2.1 Bugis culture

2.1.1 Early Bugis Civilization

According to I Lagaligo which is the source of the history of Bugis civilization, the Bugis kingdom is predicted to have existed since the 12th – 16th centuries. It was all started by 2 big kingdoms or *kedatuan* (unity); Luwu Kingdom and Cina Kingdom. These kingdoms were centered in South Sulawesi. Luwu Kingdom is the oldest and the most influential kingdom of Sulawesi. It’s territory covered south and central Sulawesi. Caldwell on his investigation, explain that during the kingdom era, Sulawesi was the second largest rice producer after Java. Like the Javanese, people of Sulawesi have a strong attachment to agricultural products, this was reflected in the legacy of their literary works.

Bugis itself was taken from word ‘To Ugi’ which means Buginese. *Ugi* refers to Kingdom of Cina’s first king’s name; La Sattumpugi. On that time, the people called themselves To Ugi that means La Sattumpugi’s followers. Marakarma explain that Kingdom of Cina was the beginning of Bugis’ politic. As the time pass by, this community evolved and formed an empire. They developed their own culture, language, and governance. Some of the classical Bugis Kingdoms are Luwu, Bone, Wajo, Soppeng, Suppa, Sawito, Sidenreng, and Rappang. Today, the Buginese themselves have spread in several districts in South Sulawesi such as Luwu, Bone, Wajo, Soppeng, Sidrap, Pinrang, Sinjai, and Barru.

Unfortunately, around the 16th century, the Kingdom of Cina began to weaken and eventually disappeared. This was due the emergence of other kingdom dominations and
colonialism. Until today, the relation between Cina and “China” is still becoming a matter of debate.

2.1.2 I Lagaligo

I Lagaligo is the longest literary work in the world. This book is even longer than the Mahabrata. If it is transferred to modern paper, this cultural heritage will take approximately 9000 folio sheets. This ancient book consist poetry that tells about the creation myths of the Bugis civilization. For some Buginese that still believe on the local religion called Tolotang, Lagaligo is their holy book. Before they read, they must perform various rituals first. There should be offerings (sesaji), incense, and the slaughter of chicken or goat. According to their belief, reading the scriptures is the same as praying, therefore it must be carried out sacredly. They also believe that Lagaligo can be cure for various diseases and to repel reinforcements.

National Geographic Indonesia stated that I Lagaligo was written since the 13th centuries. The manuscript of Lagaligo was written by 7 generations in various Sulawesi’s scripts. Before finally written, I lagaligo was originally an oral work. No wonder, the tradtion of reading Lagaligo is carried out while being sung. The way to sing it in Bugis is called laoang or selleang. It was usually performed in a traditional ceremony and only performed by the priest of Buginese, Bissu.
2.1.3 Bissu

According to I Lagaligo, it is known that since 1600 AD the Bugis tribe has recognized 5 forms of gender (Masgabah, 2017). By using the five fingers of the palm as a parable; the thumb is bura’ne (male), the little finger is makunrai (female), the index finger is calabai (transwoman), the ring finger is calalai (transman), and the middle finger is bissu (agender).

The existence of Bissu in Bugis human history is considered contemporaneous with the nascence of the Bugis tribe itself. Buginese believe God creates human without gender that is known as Bissu to be a medium to communicate with human. The history began when The King of Luwu was unable to organize and rule his people. Bissu was sent to be helper as a liaison between humans and gods. The first Bissu was named Lae-lae and starting from here Bissu then spread throughout the South Sulawesi region.

Bissu itself was taken from word bessi that means clean in Bugis language. They are called bissu because they are not bleeding, holy, and didn’t menstruate (for the Calalai). Some source also state that the word bissu comes from the word bhiksu, Buddhist monk (Pelras, 2006: 68).

Ancient Buginese really respect bissu because of their important role in society. Bissu were
considered as priest and having responsibility to lead several traditional ceremonies. Beside wedding, one of the most important religious ceremony that bissu lead was called Mat Temu Taung. It was an annual event that was held at the end of the year as a thanksgiving ceremony. This ceremony’s purpose was to seek safety and protection by the God and must be led by bissu (Trianto, 2003: 1).

Buginese believe that bissu were chosen people and not everyone can be one. Bertigar.id explain that in order to be a bissu, one must have a specific dream that is verified through a customary court. If the dream is declared valid, then the person concerned will be sworn in to become bissu. Not only that, there are 11 main requirements to become a the head of bissu; The person must having a high level of knowledge, able to communicate with ancestral spirits, having supernatural powers, could be a good role model, wise, able to maintain heirlooms, quick to make decisions, and not leaving Rumah Arajang unless it was related to traditional rituals.

Bissu has 11 levels. This level is seen the same as position. Starting from the highest to the lowest; Puang Matoa, Puang Lolo, Jennang, Bissu, Bissu Pance, Ana’ Bissu, Bissu Malolo, Bissu Patudang, Maujangka, and Cole-Cole. On an interview with Matoa Bone, they explain that to differentiate the positions, the clothes worn by each position have different colors. Puang Matoa are wearing black, Puang Lolo are wearing maroon, and others are wearing white, green, and gray.

