

a special project on the ethinicity of modern fashion by chandrashekhar. madhusudan. wyawahare guide : prof. uday athavankar.

industrial design centre indian institute of technology

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this special project entitled 'modern fashions: ethnic aspects' by chandrashekhar. madhusudan. wyawahare is approved in partial fulfillment of the reqirement of the award of 'masters in design' in product design.

guide:

prof.uday athavankar.

i am a product designer and basically an architect, what i believe in is design. i am in search of a term called ethinic, this term has lot of importance in this fashion industry.

this term has got lot of importance today . its origin lies in the tradition and customs of india. the various kinds of cultural backrounds have got its own colours, fabrics, and so do the stichings. it has also got its handicrafts.

the cultural background being so strong it has played important role for the fashion designers to explore the handicrafts, and the traditional stuff in the modern context. the designers are doing lots and lots of new stuff based on the glory of the past, but they are actually in a process of 'search'. the search of a ethinicity in modern era.

designers try out with existing traditional art forms such as embroidary, mirrorwork, tie and die etc. they end up combining the indian designs on the fabrics which have come from the west. it ends up with a feeling that the ethnicity has been explored at a very superficial level. the dynamics of good combination is condored by its basic patterns, for example the ghaghras . its basic patterns, plains or

printed these are the basic things associated with the ghaghra but topping the heirchy is the mirrorwork and the embroidary. easily the most formal and elegant of all the ghaghras it stands out when worn with the backless choli, silver ornaments and the dupatta. is the ethinicity of the fabric lies in the utilisation of the fabric?

showing ethinic has become bolde and now seems to follow certain metaphor. some of the designers conceptions are very bold and are regulated by the wildness and the vibrant indian colours. for example, suneet verma's creation is symbolised with the tantric collection which is modern and ethnic and not modern ethnic. sarees with exciting bustiers and salwar kurtas with dupattas in bright colours and using various design methodologies such as tie and die, embroidary with applique, painted effects, block prinred with the nalamboli type scripture letter forming the border. the colour used are also very bold and pure.

what matters the ethinicity of the designs? is it the accessories to be worn with it? 'ethinicity is a combination of few related things which come under the fabric of a place'.

the various types of the surface modification which have influenced ethnic designs are embroidary, printing (batic, block, tie and die), hand painted, cutwork, mirrorwork, weaving .

the indian embroidary which was earlier used on the sarees found its place on salwar

on the sarees found its place on salwar kurtas, dupattas, shararas, achkans, and sherwanis. the embroidary is done using silk, gold and silver threads and the other elements used were, pearls and beads. it has changed alot since then, today use of modern

technology has influenced the art alot. use of threads ranging from silk, cotton and polyester is at large and, new kinds of beads have emerged. they are made of plastics

(imitation pearls), wood and ceramics. this has also changed the sticking patterns as the threads have become stronger and long lasting. this has also abolished the detailed sticking meathods which were part of this art, similarly cutwork is another important surface development meathod used since ages. this art has helped lots of designers to express ethinicity in a modern way, the cutwork was rarther used in the northern, and the western parts of india. it flourished in rajasthan, gujrat, himachal and arunachal pradesh. the cutwork was mainly a medium used to fill up the fabric using traditional forms such as creapers, leaves, flowers, fruits, animal forms etc. but today the forms are much more varied. they too are from the traditional art forms but seems to have revived the leaves are

and animals are still animals but, they are different they are abstractions or are derieved from the artists expressions, the colours are red orange and blue black but are no more with the essence of natural dies. they belong to the modern era of plastics and chemicals. the designs are said to be ethnic here because of its resembelace with the past in form of colours, stiches or the form, the tantra diagram interpreated in form of cutwork in some other colour is still an ethnic design, this ethnic design a pure form of 'feeling'.

designs have evolved due to designers as they have always tried new combinations such as... cotton as a base can have silk, wool, terrycot, crocheat as a material used for cutwork. the stiching and the joinary has also changed due to the sewing machines, the possibility of getting new combinations and stiching is very much possible on these kind of nachines.

ethinicity has been a 'search' for each and every fashion designer as picasso said -

'i would prefer to invent a grammer of my own then to bind myself to rules which do not belong to me'

the works of anita kumar, sonu wadia are good examples of search.

similar developments have taken place with the other art forms.

the salwar kameez and its ethinicity is what i am gonna talk about the 2 piece clothing have really gone into a new format but what didn't change was the basic fit of the design as the outfit is meant to give comfort and the comfort lies in the loseness of the outfit. this type of outfit is all around kashmir, jammu, himachal, arunchal, delhi, etc. each and every place has got its own speciality and purpose, the basic aspect which was found, was the comfort.

also the designs were influenced by the various kinds of dynasties and rulers related to india. starting from the aryans, mongols, moughals, britishers. the islamic era and their heritage has shown lots of dominance on the designs.

