

Changes in the field of fashion have occurred due to a number of reasons. From better opportunities, technological advancements, to a general acceptance and appreciation for this field.

Zahra Hameed comments on its positive transition and stresses on the need for designers to evolve with the times

There have been marked changes in the Pakistani fashion scene over the past couple of years due to a number of reasons. The fashion evolution basically began in Karachi when a number of trained and amateur photographers, choreographers and foreign educated designers like Rizwan, Nilofer Shahid lay in the foundation of the fashion industry.

A number of NCA graduates in particular Noorjehan Bilgrami also were the pioneering force in the art of creating fashionable, traditional and bridal ensembles. The contribution of fashion images provided by photographers such as Roohi Ghaznavid, Arif Mehmood, Arshad Tareen featuring fresh Karachi models such as Frieha Altaf, Neshmia, Anita Ayub, Seemi Pasha were among the first to grace print mediums and fashion shows.

The return of many foreign educated students, professionals and designers also influenced the local fashion scene as many of them adorned the latest western fads and these inspired many local designers to come up with their own fashion interpretations.

The return to democracy, more artistic freedom, less censorship, the introduction of a number of fashion pages in magazines such as Herald, and women's publications such as Me and Women's Own, all played a major role in the setting of the fashion industry.

In addition to this, with the introduction of the first evening and lifestyle program 'Style Ki Duniya' by Frieha of the trend and demand for such shows was realized. The establishing of NTM, the ever privately owned channel with foreign programs

such as the acclaimed 'Chand Girhan', 'Sitara Aur Mehrunisa' established Faryal Gohar and Atiqa Odho as the fashion icons of the early 90s.

NTM's model-like, impeccably dressed and educated presenters encouraged many fresh faces to enter the television and fashion industry. These contributions towards the fashion industry helped to encourage magazine shows such as the 'Iffat Rahim Magazine Show' and to date, a number of excellent programs with stunning visuals like ICI Pot Pourri and Star and Style are being aired on PTV World.

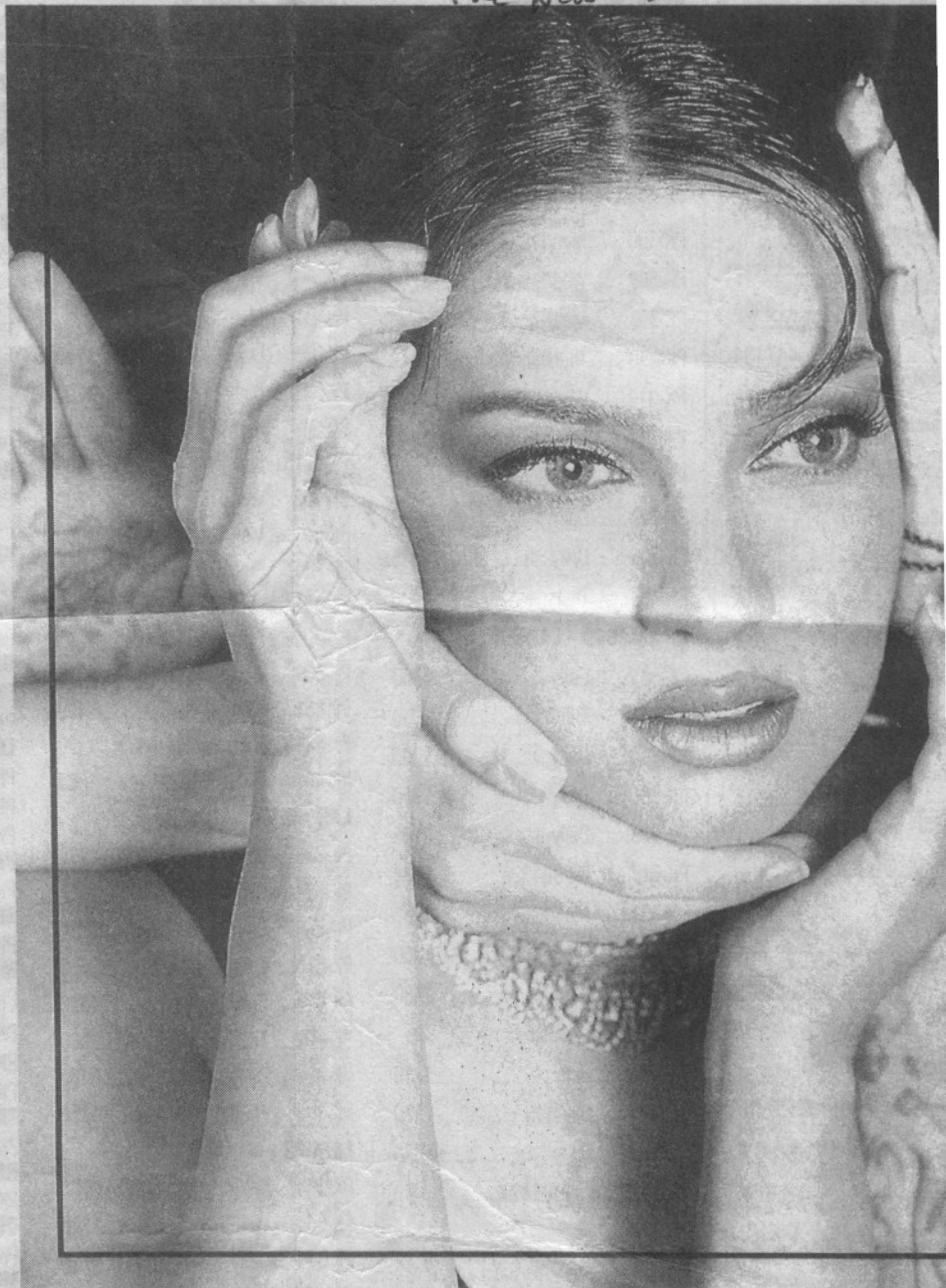
The coming of satellite television with its host of channels like the trendy world renowned music channel MTV, slick Indian film and entertainment channels like Sony, Zee and Music Asia had a significant effect on the local media. MTV's fashion programs such as 'House of Style' — hosted by the international model Cindy Crawford and 'Fashion Police' have given birth to a local breed of the trendy, hip-hop MTV generation. Channels like Star featuring fashion programs such as Fashion Television, Zee Network's Khoobsorat and CNN's Style with Elsa Klensch brought international fashion to our doorstep.

