



**A SEMIOTIC AND SEMANTIC STUDY OF *KAIN PUNCA POTONG*  
THROUGH PATTERN CHARACTERISTIC IN KELANTANESE WEAVING  
DESIGN**

By

**NANI HARTINA BINTI AHMAD**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,  
in Fulfilment of the Requirements for the Degree of Doctor of Philosophy**

**August 2022**

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Doctor of Philosophy

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**August 2022**

**Chairman : Associate Professor Ts. Mohd Yazid bin Mohd Yunos, PhD**  
**Faculty : Design and Architecture**

*Kain Punca Potong* is a long-woven cloth with two main features, namely the cloth body and the ends. It was an attire for Malays of the past who wore unstitched cloth wrapped around their bodies. The cloth was made famous since the reign of Kelantan's Cik Siti Wan Kembang in the 17th century. It was widely worn by the Kelantan Malays around the 18th to late 19th centuries. Unfortunately, *Kain Punca Potong* production has started to decline with the lack of interest to learn its weaving techniques from the local generation. Until today, this precious cloth can only be found in galleries, museums, and private collections. It became an artifact too costly to own, due to lack of new productions. As seen in the statistics provided by the Malaysian Handicraft Development Corporation, the decline in weaving industry of Kelantan is getting dire by the days. Contrary to that, the cloth is still being used by national art heritage activists such as Malay high-end fashion activists who would don it during events and festivities as samping and scarfs. The research discovered that current society are not aware and did not fully comprehend the meaning behind the aspects of semiotic and semantic elements of character features in *Kain Punca Potong* design. This study tries to investigate the aspect of pattern design from the angles of semiotic and semantics through an observation on the cloth's character features. Qualitative research method was performed for this study, where it is based on ethnography approach that employs interview, observation, and documentation techniques. The findings from these three techniques are combined in a triangulation form that incorporated descriptive approach to produce study data that is precise and comprehensive. In addition, the study are comprised of four phase, namely phase one: identification of main characteristic features; two: accumulation of in-depth data for analysis; three: design pattern formation, and lastly, phase four: findings and result will be used to create a IDEAL Guideline Framework for the production of *Kain Punca Potong* and to be verified by several experts of the field. The data was analyzed and subsequently assigned specific codes, categories, and theme that answers each of the study questions. The data collected were analyzed via Nvivo 12 application. Among the character features identified were design pattern formation,

design pattern types, and design pattern arrangement of Kain Punca Potong. Indeed, the character features present on *Kain Punca Potong* directly contributes to the Malay design elegance of the cloth. This study ultimately created a design guideline framework to guide designers and weavers in reproducing *Kain Punca Potong* with more detail, especially from the angles of semiotic and semantic approach to ensure the survival of Kain Punca Potong. With this, the nation's weaving industry will further thrive.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**KAJIAN SEMIOTIK DAN SEMANTIK TERHADAP KAIN PUNCA POTONG  
MELALUI KAREKTER REKACORAK DALAM REKACORAK TENUNAN  
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Oleh

