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Reviving Tradition Through Design: Exploring Telepuk Craft Woodblock Design

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ABSTRACT

The traditional textile craft in Malaysia has yielded a plethora of remarkable fabrics. Among the most exquisite Malay textiles is Telepuk Textile. However, the Telepuk craft has dwindled in popularity and demand over time. The laborious production process reliant on Telepuk woodblocks has impeded the development and revival of this craft. No woodcarvers currently produce Telepuk woodblocks as part of their repertoire. Artisans also grapple with the challenge of producing Telepuk cloth in substantial quantities and introducing innovative designs without new Telepuk woodblocks. This study delves into the design strategy to rejuvenate the declining Telepuk craft. Employing a mixed-method research approach, we collected primary data through semi-structured interviews with experts. We conducted a quantitative survey to evaluate proposed designs and analyse pertinent secondary data. In summary, this research yields three critical findings for revitalising the Telepuk craft: (i) Harnessing the intrinsic value of traditional crafts like Telepuk can heighten awareness among the younger generation. (ii) Collaboration between designers and artisans emerges as the linchpin of the craft's revitalisation strategy. (iii) Transforming the production process and introducing innovative designs for Telepuk woodblocks can expedite the development of Telepuk craft production using current technology. The forces of globalisation and escalating demand for mass-produced, homogeneous items have fuelled a yearning for more meaningful products, particularly those imbued with cultural significance. The revival of lost crafts, such as Telepuk textiles, aligns with sustainable design principles. This study contends that the resurrection of traditional crafts like Telepuk necessitates incorporating appropriate technology and pragmatic design to uphold cultural heritage, enhance production processes, and cater to contemporary demands. The new Telepuk woodblock designs have been rigorously tested and developed based on survey results. The resulting designs must strike a practical balance between contemporary technology and artisanal craftsmanship. The suggested revitalisation strategies can be adapted incrementally and selectively, contingent upon the capabilities of the artisans.

Keywords:

Telepuk traditional craft; Design intervention; Design for sustainability

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1. Introduction

This study focuses on how designers can collaborate with local craftspeople to promote the existence of the Telepuk traditional craft towards the public. It also explores the personal values and potentials of the newly developed product. Malaysia is known for its vibrant and diverse handicrafts, reflecting its multicultural history [1,2]. Malaysia's long and illustrious textile industry, rooted in innovation and tradition, has continually produced exceptional textiles prized for their creativity and quality [3-6]. Malaysia's traditional crafts have declined in recent years, and the Telepuk craft has already vanished due to a lack of awareness and modernisation [7-10]. Many efforts have been made to preserve and safeguard these cultural treasures through many strategies, including innovation, digitisation, design-oriented and knowledge transfer [9,11,12].

1.1 Issues in Craft and its Relation to Sustainability

The Brundtland Report's philosophy of sustainability strongly emphasises the need for growth that satisfies current demands without sacrificing the potential of future generations to fulfil their own needs. Environmental, social, and economic factors must all be balanced while deciding on strategies for sustainable development. The report offers a paradigm for sustainable development that is still well-known and significant, calling for a worldwide effort to solve poverty, population growth, and environmental degradation [13]. Understanding the concept of sustainable development is essential for preserving traditional professions. This strategy balances economic development principles, ecological protection, and societal well-being. This sustainability theory was developed to evaluate the sustainability of a business or organisation. The approach is to be judged economically and in terms of how effectively it benefits humanity and the planet [14]. Walker concludes that Elkington's TBL is inadequate and might result in unfeasible action plans for accomplishing sustainability [15].

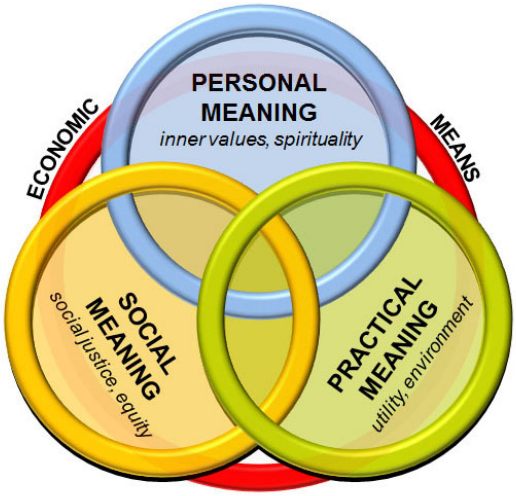


Fig. 1. The Quadruple Bottom Line (QBL) (Walker)

