

DESIGNING READY-TO-WEAR DELUXE FASHION WITH LONTARA BUGIS MOTIFS USING PLASTIC BAG WASTE AND STITCHING TECHNIQUES

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ABSTRACT

Plastic bag waste is one of the largest pollutants damaging the environment. Due to its single-use nature, the impact on the environment is severe. Therefore, the reuse of plastic bag waste is essential. Additionally, the use of Bugis Lontara script, a cultural language, is becoming unrecognized by the younger generation when it is a unique identity of a country. Promoting the Bugis Lontara script is hoped to help raise awareness among public. The project will be a ready-to-wear deluxe party attire. The research method used is qualitative. Primary data collection was conducted through interviews with 6 experts and 12 extreme users, while secondary data sources were obtained from scientific journals, reference books, and online articles. The design stages used are the Design Thinking Stages. Based on primary and secondary data, it was found that the production of plastic bag waste continues to rise annually, and various recycling methods are being implemented in the fashion industry. Moreover, the use of the Bugis Lontara script is rarely known or used, with many young people unaware of it. Therefore, preservation actions are necessary through the fashion industry. The application of motifs is done entirely by hand, enhancing the value of the clothing, which is realized in the form of party attire.

Keywords: Ready-to-wear deluxe, Bugis Aksara Lontara, Plastic Bag Waste, Stitching Technique

INTRODUCTION

The issue of waste has always been a tough one mainly because it greatly affects the state of the environment. In Indonesia, the waste problem has never been fully addressed. According to Indraswari (2023), based on data from the National Waste Management Policy and Strategy in Presidential Regulation No. 97/2017, in 2025, the projected waste generation is estimated to reach 70.8 million tonnes. When compared to 2017, this number increased by 7.6 percent from the 65.8 million tonnes of waste that existed that year.

Every year in Indonesia, plastic waste itself has an increasing percentage. The most worrying thing at the moment is the use of plastic towards single-use plastic products which will be disposed of immediately after one use. According to Warma (2022), stated that the composition of single-use plastic waste is the highest of other types of plastic waste. Data from the Ministry of Environment and Forestry's National Waste Management Information System in 2021 states that plastic waste ranks second after food waste (General, 2023).

In general, there are 7 types of plastic waste with codes on each package. In 1988, The Society of the Plastics Industry, which consists of various companies engaged in plastics in the United States, established a classification system to help people recycle and dispose of plastics properly (Mertes, 2019). Plastic is then classified into 7 levels that have codes in the form of numbers. The

7 levels are PETE (Polyethylene Terephthalate) Code 1, HDPE (High-Density Polyethylene) Code 2, PVC (Polyvinyl Chloride) Code 3, LDPE (Low-Density Polyethylene) Code 4, PP (Polypropylene) Code 5, PS (Polystyrene) Code 6, and Other Plastics (BPA, Polycarbonate and LEXAN) Code 7 (Arbintarso & Nurnawati, 2022).

According to Arwini (2022), revealed that the type of LDPE Code 2 plastic is a type that has strong, slightly opaque, and flexible properties. Examples of code 2 plastics are food plastic bags, shopping plastic bags, and many more. Bow et al (2018) stated that this plastic has non-biodegradable properties or cannot be degraded by microorganisms, causing environmental problems, such as blockage of waters that cause flooding (Rahayu et al, 2022). If we turn to burning, according to Sariyah et al (2023), burning plastic bag waste produces toxic smoke that is very harmful to health. In addition, burning plastic bag waste increases greenhouse gas levels in the earth's atmosphere which causes global warming. Therefore, the reuse of HDPE plastic waste in an innovative way is needed to reduce and overcome the occurrence of the above problems.

One way of utilising this plastic waste is by applying it to fashion products. The collected plastic bag waste is processed into yarn. This yarn will be used for stitching variations in making fashion motifs. The motif design that will be created is inspired by efforts to preserve one of Indonesia's cultural heritages, the Lontara Script. The script is one of the cultural heritages of the archipelago that is registered in

Unicode and has been published in a book entitled The Unicode Standard (Tifani, 2022). Lontara script is in a book called La Galigo which is one of the oldest and longest literary books in the world. (Rahayu, 2020).

This book was written by the Bugis community and is referred to as a holy book that has various life history stories (Perdana, 2020). For the Bugis community, Lontara La Galigo serves as a symbol of identity, pride and support for regional culture (Iswiranda et al, 2022).