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Kain Punca Potong merupakan sejenis kain tenunan panjang yang mempunyai dua struktur utama iaitu badan kain dan punca kain. Kain ini merupakan pakaian asal orang Melayu yang dahulu memakai pakaian yang tidak berjahit dan hanya dililit pada badan sahaja. Dahulu, istilah pakaian ini terkenal sejak di zaman pemerintahan Cik Siti Wan Kembang di Kelantan pada abad ke-17. Kain ini banyak digunakan dikalangan masyarakat Melayu Kelantan sekitar abad ke-18 dan lewat abad ke-19. Malangnya perusahaan Kain Punca Potong mula mengalami kemerosotan akibat kurangnya generasi tempatan untuk mempelajari cara-cara menenun kain ini. Sehingga kini, kain ini hanya boleh didapati di galeri, muzium dan koleksi peribadi persorangan. Kini kain ini menjadi artifak yang sangat mahal untuk dimiliki akibat daripada tiada lagi penghasilan yang baharu. Mengikut statistik dari Perbadanan Kemajuan Kraftangan Malaysia menunjukkan kemerosotan industri tenunan di Kelantan yang semakin hari semakin parah. Namun sehingga kini, kain ini masih lagi digunapakai oleh penggiat seni warisan negara seperti aktivis busana Melayu yang masih memakai kain ini di majlis-majlis keraian dan perayaan sebagai samping dan selendang. Kajian mendapati masyarakat hari ini kurang peka dan memahami serta kabur tentang aspek pengertian semiotik dan semantik yang ada pada ciri-ciri karekter dalam rekaan Kain Punca Potong. Penyelidikan ini bertujuan untuk menghuraikan persoalan tentang aspek pembentukan rekacorak dari sudut pendekatan semiotik dan semantik melalui dengan melihat ciri-ciri karekter yang ada pada kain ini. Kajian ini dijalankan menggunakan kaedah penyelidikan kualitatif yang berunsurkan pendekatan etnografi dengan menggunakan kaedah temubual, pemerhatian dan dokumentasi. Kaedah pencantuman dari ketiga hasil dapatan dalam bentuk triangulasi yang menggabungkan pendekatan deskriptif bagi mendapat data kajian yang tepat dan menyeluruh. Selain daripada itu, kajian ini dijalankan melalui empat fasa iaitu pertama; mengenalpasti ciri-ciri karekter yang utama, kedua; merupakan proses pengumpulan data yang lebih terperinci untuk dianalisis, ketiga; pembentukan rekabentuk dan yang terakhir iaitu keempat; hasil kesemua penemuan dan dapatan akan menghasilkan satu garis panduan rekacorak (IDEAL Guideline Framework) untuk

penghasilan Kain Punca Potong ini mendapat pengesahan dari beberapa orang pakar dalam bidang ini. Data seterusnya dianalisis dan diberikan kod, kategori dan tema bagi menjawab setiap persoalan kajian. Manakala analisis data melalui pengumpulan data yang dianalisis menggunakan aplikasi NVivo 12. Antara ciri-ciri karekter yang dikenalpasti seperti pembentukan rekacorak, jenis-jenis rekacorak dan susunan rekacorak yang ada pada Kain Punca Potong. Sebenarnya ciri-ciri karekter yang terdapat pada Kain Punca Potong ini menyumbangkan kepada keindahan hasil rekaan orang Melayu dalam kain ini. Maka terbentuklah satu rangka kerja garis panduan rekabentuk untuk membimbing para pereka dan penenun dalam menghasilkan kembali Kain Punca Potong dengan lebih terperinci mengenai Kain Punca Potong dari sudut pendekatan semiotik dan semantik dalam penghasilan rekacorak Kain Punca Potong supaya ia tidak pupus ditelan zaman. Dengan ini akan dapat meningkatkan lagi perusahaan industri tenunan tekstil negara.



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## LIST OF ABBREVIATIONS

DGF	Design Guideline Framework
KPP	<i>Kain Punca Potong</i>
MHDC	Malaysia Handicraft Development Cooperation
QRC	Qualitative Research Cycle
QRDS	Qualitative Research Design Strategy



# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction

This chapter explains the topic of the research and guides the researcher in the process of the study. It starts by presenting the research background of the textile situation in Malaysia and the details about the *Kain Punca Potong* (KPP) study. This research looks at the semiotic and semantic study of pattern characteristic *Kain Punca Potong* in Kelantanese weaving design. The local communities today are less familiar and obscure regarding the aspects of the pattern, design, motif, and specialty of the traditional *Kain Punca Potong* as it became archaic than the other types of local textiles. Arguing the need to address the issue, the research goal and aims are discussed. In the succeeding sections, the research questions and research objectives are presented respectively. Later, the scope of study, limitation, delimitation, and significance of the study is expanded in subsequent sections. The chapter closes with a summary of this chapter.

### 1.2 Background of Research

Textile art, especially the woven art, is a handicraft that is produced through a cultural root that forms the identity of a Malay that we should safeguard and protect from extinction. The production of woven cloth is the root of the *Kain Punca Potong* which should be appreciated while its beauty cultivated as it creates the traditional Malay legacy. Woven fabrics are widely produced in the eastern states of Kelantan, Terengganu, and Pahang. In the past, woven fabrics made from cotton yarn and silk were imported from foreign traders who came to Malaya.

