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Even though having a conservative society, Pakistan has never been lackingof fashion since its origin. Every era brought its peculiar exclusive elegancesand designs appropriate for that period both for women and men. But this styleand designs have only circled around the traditional dress, shalwar kameez withdupatta for women and impartial shalwar kameez for men. Fashion designers don’thave adequate scope to make many variants with the predictable pair of shalwarkameez. So the restraint is that they have to maintain a certain clothing formand contour for the customers taste.

Fashion in Pakistan can merely be pinioned down to one case, of being deeplyaffected by the Mughal traditions in the sub-continental period. Talking about1800-1900, gold and silver ivory threaded robes were twirled, harmonized withSalim Shahi shoe baptized after Queen Nur Jehan’s husband. As the regionlater came under the rule of the British, both, the Mughal and the British Kingdomwere the major inspirations on the fashion in this region.

While the mensported discreet cut, thin trouser with classic trenches, the women busiedthemselves with lacing zardosi thread onto mid-riff bearing, garnered top with avoluminous ankle length ghagra choli, which supposed cultural complexity ofRajistani/Gujrati women of 1872. Later, this costume was also exhibited by the distinguished FatimaJinnah. For the extended period of interval, Pakistani fashion was conquered byornaments that exemplified ethnic charm. Angrakhaas worn by Rajisthani men onfestivities persuaded its way into women’s attire harmonizing with Kundanaccessories and peculiar coloured mathapatti.

Self-embellished kotis, duchesse decoratedbodice with elusive kamdani thread-work and kaleidoscopic crochet were also in style. In many traditions though, Pakistani fashion and the exponential upswing in itsindustry cannot be viewed in separation from the political unrest and disturbances. Over the years of different governments, fashion proved to be a form of entertainmentfor the masses. Pakistani cinema was on it’s peak in the sixties, and the commonpeople enjoyed the shamrock and rose decorated bodices and tunics overwhelmedin sequins. There was also a extending trend of short poppy accented shirtspaired with choridaars and heels. With the space of time, Pakistan made aninteresting 360 degree turn in fashion.

There was a abrupt roar and surprises designers, like Sehyr Saigol, Maheen Khan, Bunto Kazmi, Faiza Samee, Nilofer Shahid, Rizwan Beyg, ShamaeelAnsari, Sana Safinaz, Amir Adnan and Body Focus Museum took the centre stagewith their wonder and enthusiastic outlines. This was when art dribbled intothe absolute body-skimming layers of a floor length gown that riffed amorouslyas one strolled. Extravagant head gears, billowing dramatic versions and complexglasswork bodices were used to represent the poetic naivety and fraughtemotions. But along with that, there was also a rise in rich jewel coloured bridalgoods, which howled with sensuality and yet engaged an aura of legacy.

It wasalso during this period, when the deeply British-impacted men, abandoned thetrousers for the national suit. This transformed the men’s clothing in thePakistani fashion industry. And from thereon, more and more designers took upthe veil of making the masses test their trust in designer’s tailored faith. They conscientiously paired together waistcoat, achkan and sherwani with theshalwar kameez or with churidar pajama, to generate Pakistan’s national appearance. Moreover, ‘ Teejays’ also took up the responsibility of carrying Bhutto’s awamisuit into the lime light. It carried forward tasteful modifying and classicalsilhouettes in shalwar kameez which alleged stylishness in its very twist andweft.

Traditionally and artistically, rich fashion was on the upswing, with a reasonablestake of credit being apportioned to the Pakistani media, film industry andprint media which played the major role in encouraging fashion industry inPakistan. In the early 60’s, ‘ SHE’, Pakistan’s first women’s fashion and lifestylemagazine initiate its publication, nearly followed by ‘ Women’s Own’, andhardline magazines like ‘ Herald’ which started issuing fashion linked stories. Newspapers also started to cover fashion in special complements like ‘ Instep’and ‘ Images.’ Till date, severe security situations appear to steer Pakistan’sfashion industry which is thriving, despite all probabilities. Alongside expertdesigners, newcomers have also come into the field to produce their aestheticalintelligences to not just revive but also induce upcoming trends.

Be it thecolour palate, the fabric, the texture or the design, they are engaged togetherinto a designer’s principal craftsmanship. The unconventional collectionsand/or theatrical fashion presentation envisage the upcoming trends, andperfectly exhibit the intellect lay in a designer’s clever layering of colourand prints. It can proudly be specified as a fact that, with new and foreigninvestors viewing Pakistani soil as one that may come bearing fruits andprofits for their business venture, the fashion industry is surely on the correctpath to attain an extraordinary accomplishment internationally.