

TECHNO FASHION THROUGH ISLAMIC LOOKING GLASS

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ABSTRACT

The research project is designated to lead focuses on specific contexts of the proposed topic of interest. Theoretical framework plus research methodology that strategically function as the core driving mechanism will navigate the research into specific area of expertise, nonetheless the area of fashion art and Islamic Sociology. Thus both academic disciplines have been selected as my first scientific area of preference. This research project upholds qualitative and quantitative of research method structures. Although the research containment will be thoroughly composed and constructed by using both methodological paradigm, laboratory experimentation will be taken into account in order to obtain coherent research finding. This research project will unravel the genealogy and a brief historical background of the origin of techno fashion, its origin of existence, its functionality, design and aesthetic characteristics and high-tech personality. Throughout fundamental investigation on the techno fashion preliminary profile, the research will continue to scope the research objective into its original mission, which is to perceive and depict the equivalency and mutual coherency between techno fashion and Islamic Clothing Concept.

Key words : Techno-fashion, Islamic Dress Code Ethics, Fashionable, Science,

This research project is principally enthused by the sense of urgency to prevail new intellectual trajectory. Thus it is a quest of innovation breakthrough and aesthetic novelty that will invite thought provoking and mind intriguing discourses specifically on fashion art domain. The research project is deliberately designed and soon to be conducted in explicit academic research manners. This is due to its core purpose, which is to function as a noble pursuit that shall unleash new intellectual threshold.

The title seems mystifying if one carelessly reads from an ethnocentric rigidity lens thus one will witness shattered imageries of misguided falseness and detoured fakeness, dispersed by irresponsible delinquents. Hence we are breathing and living in the world of hedonism scavenging, spiritualism debasing, corporatism capitalizing has come knocking on our 21st century doormat. In the dawn of the age of apocalyptic holocaust arising, I sense the immediacy of the second call for the schizophrenic saga of postmodern epoch has arisen.

Every corner of the world is inevitably affected by the pervasive cult of postmodernism induces. Postmodern seductive influences are strictly inescapable. It has rigorously crafted a hyperfragmentation structure in every contexts of socio-cultural strata. This disoriented social upheaval consequently raises a new breed of heterogeneous cultural turmoil and deteriorating contemporary society cataclysm. In this case, 21st century schizophrenic millinea has open to new meaning and definition to all culture families, especially contemporary youth culture and pop culture aesthetic. This has involved media culture and visual culture, whence arts and design as the omnipotent parental host.

Changes have shifted through stratification of cultural multifaceted phases. The uncanny invasion of postmodernism in every aspect of our daily lives has indisputably altered the epitome essentiality our lives principles and meaning. The fundamental concept of our live true nature has been recontextualized and teleported into an alternative by-default realm of contemporary post-pop culture. The unavoidable persuasive influences modify or codify each and every angle of society day to day living. From politic to economy, from law to education system, from agriculture to maritime, from urban and country district to metropolitan, postmodernism has fashioned and crafted a lexicon of cultural gargantuan populace. Hence 21st century has successfully eradicated a new cultural dystopia, a vigorous sublime of dialectical materialism utopia and this millennia too has successfully unveiled a new anthropomorphic threshold of geo-cultural trajectory . Consequently this new

contemporary culture utterance has trespassed across some unfortunate occurrences. It despises and dismisses natural value, quality authenticity, original individuality or even spirituality virtues.

At the dawn of the 21st century, we have witnessed the inevitable invasion of technological revolution that has highly affected every aspects and sectors of human lives. Digital technology and cybertronic industries have colonized most of society's material and infrastructure imperatives. Nevertheless both industrial prowess are no longer function as daily material apparatuses providers but they have trespassed from their original form of functionality to humanity generator. Digital and cyberspace technology has triumphantly revolutionized media and communication sectors, simultaneously endorsed the proximity to new perception and interpretation of the future human needs. Human life basic material consumption soon will require a different sets of interface design, to suits with the sophistication of future technological advancement. Cloths, houses, buildings, foods, communication apparatuses and all consumer products miscellaneous are under colossal seize by digital and cybertronic technology. The massive influence are clearly witnessed on every aspects of social sectors.