Walker [16] developed the Quadruple Bottom Line of Design for Sustainability (QBL), which is a further development of the Triple Bottom Line (TBL), to conceptualise sustainability as human fulfilment. Walker advocates defining "personal meaning" in terms of internal values, spirituality, and ethics within a quadruple bottom line of sustainability [16]. Infusing personal value into the process is equally essential since it creates a strong connection with individual identities and cultural legacies,

highlighting the importance of interdisciplinary collaboration and holistic problem-solving. By implementing this element, sustainability theory guides us toward a more resilient and equitable future, addressing the complex challenges of our time [17]. Intrinsic value, or personal meaning, refers to the inherent worth or significance that something holds for an individual. It is the subjective importance or value a person assigns to an object, experience, or concept based on their beliefs, emotions and knowledge [9]. To keep this Malay craft's unique cultural and artistic value alive, it is essential to revive and preserve it, ensuring that future generations become aware of it and deeply admire and cherish its significance [8].

Bhamra and Lofthouse [18] highlight the significance of incorporating environmental, social, and economic effects during the design process and provide methods for creating works of art that are both aesthetically pleasing and environmentally responsible, such as the use of sustainable materials, energy efficiency, waste reduction, and designers' roles in promoting sustainability. McLennan's approach to sustainable design goes beyond simply decreasing environmental impact; it also includes developing appealing, practical, and health-improving products. Understanding the complex interactions between every component and using an integrated design strategy are fundamental to his worldview. He emphasises the need to use renewable resources, reduce waste, and create long-lasting, recyclable, or reusable goods. McLennan [19] explained that sustainable design aims to develop systems and products that fully embody sustainability principles to create a more promising future. Design for sustainability is a concept that strives to create environmentally, socially, and economically sustainable products, systems, and environments. It includes investigating a product's entire lifecycle, from design and production to usage and disposal, and minimising its adverse effects on the environment and people. According to Zhan X. and Walker S. [20], the craft can modify designs sustainably. Craft can significantly contribute to transition by acting as an agent for transforming sustainable design. They argue that the relationship between art and sustainable design can be better understood through a closer look at the process of craft and making and a thorough knowledge of design for sustainability.

In the realm of crafts, sustainability goes beyond the materials used and encompasses various aspects such as production efficiency, local sourcing, circular economy practices, social responsibility, and education. Manufacturers strive to minimise waste and energy consumption while emphasising locally sourced materials. Recycling and repurposing are prioritised to reduce waste and promote fair labour practices and inclusivity.

The results of globalisation allow us to consider whether it is a remarkable success or a disturbing failure, or else to identify problematic areas, particularly in economics, politics and sociology. Globalisation creates both opportunities and challenges, and designers are divided about the changes driven by rapid technology development caused by globalisation [21]. The uncontrolled development of technology can lead to a worrying risk that will devastate the capacity of human and natural systems, claims [22].

There are many advanced technologies today that may play a crucial role in revitalizing traditional crafts [23-25]. Traditional crafts can ensure their future viability by effectively integrating and adapting to modern technologies, allowing them to remain relevant and sustainable in a changing world [26]. Integrating traditional methods with modern technologies ensures the viability of traditional crafts for future generations, preserving their significance while adapting to modern advancements [27]. Through immersive and interactive experiences, augmented reality (AR) and virtual reality (VR) actively involve people in exploring and learning about traditional crafts. In addition to promoting and protecting cultural heritage for a wider audience, these technologies turn learning into an enjoyable and creative experience [28].

Design has been inseparably connected to capitalism in the modern world [29] such as in industrialisation, technology, mass production [30], commercial goods [31], consumption and consumerism [32] and, in recent times, globalisation [33]. Design is a wide and complex profession that shifts and overlaps between the art, craft and engineering fields [34]. The term 'designer' is a 'vague and ambiguous' term that referred to a wide range of occupations until it was developed into the managed structure of industrial design in the 20th century [34].

Design, in terms of industrial design, aims to create and mass produce products to be sold to mass consumers. Through appropriate technology adaptation, design can navigate towards sustainability principles in post- or pre-production processes without neglecting the traditional values in the craft [35].

Furthermore, education and awareness initiatives are implemented to spread sustainable practices throughout the craft industry, resulting in a comprehensive commitment beyond material choices [18]. The Craft Revitalization Framework is essential in reviving traditional crafts and maintaining long-term sustainability. This systematic approach clarifies the complex relationship between these time-tested methods and sustainability, assisting stakeholders in developing specialised revitalisation plans. The framework brings to light the craft industry's unrealised sustainability potential, enhancing not just its longevity but also the livelihoods of craftspeople, strengthening regional economies, and encouraging interdisciplinary cooperation. As a result, it represents a crucial tool for reviving craft traditions in academic discourse [9].