Malaysia is a country rich in cultural heritage which includes exquisite woven textiles like the songket, kain tenun, and pua in Sarawak. Although Kelantan is well known for exquisite songket production in Kampung Penambang, Kota Bharu, it faces a risk of weaving industry deterioration due to lack of weaving experts. Meanwhile, *Limar* and *Kain Punca Potong* are sadly lost with time. New ideas should be created to revive the *Kain Punca Potong* to address the Dasar Industri Kreatif Negara (DIKN, 2012) that it is important to empower the creative industry country-based creativity and innovation agenda to contribute to a high-income economy through the production of quality products as well as the cultural heritage. Among the strategies highlighted are to encourage modern designs and products of high value-added textile and apparel for the export market and to intensify textile promotions locally and internationally. It is reported in Chapter 10 of the Industrial Master Plan 2006-2020; the Textile and Apparel Industry is expected to remain as an important Malaysian export product with a growth projection of 5.8 percent from RM13.4 billion in 2010 to RM24 billion in 2020. (Third industrial master plan (IMP3) 2006-2020: Malaysia, Towards Global Competitiveness).

*Kain Punca Potong* is historically derived from east coast states, particularly Kelantan because it is one of the clothes worn by Kelantan's ruler, *Cik Siti Wan Kembang*. This fabric differs from other fabrics in terms of its use and pattern design. In the past, *Kain Punca Potong* was the leading apparel in the state of Kelantan, beginning with the development prior to the change to sewn clothing, which means entire clothing such as shirts, cloth, and pants.

The *Kain Punca Potong* is woven and processed using a traditional weaving tool called the Malay kek or Siamese kek. It is a woven fabric produced in Kelantan. According to the study, *Kain Punca Potong* is also available in Patani, Thailand. This means that according to history, the Kelantan-Patani relationship produced the *Kain Punca Potong*. The Kelantan-Patani relationship with other states in the Archipelago has occurred since the 12th century until the 19th century (Abdul Rahman Al-Ahmadi, 1984).

The beauty of the *Kain Punca Potong* with its own distinctive style is derived from the combination of the *ikat limar* technique on the body of the fabric or end of the cloth. Historically, the *Kain Punca Potong* was also used by *Cik Siti Wan Kembang* (1610-1677) in Kelantan, the 17th century. The study of *Kain Punca Potong* fabric covers the history, function, and beauty of the fabrics. The beauty of the composition and the motif of the fabric results in its high artistic value. The skills of producing these handicrafts prove that the Malays possess smooth and distinctive workmanship capability (Abd. Rasid Ismail, 2014).

The arts of the Malay community also emphasize the characteristics and delicateness, carvings, balance, harmony, beauty, and serenity. However, today, Malay art is more concerned with a product's effectiveness and no longer emphasizes fineness, engraving, balance, harmony, beauty, and serenity. The scenario of Malay art development is not much different from Western art. For example, today's designers produce a rather rough, unattractive, and disharmony artwork considered as Malay artworks (Anwar Din, 2016). Therefore, this study examines and empathizes on the sensitivity of people in the past to produce handicraft products especially textile weaving artworks.

The study aims to broaden and deepen the understanding of the semiotic and semantic approach in the drawbacks and techniques of the *Kain Punca Potong*. The researcher also examined the methods and design of traditional motifs produced in this weaving fabric woven cloth which focuses heavily on its formalistic elements such as visible elements, visual approaches, composition concepts, design organizations, decoration, and aesthetic value of the artwork in the *Kain Punca Potong*. It is also like to look at semiotic and semantic issues in order to analyze the design and specialty of the local *Kain Punca Potong*, with a focus on its identity and motif, and design characteristics. It also looks into the background and history of the subject. The semiotic and semantics in the production of *Kain Punca Potong* observes how a sign or symbol can affect the wearer or is the *Kain Punca Potong* merely for beauty purposes. This is because semiotic can be defined as a science of sign. This approach starts with Language study (linguistic

knowledge). In semiotic, literature is used to study the concepts contained in the signs on the production of a product (Anwar Din, 2016).

The *Kain Punca Potong* is now only available as personal collections and, even or as exhibitions in Museums and Galleries. The lack of *Kain Punca Potong* is due to the absence of those who have inherited the fabric's weaving skills. Knowledge and production techniques are usually inherited and distributed among family members only. Hence, the public is mainly in the dark on the techniques of making the *Kain Punca Potong*.

