CONTEMPORARY CLOTHING DESIGN INSPIRED FROM MALAY TRADITIONAL BAJU KURUNG

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ABSTRACT

Malay traditional garment is an endless beauty because of its. The traditional Malay Baju Kurung is a symbol and identity of National culture. As the Baju Kurung started to be modernised, more designs were developed and expended, however some of modernised outfit not meet the customer’s demand in terms of design and price. The objectives of the research 1. To identify consumers’ needs and requirements. 2. To develop and experiment new techniques of cutting in enhancing and utilise comfortable fabrics and designs in creations of contemporary Baju Kurung that meets customers’ demand. In order to achieve the objectives, this researcher had conducted which are interviews with four (4) established designers and entrepreneurs and six (6) among the young and uprising designers. Questionaires were distributed to hundred fifty (150) respondents around Shah Alam in Seksyen 7,14,18 and 24, age between 25 to 35 years old, feedback on the demands of the consumers for contemporary Malay traditional Baju Kurung. The pilot test was conducted based on the feedback consumers in potential order to meet their demands for contemporary clothing. The result of the pilot test had show that fabrications and cutting were two elements that should be considered in designing. One (1) design was chosen and to the 50 selected consumers and 40% like the design and there (3) design were then proposed. The four (4) designs were contemporize according to the customer’s needs considering materials, price, cutting and trend. Hence, the three (3) objectives had been meet, research question answered and hypothesis was found to be true as customers’ demanded for modern designs, cut and reasonable.

Keywords: Consumers, Baju Kurung, Demand and needs

INTRODUCTION

Contemporary fashion is motivated by a continual change and new idea. Nowadays fashion now exists in a global community. Fashion is concerned with new concepts and tapping into a customer desire for alternatives (Hywel Davies,2012).

Nowadays fashion clothes had grown by modernity. However Malay fashion clothing still preserved and used until today. The local culture is a Malay heritage that must be preserved and maintained. Malay traditional clothes is one of the special treasures, and this traditional clothing should be maintained as a symbol of the
identity of the Malays. Thus, Malaysians especially local fashion designers must be responsible in maintaining traditional Malay heritage clothing that has been handed down from generation to generation.

This evolution of fashion and costume from Ancient Greece to the 21\textsuperscript{st} century. The history and meaning of clothing design and development of style. Clothing has been used for centuries to protect, attract and define one’s identity. The shifting trends of fashion for men and women within its historical, cultural and economic contexts. Special emphasis will be placed on current trend in fashion.

Nowadays, women's clothes that are still popular are baju kurung, baju kebaya panjang, baju kebaya pendek, baju kedah dan baju kurung Pahang. (Siti Melor Zainal, 2013).

Fashion refers to clothes and cutting that symbolize and reflect the characteristics of elegant, modern, trendy and attractive styles. (Berita Harian, 2014).

1.2 PROBLEM STATEMENT

Fashion grows and evaluate from time to time. It is growing from one era to another with specific look and silhouette known to be the ‘trend’. Fashion consumers especially the young generation ranging from age 25 to 35 are fashion conscious. In Malaysia most female consumers are having high expectation in terms of clothes that are trendy (moderate/contemporized) with some traditional values and reasonable price. However the current contemporary Malaysian clothing do not meet the consumers’ demand in terms of design and price. According to the pilot test that was conducted among the moderate market in Shah Alam, Malaysia. It had shown 95 \% of the consumers would want to buy clothes which are modern and contemporized from the traditional clothes with affordable price.

Nowadays, fashion market are more focused on understanding the customers’ needs and lifestyle. People who come from the same subculture, social class, and occupation may have different lifestyles. Lifestyle is a person’s way of living as reflected by his/her activities, interests, and opinions. (Abu & Kamarulzaman, 2009). Lifestyle refers to the demand from customer according to their daily life.

The users or individuals making choices in the purchase of an article they refers to the mental orientation of decision-making style (Lysonski 1993). When making a decision to purchase, the customer has to consider some dimensions, (Fan and Xio, 1997) there are 8 dimensional models of consumers’ decision-making. They are prefectionist, High Quality Conscious Consumer, Brand Conscious, ‘Price Equals Quality’ Consumer, Novelty-Fashion Conscious Consumer, Confused by Over-Choice Consumer and Habitual, Brand-Loyal Consumer.