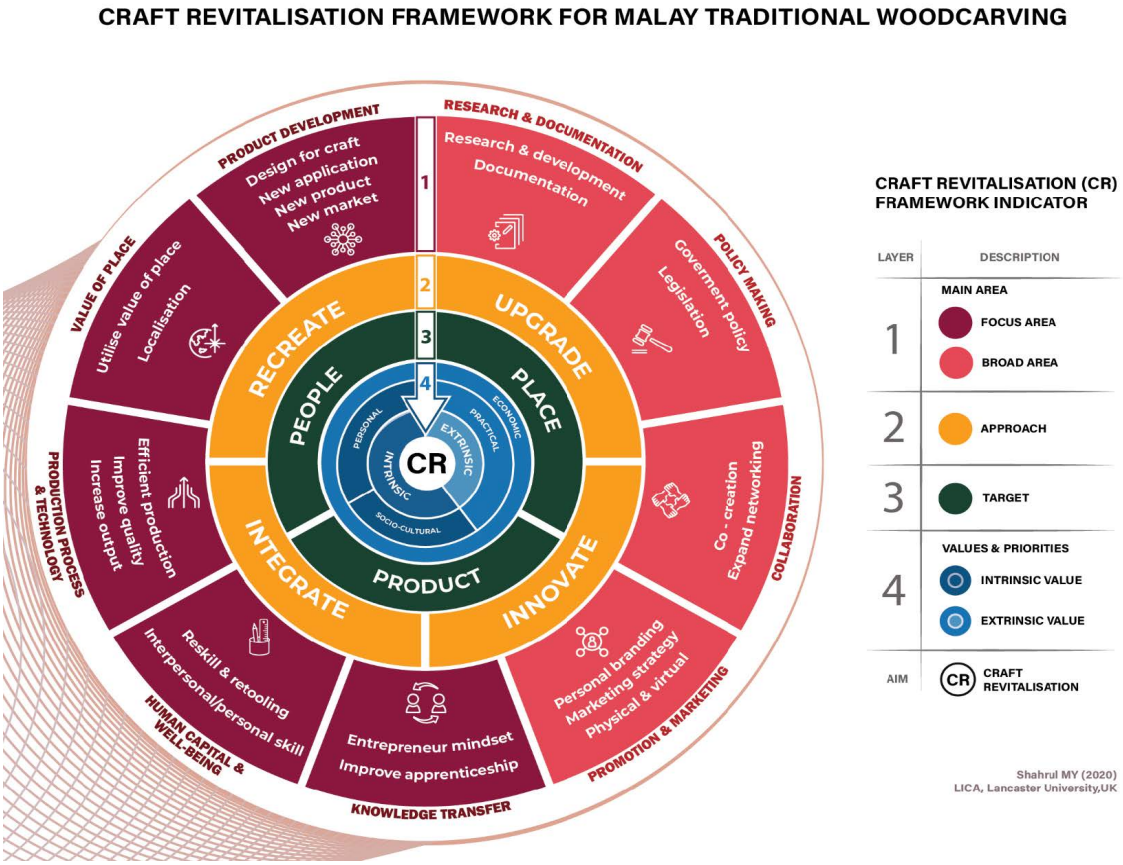


Fig. 2. Craft Revitalisation Framework for Malay Traditional Woodcarving (Mohamed Yusof SA)

The main objective of this research is to validate a strategy suggested by a framework, namely the Craft Revitalisation Framework by Mohamed Yusof. The method selected is a new product

development. This research comprises interviews, observation, questionnaires, and follow-up validations.

1.3 Malaysia Craft Heritage: Historical and Cultural Context

The Malaysian Handicraft Development Corporation (MHDC) has defined the term "Handicraft Product" as any product showcasing artistic or traditional cultural attractions whose making process relies entirely or partially on hand skills. This definition has been established through the 222 Acts Perbadanan Kemajuan Kraftangan Malaysia 1979 [36]. The Malaysian handicraft industry is a tapestry woven with the threads of cultural heritage, artistic expression, and economic significance [2]. The handicraft sector in Malaysia employs and generates income for local communities [37,38]. Malaysian craftsmanship serves as a symbol of cultural identity, accentuating its importance within the broader context of Malaysian culture and heritage. Due to its extensive history and evolution, it plays a crucial part in the nation's lively crafts tradition, and the representation of its cultural heritage [39]. Modernisation and lack of awareness regarding the significance of traditional crafts have led to the decline and virtual disappearance of Malaysia's traditional arts and skills [9]. The art of traditional Malay wood carving is intricately intertwined with Malay culture. Customs, religion, aesthetics, and societal norms heavily influence this art form. The motifs in this art carry significant meanings and values, making them more than just mere decorative elements. To preserve the Malay heritage through these patterns and motifs, it is crucial to comprehend the cultural context they originate from [40].

