

**Shahzareah Husain** attends a  
showing of the first crop of fashion  
school graduates and looks forward  
to seasons of educated collections

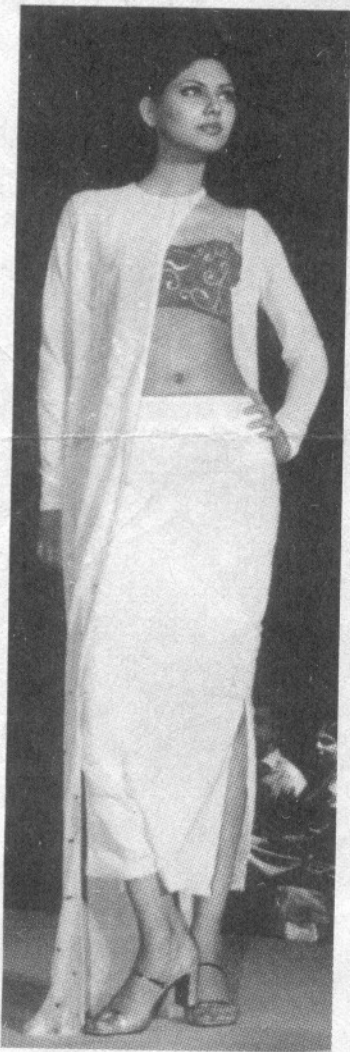
The fashion element of the ArtFest held annually at the Karachi Sheraton was this time round different from what has been considered the norm for the last few years. Instead of using an established label and renowned designer to gather an audience, the graduating class of the Asian Institute of Fashion Design was lent a platform to showcase their talents and present all that has been imparted to them during the last three years.

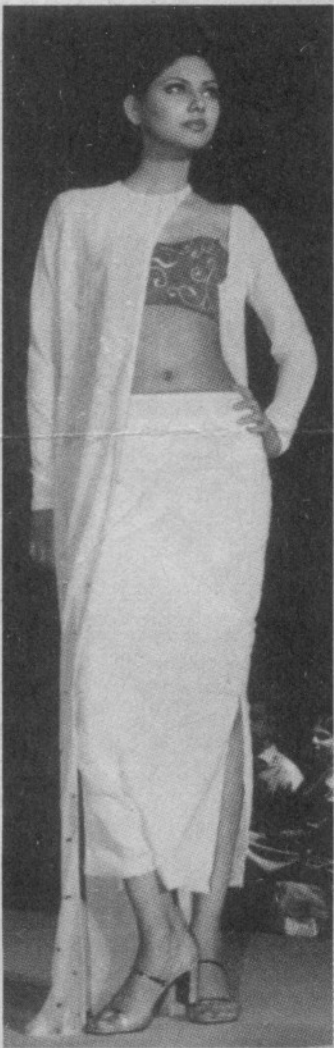
When it comes to educating the design talent of tomorrow, the sole name that comes to mind is the Pakistan School of Fashion Design, but this program established by the Iqra University alleges to provide Karachiites with a base of their own. The final product sashaying down the ramp may have been the effort of the fresh graduates, but the entire evening was clearly conceptualised by design guru Rizwan Beyg. His name

# Take a bow

*Fashion*  
*The News*  
*26-1-03*

**show  
review**





# Take a

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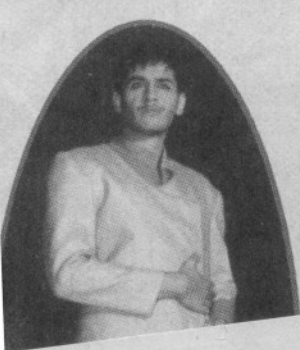


was attached to the credit list as the presenter of the event aimed towards launching the careers of the seven students who hold the distinction of being the first class to make it out of the doors of the institute.

After a brief introduction by Shazia Viqar, the driving force behind the design school, the lights were dimmed and the path made clear for what was hailed to be an ode to the master painters. Blending the influence of art and fashion, the first of the artists to be remembered on the runway was Alfred Gokel whose bright palette was held as a backdrop for the day wear segment. With flared pants creating the final effect of the day wear ensembles the entire pastel look was surrounded by an aura of flirtation.