Politics, economy, law system, education system and even the entertainment and leisure products have received the techno-culture infections. This type of post-modern intoxicating techno lust affection has aggressively influenced not only the common consumer product industries thus also the creative industry received the inevitable pervasive techno culture. The abominable pervasiveness of digital tech revolution has eccentrically evolved and bypassed through human material needs basis whence it would simultaneously colonized the creative industries. Fine arts and applied arts, both parental breeders of art and design next of kin are no longer hold responsibilities and functionalities as they were. Digital technology determines new methods and approaches, consequently alters the way society response and interacts with their environment. Eventually when great infection occurred in society's daily lives, all of the producers, regardless of type of product or info-service supplies, will receive instantaneous affect. This leaves inescapable space for artists and designers to avoid such great influence.

Creative industry literally owes to digital and cybertronic technology due to its technological advancement and media sophistication has simultaneously revolutionized a vast aspects in creative production.

Designers and artisan alike are now exposed to multifaceted of innovative creation possibilities and media and technical exploration probabilities. Dwelling inside local creative community we will witness of multilayers strata of alternate communities, whose some are lurking in search to find exit threshold to withdraw themselves from being colonized by modern technology. This is the traditional culture preserver, sovereign of ancestral archetype. However many artists and creative producers embrace the dawn of the digital reproduction age.

Objec de art making process received new media repulsive assault and new streams of sophisticated technological onslaught that greatly influence the production aspect of the creative industry. In this research project, creative production will be referred as applied arts core unit. Fashion design functions as the case study for the research area of interest. Several objectives that outline my investigation principle. Techno-fashion, a topic of interest that allows me to undermine formulaic strategies in constructing methodological and theoretical framework. Techno fashion has been one of the many art and design prodigal child that has greatly affected by this late modernism industrial and technological revolution. 21st century, as it has been aforementioned earlier, has rigourously dictated all system in cultural production, including fashion art and clothing industry. The cohesive techno culture inevitability oppress fashion design industry with indisputable digi-tech empowerment coherence. Digital sophistication has fetiched aesthetic avlues and humnitarian authenticity, withdrawn afar from the nature of fashion design industry. However technological empowerment does not prevent creative producers to distress in overwhelming melancholia because digital technology has eventually supplied new improvisation in media and technical invention. Innovation in fashion art especially is currently forwarding ahead into a new paradigm of ultra avant garde of clothing technology, applause to digi-tech industrial investment, now techno fashion has given to new context and creative concept especially in fashion design.

In the early phase of this millineum, we have witnessed the slow pace gradual progress of this new alternative movement in fashion design and clothing industry. Fashion design and textile vocational practice or even garment, fabric and clothing technology are now being redefined by the arrival of techno fashion. According to Sabine Seymour (2008) in 'Fashionable Technology', fashionable technology refers to the intersection of design, fashion, science and technology. Bradley Quinn (2002) is another one of the current internationally renowned researcher of techno fashion

who has a parallely identical point of perspectives as Sabine Seymour. He indicates that techno fashion was first invented by a neo radical fashion extroverts minorities whose wanted to response to the current technological changes that is revolutionizing social daily lives. This group of post modern fashion art renegades attempted to revolutionize fashion industry, revolting against conventional tradition of fashion cliché (evening wear, catwalk). These designers cum artists were non-conformists whose did not compromise to old school conservatism of fashion catholic. The group was among young designers and graduate students by the name of Hussein Chalayan, Alexander McQueen, Lucy Orta and in the east are Issey Miyake, Ryoji Yamamoto and Rei Kawakubo.

Prominent and the utmost significant design or technological concept in techno fashion is anti fashion concept but wearable engineering is the focal point in production criteria for these techno-geek designers. From digital-display dresses to remote control couture, techno fashion exposes the revolutionary interface between contemporary fashion and technology. 21st century fashion invites and trespasses through challenging departure from traditional methods to sophisticated renovation. Rather than looking to the past for inspiration, designers now look to the hi-tech future. The result is i-wear, intelligent clothing that fuses fashion with communication technology, electronic textiles, and sophisticated design innovations to express new ideas about appearance, construction and functionalism. Born out of the collaboration between fashion designers and I.T. technicians, this new dialogue could be the most significant design innovation in fashion's history, or indicate its eventual demise.

Though his studies, Bradley Quinn examines the impact of this new paradigm in fashion art wave. According to Quinn, the emergence of cyber tech revolution has unlock the threshold of alternative possibilities in fashion design especially techno fashion. Digital technology development ranging from high end like nano tech and neuroscience and artificial intelligence to low res technology such as mobile communication have created new and alternative direction for clothing. In the meantime, a new breed of designer-cum-scientist emerges to redefine the way we dress, communicate, and even respond to environmental changes.