1.4 Telepuk Craft Woodblock Design: Characteristics and History

Malaysia's innovative and long-lasting textile industry has continually produced unique textiles praised for their creativity and high-quality construction. This long history is proof of the country's dedication to top-notch textile manufacturing [3-6]. More than three centuries ago, talented artisans at the royal palace of the Malay Kingdom ingeniously crafted a magnificent traditional art known as fabric gold gilding. The gold-gilded cloth in Malay culture is known as Telepuk, and it has been a popular palace material since the Malacca Malay government system was established in the 14th century AD [10]. Telepuk, a traditional Malay textile, involves two traditional techniques: *menggerus*, which is calendaring the fabric and *menelepuk*, which is the printing [8]. The printing process of Telepuk consists of applying gold leaf onto the surface of the traditional finely woven fabric called '*kain sarong Bugis*' to form the composition of motifs. Telepuk woodblock is a type of carved block of wood used to transfer patterned woodblock to the fabric by applying glue and then pasting gold leaf to form motifs on the textile [41]. Telepuk woodblock, also known as "*cop*" or "*sarang*," is a crucial tool in the artistry of gold-gilded fabrics, particularly in Malaysia and Indonesia. Crafted from wood, copper, or other materials, these blocks feature meticulous carvings of intricate motifs like flora and calligraphy. Their design enables a seamless and uniform application of gold or paint to fabric, ensuring a strikingly even finish. These woodblocks are thoughtfully arranged to prevent the repetition or overlap of motifs, indicating the precision and skill involved in this traditional craft [10]. Unfortunately, the exquisite Telepuk traditional textile of Malay nobles have faded into obscurity due to a lack of information and understanding among most Malaysians [8]. Telepuk woodblock is a critical element in the process of gold-gilded fabric [10,41].

2. Methodology

This research aims to create design techniques that embrace sustainability while driving future innovation in the craft sector. We adopt a mixed-method approach to comprehensively investigate underlying issues and insight into the production process of Telepuk craft. The methodology combines qualitative data collected through semi-structured interviews with two experts. Expert 1 was a Telepuk artisan, and Expert 2 was a Curator for a state museum, employing purposive sampling [42]. Expert 1 is selected because they are identified one of two craftsman produces Telepuk traditional craft. Expert 2 is selected to be the interviewee because they are the delegate appointed by Her Majesty of Selangor to revitalise Telepuk craft and they are the one who leads the Telepuk revitalisation project in Malaysia. Quantitative data was gathered via a structured questionnaire administered to a diverse, stratified random sample of Telepuk craft enthusiasts, artisans, and consumers across Malaysia [43].

Qualitative data undergo thematic analysis [44] using analysis software (e.g., Atlas T.I), revealing nuanced insights into sustainability and innovation in traditional craft Thematic analysis, which is frequently used in qualitative research methods, finds analyses and provides data in sequences or themes in a systematic manner. Research is captured from interviews using various media, including audio and video, and the recordings are subsequently transcribed into written papers. In contrast, quantitative data are subjected to statistical analysis through questionnaires. Questionnaire-based quantitative research is a methodical strategy that makes use of numerical data to investigate social issues and the correlations between variables in a variety of sectors [45,46]. To validate the intrinsic value of the Telepuk traditional craft, including regression, to explore predictors and drivers of innovation [47]. This methodological synthesis ensures a comprehensive perspective on the Telepuk craft sector, enriching our research findings and contributing valuable insights to the field. The results from both qualitative and quantitative data analyses were integrated to provide a comprehensive understanding of sustainability and innovation in the Telepuk craft sector. The qualitative insights from the experts were used to contextualise and explain the quantitative results, enriching the overall interpretation [42].

3. Findings and Results

3.1 Artisan Perspective on Craft Preservation

During this research, a pivotal finding emerged from our insightful interview with a prominent artisan specialising in the production of Telepuk traditional craft. Expert 1 passionately believes that maintaining skills and the hands-on approach is crucial in safeguarding the core skills of Telepuk traditional craft. According to expert 1, the intrinsic value and authenticity of Telepuk traditional craft are intricately tied to the hands-on approach passed down through generations. This revelation underscores the artisan's profound belief that safeguarding the craft's unique heritage necessitates a dedicated commitment to maintaining and transmitting these skills. Such a commitment is a means of preserving the craft's historical significance and a vital step in ensuring its continued relevance and appreciation in modern society. This perspective offers valuable insights into the complex relationship between skills preservation and continuity of cultural traditions, shedding light on the enduring resilience of Telepuk traditional craft in the face of modernisation and globalisation. Expert 2 underscores the significance of Telepuk motifs and the Telepuk craft itself through promotion strategies encompassing brochures, fashion shows, workshops and demonstrations, and product innovation to promote the craft's future viability further.

