The purpose of this study is to identify the pattern development and values of the Malay Traditional Costumes (MTCs) which have always been said by researchers and local culturalists as being eroded by the effects of modernization. The main research focuses on the outfits of the Malay females and males. It is also related to its headgears and accessories. This research identifies and justifies the factors that contribute to the best environment to maintain the methods, values and cultures of wearing traditional Malay costumes. Both quantitative and qualitative methods were used in conducting the research. The study used questionnaire survey, interviews and observation. Direct and indirect questions were used as an interview method. It also involved participants’ observation and inspection of the costume artefacts. 78 pieces of old Malay costumes were seen and recorded for analysis. The researcher also interviewed 60 respondents who were experienced and experts in their field of making and styling traditional Malay costumes; such as old tailors and old dressmakers, fashion designers, industrialists, choreographers, culturalists, researchers and lecturers. The questionnaire was also forwarded to 26 teachers and 380 secondary school students of Malay females and males. It is also related to its headgears and values of the Malay Traditional Costumes (MTCs) which have always contributed to the best environment to maintain the methods, values and cultural heritage values, educational values, art and aesthetic values, design and functional values and lastly socio economic values. This research has also found that the documentation on the development of pattern, style and cutting of the MTCs is relevant and can help to perpetuate it for future generations. The existence of ethics, philosophy, artistic (symbol) and aesthetic (meaning) values of the MTCs contributes new knowledge to the public. MTCs also have a relationship with other forms of Malay art such as architecture, literature, social manner and Islamic values. In conclusion the policy makers or government agencies, NGOs, practitioners, researchers, media and institutions of higher learning can play a major role in reviving and preserving the value of MTCs. This research recommends that integration among these groups is a vital factor that contributes to the creation of a model of good practice for future development of Malay traditional costumes in Malaysia.

The research intends to trace the development of style, identify the factors that influence the style and finally to determine the identifiable style of Malay kukuran. Forty seven out of ninety seven kukuran were selected as sample for this research. The formal interpretation of visual composition is to depict it message and evaluate it in content. In the pre-iconographical interpretation, the researcher is analysing form and content in order to understand how kukuran design expresses or shapes the experiences, ideas and values of Malay craftsmen’s. Formal analysis, pre-iconographical and style are addresses the inquiry for meaning and represents some entity or concept. The research suggested that kukuran can be classified into four main groups; zoomorphic form, anthropomorphic form, modern form and utility form. In zoomorphic forms, it is subdivided into four small groups. The groups are Zoomorphic Simple Form, Zoomorphic Full Ornamental, Zoomorphic Stylized Ornament Form and Zoomorphic Semi Ornament Form. Prior to the Zoomorphic Full Ornamental, this group is dividing into three subgroup; Zoomorphic Stylized Animal Representations, Zoomorphic Abstract Animal Representations and Zoomorphic Stylized Mystical Creatures. The results of the study also suggested that the ornaments representation in kukuran has its own identity and value that reflect the form and soul of the Malay craftsmen. Each and every one of these ornaments representation has its own unique compositions and signifies to the Malay concept of beauty. This ornaments representation offers some understanding and insight into the Malay art form as well as in the spirit of Islam. The ornaments representation on the body of kukuran reflect the Malay world view on the concept of beauty, creativity and skill of the Malays craftsmen. Generally, ornaments representational use in kukuran can be classified into at least three different types which are floral ornaments, geometrical ornaments and combination both of them. The result of this research will surely be very useful to be used by those interested in studying traditional Malay material culture in general and kukuran art specifically. In the future, it will be great if other researchers continue research on the kukuran by incorporating two other level of Panofsky’ iconological interpretation. In conclusion, the study of Malay material cultures gives an opportunity to infuse the traditional features into contemporary design and hopefully tend to establish national identity.