In addition, its complicated and time-consuming production process has resulted in the *Kain Punca Potong* being no longer woven and produced (Zakiah Awang, 1983). The artistic legacy is passed down from generation to generation with all the skills from weaving patterns until the final weaving process. However, these weaving skills are no longer inherited by generations today. As such, this legacy will soon disappear resulting in the fabric no longer being produced. This study also reveals the history, function, and beauty of the *Kain Punca Potong* existence for us to appreciate.

This research will also generate new ideas for design standards for the *Kain Punca Potong*, as well as a few other textile techniques, in order to assess its efficacy. In designing the local traditional textile, the role of the motifs, design, and product design plays an important element in Malay cultural values. This reflects the symbols and philosophy of the arts and culture and thus becomes the identity of the Malay community, which in general practices their culture and tradition based on Islamic culture and religion. This research was also supported by the ethnography study of practitioner feedbacks experienced from the reproduction of the *Kain Punca Potong*, as well as survey results concerning the design aspects and the appropriateness of the fabric to be redeveloped for its sustainability.

A thorough study of the angles and logical explanation aspects of creative work, the effect of beauty and manufacturing provides more meaningful insight for the general public for a deeper appreciation of the *Kain Punca Potong*. Overall, this study concludes that the semiotic and semantic of the *Kain Punca Potong* can be subdivided through this study which will produce a design guideline that will have an impact on the next generation. It will be produced so that future generations can appreciate and value the beauty of the *Kain Punca Potong* fabrics.

### **1.3 Problem Statement**

Malaysia is a country blessed with a wealth of artistic heritage that is well embodied and accepted in the Malay culture. The richness of this heritage has built Malaysia's identity and an image depicting the subtlety of the Malay culture with its high emphasis on manners, civilization, and values of life since the days of our ancestors. Today, local

artwork is not only seen as a work of art that only shows its uniqueness and beauty but an art that needs to be characterized by identity, meaning, and subtlety in its production. Indeed, the Malay culture possesses a high level of thought and philosophy in life that emphasizes on the finesse and creativity in the work. In this research, there are several issues that identified which are:

- a) *Kain punca potong* is now less known to the general public as it is no longer produced by the people of Kelantan.

The choice of research in the study of old woven textiles that was lost with the sands time; the weaving art of the Kelantan state's *Kain Punca Potong* proves to be challenging as its resources for information are limited and exploration of an in-depth nature from various angles and views need to be conducted. Therefore, the *Kain Punca Potong* is now less known to the general public as it is no longer produced by the people of Kelantan. This attracted the attention and observation of Ros Mahwati Ahmad Zakaria (2013) in her newspaper article entitled '*Kain Tenun Melayu*' (The Malay Woven Fabric) where she explains that the woven fabric manufacturing industry has fallen from the time before independence to continue to remain a Malay textile legacy in the peninsular Malaya until today. She also explained that in the deliverance of the textile heritage, it is necessary to take some conservation initiative steps to avoid extinction. Conservation of local artworks is very important because someday local craftsmanship will be extinct and disappear should the local community pays no attention to this situation and the entry of craft or foreign products will be widespread if local craft products are no longer in demand.

- b) The art of modern craft is more focused on entertainment aspects and less emphasis on philosophy and the aesthetic value of Malay in its production.

The development of today's craft has been influenced by foreign elements in the composition of their works. This effect also brings about changes in the perception of our society towards Malay craft. According to Muhammad Abi Sofian Abdul Halim (2012), the art of modern craft is more focused on entertainment aspects and less emphasis on philosophy and the aesthetic value of Malay in its production. In this regard, he assumes that every craft produced has a symbolic representation of the Malay rule which remains until today. This Malay craft art is the foundation of the creative industry development in Malaysia. If this is not well maintained, it will disappear.

- c) The Malay world is famous to be noted for the greatness of symbols of motives, patterns, and pieces of clothing as a symbol of distinction, status, race identity, beliefs, religious rituals, and so on. But unfortunately, until now a serious study or comprehensive documentation of it has not been done.