3.2 Issues and Challenges: Opportunity for Design Strategy

The artisan's enthusiastic affirmation of collaboration with designers and fashion brands to enhance visibility and broaden market appeal demonstrates a keen awareness of the need to adapt and evolve while preserving cultural roots. The artisan's innovative idea of a modern stamping method for Telepuk fabric pattern application further accentuates the commitment to efficiency and problem-solving. This research highlights the shift in focus among traditional artisans, who are increasingly inclined towards innovation and product development, indicating a promising future for the Telepuk textile craft in a modern context, according to expert 2.

Design intervention should consider effective production process and technology to increase the efficiency of woodcarving craft. Expert 2 continually emphasised how important it is to adapt technology in the craft production process to achieve efficiency and innovation in the industry. Many craftspeople have trouble transitioning to today's cutting-edge technologies, which makes it harder for them to compete in a market for technology that is changing quickly. The key issue amongst the craftspeople is integrating modern technology like 3D printing, laser etching, augmented reality (AR), virtual reality (VR), artificial intelligence (AI), and others into handcrafted techniques. There are need for collaboration with designer and technologist to involve in this strategy. It was suggested that artisans must adapt to modern technology to remain relevant like artisan methods in other countries.

Furthermore, Expert 2 also suggests making the process of producing Telepuk easier and more accessible towards the public by using innovative methods and materials. Expert 2 also highlights the implementation of multi-materials like wood, plastic or fabric into Telepuk kit, with cost, availability and material compatibility playing crucial roles in material selection. Affordable materials and maintaining Telepuk's authenticity while reducing expenses pose notable challenges, as discussed.

3.3 Application of Artisan-Designer Collaboration

Designers first must understand the basic knowledge of the traditional craft of Telepuk in terms of its history and the production process. Designers must also understand classic art's intrinsic value to ensure that the innovation created brings an intrinsic value to the public. During the earlier stage, knowledge transfer between artisan and designer is happening. The transfer process of knowledge allows the collaborators to identify the issues and potential strategies to make the traditional craft more viable in the future. The main problem found in the process is the need for a woodblock woodcarver. According to Expert 2, woodcarvers tend not to carve the wood stamp for Telepuk because of its unprofitability. Due to this issue, according to Expert 1, Telepuk producers had to exert significant effort to carve the woodblock beforehand. This effort, in turn, has expanded the job scope of the Telepuk producer, increasing the time required to complete the final Telepuk craft. From the issues found in the interviews, the researcher tried to overcome the problems by applying the design process from the industrial design process with the designer.

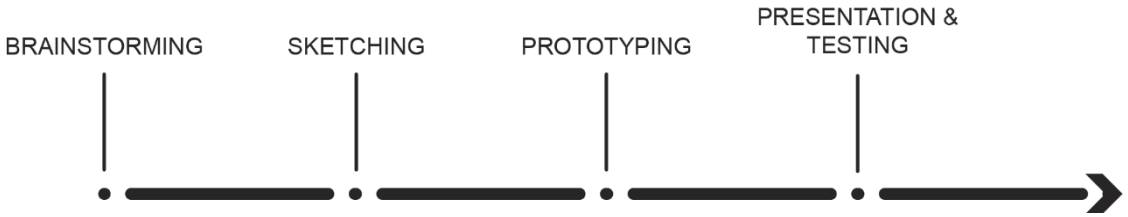
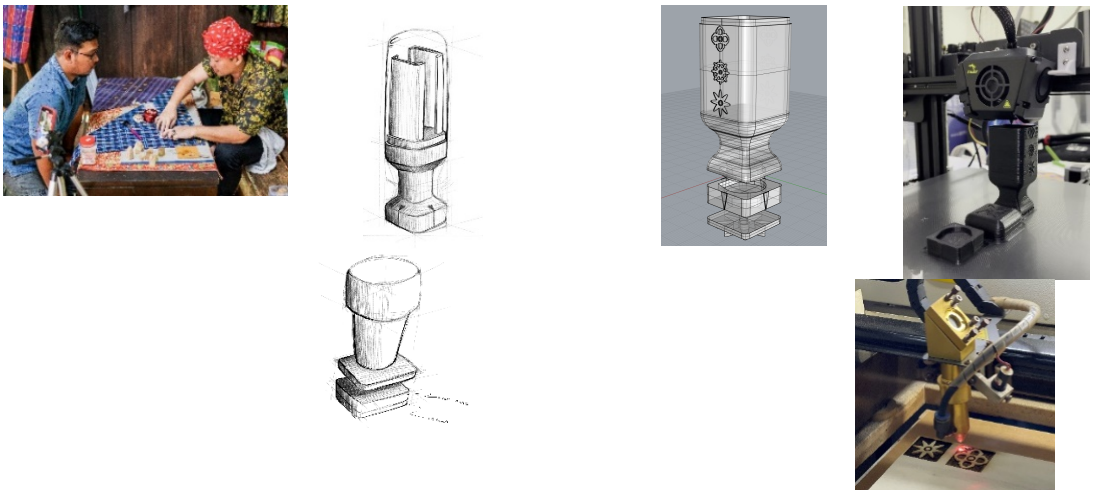