In addition to its written form, La Galigo is also considered magical and is often used in various ritual offerings. Over time, local knowledge of local Bugis texts and the low level of mastery of the Lontara script by the community and the current generation have led to the fading of the Lontara script.

The Chairperson of the Indonesian Epigraphers Association, Ninny Susanti Tedjowasono in Sinaga (2023), revealed that the Lontara script has begun to become extinct and damaged. The younger generation of South Sulawesi is less interested in learning and using the script. This is due to the dominance of the use of foreign languages among young people. In fact, mastery of the script adds confidence as a great nation with a high civilisation. The script is proof of the local intelligence of the Indonesian people. Therefore, the appointment of the Lontara script as a motif for fashion decoration is expected to preserve the value of cultural traditions and increase the

interest of South Sulawesi youth in the Lontara script (Sinaga, 2023).

The application of stitching is entirely by hand. The fashion collection is realised through party wear, which adds value and price to the clothing. It is hoped that the results of the research conducted can have an impact, especially for the younger generation, in increasing awareness of reducing plastic bag waste, also increasing awareness of the sustainability movement in the fashion sector, as well as achieving the goal of preserving the value of cultural traditions and the interest of the younger generation in developing knowledge of Bugis Lontara Script.

PROBLEM STATEMENT

Based on the background of the problem, the problem formulation that will be identified in this research is how to empower plastic bag waste in women's deluxe ready-to-wear fashion with stitching technique on Bugis Lontara Script motif.

OBJECTIVES

The objective of this research is to design women's deluxe ready-to-wear fashion using plastic bag waste with stitching technique on Bugis Lontara script motif.

METHODS

Primary Data Collection

The method used in this research is a qualitative method. The use of this method will greatly support the research conducted as it takes various

points of view from each specific individual. The use of qualitative methods supports this research in answering problems in the research process (Wibisono, 2019). Primary data acquisition was carried out by interviewing 6 experts as well as 12 extreme users as potential consumers with the aim of obtaining various information, such as stitching techniques, fashion construction, quality of material selection, fashion motifs and trends.

Secondary Data Collection

In addition to primary data, this research obtained secondary data which according to Ramlah (2021) is data that is not directly received from the research subject, but as a source of supporting data through intermediary media in the form of books, websites, and scientific journals on research topics, namely ready-to-wear deluxe, fashion trend 2024, Bugis Lontara script, plastic bags and plastic bag waste, and stitching techniques.

DESIGN PHASE

Design thinking is an important process needed when creating a work. Design Thinking is used to understand users, challenge assumptions and define problems in order to identify strategies to be used and alternative solutions. Here are 5 stages in Design Thinking (Binus, 2020).

1. *Emphasise*

It is the first stage of empathic understanding to overcome the problem to be solved (Irfansyah, 2022). In this research, the problem raised is plastic bag waste, which is

always increasing every year. This not only affects the environment, but also primarily humans and all other living things in the world. In addition, the existence of a script called Lontara script which is the culture of the archipelago as the Makassar language which is currently very rarely used in everyday life.

2. *Define*

At this stage, all information obtained at the empathy stage is collected and analysed to find a solution (Irfansyah, 2022). In this research, the thing that wants to be improved is how at least the plastic bag waste used as an application of motifs on clothing can help reduce plastic bag waste around the environment. Although the impact seems small, it will be very impactful in the future. In addition, the application of the Lontara Aksara motif is applied to preserve the culture of the Lontara Aksara language as a valuable Nusantara language.

3. *Ideate*

At the Ideate stage, designers are ready to generate ideas (Irfansyah, 2022). The ideas are in the form of various techniques that are trialled. In this research, the idea that will be applied is the making of plastic bag waste into embroidery thread. Plastic bags will be cut into small and long pieces to be used as embroidery thread. In addition, as a preservation of the Bugis Lontara script language, the application of motifs using embroidery techniques to form existing script motifs is carried out.

4. *Prototype*

At this stage, the design team begins to manufacture existing products as an experimental stage to find the best solution. (Nurchaliza, 2024). In this research, the stage carried out was to sketch 50 designs, which were then selected as many as 5 fashion designs that would be realised as the final project. In addition, there is also the making of various small samples as part of the experiment to get the best solution. At this stage, a sample or prototype approval will be obtained that can be accepted or improved or rejected by the supervisor.