Bradley Quinn investigates the effect of this new genre of fashion. As advance intelligence and technology create another direction for clothing, the aforementioned new generation of cyberpunk artists-cum-engineers unvei

the newly improvised format of dressing concept redefinition, communication technology, and reevaluate human interaction and reactions to environmental changes. Through detailed studies of archival collections and projects view with designers ranging from mavericks like Alexander McQueen and Tristan Webber to artistic innovators Hussein Chalayan and Yeohlee, Bradley Quinn examines the impact of this new wave of fashion. Intelligent media and digital technology has given the implication to the creative industries. In techno fashion, the digital revolution also supplies negative elements to the society such as the disappearance of the traditional woman identity in fashion.

However techno fashion is regarded as the alternative innovation that still manages to retain human value. To an extent, it explores the boundaries between clothing, body and machine, and re-evaluates the ethics and lifestyles traditionally designated by codes of dress. Consumer and society at large could still retrieve their individuality persona although they consume techno fashion in the day to day living. It is not an alienation of culture. Revivalisation, revitalization and realization of human intellectuality, cultural identity and the new search for material-human mutual coexistence life cycle have been the core containment in techno fashion invention or any technological advancement creative innovation. Artists are looking thoroughly into human interface and intelligent design that promotes environmental sustainability. Smart costume, wearable computer and intelligent clothing are among the integrated art and science tech-development.

Cloth and fabric are no longer made using natural cotton indirectly maintain nature stability by protecting and sustaining silk worm habitats. Synthetic fiber carbon is invented to undo the harm on nature. Cathod ray and fiber optics are intertwined to make alternative low res thread for cloth surface fabrication. Digital and electrical appliances are largely used by artists/engineers to replicate intelligent wear which was anciently designed for astronauts, firefighters and marine divers. Nevertheless this alternative new fabrication and clothing technology have been actualized and in reality have been utilized but in special sectors and departments. These functional wear like the astronaut space suit is detailed out from its aspect of form to function. This has been the sample case study for Hussein Chalayan and Lucy Orta to regain the application of functionality pragmatism into daily costume, and generally to be widely accepted in the fashion industry. These designers/scientists are implying new fashion concept by replicating digi-tech genome onto human body. This will determine the

reconstruction of the banal concept of costume to wear or clothing as daily consumer product. Redefinition of consumer product concept has taken into real form when techno fashion invades the fashion industry scene.

The young and emerging contemporary costume designers/engineers with slide of cyberpunk ethics and techno-geek aesthetics nurtured, back-packed with a slice of pop artisan persona, techno fashion embraces radicalism aural and eclectic eccentricism atmosphere that chained down into the midst of post apocalyptic ultra modernism reality. Techno artists renders their intellectuality and creative sensitivity in ambience avatar which they have purposefully engraved and crafted as their retreat rehab center when they seek refuge for prolonging the journey towards artistic nirvana.

Interpreting techno fashion requires cohesive understanding and knowledge on the of 21st century digital technology that gave birth to new sciences, simultaneously permitted the extension of the existing 20th century information communication technology to a wider paradigm. This digi-tech evolution allows proximity to new art, science and technology intervention such as nanotech, neuroscience, artificial intelligence, cloning technology, 3G mobile communication, nuclear waste by-products and sonic wave. Art and design sectors and creative production community are currently extending alliance with the physic science and engineering departments. Techno fashion is the result of this cross-disciplinary amalgamation. Techno fashion is conceptually dependent on contemporary techno culture and scientific revolution. Human daily needs and material necessities such as clothing remain truthful to its original purpose of existence, which is to necessitate human needs.

If look through a critical lens, techno fashion design basis is more a pragmatic oriented, which embraces functionality over aesthetic notion. It dismisses glam sensationalism, which has been a tradition of fashion design cliché. Techno fashion embodies humanitarian values more than artistry craftsmanship orientation. Humanitarian qualities that have been instilled in techno fashion encompass industrial and computational technology that interconnects with human. The integration of human-technology association in techno fashion production by techno emerging international fashion designers has induced the traditional concept of fashion art and these eccentric changes made by these young designers has unwillingly invited reconciliation and redefinition for a new concept in fashion art. Thus this will simultaneously decontextualize the old context of purpose in fashion design production.