The use of local woven fabrics as apparel is less popular as local people mostly dress in traditional attire only on certain occasions such as wedding ceremonies, festive seasons, and work although, hardly. In the logic of the Malay community, dressing is a tradition that has been practiced since the early days of the formation of their civilization

throughout the archipelago. For some, clothing is a common and readily available requirement. The development of culture in the Malay World is an interesting phenomenon to be noted for the greatness of the creation of particular symbols of motives, patterns, and pieces of clothing as a symbol of distinction, status, race identity, beliefs, religious rituals, and so on. As such, the previous weaving experts continue to invent them to produce high-quality fabrics. But unfortunately, until now a serious study or comprehensive documentation of it has not been done. This is also revealed in the book Zubaidah Shawal (1994) titled '*Busana Melayu*' (Malay Clothing).

- d) The weaving industry in Kelantan has significantly deteriorated compared with other states that operate weaving companies; although the state of Kelantan was once known for the production of local woven fabrics.

Based on the statistics released by the Malaysia Handicraft Development Corporation in 2017, the weaving industry in Kelantan has significantly deteriorated compared with other states that operate weaving companies; although the state of Kelantan was once known for the production of local woven fabrics. In the report of craft's industry achievement according to the textile sector, the batik subsector emerged as the highest sales percentage contributor amounting to 81%, followed by *songket* 6%, weaving 4%, and others such as sewing, embroidery, and *tekatan* 9%. Compared to other sectors, this allows the weaving sector to have a low percentage (Malaysian Handicraft Development Corporation, 2017). This study was therefore conducted to further develop the field of weaving in order to contribute in sustaining the traditional crafts. Consequently, this led to a study to identify the source of the problem and at the same time was able to formulate a design guideline framework to address and identify why the *Kain Punca Potong* was no longer known by the local community and society today.

Based on past studies such as by Haziyah Hussin (2006) in her studying the motifs of nature in *batik and songket*, Norwani Md Nawawi (2016) in her study on motifs of the Malay *kain ikat limar*, and Arba'iyah Ab. Aziz (2018) studied the symbolism in *Songket Terengganu* motif. However, the research of the *Kain Punca Potong* has not been studied in detail about the characteristic of pattern and design. These studies were conducted to identify the characteristics of the motif and design characters in the Kelantan *Kain Punca Potong* which also examine the semiotic and semantic approaches through the characteristics of the pattern in Kelantan weaving.

Our community today has never been properly exposed and acquainted with the pattern characteristics of the Kelantan's design identity compared to a few other woven cloths from other countries. One of the problems we are facing now is the scarce documentation available on the pattern characteristics of the Kelantan's design identity by Malaysia. There is no initiative taken to study the pattern characteristic of the Kelantan woven cloth that can be adapted into the design identity of Kelantan. The decline of *Kain Punca Potong* in Kelantan occurred because there is no succeeding generation who learns of the traditional weaving process (Wan Azlinawati Wan Ahmad, 2007).



Malaysian textile is an infamous living art that has contributed much to the enrichment of Malaysia's cultural development. In Kelantan, traditional Malay fabric especially the *limar songket*, *limar tenggarung*, *limar berayat* (scripted limar), *songket*, *kain punca potong* and *kain mastuli* are widely produced. *Kain Punca Potong* is a long fabric typically designed in a square pattern with a striped motif consisting of a decorative *limar* pattern using the ikat technique. This fabric is mostly woven with colorful threads (Siti Zainon Ismail, 2009). For this research, the researcher will emphasize the semiotic and semantic to identify the patterns and characteristics of the *Kain Punca Potong* the aesthetic value in its design appearance. This study is crucial as it will indicate the roots of *Kain Punca Potong* creation. The usual designs are identified by a checked pattern, horizontal stripes, and vertical stripes. For the sustainability and longevity of Malay's rich living arts, research, and development programs of craft products industry is important in order to produce globally competitive products.

The study intends to use the design guideline in determining the characteristics of the *Kain Punca Potong* motif characteristics with a semiotic and semantic approach as it finds that most people cannot identify each dome in dynamics as can be assessed if the community can recognize emblems, symbols and the meaning in every motif and design in the production of cloth. It is difficult for people to know the meaning of every motif creation in the characteristics of a cloth that can identify the identity of a nation. If our society does not take this into account, it will erase the expressed and implied intentions in the art of traditional Malay fabric.