5. Test

This is the final stage where the product is thoroughly tested. During this phase, there will be product changes and improvements (Nurchaliza, 2024). In this research, the users who will test are several fashion lecturers, as well as various experts such as Fashion Designer, Textile Designer, Fashion Business Owner, Handicraft Expert, and various extreme users. With testers from various parts, the best solution will be obtained for the fashion work to be developed in the creation of the final 5 garments (Binus, 2020).

DISCUSSION

The data literature review consists of the theory of ready-to-wear deluxe, fashion trend spring/summer 2024/2025, colour analysis spring/summer 2024, fabric trend 2024, motif application, Bugis Lontara script, plastic bags, plastic bag waste, plastic bag waste into yarn, stitching technique.

Ready-to-wear Deluxe



Figure1. Ready-to-wear deluxe
Sourcer: Yves Saint Laurent (2023)

Ready-to-wear deluxe is a fashion product that uses high-quality materials and embellishments. The craftsmanship of ready-to-wear deluxe requires the skills of experienced workers and leads to high fashion which has a higher strata than ready-to-wear. In terms of the number and size of production, ready-to-wear deluxe can only be produced in limited quantities of 1-5 pieces of clothing per size, namely S, M, L and XL. Deluxe ready-to-wear clothing is made with quality materials, engineering techniques on materials, and unusual material selection (Sari, 2021).

Color Analysis Spring/Summer 2024

Black or white are colours that 'could never go wrong'. Black and white can be found in many designers' collections for their Spring Summer 2024 collections. According to Medium (2023), revealed that with the current global climate, designers chose the safe and pragmatic colour black and white. Symbolically, these two colours represent a feeling of lightness with a desire to be free from the seriousness of the world. The contrasting combination of black and white creates depth and sophistication in the garments created.

At Emporio Armani and Chanel, a mix of black and white can be found in some of their clothing that reflects understated luxury (Salessy, 2023). According to Persson (2023), revealed that some designers such as Undercover, and Rick Owens released some black coloured collections. Dolce Gabbana's Spring Summer collection featured mostly a mix of black and white pieces. In Carolina Herrera's collection with a mix of classic and contemporary colours in evening wear (Granger, 2023), Givenchy with an inspired vision

of modern elegance from the play of silhouettes and structures (Aliman, 2023).

Motif Application

According to Tongeng (2019), decorative patterns are one of the art forms inherent in the identity of the Indonesian nation. The use of patterns is intended to beautify or add to the aesthetic value of an object (Nugroho, 2021).



Figure 2. Caroline Herrera S/S 24
Source: WWD (2023)

Fabric Trend 2024

In the Spring Summer 2024 trend, sustainability is the main thing. Raumer (2023), stated that 2024 is about enhancing fashion creation with innovation and comfort with eco-friendly materials, such as organic cotton, tencel, hemp, and recycled polyester. In recent years, sustainable fashion is no longer just a trend but an important paradigm in the fashion industry (Panchmukh, 2023).

Tencel fabric is a sustainable fabric made from wood pulp taken from eucalyptus trees. The wood is sourced from forests with FSC quality mark. Tencel fabric is made from 100% natural materials, which in the production process is 99% sustainable. According to Foley (2023), tencel fabric has strong, smooth and comfortable fibres. The fibres in tencel fabric are biodegradable and compostable, which has a very good impact on the environment (Mayhead, 2020). Tencel has properties that are not easy to pilling, resistant to bacteria, provide moisture and have good sweat absorption so it will not cause odour.

According to Tysara (2023), the following are various application techniques in ornamental decoration.

1. Embroidery technique: Applied using a needle and coloured thread (Nugroho, 2021). This technique is generally applied directly on the fabric. This motif is in the form of a dotted line which is done by sticking the needle from the inside of the fabric then penetrating to the outside of the fabric and making stitches at the same distance and then repeatedly.



Figure 3. Teknik Jelujur
Source: IDN Times Lampung (2022)

2. Weaving Technique: A technique of combining threads in transverse, longitudinal or crosswise

positions. Weaving can be done using machines or manually (Nugroho, 2021).

3. Embroidery Technique: Embroidery techniques are done manually using needles and threads and using sewing machines and computers (Putri, 2021).
4. Batik Technique: Requires tools such as canting and wax that has been melted (Putri, 2021).
5. Printing Technique: Can be done on textile-made materials with a screen printing technique or what is commonly called screen printing (Nugroho, 2021).
6. Painting Technique: This technique is done by drawing the desired decorative motifs onto artificial materials and tools such as brushes, palettes and colour paints (Nugroho, 2021).