what changed since then?
what has been observed is the cyclic
appearance and disappearance of the trends.
the chudidar, salwars, and the shararas have
been the most dominant part of the whole
costume associated with the kurta, this bottom
part and its emergence in the cyclic interval
did have something different each and every
time, the ethinicity was being revived each
and every time.

the kurtas have emerged from no where and ended with nehru.they were of silk, they are of silk. they were of cotton and are of cotton.

they are into continious process of exploraion.

the ethinicity of a pattern of an indian design seems to lie in the proportion of the pattern made.

the form of the elements used to make the pattern were not geometrically refined, the square were not the perfect squares, neighter were the triangles nor the circles. they just used to 'look like' squares, triangles or the circle. the pattern made would definately give a feeling of oneness, but individually the elements won't be identical. there have been attempts to use this characteristics in todays context to make it ethnic but even if the design is from the previous era they don't look like the originals, and neighter they give that feeling. is the crudity of the designs or the way they were made responcible for the ethinicity of the fabric.

can it be something in between where one can't classify what is ours and what belongs to them..is it like where two cassics meet and form something new and still have there own individuality? modern ethnic....

jeans worn with a khadi kurta in combination with the quo vadis and lots of beads as ornaments is it 'modern ethnic'? if it is this should be with any colour of khadi, any type of kurta, and any kind of jeans.

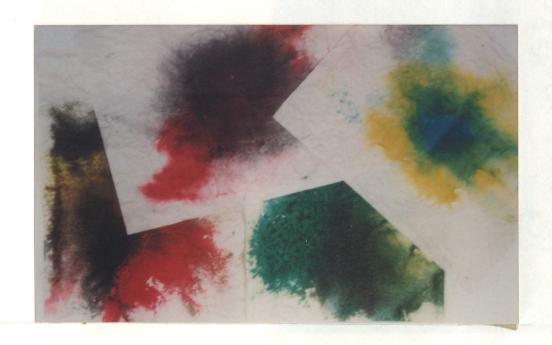
or, is it like this. the miniskirt made up of crumpeled crape with a top made out of similar fabric with bandhani prints called as modern ethnic? use of tassar silk for making shirt which follows a new pattern of pointed collars and have buttons made of silk for the fastening purpose called ethnic? if the crumpeled skirt has got the same feeling as that of ghaghra, and the silk used for the shirt has got the same crude feeling



some other aspects of ethinicity which is directly related to our climatology and environment are the colours, the colours and the textures are directly related to our climatology. the colours are bright and dusky. the red, yellow, greens, browns, blues are very different and this is because of the natural dyes used . the ethinicity has found self amongst these colours, the whites are not so white but are dull, the brown and the orange sybolise the rustic atmosphere, the vellow is turmeric based, the green is fern green and the red is also turmeric based. the blues come from the inmdigo. some other colours are very indian such as the khaki, brown, black, magenta, etc. the pastelshades or the cool colours are not not the indian colours. that's the reason why ethinicity has always always been caught in these colours. the colour combinations are always very contrasting the red will always go with the greens with little bit of white and yellow surrounding it. the prints from the tie and die will always revolve around the red, orange, white, green, the browns and the blacks, but the combinations will be very contrasting due to the pink and the maroons.

the ethinicity of the tie and die is due to the hues which are created and the effect created due to ther interfearance. new colours are being tried out keeping the same hues and the effect in mind. the prints earlier were very small now attempts are being explored by the designers in search of new ethinicity. the prints are being tried with various colour combinations.