#### **1.4 Research Questions**

Thus, there are four questions about *Kain Punca Potong*. Accordingly, this research deals with four major questions, that is:

- i. What is the identity of the pattern characteristic of *Kain Punca Potong*?
- ii. Why the pattern characteristic of *Kain Punca Potong* has difficulties in its identity?
- iii. How to develop the design guideline framework of from pattern characteristic *Kain Punca Potong* through a semiotic and semantic approach in Kelantanese weaving?
- iv. How to validate the suitability of *Kain Punca Potong* design guideline framework for the craft user and artisan?

#### **1.5 Research Objectives**

The research aims to determine the pattern characteristic of the Kelantan woven textile. At the end of this research, the development of a potential range of pattern characteristic the Kelantan woven textile will be produced in the design guideline and to portray the identity of Kelantanese design using the validation of design guideline of *Kain Punca*

*Potong* through the semiotic and semantic approach with a potential solution in sustaining the *Kain Punca Potong*. Specifically, this research attempts to:

- i. To identify the pattern characteristic of *Kain Punca Potong*.
- ii. To analyze the pattern characteristic of *Kain Punca Potong* in semiotic and semantic approach.
- iii. To develop a design guideline framework as a solution to sustain the identity of pattern characteristic *Kain Punca Potong* through the semiotic and semantic approach.
- iv. To validate the suitability of *Kain Punca Potong* design guideline framework for the craft user and artisan.

## 1.6 Scope of Study

This research will study a semiotic and semantic analysis woven textile in a pattern characteristic of *Kain Punca Potong*. The scope focuses on the *Kain Punca Potong* pattern characteristic of Kelantan woven and identifying the aesthetic elements and values around this with the semiotic and semantic analysis. It is within this textile category that Kelantan woven is given attention because of the uniqueness of pattern and motif as well as the choice of color and origin. Information for an interview and observation using the ethnography study of select motifs and designs of the *Kain Punca Potong* will be gathered from the community all over the Kelantan area of weaving. The study encompasses the history, functional, culture, and development of *Kain Punca Potong*. This involves the semiotic and semantic of pattern characteristic *Kain Punca Potong* and the making process using the design typology and stylistic pattern order to produce of *Kain Punca Potong*. In identifying pattern formation to analyze fabric, design selections are crucial as they shall determine the aesthetic quality of the intended fabric. Pattern formation selection is needed as it identifies the formation of patterns on the cloth since the *Kain Punca Potong* essentially embodies checked patterns embellished with the ikat limar technique. The *Kain Punca Potong* is checked on the fabric body while only a few are striped patterned.

The beauty of this cloth is enhanced with the ikat limar technique at the end of the fabric body. The use of the typology pattern is to ascertain aesthetic accuracy and quality as the process utilizes the thread-count colored technique to realize a preconceived pattern. Zhang & Xin (2016) presented that the woven pattern is an important parameter of woven fabrics and plays a decisive role in fabric appearance and physical properties, so fabric pattern recognition is an important part of textile weaving. Pattern identification is finally achieved by putting the parameters into classifiers to complete pattern recognition. The recognition process will describe the texture features of the fabric extracted by the co-occurrence matrix and auto-correlation function. To accomplish the identification and classification of woven fabric pattern by the pattern recognition system. The identification method of the pattern recognition system can be divided into "supervised learning" and "unsupervised learning". This is to provide a clear explanation later in this study regarding the research of *Kain Punca Potong*.

## 1.7 Limitation

Generally, the *Kain Punca Potong* fabric's beauty is in the combination of twin tie techniques either in the fabric or fabric body. This study focuses on the semiotic and semantic found in the *Kain Punca Potong* in identifying the identity of a *Kain Punca Potong* so that it can now be recognized correctly. However, each design and decoration on the *Kain Punca Potong* has its own distinctive features.