Aksara Lontara Bugis

Lontara is a South Sulawesi manuscript taken from the Javanese language, namely lontar or tal palm. Etymologically, lontara consists of 2 words, namely raung (leaf) and talak (palm) which can be interpreted as a script written on tal leaves. In the field of history, Lontara in South Sulawesi first developed in the Bugis region around 1400 AD (Rizkia, 2022).

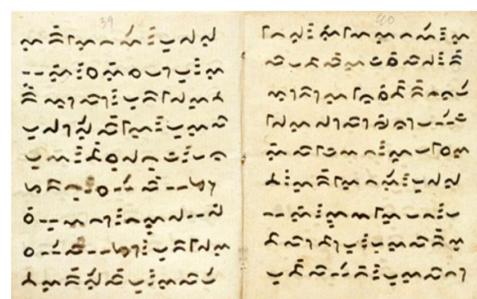


Figure 4. La Galigo Script
Source: Ensiklopedia Dunia (2023)

Lontara script is one of the five ancient scripts in the world. There is one lontara scroll that was discovered and is known today, La Galigo. La Galigo is thought to have been written in the 14th century, which was a pre-Islamic period. It is a text that can only be read from left to right (Dunia, 2020). Lontara script was once used as a chant for religious ceremonies, laws, diaries, genealogies, heroic history, folklore, and short poems. According to Sakaruddin (2021), Lontara script has 23 basic characters or letters. ina' sure'.

ka	ga	nga	ngka
//	~	~	~
~	~	~	~
pa	ba	ma	mpa
~	~	~	~
ta	da	na	nra
~	~	~	~
ca	ja	nya	nca
~	~	~	~
~	~	~	~
ya	ra	la	wa
~	~	~	~
sa	a	ha	
~	~	~	
~	~	~	
~	~	~	

Figure 5. Aksara Dasar Lontara
Sourcer: Ensiklopedia Dunia (2023)

According to professor Mattulada, these lontara characters are derived from 'sulapa eppa wala suji'. Wala means 'separator/fence/guard', and suji means 'princess'. When combined, wala suji is a type of bamboo fence in ritual events that is shaped like a rhombus. Then sulapa eppa means 'four sides' which is a mystical form of Bugis-Makassar community belief that symbolises the chronological

arrangement of the universe, namely fire, water, wind and earth. From there, the cultural philosophical understanding of the Makassarese community is illustrated through human events originating from the four elements of life, namely butta (land), pepek (fire), jeknek (water), anging (wind) (Azman, 2021).

According to Sinaga (2023), the script is the identity and identity of the nation as well as evidence of local intelligence in the past. However, over time many of the younger generation have begun to not recognise it. Young people in South Sulawesi are less interested in the script. This is due to the dominance of the use of Indonesian and foreign languages among the younger generation. Various efforts were made including script learning which began to be integrated into the school curriculum.

Plastic Bag Waste

The use of plastic bags is very useful and helpful in our daily lives. However, the resulting impact of plastic bag waste is very damaging to the environment and human health. According to Kulkarni (2018), said that in developing countries, the use of plastic bags is very worrying. This is due to the lack of sophistication of facilities to recycle plastic and process plastic bag waste. According to Jacobsen (2021), the negative impact of plastic bags on human health is enormous. From the transportation and extraction point of view, the fossil raw materials used for plastics will release toxic gases in the air and water that can cause cancer and reproductive disorders (Khoaele et al., 2023). From a production standpoint, plastic resins

release toxic carcinogens that cause reproductive problems, cancer, and genetic impacts (Li et al., 2023). The biggest environmental impact that plastic bags can have is that they take hundreds of years to decompose (Gold, 2023). On the environment, plastic bags that are disposed of carelessly will cause blockages in waterways and if it rains, it will cause flooding (Ujeh, 2023).

The impact on animals is also very negative, especially marine animals. When they consume plastic bags, this plastic will inhibit the digestive process and make these animals starve, choke, injury to internal organs, infection, decreased reproductive ability and death (Ujeh, 2023). According to Khoaele et al (2023), researchers predict that by 2050, there will be a scarcity of marine animals, especially fish due to plastic bag waste and other types of plastic in the ocean.