Each position has their own role and responsibility. As the highest role, Puang Matoa has the responsibility to make all important decisions. They are also in charge of leading all traditional ceremonies. Unlike any other bissu, Puang Matoa lives in Arajang House and can only leave their residence if it is related to traditional rituals. They can only be replaced by Puang Lolo for customary affairs outside the Arajang House.
The pre-Islamic kingdom in the land of Bone (1623 AD) was the heyday of bissu. While it’s heyday began to fall down when the kingdom of Bone on the reign of La Pawawoi Karaeng Sigeri (1895-1905 AD) experienced collapse. Bissu group who formerly lived in the royal palace was forced to return to live in the community. They mostly choose to hide their identity as bissu and live like ordinary people. This tradition and culture continues from generation to generation until finally there started a shift in views and perspective after Muslim entered South Sulawesi region. Religious understanding of gender contradicts the culture adopted by the Bugis tribe. Buginese acknowledge the existence of 5 genders, whereas according to religion there are only 2. This misalignment finally lead the culture of bissu eroded.

Over time, the spread of Muslim was growing rapidly and dominating almost whole South Sulawesi. This resulted a change in the role that bissu experienced. The status of bissu which was once considered sacred and respectable is now limited to ordinary people. Even worse, the existence of bissu tend to be phenomenal because of their controversial existence in modern Islamic Bugis society. They were considered taboo, sinful, and deviate from religious teaching. Until finally in the 1950s, under the leadership of Kahar Muzakkar, there was a massacre of bissu by the Darul Islam / Tentara Islam Indonesia. Bissu were chased and killed. This incident took place gradually and the peak occurred in 1966. Thousands of ceremonial items were burned and drowned in the sea. Many shamans (sanro) and bissu were killed, or shaved and then forced to become normal men (Lathief, 2007 : 3). In Sulawesi’s Fifth Gender (2007), Graham said that many bissu ran and hid in Pangkep, in a cave which they used as a hiding place.

After Darul Islam was dissolved by the government in 1962, bissu’s suffering continued when Indonesia entered New Order era. Bissu and those who believed in supernatural were accused of being members of the Indonesian Communist Party (PKI). They are considered having no religion and adhere animist teachings. Among those who were caught must choose
between being killed or choosing to convert into Islam and become a ‘normal’ human (male) (Gobel, 2007 : 1). The movement to purify Islamic teaching is known as Operasi Toba’ which began intensively in 1966. Since then, bissu’s ceremonies are no longer held on a large scale.

2.1.4 A Non-Patriarchy Culture

Not only is it known as a culture that respects gender diversity, Bugis culture is also very famous as a culture that respects women. Alwi Rachman (Lecturer at the Faculty of Cultural Studies, Hasanuddin University) explained how masculine the Bugis culture is. Braveness, persistence, and courage were always becoming the spotlight. However, this side of masculinity does not mean that the culture ignores other genders. “During the kingdom era in South Sulawesi, it was not difficult to find a female king” said Alwi. Some of the famous female figures from South Sulawesi are We Maniratu Arung Data (The 25th King of Bone), Siti Aisyah We Tenriolle (Queen of Tanete 1855-1910), and Emy Saelan (National hero).

According to the book of ‘History of Java’, Raffles wrote that in the era of the kingdom, unlike the other parts of the world, Bugis women occupied such an honourable position in their circles. There are no violations of privacy, acts of violence, and forced labour. In fact, it is common for them to lead and be elder over men. Women are also a symbol of dignity that should receive more attention. In Bugis, women are noble creatures (Muhlis Hadrawi). It is even written in the Assikalaibineng (Book of Bugis’ Kamasutra), it is not permissible for a man to wake up his wife for a sexual intercourse, especially when the wife is tired. This action is the same as making the women slaves.

2.1.5 Sutra Bugis

In 2018, based on the data from Ministry of Industry, South Sulawesi became the largest contributor to silk in Indonesia. Approximately 90% of silk fabrics in Indonesia are produced
in South Sulawesi. *Sutra* Bugis was originally worn as a sarong by the local people and they call it as *lipa sabbe*. Apart from its function as everyday clothes, Bugis’ silk is also used as a complement to sacred ceremonies and gifts for the bride from the groom during a proposal ceremony. This fabric has various patterns and each of them carry its own meaning. For example, the Garusuk used to be worn by nobles only, and the Labba symbolize the philosophy of the balance of life. The most famous pattern of Bugis silk is the plaid one. This pattern was used as a sign of status, whether the wearer has married or not. The Balo Lobang with large checkered pattern is worn by single men, while the Bola Reni with small checkered pattern is worn by single women. But over time, these meanings has shifted and became more flexible. Now anyone can wear it.