This research involves the process of analyzing the semiotic and semantic found in the design and decoration of the *Kain Punca Potong* from the aspects and perspectives of the Malay customs and culture. In addition, this study will also produce a design guideline framework in which it will provide a way to reproduce the *Kain Punca Potong* by following a guideline from the design of the guideline to be produced in this study. The difficulties and obstacles to achieving the goal of this research are:

- i. The manufacturing process is no longer produced in Kelantan. Therefore, this study relies only on research on the design and decoration found in the *Kain Punca Potong* owned by the private collection of individuals interested in this *Kain Punca Potong* and some collections from the State Museum in Kelantan, Terengganu, Pahang, Kuala Lumpur and in Southern Thailand, Pattani.
- ii. No skilled weavers to produce this *Kain Punca Potong*. Therefore, to reproduce the fabric is very difficult.
- iii. There is little information recorded from previous studies. Many of today's communities are less familiar and interested in the *Kain Punca Potong*. Therefore, this study covers an ethnography study that will be studied in detail about *Kain Punca Potong* from its historical, functional, and use points, manufacturing materials, and technical in design to reproduce the *Kain Punca Potong* fabric.

## 1.8 Delimitation

This study covers a comprehensive ethnography study from the semiotic and semantic aspects of the decorative value found in the *Kain Punca Potong*. This study also highlights the creation of a design guideline framework that includes motif and pattern and ways to reproduce the *Kain Punca Potong* from the formation pattern, tangible pattern, and stylistic pattern order for a decorative aspect to facilitate the new generation to identifying the *Kain Punca Potong*. Interview and observation with textile art lovers, a designer, a weaver, and a collector of the *Kain Punca Potong* collection is used to obtain information needed.

## 1.9 Significance of Study

The significance of this research are:

- i. The significance of this study is to inculcate the art of awareness among the community and the society in general towards the importance of preserving the beauty of Kelantan weaving as sentimental value for each other.
- ii. This research will be a benefit for the government (Ministry of Unity, culture, art, and heritage) to create our own identity for Kelantan woven that is suitable to help the community realize and appreciate the existence of our own pattern characteristic especially to develop the design guideline of *Kain Punca Potong* with the semiotic and semantic approach in the weaving process.
- iii. This research is important to know about the pattern characteristic of the Kelantan woven identity especially *Kain Punca Potong*. The best of knowledge, this will contribute to the design guideline to determine the suitability of *Kain Punca Potong* through the semiotic and semantic approach for the user craft and artisan.

In fact, the design motifs study has been created using the design guideline, which recognizes no state boundaries in efforts to increase the standard of *Kain Punca Potong* identity are not similar from Terengganu and Pahang as the information and data hopefully will be able to develop further studies and researches in the textile industry.

## 1.10 Summary

This study is composed of six chapters and each chapter deals with different aspects of significance in the existence of *Kain Punca Potong* for Malay culture costume as a part of Malay outfit.

Chapter 1 describes the current issue of *Kain Punca Potong* as a part of Malay costume but now this fabric did not use as a daily costume and they do not realize that *Kain Punca Potong* is part of Malay costume. This cloth is almost in extinction as the newer generation has not inherited its production techniques and weaving. This is also due to its complicated production process as well as time-consuming. Weaving skills are difficult to obtain due to the lack of proper and complete documentation on the manufacturing process. In addition, the lack of interest from the younger generation to learn the techniques of weaving has contributed to the extinction of this cloth. The study also reveals the history, function, and beauty of the *Kain Punca Potong* to be observed by future generations so that it can be restored. This chapter includes the research background, research problem, research questions, research objectives, the scope of the study, limitation, delimitation, significance, and also a summary of the study.

Chapter 2 highlights the background and history of traditional *Kain Punca Potong*. The literature review of the research is important for implementing the research to investigate the detail about *Kain Punca Potong*. The information in this chapter will help to identify the theoretical framework and research design.

Chapter 3 explains the research framework. It can help to understand the design methods used in this study. It also illustrates the research design. The research design covers the research objectives from phase one until phase four. This chapter covers the research methodology that will be used.

Chapter 4 interprets the analysis of this study. All data collection will be analyzed using the three-component method which is from the interview, observation, and document analysis. The finding results of this study will be validated by expertise.

Chapter 5 describes a discussion from the findings results of this study. This chapter will explain the detail of the information finding results, and discussion of the research.

Chapter 6 summarizes the important results for conclusions, answering all research questions, the contribution of knowledge and recommendations for future research.

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