1.3 SIGNIFICANT OF RESEARCH

This study was focused on the contemporary Malay clothing design only. The scope of the research is on the design of contemporary Malay that are influenced by the consumer behaviour. This study would help moderate customers in meeting their demands in terms of practicalities and price of the garments, strengthen awareness among young and uprising designers in creating contemporary Malay designs and encourage designers and retailers to balance the profit with equal quality merchandises.
1.4 OBJECTIVES OF RESEARCH
There are three (3) objectives related to this study:

a) To identify consumers’ needs and requirements of the modern/contemporary Baju Kurung in the market.
b) To develop and experiment new techniques of cutting in enhancing the contemporary Malay Baju Kurung.
c) To utilise comfortable fabric in the creation of contemporary Baju Kurung.

1.5 RESEARCH QUESTION

a) What are the requirements of Malay Baju Kurung in the market?
b) What are the new potential techniques in cutting and enhancement of contemporary Malay Baju Kurung?
c) What are the most suitable fabrics in making contemporary Malay Baju Kurung?

1.6 LIMITATION

- Research locations at Shah Alam in Seksyen 7,14,18 and 24.
- Focus on Contemporary Malay clothing design that are influenced by the lifestyle of the consumer.
- Focus on women’s wear for middle market.

LITERATURE REVIEW

2.1 INTRODUCTION

Literature review was conducted to analyze the new reference and information on related topics and also combines theoretical ideas related to the topic of this research.

2.2 DEFINITION OF TERMS

2.2.1 Silhouette

The shape of silhouette usually complements the shape of the body, exaggerations is often used to create a special effect or balance and to emphasize a part of the body that is current focus of fashion. The main types of silhouette are A-line, hourglass, wedge, tubular, and bouffant. Garments silhouette need to be comfortable and functional in order to accommodate the lifestyle needs of customers.
2.2.2 **Shape**

An area that stands out because of a defined or implied boundary or because of differences of value, colour or texture. Relative dimensions, size, contour and density. Shape is important tools for achieving harmony within the garments.

2.2.3 **Line**

Line determine the silhouette of a garment and the shape formed within itself. Line has several aspects that determine their character. The impact of line is further define as repeated, its placement, and whether it is used symmetrically or asymmetrically.

2.2.4 **Colour**

The visual response to different wavelengths or sunlight and having the physical properties of hue, intensity and value.

2.2.5 **Texture**

Texture means the way the fabric feels, texture refers to appearance of the fabric. There are four (4) components that determined the texture of fabric there are fibers, yarns, construction and finishing.

2.2.6 **Pattern**

Pattern are created by the texture of the fabric. It constructed into the fabric through weaving, knitting or felting. The pattern applied to the fabric through printing, embossing or laser cutting. Source, interpretation and arrangement.

2.2.7 **Market**

This segmentation of fashion market can be divided into three major segments which are Better Market (High-End), Moderate Market (Middle-End) and Budget Market (Lower-End).

Better market (High-End) the price is less than $500, this collection consist of better quality fabric and styling as compared to lower-priced brand. Armani Exchange, Jones New York and Anne Klein are a few example of better priced apparel lines.
2.3 HISTORY CLOTHING