Not only patterns, even every color has its own meaning. Through the author's interview with a Baju Bodo rental place in Makassar, The.Alees, the owner explained that the color that the local community likes the most is dark green. Dark green itself used to only worn by the aristocrats. Meanwhile other color such as maroon symbolizes people with upper economic status, followed by black that is worn by the respected elders, white by royal employees, and bright colors by teenagers.

**2.2 Unisex Fashion**

Unisex Fashion began to develop around 1960s and having it’s peak in 1965-1975. It was actually started as a movement and social phenomenon then finally influencing to fashion. Paoletti on his ‘Sex & Unisex; Fashion, Feminism, & the Sexual Revolution’ book, tells the term of unisex was first used in the middle of 60s to describe salon catering to women & men who wanted the same hair-cut. New York Times first used term of unisex in 1968 to describe
a chunky monster shoes. Then not long after, department stores and catalogues started to create a new section called His’n’Her clothing.

The unisex style became a movement to break the traditional values of masculinity and femininity understanding. Paoletti interprets unisex fashion as a reflection of the political situation. For example, the feminism movement spirit has just started to flourish on that time where woman demanded equal rights and treatment. Finally, their clothing style that used to be identical with elegance has transformed into a more androgynous and masculine style. At the same time, the Peacock Revolution was developing. Men are no longer wearing gray suits but are starting to wear vivid colours and started to grow their hair. They try to break the toxic masculinity value and dress up more flamboyantly.

Designer, Rudi Gernreich often labelled as the inventor of Unisex Fashion. His work developed at the time when political and social unrest was raging, demanding a re-mapping of gender and identity. His unisex project succeeded in erasing the line that dividing gender by neglecting the importance of sexual attributes. His most famous work is the unisex swimsuit. Beside Gernreich, Pierre Cardin was also a designer whose name was often talked about in that era. Inspired by outer space which was the big trend on that time, Cardin created a collection with a minimalistic design, geometric construction, and very futuristic design.

Figure 2.2 Rudi Gernreich’s Unisex Swimsuit
Some of the impact of the Unisex era that still lasted after this era was the Androgynous style that a lot of designers offer in a runway show. Yves Saint Laurent showed a very masculine look, with a subcultural moments of punk and glam rock attire for woman on his 1970’s collection. Continued by the retro revival and the emergence of Hedi Slimane as creative director for Dior Homme in the 2000s. Inspired by the styles of the 1970-1980s, Slimane carries a variety of very of chic collections. He reworks men’s classic tailoring through subtle detailing. His collection managed to steal the attention by both chic men and women. Slimane believes that each individual will always have both masculine & feminine side. "I think it's all a state of mind. Who cares whether a guy or a girl wears the garments? This masculine / feminine dialectic doesn't interest me-in my head, we're all a little bit of both" he explained.

Beside androgynous style, one of the biggest impact from the unisex era is mass market retail. GAP, an American retail company was founded in San Fransisco on 1969. They were successfully catch the global market’s attention as a clothing line that create basic unisex wear. The sales was very fine because of they offer affordable, accesable, and transcend/wearable pieces to any age and gender. It is recognizable as a timeless wear.

2.3 WGSN Trend

After the research on WGSN (Trend Forecasting Website), author decided to focus on Summer/Spring 2022’s trend as the qibla for this collection. The key items, pattern, fabric, and mood correlate very well with author’s imagination of how this collection should be. According to the research, especially on men’s wear section; Soft Masculinity will be the highlight. This
idea will be channeled through feminine fabrics which are used as the main focus in a masculine silhouette. Zagor predicted that lace shirt for men will be a big thing in the upcoming season.

Figure 2.3 WGSN Lace Shirt
Source: wgsn.com

Beside the idea of soft masculinity, statement-collar will also becoming a big trend in summer-spring 2022. Inspired by the vintage European wear, oversize Peter Pan collars laden with pretty broderie anglaise or ruffles will steal the spotlight in upcoming times. It could become part of the clothes (ordinary collar) and also detachable or even sale separately, just to be an accessory.
Last, combining the results of WGSN's research on the trending fabric and prints of Summer Spring 2022, there are 2 types of fabrics and 1 group of print that steal the attention of the author. For the fabrics, timeworn checks and traveller chest are the uptrend that actually correlate with Bugis’ traditional fabric. Bola Lobang and Bola Reni are Bugis’ pattern with a checkerboard style. These pattern combine 2 upcoming trend of S/S22’s fabric, where it forms checks and were made by traditional material and embracing cultures. Another correlation with this Bugis collection also come from the prints of summer spring 2022. According to the ‘Men’s Prints & Graphics Forecast S/S 22: Resourceful’ section, the season itself are going to celebrate handmade processes and decorative qualities of natural materials. Crafted structures such as stripes and simple checks will emerge as a key route of the season. Meanwhile, Cultured craft will steal younger market’s attention. The challenge is to consider on how to be more globally inclusive while still being mindful of region-specific cultural references. To
collaborate with local artists and craft communities as an empowerment, which creates a new meaning to each pieces.