Designers of techno fashion are optimizing their artistic and intellectual vitality in their creative invention towards different imperatives, which uphold more important needs and objectives. They are not interested in the fashion showbusiness tradition of catwalks and runaway, hedonistic yuppies glam, happy hours for ultra high class of super capitalistic elitist sensationalism, booze and groove. Techno fashion designers have set different platforms and new rules for new mission- the interface design of human technology that necessitates the embodiment of new digital technology. Their research is their response to the current state of global socio-cultural-political massive and aggressive changes, development and reconstruction of human life in general overview. Their research and production are designated to facilitate the social needs in daily lives. Costume and clothing are no longer worn just for the purpose to cover our bodies. In the future, techno fashion is hoped to encourage the utilization of sophisticated technology on daily costumes. For instance, a computer is no longer on our laps but will be attached and installed on our shirt or jackets. Multifunction interface computer softwares are easily downloaded and video or music files are uplodged through microscale computer screen that attached to eye-glasses. Fiber optics thread that illuminates shirt or trouser is now in the making. The invention of glow in the dark fabric helps the wearer and consumer to walk or mingle around safely in the city even in an unlit dark alley.

These technological advancement and development help consumer to use clothes and costumes in a more advanced environ in the future. Techno fashion supplies preparation for the challenging future that lies ahead. In our day to day context of social living, changes are unpredictable, hence they will not be of something that we could have forseen. Social and cultural upheaval, turndown and turbulence create uncertain commotion, which nevertheless give great effects and influence of our perception and responses in our daily living. Thus techno fashion favors towards supporting social needs in preparing for these future turmoil. This is the humanitarian qualities that on par of equivalence with Islamic concept of Muslim costumes codes.

Techno fashion is not far from what have been promoted in Islamic costume concept. The Islamic paramount dress code have been traditionally aligned with humanitarian values and social qualities. Islamic dress codes instigate the preservation of social qualities simultaneously retain humanitarian and utilitarian preoccupation. The designated muslim dress codes is Islamic wear concept is scoped and detailed purposefully to maintain ethical containment in human values. These are the

foundations that ground the basic concept of Islamic wear, and these foundations are strictly embodied with its utmost fundamental cocept of all, singularly to vitalize the omnipotence of Allah, the Merciful. Costume, clothing or fabric design, and the rest of the industry of creative production in the world of Islamic wear and costume design are breathing, breeding and expanding through the revenue of Islam aesthetic-artistry diasporas. This shall not be confused as rigidity of conservative rules of guideline, although lately in every aspect of relative topic of interest pertaining Islam is often judged or perceived from ironic misguided perception.

Dress code in Islamic costume design concept is a conceptual reference for designing purpose. The design process and end product of Islamic costume or clothing and fabric design that contain Islamic values and aesthetic elements shall comply to Islamic rules in daily lives. This is a degree of agreement that engulf the controlment of social behaviour, human to human to environment interaction and finally human to God Almighty. Costume in Islamic context renders the imperatives of psychological and spiritual behaviour of human decisively on the costume wearer. Dress code in Islamic context have this indisputable juggernaut intensity and colossal capacity to help maintain and even repair the human interaction and communication on day to day basis. The contexts of current social banality and cultural mundaness have been ruggedly disposed by the unorthodox colonization of post modernism. Costume, clothing and fashion industry in the prime scene of high consumer capitalism are rowing towards similar direction. Human values, needs and basic living purposes are ignored and neglected. These human values are removed by western fashion industry because Jews capitalism conquers its existence, its movement and development. The quantity of techno fashion designers who's withdrawing themselves farther from the invasion is multiplying and grossing. They lead a cult of new movement of techno artists, combining design, technology, aesthetic and human values.

In the like of Lucy Orta, her techno design is aligned with Islamic understanding and dress code element. Orta's Transformers series of a changeling costume and jackets that mutates into camping tent is a true concept that have been earlier mentioned on Islamic costume perspective of supporting human needs. Lucy Orta's techno-wear that permits human-environment association has successfully encompassed the true nature of Islamic costume concept.



Figure 1: Lucy Orta techno wear



Figure 2 : Lucy Orta techno wear

Orta's wearable shelters critique social and political issues and provide practical solutions to the problems of transitional living.