Clothing is one of the most important basic human need for a more perfect life. Human invented clothing in order to sustain the environment. Humans were making garments with fur, leather, wood, bark and leaves that were found in the environment where they live. In the early stages of development of textile, humans had been using fibers from natural materials to make woven materials. ‘Berkemban’ was the first Malay women's clothing since the 15th century. *Kain limar* is cloth. Women in Kelantan and Patani wearing *kain limar*, (Zubaidah Shawal, 1994). ‘Kain lepas’ is wrapped the body are the original clothing Malays before the needle and sewing machine. The most popular clothing worn by men and women of Malay is baju kurung. The difference in both are on the pocket. While, men have three and women's clothes did not have pockets or have one pockets only. Malay clothes that remained applicable until now is like baju kurung, baju kurung teluk belanga, baju kurung cekak musang, baju kedah, baju Pahang and baju kebaya.
The Malay traditional costume for women is called the baju kurung. The baju kurung worn by men and women is loose, long sleeved, with *pesak*, *kekek* and flare at the bottom. It’s matched with a sarong ‘*ombak mengalun*’. It is popular among the Malay women because it is closer to the rules of Islam whereby women are not supposed to expose their bodies except for the faces and palms. Baju Kurung is the traditional dress for the Muslim ladies in Malaysia. It is simple and graceful, and covers most part of the wearer's body in compliance of the Islamic. Women will often wear baju kurung with headscarf (*tudung*) in the more conservative states in northern Malaysia.
Figure 2.1: Women wearing Baju Kurung Johor in 1950’s. (Collection of Puan Hajah Halimah Haji Abdullah Putih)

_Pesak_ is a panel that is attached to the main body piece and part of sleeve. _Kekek_ is rectangular or square piece that are attached to parts of the sleeve and panel which gives ease to the garments.

_Plate 2.1: Baju Kurung Teluk Belanga_


2.3.2 BAJU KURUNG TELUK BELANGA

_Baju kurung teluk belanga_ inspired by Sultan Abu Bakar in 1866. Since his reign baju _kurung teluk belanga_ used for formal wear, (Zubaidah Shawal, 1994). This clothes is a piece up to the level of the bottom of the hips and has three pockets. Baju kurung is made by using Silk cheer strips and match with the head cloth Bugis, (Suziyana Binti Ismail, 2009).

_Baju kurung teluk belanga_ has existed around since 1800 years, and introduced in Johor. Straight long top with two (2) panels (_pesak_) on each sides. Round neck with 4 inches slit/ opening also straighy cut sleeves and usually about 7 inches width. The cloth are long past the knee and match with pleated _sarong_. (National Art Gallery, 2002). In 1920s, _Baju kurung teluk belanga_ of plain has been shorted to the knee and is matched with songket folded known as ‘ombak mengalun’. _Baju kurung teluk belanga_ also known as a baju kurung Johor. (Dayang Suhaina Megat Ali, 2012).

In 1960, the _baju kurung teluk belanga_ again change the size according to body shape. The clothing shortened to above the knee, _kekek gantung, pesak_ and changed the pocket to the left side of pesak (National Art Gallery, 2002). _Baju kurung teluk belanga_ is the favorite of Malay women because it suits worn and styled for all ages and occasions.
2.3.3 BAJU KURUNG CEKAK MUSANG

In 1850 until 1900 Malay baju kurung cekak musang was introduced. This clothes is also known as ‘Baju Wan’, (Suziyana Binti Ismail, 2009) and (Mohd Said Sulaiman 2008). Baju kurung cekak musang with high collar measuring 4 cm with three pocket, one at the top of the left side and two pockets at the bottom of the right and left of the clothes. This cloths is worn with patterned pants with striped cloth covers kain sarung Bugis as well. Currently, the deduction has to be relaxed and body shirt long shirt shortened to knee level.

Women Baju kurung cekak musang was introduced in the 1930s. The high-collared is 3.5 inches with two buttons above and three buttons bellow. Baju kurung cekak musang have a pesak, kekek and length above the knee. Velvet fabric are used to make clothes and matched with songket. Wearing Baju kurung cekak musang to royalty at that time only. Nowadays, baju kurung cekak musang worn by all society (National Art Gallery, 2002).
Figure 2.4: Baju Kurung Cekak Musang with velvet and brocade

Plate 2.2: Baju Kurung Cekak Musang
2.3.4 BAJU KEDAH

_Baju Kedah_ was originated from southern Thailand. Its straight cut, with side seam. The neck of his clothes in the form of ‘V’, ‘U’ shape and had been modified to round neck. The _tulang belut_ stitch is invisible around the neckline. The fabrications are usually cotton or voile used to make _baju kedah_ making small flowers or small patterns. _Baju Kedah_ can be characterized as basic daily clothing. (Syed Mahadzir, 2009). _Baju Kedah_ are usually worn with a batik cloth or _pelikat_ without any accessories.