Fig. 3. Design Process

The development process was based on the design process of industrial design, encompassing brainstorming, sketching, prototyping, and presenting for further improvements. During the brainstorming process, artisans provide input on how the final craft can be made more efficient and reduce complex work: woodcarving the wood block. The designer addressed this issue by suggesting a pre-made wooden stamp that Telepuk artisans could seamlessly integrate into the Telepuk textile production process while preserving the traditional stamping technique.



(a) (b) (c) (d)

Fig. 4. (a) Knowledge transfer between designer and artisan (b) Design sketching idea development (c) 3D Modelling (d) Rapid prototyping

The woodcarving on the woodblock undergoes significant changes, transitioning from traditional artisanal methods to contemporary manufacturing techniques. In the past, skilled artisans painstakingly carved intricate patterns onto wooden blocks by hand. Advanced technological tools like laser engraving let us etch detailed patterns directly onto the wood. Additionally, introducing 3D printing technology has allowed us to create custom block holders tailored to the carving process's specific needs. 3D printing, also known as additive manufacturing, is indeed considered a form of rapid prototyping technology [24,48]. It is the method of producing three-dimensional items layer by layer. Constructing the physical thing involves using a computer file as a guide to print successive layers of material such as metal, plastic, or other material [49]. With the utilisation of this technology, actual items can be created by applying material layer by layer straight from a computer-aided design (CAD) model, allowing for the quick development of prototypes [25]. This shift has brought benefits such as faster production and more straightforward methods. Consequently, integrating technology into woodblock production has become essential, enhancing the efficiency and sustainability of this ancient art form in the modern era.

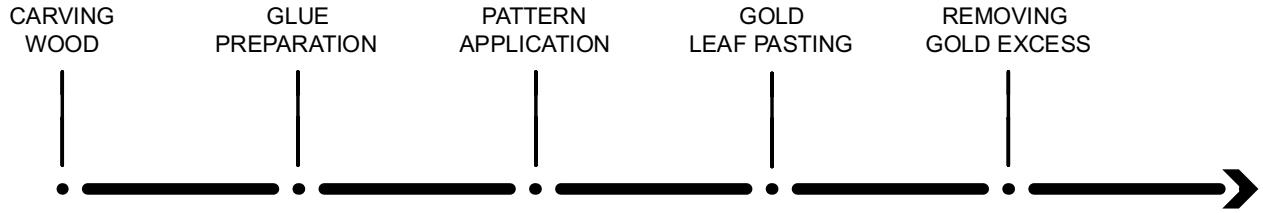


Fig. 5. Traditional Production Process

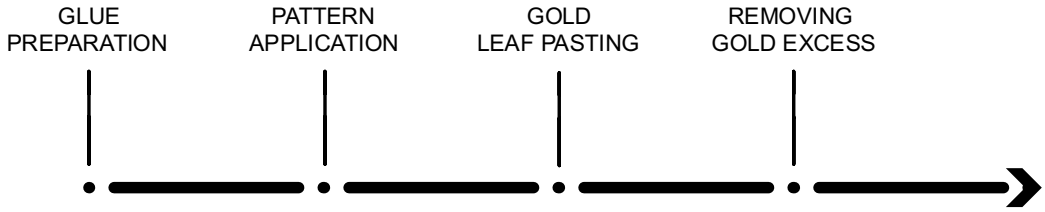


Fig. 6. New Production Process

The newly proposed stamping device has been an efficient alternative to the traditional woodblocks without sacrificing the traditional production process called “menelepuk”, which is the crucial technique where the artisan applies glue from the surface of their arm to the surface of the cloth and followed by pasting the gold leaf into the glue that is already on the cloth. This technique of “menelepuk” is the crucial technique that artisans and curators urge to preserve in the process of design intervention. The concerted effort to incorporate the stamping device into the crafting process has brought the balance between contemporary technology and artisanal craftsmanship. This synergy embodies a bridge between tradition and innovation, a representation of the dedication to preserving the heritage of artisanal skills while embracing the opportunities presented with modern technology. The prototype co-creation between designers and craftsperson enables the craftsperson to understand better the method of producing the craft and the design material. This collaboration also helps designers understand the craft and how to incorporate modernity into traditional craft.