According to Ujeh (2023), the presence of plastic bags in the marine environment poses a challenge to economic development. This can be seen when plastic bags are trapped along the coastline. Plastic bags that fill the coastline pose an environmental challenge that adversely affects the tourism section of a city or country (Mentis, 2022). According to Dennings (2023), it is estimated that there will be more plastic than fish in the ocean by 2050. The fossil fuel industry also plans to increase plastic production by 40% over the next 10 years. Fuel plants in the United States will convert gas into plastic. Which means, more plastic, more greenhouse gas emissions, more toxic air pollution that worsens the climate.

Plastic Bag Waste into Yarn

Plastic bag waste has great and varied potential to be reprocessed, for example in the fields of fashion, interiors and many more. Processing of plastic bag waste is done mainly in the field of large industrial factories. However, the decorative and explorative utilisation of each is somewhat less. Therefore, there is a need for re-utilisation in the fashion field. The following are some of the steps taken in processing plastic bag waste into yarn that is processed as stitching material for fashion motifs (Anita and Puspitasari, 2019)

1. Waste plastic bags are first washed and then dried in the sun. After drying, they are placed on the floor to be folded in half lengthways until they are neat. The top plastic part of the fold is made to meet and then cut straight neatly.
2. After that, the plastic is then cut to a certain size as desired until it runs out. After that, a circle of plastic strands will be formed which is then cut in half to produce 2 ends of plastic.
3. After that, the plastic is wrapped by hand to form a string.

Stitching Techniques

In the garment manufacturing industry, stitching is a series of repeated loops or threads. It is the most important element in sewing, knitting, and embroidery, which are done using hand needles or machines (Hunar, 2019). According to Minminutes (2021), there are 19 basic stitching techniques, one of which is the running stitch.

This stitching technique is the most basic and widely used. The stitching is done from left to right, forming a straight, broken line.



Figure 6. Running Stitch
Source: Minminutes (2021)

DESIGN SOLUTION

Moodboard

The collection is named 'La Galigo'. La Galigo is one of the oldest books containing various historical stories. This book is written in the Lontara Bugis script. In addition, there are plastic bags that represent the essence of this collection. All of the clothing stitching uses plastic bags,

which is the main objective of the sustainability movement in this collection. The Stitching motif consists of two shapes: vertical straight lines and Bugis Lontara script.

The Colour Palette used is black and white, applied as symbols of the four keywords: elegant, sophisticated, plastic waste, and Bugis Lontara script. The choice of black for semi-formal and formal party attire creates an elegant and sophisticated look. The use of white plastic bag waste, manifested in the application of the Bugis Lontara script on the garments, adds a touch of sophistication. The two colours create a contrasting yet balanced harmony.



Figure 7. Moodboard
Source: Valerie (2023)



Figure 8. Final Design Illustrations, Source: Valerie (2023)

Design Illustration

Here are the final designs for the collection. All five garments use two different fabrics during the production process, but they are of equal quality and are sustainable. The stitching on the garments is made entirely from plastic bags. The number of plastic bags used for each garment varies.

PRODUCTION PROCESS

1. Material Processing

The tools and materials used in the material processing are plastic bags, scissors, and sewing needles. Used plastic bags are collected and cut horizontally. The resulting plastic pieces are approximately 1 to 1.5 cm wide and 50-70 cm long. The cut plastic pieces are then twisted using the fingers until the plastic is rolled into small threads. The

rolled plastic is tied at one end and is ready to be used as stitching thread.



Figure 9. Material Processing
Source: Valerie (2023)

2. Motif Application Process

The motifs applied to the image are the words KA, SA, JA, NA, NGA, PA, NKA', RA, DA (read from left to right, top to bottom). The stitching process takes less time than vertical straight lines, approximately 6 hours. A sample motif was made in a size of 15x15 cm on black Tencel fabric.