Figure 2.5: Baju Kedah
Sedondon daripada kain Tenun Pahang. (Ihsan Perbadanan Kemajuan Kraftangan Malaysia)

Figure 2.6: Pakaian Baju Kedah
dengan kain sarung batik Tahun 1990. (Ihsan Perbadanan Kemajuan Kraftangan Malaysia)

Plate 2.3: _Baju Kedah_ Berleher Bulat
Plate 2.4: _Baju Kedah_ Berleher Bujur Sirih

![Diagram of Baju Kedah berleher bulat and bujur sirih](image-url)
2.3.5 BAJU RIAU PAHANG

*BAJU RIAU PAHANG* comes from Riau, the royal dressing used in Pahang. The clothes are consists of opening in front with 7 buttons. *BAJU RIAU PAHANG* with high collar with similar *BAJU KURUNG CEKAK MUSANG*. (Azah Aziz, 2009)

Figure 2.7 : Baju Pahang tahun 1930an
(Ihsan Muzium Pekan, Pahang)

Figure 2.8 : Baju Pahang 1989 (Ihsan Perbadanan Kemajuan Kraftangan Malaysia)

Plate 2.5 : Baju Riau Pahang
2.3.6 BAJU KEBAYA

The original baju Kebaya more longer until ankle and worn together with sarong. The original piece is baju kebaya straight, panel, gusset (pesak, kekek) and armchair. However, this cloth shall remain the original silhouette. The changes had been made only the sleeve length more bigger and flare at the opening sleeve. Three brooches (keronsang) are chained together and pinned to the garment.

Baju kebaya pendek resulting shortened, dart sewn on the front and back are made to look slimmer and charming. They are two (2) types of Baju kebaya with embroidery and without embroidery. Baju kebaya usually do not have kekek, however there a good feature to replace the dart to generate snug shirt. According to tradition, kebaya pendek is made from soft cloth and worn with kain batik sarung. (Nor Shawal, 1994). In 1950’s this dress is very famous and made the rare type of fabric lace, organza and voile.

Figure 2.9 : Baju Kebaya Labuh  
Figure 2.10 : Baju Kebaya Pendek
2.4 FASHION MARKET SEGMENTATION

The fashion market segmentation are separated by their price, quality and target customer. It’s a term important for fashionistas. Market is divided into a different buyer and also a different wishes, locations, attitudes, resources and buying practice. These variables can be used in this segmenting for market. There are four (4) segment can be divided.

2.4.1 Demographics

Demographics as various statistics about characteristics within a human populations. It includes age, income, gender, occupation, education, religion, race and nationality. Demographics as a starting point for segmentation.

2.4.2 Psychographics

Psychographics represent another tool to use in segmenting markets. Psychographics variables are attributes that are related to lifestyles, personality, and values.
2.4.3 Geographical

Geographical segmentation is based on the idea includes region, country size, city size, density and climate.

2.4.4 Behavioral

Behavioral follows the customers knowledge, attitudes, uses and response to each product. Behavioral are divided into occasions, benefit sought, user status, usage rate, loyalty status, readiness states and attitude towards products. (Sharifah Alwiyah, 2011)

Table 2.1: Overview of Consumer Behaviour

<table>
<thead>
<tr>
<th>MARKETING</th>
<th>TARGET MARKET</th>
<th>MARKET SEGMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRITISH</td>
<td>USA</td>
<td>Upper Upper (UU)</td>
</tr>
<tr>
<td>Demand</td>
<td>High-End</td>
<td>Better</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Upper</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle Upper (MU)</td>
</tr>
<tr>
<td>Want</td>
<td>Middle</td>
<td>Moderate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle Middle (MM)</td>
</tr>
<tr>
<td>Need</td>
<td>Low-End</td>
<td>Budget</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lower</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lower Lower (LL)</td>
</tr>
</tbody>
</table>

2.5 Fabric

There were two types of fabrics that were used in this study:

2.5.1 Cotton
Cotton material is made of a natural fiber, and due to it breathable property, it is very comfortable to wear especially in the hot, humid weather. Hence, it is suitable for any type of casual wear.
2.5.2 **Polyester**

Polyester is a man-made fabric. A thin and light polyester was used to enhance the collection of contemporary Malay Baju Kurung. This thin fabric was used to ensure comfort for the casual wear collections.