Fig. 1. Final proposed design of Sarang Telepuk created by the designer

Fig. 8. Artisan testing the prototype of the newly developed Sarang Telepuk

Completing the prototype is an essential step in our journey as it brings in the eagerly anticipated presentation stage and meticulous usability testing. This crucial point links the abstract world of conceptual design and the concrete world of craft manufacturing. We eagerly anticipate the artisan’s insightful comments during the presentation because they will serve as the project's compass. We also presented the prototype to enthusiasts and hobbyists to get additional input on how this invention might affect heritage textiles in terms of intrinsic value and utility for artisans and towards a wider audience. The prototype's usefulness, personal value, and practicality will all be revealed by their perceptive observations, serving as a litmus test for amateur craft production enthusiasts and seasoned pros at the craft. The entire potential of our invention will be revealed in this crucible of

testing, opening the door for its development into a game-changing innovation in craft manufacturing.

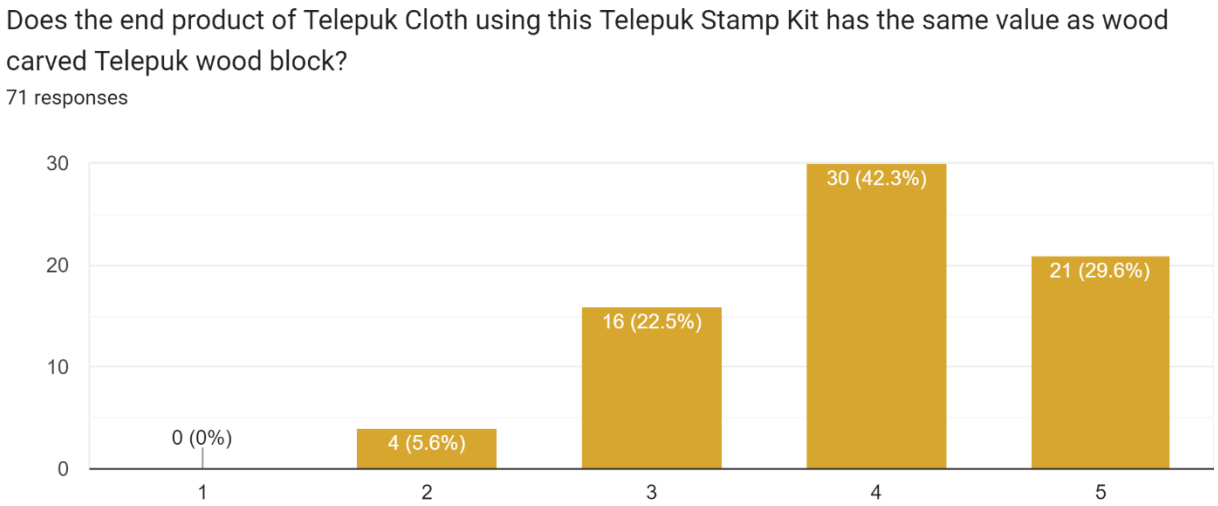


Fig. 9. Intrinsic value of the newly developed Sarang Telepuk

Even though feedback indicates that the intrinsic value of the woodblock production process may not be as authentic as that of traditional hand-carving, it is essential to keep in mind that our approach safeguards the traditional "menelepuk" (gilding) method and the core of Telepuk textile craftsmanship, ensuring its continued existence and greater visibility.

4. Discussion

By underscoring the value of traditional craft, we can make the younger generation more aware of the need to preserve our craft traditions and heritage [50]. Experts highlight the importance of knowledge transfer to maintain the craft's heritage and historical value. While focus group feedback suggests difference in authenticity, it underscores the need to safeguard the craft's continued existence. Craft-design collaboration is a growing area of interest, with researchers exploring how to merge traditional craft practices with digital fabrication technologies. This collaboration aims to create new forms of hybrid materiality and redefine craft through digital manufacturing technologies within design disciplines [51].