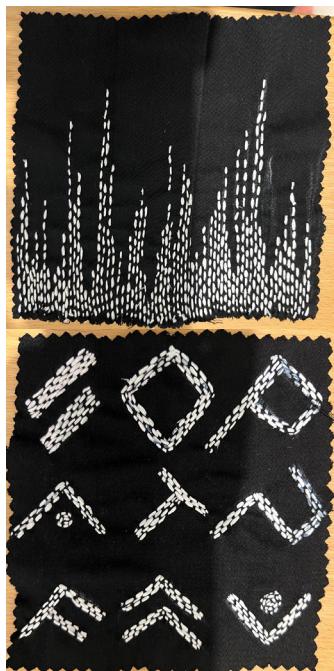


Figure 10. Motif Application Process
Source: Valerie (2023)

3. Stitching Process

The production process for each garment takes approximately 1-2 weeks. Once the garment has been produced, it undergoes a stitching process. The stitching process takes almost 2 weeks, but if done full days non-stop, it can be reduced to less than 1 week. The time required for tracing the pattern using chalk pencils and pins is 5 hours.



Figure 11. Stitching Process

Source: Valerie (2023)

In this process, neatness and straightness of each line are very important. The longest straight line is 105 cm, while the shortest is 5 cm. The back of the fabric is not finished by tying a knot, but by stitching two lines on the back and then cutting the remaining string short. This method makes the finish look cleaner and neater.

TEST RESULTS

From interviews conducted with six experts, it was found that the construction of both garments was good, the fabric selection and stitching were neat and well done. Both looks can be worn for formal and semi-formal occasions. Both garments are also of deluxe ready-to-wear quality.

For the Lontara script, several translation improvements were made by the experts. In terms of script writing, it is actually required to be written horizontally, but on the garments, it can be written more freely.

Based on interviews with 12 extreme users, both garments were described as good, neat, and satisfying. The look is simple and elegant. The Lontara script motif applied looks very neat. Five out of 12 people said that although there are traditional or regional elements in it, they are successfully conveyed in a modern and elegant way. The fabric quality looks good and is suitable for party wear. Four people said that the combination of fabric colours and stitching looks good because it produces contrasting yet harmonious colours. 2 extreme users said that the stitching looked vibrant and like Swarovski crystals.

The silhouette of the garment perfectly accentuates the female form, with excellent construction. All extreme users said that the stitching on the garment did not interfere with comfort when worn.

Lookbook

1. Look 1

The first look is an A-line dress with a square neckline decorated with broken vertical lines and Lontara script. The meaning of the script is 'Na ia paleq nataralai parukkusekku', which means 'Then he is my soulmate'.



Figure 12. Look 1
Source: Valerie (2024)

2. Look 2



Figure 13. Look 2
Source: Valerie (2024)

Look 2 is a jumpsuit with an I-silhouette and heart neckline. Look 2 is complemented by a train decorated with Lontara lettering and dotted vertical lines. The letters spell out 'La Galigo,' which means 'La Galigo.' The stitching is also done horizontally on the front of the pants with dotted lines.

3. Look 3



Figure 14. Look 3
Source: Valerie (2024)

Look 3 is a dress with an I-shaped silhouette and a heart neckline. This style is complemented by a cape decorated with dotted vertical lines and Lontara script that reads 'Na ia paléq nataralai parukkusekku lé ripadakku maddara takkuq riabusungeng,' which means 'Then she will be my soulmate, my white-blooded and worshipped one.'

Look 4



Figure 15. Look 4
Source: Valerie (2024)

Look 4 is a separate style set with an I line silhouette consisting of a top deep V neck with ruffles details at the bottom and long trousers decorated with letter motifs and vertical dotted lines. The meaning of the letters is 'Le ripadakku maddara takkuq riabusungeng', which means 'My fellow human beings

are white-blooded and worshipped'. The waistband of the trousers is adorned with more vertical broken lines.