2.6 **PRICING**

Price is the most important factors in customers purchasing decision. As the moderate market (middle market), customers consider quality, practicality and aesthetic value when purchasing any particular merchandiser. Apparel customers’ final decision making based mainly on prices verses self preferences (Tate, 2008)

2.6.1 **Better Market**

This category appeals to an upper middle class market. Normally, the price is under contemporary designer and bridge brands. It started working with who desire well-made, classic and fashion apparel.(Sandra J. Keiser, 2012).

2.6.2 **Moderate**

The moderate zone are include garments are found the gap and are limited. The quality are slightly better than budget items and more unique features in a moderate price product, compared to budget products. The price is below then a better price point. The moderate market appeals to women the price conscious and prioritize functional, easy-to-care for appeals over fashion extremes.

2.6.3 **Budget Market**

The budget category are includes clothing are aimed at the mass market. Many designers offer items in several of the pricing categories and produces signature, bridge and moderate lines. The budget market requires that retailers produce clothing inexpensively and quickly. Its mean inexpensive fabric and trendy silhouettes last for a short time.(Steven Faerm, 2010)
2.7 WOMEN’S WEAR

The categories of women’s clothing include dresses, formal, suites, outerwear, sportswear, active wear, swimwear, lingerie, and accessories. Therefore Womenwear is the most highly comparative industries. The situation is possible because womenwear is considered to be not only more creative, but also crucially more glamorous than other areas of fashion. (Richard Sorger, 2012)

2.8 CASUAL WEAR

Started in the 1950s, casual wear is the cause of the evolution of youth culture. It is also can be defined as everyday clothes that are not usually worn in formal occasion. In 1950’s the teenagers started to dress their own way because they didn’t want look like their parent. The designers and manufactures realize or see the potential of the product, as a response to the demand they design or produce relaxed or simpler version of a dress. After the evolution, casual wear has been produced massively and has grown exponentially and become a global phenomenon (Richard Sorger, 2012)

2.9 BOHEMIAN

Bohemian fashion is inspired by the fashions of the hippies of the late 1960s and 1970s. Freedom of motion is a major element of the bohemian style. Fashion of bohemian, or “boho” or perhaps “boho chic”, is now considered as a way to express and connect ourselves with culture and nature. Most of the motives are from the flowers. Bohemian fashion style is actually not all about being bright and colourful with lots of heavy prints. The bohemian style also refers to a state of mind that is individual, romantic, feminine, with free-spirited hearth that combine with all funky elements and exotic zing of fashion in a rugged and effortless way. The clothing with its lengthy, moving clothing and relaxed aesthetic, the style actually has more spirit than being a Gypsy hippie.
METHODOLOGY

3.1 INTRODUCTION

This research methodology was conducted using (qualitative and quantitative) because it helps to achieve some objectives of the research. In order to get the information or demand of the consumer, the quantitative method a pilot test by using questionnaire has been used to collect the data. As for the pilot test by using questionnaire has been used to collect the data. As for the qualitative data, the researcher had used several resources, including interview and experimenting new cutting technique. The result from the two (2) methods will be analysed in details to trigger out the problem and at the time concluded the research. Therefore the research is conducted in detail from step by step until a conclusion can be made.

Figure 3.1 : Flow Chart Data Collection

![Flow Chart Data Collection]

3.2 DATA COLLECTION

The data collection are primary data and secondary data.
3.2.1 PRIMARY DATA

There are two types of research methods using the primary and secondary data. Both research methods are involve gathering information via interviews, questionaires survey and experiment.

3.2.1.1 INTERVIEWS

For interview session the researcher had selected four (4) established designers and entrepreneurs and six (6) among the young and uprising designers.

