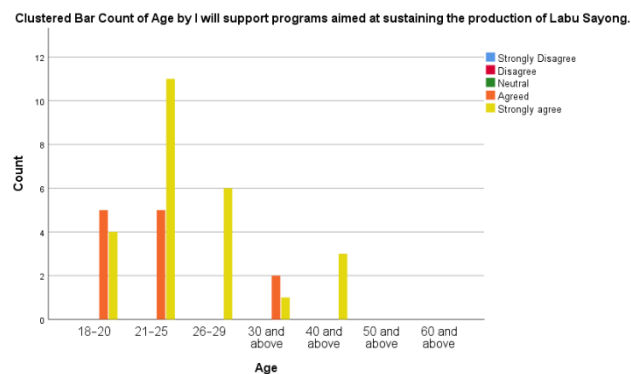


Figure 9: I will support programs aimed at sustaining the production of Labu Sayong by age chart.

Figure 9 indicates that most respondents are willing to support efforts to sustain Labu Sayong production, with the highest support coming from the 21–25 and 26–29 age groups, where "strongly agree" is the most common response. The 18–20 age bracket also shows general positive backing, although there are some neutral responses. The older age groups (30 and older) have fewer respondents.

The question:

- *"I think Labu Sayong needs to be preserved for future generations"* and
- *"I will support programs aimed at sustaining the production of Labu Sayong"*

Young people have reported the highest average score (Mean = 4.68), reflecting a high awareness and positive perception of Labu Sayong as a tangible cultural heritage of Kuala Kangsar. This finding is directly related to the research aim which is to investigate youth awareness of Labu Sayong as a tangible cultural heritage item in Kuala Kangsar. The finding shows that young participants both value the cultural importance of Labu Sayong, as well as have a desire to help protect Labu Sayong. The strong agreement indicates that the respondents recognize the importance of preserving cultural artifacts and have an intention to support programs focused on sustaining traditional craftsmanship.

Findings from all the data collected with statement question *"I think Labu Sayong needs to be preserved for future generations"* strongly relates to the view that Labu Sayong needs preservation for future generations, detailing the center's role in Kuala Kangsar, Perak, for sustaining this Malay pottery through training, tourism, and community engagement amid modernization threats. Artisan numbers and youth disinterest, advocating institutional support, workshops, and innovation to maintain Labu Sayong's cultural relevance, as echoed in prior studies (Abd Aziz & Samsudin, 2025). While statement question *"I will support programs aimed at sustaining the production of Labu Sayong"* can be seen during the implementation of the "Kraf Trail" in the village. The event is able to attract visitors from Perak and across the country. Hope that the craft industry can recover and return to its former state, as the *labu sayong* industry has existed for over 200 years. As one of Malaysia's most enduring traditional handicrafts, Labu Sayong reflects not only artistic craftsmanship, but also cultural identity and community heritage passed down through generations. This study can be discussed on (BERNAMA, 2020).

CONCLUSION

The study found that although young people in Kuala Kangsar had a good level of awareness and understanding of Labu Sayong as a tangible expression of cultural heritage, their overall opinion of it was more favourable than unfavourable. Most of the young people could identify Labu Sayong with traditional Malaysian craftsmanship, thus relating to their identity on a national/local level. The most significant factors affecting young people's perception of Labu Sayong's cultural heritage were their cultural identity and personal acknowledgment of Labu Sayong as a cultural heritage. The pressure exerted by family and community members as well as exposure through various media outlets also supported their perceptions. Despite the impact of modernisation and the changing lifestyles associated with it, Labu Sayong has continued to remain a source of cultural heritage and significance for the younger generation.

The study found that members of the younger generation understand Labu Sayong well, particularly regarding where it came from (Kuala Kangsar) and its significance within Malaysia's Malay culture.

However, the findings also indicated that the younger generation has a limited understanding of how Labu Sayong is made and from what raw materials are used during traditional production methods. As such, it would be wise for institutions to develop better formal education (in terms of classes) and structured experiences to provide the youth with a means of increasing their appreciation for Labu Sayong and developing their knowledge of this cultural craft.

The research successfully completed its original goal in gaining an understanding of how young Malaysians view the cultural heritage values associated with Labu Sayong by researching the perceptions, awareness and appreciation toward the values of tangible cultural heritage by Malaysian youths. All the original research objectives 1, 2 and 3 were achieved. The findings demonstrate that Labu Sayong is positively viewed by Malaysian youths and that the Malaysian Youth Council should increase the amount of heritage-based education in primary, secondary and post-secondary education with the help of community-based, intergenerational transmission of knowledge, digital media and creative industries to promote greater involvement of youth in preserving Malaysia's cultural heritage associated with Labu Sayong.

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