Other related techno design reservoir are in the like of Hussein Chalayan or Hüseyin Çağlayan (born 1970) is a British/Turkish Cypriot. Chalayan, a muslim designer who has consistently and persistently involved an produced great milestone of design accomplishment. His distinguished idiosyncratic charisma and enthusiasm distinct him in every angle in comparison with the rest of techno artist league. Chalayan aesthetic unique endeavor in his techno wear production instigates critical design concept that mostly intervene with interdisciplinary aurality. His grandeous avatar is obviously replicated in his eclectic design composition that transgresses high tech digital sophistication and human insistency. In his techno reproduction, Chalayan challenges the traditional western fashion design inconguency. He intensify the generic index of western dress code, then he subsequently decodified the design concept with the implementation of digitech-sophisticated utilities on the physical body of the costume. High tech apparatus on clothes is considered to be extremely hazardous to the human body if not properly wired but Chalayan managed to resolve. By using media such as fibre optic thread fabric, LED, neon and laser lighting components installed, attached and sewn on the costume, Chalayan has succeeded in producing human-technology interface costume. His renowned techno fashion design severally complies to Islamic dress code.

However some of the international prominent collection of his creation failed to infuse Islamic dress code in completion. Chalayan manage to inculcate Islamic concept indirectly in his design, which promote the human-technology interconnectionship. The costume

enables the wearer to exploit technological needs and manipulate them from his body (in this case, the costume).

For instance, a wearable computer will be the future reality, which has been one of Chalayan's innovation (since the first trial attempted by Steve Mann from MIT, 1991) has managed to help human to use and interact with the intelligent system of the computers on the costume. This is he Islamic qualities that has been promoted in the design, but the incompleteness of Islamic dress code revealed in his western influence of design concept that use female body sihouutte and shape line as reference for size and pattern measurement. Chalayan also vigorously allows body exposure of the model during runaway scene for his techno fashion show. The exploitation of female model body in his techno fashion has indirectly disgraced a minor threat on Islamic dress code.

Chalayan western fashion scheme is still widely seen implemented in his techno wear invention. Thus women values of femininity, intellectuality, individuality and spirituality are all being debased, devalued and degraded. Chalayan design probably does not put the Islamic code of physical appearance into thorough consideration; hence this has made him relentlessly nullify the Islamic notion in his costume design. He is forever outgunned and overshadowed by western modernism if he uses the concept of form and function over religious values. The spiritual determinacy that Chalayan believe in his design philosophy made him unsuitable to be put under the category of Islamic techno fashion.

Islamic dress code, the most prominent and relevant is body closure. They are parts of male and female body that have to be covered. Body parts covering for muslim costume design concept is a compulsory requirement in Islamic dress code ethics. Through Islamic religious law, it is clearly stated in the sunnah that body covering is one of the religious law that have been anciently instilled and implemented in the Islamic law. The ultimate purpose of the body coverage in Islamic wear for muslim wearers is to maintain humanitarian values, to enhance spiritual intensity and to sustain peace and harmony in daily socio-cultural living. Islam has foreseen that in the material realm of physical existence, human needs clothes as basic necessity. Clothes in Islamic concept is universal and relevant in any contexts, and in any time/space paradigm.

Dress code of Islamic concept promotes unification of harmony and peace through discreet level of parallel subtlety in the muslim costume. It is not too lavishly rugged, provocative, extremely grotesque and peaceful. Muslim costume avoids dissimilarities that permits social stratification or clusters (clothes that differentiate people according to material or political status). Islamic dress code implies and supplies social interconnectivity. Islamic dress code intensify multifacets of relationship and communication layers. Through simplicity in Islamic fashion, communal living in mutual coexistence environ is achieved when simplicity and minimalism extinguish human oxymoronic egocentricism. Parallel level of sameness in Islamic concept eradicates the social class hierarchy, which was predominated and triumphant by Marxists capitalism.

Techno fashion design, which is produced in accordance with the Islamic dress code is not publicly acknowledged. The designers are not being famously quoted or referred. The designers that have some Islamic dress code qualities in their techno costume creation probably exists by coincidence. Their creative conventions possibly share similar values and intentions that drives the core concepts of Islamic costume. Dress code of Islamic wear nevertheless is not partially separed from techno fashion style and concept. Human-technology-communication-interrelation mutual intergration are the key concepts that help to create unified communality in day to day social living. Techno fashion embraces human-digital integralism. Islamic wear promotes peace and harmony in clothing consumer and humanity at large.

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