The interview session was conducted formally among four (4) designers and entrepreneurs who are involved in business for more than 10 years. The researcher had interviewed Mr. Salikin Sidek who is a Malaysian’s top designer. He is expert in designing traditional cum contemporary couture, wedding gown, batik, songket and theatrical costume. He also make ready-to-wear apparels and manufacture tailor-made fashion pieces such as Malay costume, children's wear, uniform and etc.

An interview session with Mr.Azhar Ahmad to gain information regarding retail store. He is the owner of Qamilla Boutique in Shah Alam City Centre (SACC) Mall. He also mentioned about marketing strategies which very important in doing retail business. The concept are more to malay tradisional contemporary clothings.

Faizah Hamid is a designer and retailer in mass product and she also explained about the price suitability, which meets customer’s budget. She has multiple working relations, dealing with everyone from fabric and trim merchandise to taking care of the design and production processes.

Halimah Mokhtar who is a trained and gained recognition in Jabatan Pembangunan Kemahiran (JPK), also make ready-to-wear apparels and manufacture tailor-made pieces such as Malay costume, wedding gown, uniform and etc. His expertise in making clothes, pattern making and cutting.

3.2.1.2 INTERVIEW BY TELEPHONE

The interviews had conducted informally by telephone for six (6) young designers who are involved in the fashion industries. They were the younger designer who have been involved in this area about 3 to 5 years. They have the skill and experienced in this field. This interview was conducted by telephone because their busy with schedules and unpredictable time.

3.2.1.3 SURVEY AND QUESTIONNAIRE

The questionnaires were distributed to participants, hundred and twenty questionnaires were distributed in Shah Alam in seksyen 7,14,18 and 24, because this area was a fashion world that selling and display the current fashion trend. Out of 150 respondents, 120 respondents completed the survey. The questionnaire were distributed by random through face to face approach. Respondents were approached at the shops. Through this method, the researcher has
obtained feedback from the respondent on their needs, requirement and demand on contemporary Malay clothing. Most of the respondent are consisting of a working and educated consumers.

There were two (2) sessions in the questionnaire form. In section A was all about general or basic question about background respondents. For section B on the feedback from respondents about this issue and the aim to get information on views and opinion on their needs, requirement, demand, design, price and knowledge about this issue.

Overall, the responses from the respondent were very helpful and encouraging. All the respondents have returned the questionnaire with different answers and opinions. The feedback was very helpful for this research.

### 3.2.1.4 PILOT STUDY

The pilot study was conducted based on the interviews, survey and questionnaire. This study was carried out with the direct election of the user includes the use and benefit of clothes. While for an interview about the choice of fashion design in accordance with the criteria in the current year. Base on the fashion forecast and elements and principle of fashion design.

The result of the pilot test had show that fabrications and cutting were two (2) elements that should be considerated in designing. Experimentation of the one design was chosen and 50 selected customers and 40% agreed, like the design and three other design were then proposed. The four (4) designs were contemporized according to the customers needs considering materials, price, cutting trend.
3.2.2 SECONDARY DATA

This secondary data was conducted by all reading related to this topic such as books, journals, articles and fashion forecasting in order to strengthen the effectiveness of this study.

3.2.3 DESIGN CONSIDERATION

From the primary and secondary sources, the researcher was able to list out the best keywords for consideration for the steps and process. Design consideration is the step of process to generating the idea on the best method to design garment. The figure below shows that the measures and design consideration for designing women’s casual wear. The flow chart below shows that some guideline of process in designing the casual wear.

* Fabrication
  - Cotton, Chiffon, Polyester
* Bohemian
  - Tunics
  - Loose Trousers
  - Non traditional manner
  - Unusual colour and combinations

Table 3.1: The Statement Design Project
3.2.4  Fashion Forecasting

Fashion forecasting or trend is prevailing style the garment that a group adopt at one point in the time. Fashion has gained in complexity with globalization, ease of access and the precise segmentation of market and trend increasing coexist and overlap (Mark Atkinson, 2012). Forecast process begins from colour, inspirations, fabrics, detailing/enchancement, and garments. Figure below shows the example of the forecast trend.

Plate 3.1 : Spring/summer Fashion Forecast 2016

Plate 3.2 : Final Analysis Colour Forecast
3.2.5 Material Selection

A selection of material is also an important in production of the garments. The researcher considers the fabric to be in printing, with these right material to be used for the design that want to produced the garment.