4. Look 5

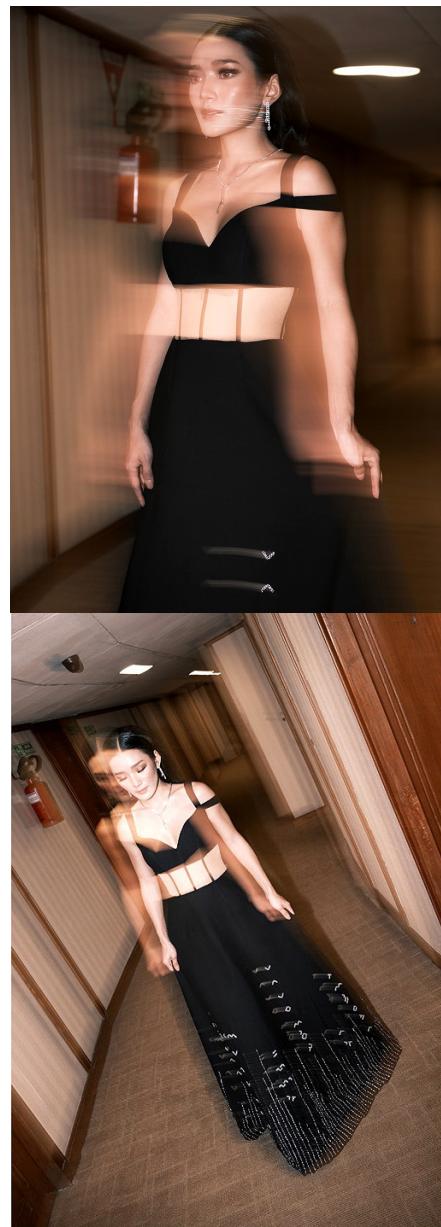


Figure 16. Look 5
Source: Valerie (2024)

Look 5 is an A-line dress with a heart neckline and straps on the sleeves and shoulders. This dress is decorated with dotted vertical lines and Lontara script, also in a vertical pattern. The meaning of the script is 'Inang ritotoq memeng ngaq paleq ri dewatae datu maupeq le kulolongang datu masuaq sempitungang ngi akessingenna', which translates to 'It seems that I have been destined by the lucky king god to have a queen whose beauty is unmatched.'

CONCLUSION

The conclusion drawn from the research findings is that the existence and use of the Bugis Lontara script as a means of communication is almost extinct. Through this research, a design was created for ready-to-wear deluxe party wear with the Bugis Lontara script applied as a motif on the clothing. In addition, plastic bag waste continues to increase every year. Therefore, through the design, plastic bag waste is reused by applying it as stitching thread on the clothing.

It is hoped that with this action, the younger generation can begin to recognise, learn and appreciate regional language culture. It is hoped that the reuse of plastic bag waste can raise public awareness of the importance of caring for the environment. After product design and testing of the results, it was concluded that the product successfully addressed the issues raised. This was achieved through the reuse of plastic bag waste in clothing, which reduces environmental

pollution as it is directly used in the created garments.

In garment 1, $4\frac{3}{4}$ pieces of plastic bag waste were used. In garment 2, $2\frac{1}{2}$ pieces of plastic bag waste were used. In garment 3, 8 plastic bags were used. In garment 4, $6\frac{1}{2}$ plastic bags were used. In garment 5, $4\frac{1}{2}$ plastic bags were used. When totalled, the use of plastic bags for this collection of garments was $26\frac{1}{4}$ plastic bags.

In addition, the Bugis Lontara script attracted the attention of extreme users during the trial. Some of them were intrigued by the motifs on the garments and said that the use of this script was a successful preservation effort combined with modern party wear. The look was not traditional, mainly because the designs were intended for party wear. Furthermore, the product is also appealing to the target market due to the contrasting colours of the garments and the stitching. The most important aspect was also addressed when the extreme users mentioned that the stitching on the garments did not interfere with comfort when worn.

Considering the price of the garments, the target market agrees with the price offered for each garment, given the application of full hand craftsmanship on the garments. This is because creating the intricate stitching patterns requires skilled, experienced, and meticulous human resources. It takes weeks to complete one collection of 'La Galigo.' With the time

and resources required, the garments created become more valuable.

RECOMMENDATIONS

After going through various processes and realising the product design, the researcher hopes that the research can be continued in the form of more diverse and in-depth exploration. In this case, it can be developed through new concepts, such as other types of scripts, namely Lontara Makassar, Pallawa, and Kawi, which are also nearly extinct. With this, the researcher will have a clear goal, which is to preserve the regional cultures in Indonesia.

In terms of technique, the exploration of stitching techniques, such as catch stitch, whip stitch, and so on, can be further developed. The application of new techniques will create more complex variations with higher value. The suggestions to be explored by future researchers are to find other types of sustainable fabrics with different clothing styles. The recommended fabrics should maintain a high level of sustainability so that not only the use of plastic bags is supported, but also the fabrics used are sustainable. In addition, it is recommended to explore other types of plastic bags with various colours by finding the percentage of plastic bag colours that are most harmful to the environment. It is hoped that the suggestions provided will assist and support future research conducted by researchers, not only in terms of research but also in achieving the ultimate goal of preserving the environment and

the Earth that has been entrusted to us..

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