COLDURS PATTERNS IN BANDHANI



SALVIAR KURTA



ONE PIECE, CHAGHRAG

OHAGHR SKIRTS TOPS





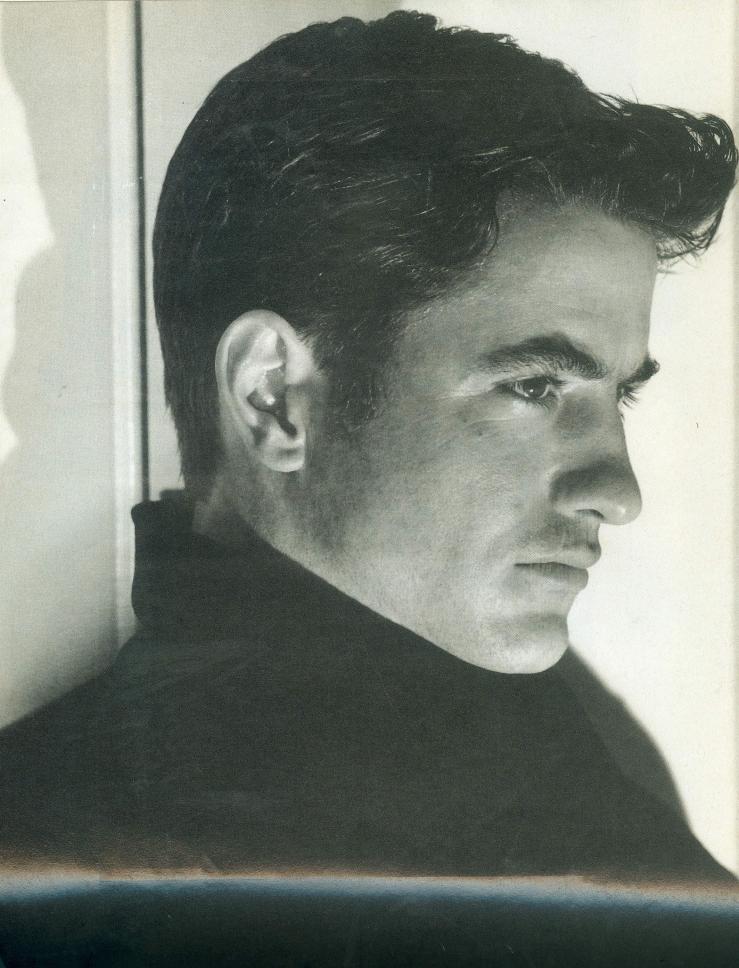
SALVIAR KURTA



SALVIAR KURTA.









KHADI DEN IM 8.

The opportunity arose for Hoffman, Walters and Paterson to work together again when Miramax (*The Piano, Pulp Fiction*) agreed to finance *Restoration*. It was the first time Mike Hoffman had worked on British soil since the doomed *Restless Natives*. 'I was anxious about working here again after that,' he admits. 'But when I got here, I realised how much I'd learned and how far I'd come – how far we all had come.'

ly, wanted to be caught on Sunset Boulevard. He is nice, he is charming, they affirmed, but he's much more of a character than that.

'I hope he comes out of this in one piece,' says Mike Hoffman. 'I don't mean career-wise, I mean emotionally. The "wannasee" on *Nine Months* went up 45 per cent, so it's obviously not going to deal his career a big blow. All they care about in Hollywood is the box office. Nobody

From left, Hughie's face advertises Privileged; Meg Ryan and Kiefer Sutherland in Promised Land; a location shot from Restoration



There were times on *Restoration* when such angry words were exchanged that nobody could believe they would come out as friends

Restoration, based on the acclaimed novel by Rose Tremain, was a challenge from beginning to end. Charting the progress of physician Merivel (Robert Downey, Jnr), from court favourite to plague-ridden London, it was a long and difficult story to adapt and therefore to get financed. Yet, on a modest £10 million budget, it has all the hallmarks of a big Hollywood movie, with lavish baroque sets and costumes, and major stars, including Sam Neill, Meg Ryan, Polly Walker and Ian McKellen.

It was shot in Wales and Dorset, where three country houses – Forde Abbey, Mapperton and Brympton D'Evercy – combined to make Merivel's estate. 'I really wanted to make a film that looked beautiful and I didn't want to base it on the look of another movie,' says Hoffman. The paintings of Caravaggio and seventeenth-century Dutch artists provided inspiration. Night-time and interior shots have a painterly golden glow, while the scenes of the Thames during the plague, achieved by digitally adding a backdrop to the moat of Caerphilly Castle, are reminiscent of the seascapes of Willem van de Velde.

Hugh Grant was particularly thankful to be ensconced with his old friends just as his reputation was rocketing with the release of Four Weddings and A Funeral 'I remember saying even in 1981,' says Hoffman, 'This guy is going to be a star. His beauty and charm were very impressive even then, but because he's so beautiful, people misinterpreted his gift for a long time. His gift is as a comedian: he's too ironic about himself to be a rointed courted land. In

Restoration he plays this petty, mean-spirited court painter ... he's very effete and foppish. It's not a huge role, but he gets absolutely the most out of it – he's very funny. There's

cares about morals. But he does have a v-e-r-y vulnerable side. I'm sure Hughie feels really, really bad and embarrassed about hurting people's feelings in all this.

'It's a great thing,' he adds of *Restoration*, 'to work with people you really, really care about. It takes the pressure off the need to succeed. The other thing is that I trust them to tell me the truth. As a director, you have a lot of people who tell you what they think you want to hear, and you inevitably lose your perspective.'

It seems inconceivable that a group of individuals, each with a strong vision, should co-exist without egos jostling for top billing. There were times on *Restoration*, admits Paterson, when such angry words were exchanged that nobody could believe they would come out as friends. But, maintains Walters, the battles were archetypal (producer vs director, say) and not personal.