3.2.6 Aesthetic In Design

The aesthetic is connected to what are what people evaluate as excellent. Aesthetic is highly influence by cultural context, including images of the historical past and by the collective thoughts and feelings. The form involve the clothing and the body. A form is a distinctive arrangement of colour, texture, lines and shape. Fashion is a look identified as current with the times.

The researcher will emphasize the aesthetic elements into the design. The main idea of this method is to designs the contemporary Malay Baju Kurung base on the fabric and cutting trend.

The others consideration the researcher has to take out the shapes, texture, colour, silhouette, design balance, contrast and harmony. A good combination will make the special or unique design.
Plate 3.3:
In Design

Example of Aesthetic
DATA ANALYSIS AND FINDINGS

4.1 INTRODUCTION

This chapter will discuss and analyzed all the data collection that conducted by research methodology as explained on the chapter three. The process are gathered the data from literature reviews, interviews, survey and questionnaire. Based on the result and analyze the researcher decide to come out with the new women’s collections of contemporary Malay clothing inspired from malay traditional baju kurung for casual wear.

4.2 ANALYSIS DATA FROM INTERVIEWS

From four (4) interview sessions conducted the respondents who have experiences in fashion industry and expertise in their field. The researcher had gathered the important data and the informations from the interview had been analysed in the following table :

4.5 ANALYSIS DATA FROM PILOT TEST

The finding from the pilot study are gathered base on the sketcher that show customer feed back. The researcher conducted make the pilot study based on the interviews, survey and questionnaire. This study was carried out with the direct election of the user includes the use and benefits of clothes. While for an interview about the choice of fashion design in accordance with the criteria in the current year. Base on the fashion forecast and elements and principles of fashion design.

The result of the pilot test had show that fabrications and cutting were two (2) elements that should be considerated in designing. Experimentation of the one design was chosen and 50 selected customers and 40% agreed, like the design and three other design were then proposed. The four (4) designs were contemporized according to the customers needs considering materials, price, cutting trend.

<table>
<thead>
<tr>
<th>Survey</th>
<th>Interview</th>
<th>Fashion Forecast</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Traditional Baju Kurung</td>
<td>* Trend Forecast</td>
<td>* Spring/Summer 2016</td>
</tr>
<tr>
<td>* Attractive &amp; Comfortable</td>
<td>* Contemporary</td>
<td>* Eco-Active</td>
</tr>
<tr>
<td>* Silhouette</td>
<td>* Element &amp; Principle of Design</td>
<td>* Material</td>
</tr>
<tr>
<td>* Enhancement</td>
<td>* Target Market</td>
<td>* Bohemian</td>
</tr>
<tr>
<td>* Fabrication</td>
<td></td>
<td>- Sophisticated</td>
</tr>
<tr>
<td>* Cutting</td>
<td></td>
<td>- Interpretation</td>
</tr>
<tr>
<td>* Price</td>
<td></td>
<td>* Contemporary</td>
</tr>
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<td></td>
<td></td>
<td>- Sillhoute</td>
</tr>
</tbody>
</table>

*Table 4.6 : Statement of Design*
4.6 DESIGN CONSIDERATION

Base on the fashion forecast studies the researcher had chosen the fashion forecast spring/summer 2016, ‘Eco Active’ to implement into the design and collection. Eco active the raw beauty and powerful contrasts. Shows how global communities come together, design for different natural environments and explore the rich heritage of other cultures. This soft, delicate yet sophisticated interpretation of boho styling looks modernised the crossover of contemporary design and local skills by crosshatching traditional crafts with modern silhouettes and material. The lightweight and minimalist look maintains subtle touches of unfined crudeness.

Plate 4.1: Spring/summer 2016 Eco Active
From the pilot test, the feedback from respondents are to make the design more useful and look convenient. Using the printed fabric to make the design more successful.