Through appropriate technology adaptation, design can navigate towards sustainability principles in post- or pre-production processes without neglecting the traditional values in the craft [52]. The interaction and collaboration between craft and designer have the potential to become meaningful and lead to long-term partnerships [53]. Artisans in Malaysia are rarely involved with non-artisan personnel and often work within their own community, let alone being aware of the capabilities of the designer to help their craft [54]. Furthermore, Malay traditional craft requires more documentation to ensure its preservation for the future. Design can contribute documentation of traditional knowledge and cultural resources (including philosophy, motifs, traditional designs and techniques) using recent technology or applications and to promote the craft [55]. We can record the ways of making, enhance the development and documentation medium, and there is opportunity to protect the craft ownership and intellectual properties since craft is classified under the Geographical Indication (GI) [55]. The documentation of woodcarving motif using a conventional medium such as books, documentaries and academic research. There is a suggestion for comprehensive documentation of motif and pattern with the storytelling and explanation using current industrial

revolution 4.0 technology (such as Virtual Reality (VR), Augmented Reality (AR) and 3D printing) [9]. In this research, these technologies are explored and used as a guide to adapt and incorporate the use of such technologies to enhance the production of the traditional craft. For instance, the use of 3D printers to create a prototype of the new Sarang Telepuk to test the functionality of it towards the artisans and the public. This research also delves into laser etching on wood technology to create a similar quality with carved wooden Sarang Telepuk.

Collaborative research approaches have been used to set up partnerships between crafters and designers, utilising their different fields of expertise and practices [56]. Collaboration between artisans and designers expands the possibilities in various domains. Combining craft and tangible interaction design creates new opportunities for both fields [57]. Collaborations between artisans and designers have an impact on crafts and promote sustainability. Sharing their craft knowledge with designers contributes to these crafts' growth while addressing societal challenges. Designers also benefit from this collaboration by gaining insights into working with materials, which expands their design perspectives. Integrating crafts into design education enriches the knowledge of designers but also inspires further research and application by other professionals in the field [58]. From this collaboration between craftspeople and designers, design craft has the potential to expand the possibilities of product innovation beyond just artisans but also towards craft hobbyists and enthusiasts [59].

5. Conclusion

In essence, bridging tradition and innovation can preserve and promote Telepuk's intrinsic value and ensure its appreciation by the younger generation. Knowledge transfer from one generation to the next can safeguard the craft's unique heritage and historical significance. To increase sustainability awareness within the Malaysian craft sector, designer can add sustainability value through design.

The efficient production process and application of innovative technology can be explored within the new product development process. Designer involvement to integrate design into new craft product development:

i. fresh designs to keep products up to date with customer preferences (e.g. in terms of colour schemes, forms and functions)
ii. designer to embed traditional elements
iii. design to increase production efficiency with technology adaptation
iv. assimilate more product information and storytelling (e.g. in the packaging design).

These approaches of design intervention are suitable for Malaysian craft revival, especially in product design and development, to connect handicrafts from local communities with potential customers. It can become an enabler within the nine areas of revitalisation strategy in traditional craft. To sustain, artisan must make living. New product development to expand market for woodcarving product is needed. Collaboration between woodcarvers and product designer is an example of highly potential mechanism.

Collaborative efforts between artisans and designers play a pivotal role in this process, ensuring that Telepuk remains not only relevant but also cherished in modern society. While there may be some differences in authenticity, it is crucial to protect critical elements of Telepuk craftsmanship, such as the "*menelepuk*" method. Restoring traditional crafts depends on the collaborative effort of designers and craftspeople. Both parties gain from this cooperation, which straddles tradition and

modernity. It expands options, encourages sustainability, and broadens the expertise of both designers and craftspeople. Designers can contribute their knowledge by helping to recreate the lost craft accurately with the application of modern technology such as 3D scanning, 3D modelling, virtual reality and others. The result can be seen and documented for future reference.

Traditional production processes can be upgraded to increase current craft output and profit margins. Design is crucial for manufacturing process optimization since it suggests efficient tools, technologies, and design ideas. Designers help craftspeople make the most of their skill set and tools to produce exceptional crafted products. This strategy, which promotes decent work and economic growth as the eighth Sustainable Development Goal, is best illustrated by the recent development of the Sarang Telepuk.

Various people, including experienced craftspeople, imaginative designers, and ardent hobbyists and fans, have enthusiastically applauded the arrival of the new Sarang Telepuk. This ground-breaking item aims to attract the interest and admiration of a significantly broader audience and is positioned to revitalise the entire Telepuk textile sector. It can change how we think about Telepuk textiles and establish itself as a beloved brand among textile enthusiasts, starting an exciting journey towards acceptance and acclaim. By incorporating the entire apparatus setup with the Telepuk stamp as some kind of kit, an additional study should be conducted to fulfil the distinctiveness of the Telepuk textile. To ensure its continued existence and greater visibility. In doing so, we not only honour the past but also secure a place for Telepuk in today's changing world, where its intrinsic value can continue to inspire and resonate with younger generations. Furthermore, there is a possibility that this kind of design approach can extend to collaborators in other countries as a potential step for the future.

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