These programs influenced our local designers and image-makers and led them to make bolder, not always original yet very valuable contributions to the Pakistani fashion scene. Furthermore, the international movie channels such as Hallmark, Star Movies and clippings of Indian films on MTV and Channel V have allowed viewers to become extremely aware of the latest fashions the world over. Thus, with a drastically reduced viewership PTV decided to also join the bandwagon and launched its channel PTV World which is aired in 24 countries and has a completely new format and style.

The establishment of the first ever fashion school — 'Pakistan

Fashionably friendly

The News 24.7.20



School Of Fashion Design' started by the Export Promotion Bureau, boasting an affiliation with a French fashion school, having a foreign faculty, and principal Naveed Shazad came into being in the mid 90s. This college introduced subjects like draping, pattern-making, design, fashion illustrations and computer aided design in its

curriculum.

With a select number of talented students, qualified faculty and a visiting faculty in terms of designers and professionals it has helped shape the future crop of young Pakistani designers. To date the fashion school has created an excellent reputation both at home and abroad. Its students

have created a name for themselves in the local market and have won many prizes in international young designer competitions funded by UNESCO and associations both in Japan and Belgium. It is the emergence of young professional designers such as Maria B., and Myra and Imran Cheema (who won a scholarship to

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under the international designer Bhatti) that the fashion scene of Pakistan is on the rise.

Furthermore, with the introduction of the internet in the local community, a new meaning has been given to the term 'global village'. The fashion world is only a click away and designers and professionals now have access to information, images, profiles and latest fashion trends through web pages on the Internet. International designer profiles and the latest collections can be viewed through the fashion pages on the net. Local designers are also making web pages of their creations to advertise their work and to be represented amongst the international fashion community on the Net.

Various textile companies are now selling their products over the Web and are advertising their services. This medium has allowed interaction between Pakistanis settled abroad and a new market for Pakistani fashion is emerging over the Net.

Over the years better technology in a number of areas like textiles, dyeing, stitching units, digitized images in print mediums, television, billboards, international coverage via satellite television, Internet, international publications and travel have allowed the local fashion industry to grow and embrace the millennium adequately.

There is a lot more international exposure in terms of media; designers and models are frequent globe trotters and choreographers are invited to other countries.

Above all audience wardrobes are brimming with international and local labels. Thus, with the high level of awareness and developed fashion aesthetics of consumers, the fashion industry cannot survive if it does not move with the times.

Although it is true that fashion keeps turning to its past for inspiration but for fashion to be vibrant and eclectic rather than tedious and lethargic, the local fashion industry has to stop clinging to its opulent Mughal past. Only then can the nascent Pakistani fashion scene march ahead on an avenue that leads to internationalism.

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