**Table 4.8: Fashion Forecast Detail**

<table>
<thead>
<tr>
<th>CHARACTERISTIC</th>
<th>COLOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sophisticated</td>
<td>Orange</td>
</tr>
<tr>
<td>Modernize</td>
<td>Green</td>
</tr>
<tr>
<td>Contemporary design</td>
<td>Yellow</td>
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<tr>
<td>Traditional craft</td>
<td>Blue</td>
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<td>Modern silhouettes</td>
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<td>Materials</td>
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<table>
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<tr>
<th>DETAILS</th>
<th>MATERIALS</th>
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<tr>
<td>Top stitching</td>
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<tr>
<td>Fabric printing</td>
<td>Polyester</td>
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<tr>
<td>Printing motif</td>
<td>Cotton</td>
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<tr>
<td></td>
<td>Cotton Drill</td>
</tr>
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</table>
4.7 DESIGN PROCESS

The process that include the development of the design that requirements. The process and criteria, the design product

*Figure 4.21: Flow Chart Of Design Process*
For the design development the researcher are consider the five (5) steps. The inspiration or subject matter, cultural references are based on inspiration then the first idea to proceed. After the idea development and the last final design. This process are may help the researcher to the new idea and design.

*Figure 4.22 : Flow Chart of Design Development*
4.8.1 Inspiration / Subject Matter

Inspiration is stimulus received at a given moment that encourages creativity. (Umberto Eco, 2011). The researcher using the inspiration or subject matter as a concept that the researcher used in developing the design is Malay traditional Baju Kurung. The Malay traditional clothes are Baju Kurung, Baju Kurung Teluk Belanga, Baju Kurung Cekak Musang, Baju Kedah, Baju Pahang, Baju Kebaya and Kaju Kurung moden. Align with forecast ‘Eco Active’ is suitable for inspiration to design for women’s wear.

![Inspiration Malay Traditional Baju Kurung](image)

*Figure 4.23 : Inspiration Malay Traditional Baju Kurung*

**Final Design**

The last stage of the process is selection the final design based on the design criteria. There are four (4) design that were selected to be produced as a final outfit as a one collections.

This design was chosen based on the results of the survey feedback from customers who have answered some of the questions that meet the demands and needs of customers. The results of this invention is made based on the characteristics of traditional clothing. Element of interest applied in the current design.
The materials used are suitable from the customer feedback as well as environmental factors. The selection of materials base on colour forecast spring/summer 2016. The researcher has selected the colour sports brights merge in an energetic of pure colour and offset by white.

Beside that the researcher also used the digital print base on the motives that choose from bohemian culture. The motives are mostly on flower. The main digital print on full fabric inspired from some hand craft that call patchwork. Patchwork is the art of joining pieces of fabric together has changed enormously it was first used to recycle old clothes. Although traditional styles are still popular, contemporary patchwork is stunning in its use of design and colour to create textile art (Lorna Knight, 2013).

*Figure 4.30: Final Design*
CONCLUSIONS AND RECOMMENDATIONS

5.1 CONCLUSION

The research was conducted to design and produce contemporary clothing inspired from Malay traditional Baju Kurung. Through this research as a conclusion, the three (3) objectives had been meet. The consumers needs and requirements of the Malay contemporary Baju Kurung had been identified. About 95% of the respondent felt that the cutting of the Baju Kurung is comfortable to wear. The designs were developed and cutting techniques were experimented according to the needs of the customers. More comfortable fabrics such as cotton mix and very thin sheer polyester chiffon were utilised in order to produce a more comfortable garments. Four (4) design were chosen from 50 selected customers, design created, developed and made with considerations of the right cutting techniques, suitable fabric and pricing targeted, towards moderate market.

The three (3) research questions were answered according . Hypothesis was found to be true as customers demanded for modern designs, cut and reasonable pricing.

5.3 RECOMMENDATIONS

Based on this study, they are several recommendations that can be proposed that consumer have high expectations for apparel products and experience frustration when these products do not meet their needs. Consumer demand unparalleled product availability, increased customization, and excellent customer will be the key to growth for the apparel business.

Consumer will make the best or good choice because of the negotiable or lower price. Customer will feel more comfortable and enjoyable when they feel and see an attractive element of design such as colour, trend, fabric, embellishment/decoration/embroidery and cutting of the design.