Top models were brought in to display the form fitting gear. Well known faces such as Vinnie and Iraj mingled with relative new finds i.e. Sunita Marshal and the surprising appearance by Angeline Malik. The look of the show was entrusted to Depilex and the veteran make up house plumped for a uniform beige glow that alluded sheer naturalness along with low chignons that kept all the attention most correctly focused on the outfits. From pants to dresses the look spelt a summer day on the broad walk mixing together the chic and the vibrant with panache and style.

From Gokels loungewear it was on to a journey with Klimt, a son of the Austrian soils who was the active force behind introducing art nouveau to the







Viennese art scene. The

bias cut dresses using two solitary shades of dark and light, was the running theme of straight A-line dresses that despite the simple cut lent a look of glamour and style to the wearer. The stage for the debut of this wardrobe could very well be a European capital if one thinks about the showing in retrospect. Heavily influenced by the couture patterns of Milan and Paris, the style was distinctly pret as opposed to the costume look that dominates the regular annual showing of most designers unveiling a heavily made up *dulhan* as the grand finale.

Moving in a flow that rested upon the various components of a western wardrobe, the cocktail dresses were sent down the runway before moving on to the Spanish influence of Dali. His philosophy was reflected in the menswear segment. Teamed with basic denims, the shirts were slightly tacky with some bordering on an OTT note. That, dear reader, is Over The Top. Then came the ruffles and other detailing plus the fact that their wearers were a selection of stiff models bearing a waxed and done up look. All this did little to help endear the segment to the viewer. With the exception of The White Shirt with two extensions of colour remotely



resembling Dali's effect, the rest brought no artistic impressions to mind.

Dali, who in the course of his career dabbled in jewellery design and theatre work, is known for having inspired the likes of the legendary designer Schiaparelli but the homage being paid to him via the wardrobe enhancers for men fell quite flat. In fact the return to Dali influenced couture in the shape of formal menswear contained a bland colour palette in pale and monotonous shades. The fake moustaches pencilled on to the models did not resemble the dandy playboys of the roaring twenties; instead it looked like the make up artists were unable to put their best stroke forward.

The choreography done by Beyg was commendable for producing a basic ramp show with minimum fuss and utilising a basic fashion accessory like the long scarf in the cocktail dress segment to make things appear more interesting and worthy of impact. Kandinsky's work was mirrored in the monochrome collection where geometric patterns and impressions of a very 1960s feel completed the segment. Highlights of this showing were a couple; in the Spanish dress worn by Sunita the cuts were rather interesting with ample



skin only reminding the

audience that summer was not too far away. The dresses murmured an anthem of liberation or perhaps they were heralding the winds of change. The only aspect one failed to fully comprehend was that while the artist's work was so immersed in colour, this collection was completely stark.

A lot of whispering was going on in the back rows about the wrong choice of fabric especially in the pop art segment where ruffles did little to generate interest and the severe jackets could have been interesting if lined with the comic influence that the programme talked about. With a mediocre drape the yellow and burnt reds exuded a sari inspiration.

All said and done the burst of colour was much needed to keep the attention that was solely retained by the red dress, modelled by Vinnie, that revived interest and made things look far sharper than the cartoon section allowed the mind to imagine. As a perfectly awful green and yellow ensemble bade adieu to this segment it was time for much needed relief via the romanticism of Klimt.

Sheer fabric replaced the previously favoured taffeta and flesh tones skimmed lean silhouettes as toned flesh played peek a boo creating perfect



setting for the low cut gowns and a mood

that spelt daring along with very notes of a sensual rendezvous.

The show finale was however brought on a note paying tribute to Keefe. Known for her obsession with the female anatomy some of the ball gowns were in one word stunning. Detailing and layers of delicious ruffles worked magic along side a clever palette save the almost gharara like outfit worn by Angeline. All in all, from the yellow and blue to the pinks and purples the colour theme might have been bordering on safe but it worked its charm and managed to impress a fair amount.

The show was over but the added bonus for the participants existed in the form of awards given to three designs spelling the most courageous and creative outfits of the evening. With a jury panel comprising Maheen Khan, Aijazz Aslam and Imrana Ahmed the winners were Samia Rafique for her ball gowns and Sara Hasan along with Sara Ejaz in the field of courage shown on the sketchpad.

As the designers took a final bow after the announcement of the results, one hopes that this evening turns out to be the foundation stone to what is going to be a solid adventure in the world of fashion.