Perhaps the success of the company is that each shines in a different way: Rick with his brilliance at inspiring others to believe in him and his projects (and delivering – even *Privileged* repaid its backers within two years); Andy with his commitment and thorough understanding of the film-making process; Mark with his financial sense and management skills; Rupert with his original, witty, intelligent scripts; and Mike with his vision and verve.

If the Oxford Film Company can be said to have a stamp, it is the desire to create the unpredictable in an increasingly predictable milieu. Among many future projects are a film set in Iceland, a big-screen A Midsummer Night's Dream, and a romantic comedy, which Hoffman sees as the perfect vehicle for Grant. What binds them as a family, says Paterson, is a simple







Satin bustier, £570; stretch satin hot pants, £180; fake fur heeled court shoes, from £240, all Anna Molinari Blumarine. OPPOSITE: sleeveless fake fur dress , £489, Martine Sitbon, from A la mode, 36 Hans Crescent, London



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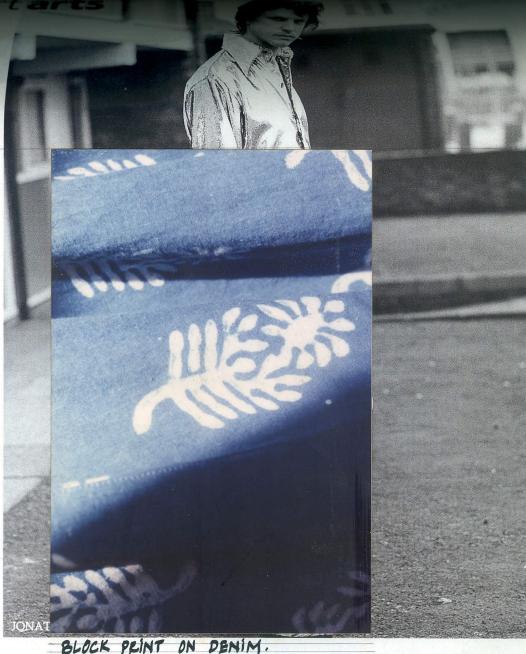
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Charcoal grey sleeveless shift dress, f190, with long single breasted grey dacket with silver scripe, 63%, both tw. KL. by

utterly endearing Fred Vincey in the BBC's frockbuster Middlemarch. a collective sigh was given across middle England. 'He could so easily have turned into a thoroughly obnoxious wastrel,' laughs the man who made him redeemable, 28-yearold **JONATHAN** FIRTH. 'But at heart he wasn't a bad person.' Firth junior (older brother is Colin) has a taste for tricky characters: he's just finished a world tour as Henry VI with the RSC, a globe trot that left him longing for London. 'I'm enjoying doing absolutely nothing now, lounging in my flat, making my own meals. No more, "Sorry, Mr Firth, breakfast finished five minutes ago".' Firth next appears in BBC2's autumn adaptation of Henry IV. But how about a family appearance, à la the McGanns in The Hanging Gale? 'There are a lot more McGanns than there are Firths. But perhaps if a good script came along ... '



Up-and-coming

Can't be long now.

IAN HART (left), has been working on films back-to-back ever since his knockout performance last year



as John Lennon in Backbeat. The result is that Hart looks set to be the character actor of his generation, with a clutch of diverse roles in (among many) Ol Parker's Loved Up (for **BBC2's Screen Two** series), Ken Loach's Land And Freedom, and Thaddeus

O'Sullivan's All Our Fault. Next stop: Neil Jordan's Michael Collins, alongside Liam Neeson.

JOE FIENNES, 24, is coming up fast on the inside of older brother Ralph. After filming on the new Bertolucci, he hits the Barbican Pit (from mid-October) in Dennis Potter's Son of Man. His part? Jesus. JAMES FRAIN You'll remember Frain from the BBC's The Buccaneers; as Lord Trevenick, he got emotionally-crippled, nanny-doting aristocracy to a tee. One of the hottest tickets around, the 27-year-old next appears on film in Loch Ness (with Joely Richardson and Ted Danson), and on stage in Xenobia (at The Young Vic, from 9 August). Twentysomething **DAMIAN LEWIS** first grabbed attention with his trail-blazing Hamlet at the Regents Park Open Air Theatre last summer. Next came the Hackney Empire: same play, different character (Laertes; Ralph Fiennes, of course, played the Dane). He and Fiennes are now wowing Broadway. At 28 SAM WEST (son of Timothy and Prunella Scales) is carving a niche for himself in costume drama. Following his Mr Eliot (in the BBC's Persuasion) and Gerald Brenan (in the forthcoming Carrington), he plays Archie, a US soldier and the lead of next year's BBC World War II saga, Over Here. EWAN BAILEY, 28, left Central in '93 (same vintage as Frain) to work non-stop in rep (Manchester Exchange, Hammersmith's Lyric)

parts are now winging his way: this autumn, he plays Victorian murderer John Lee in Granada television's In Suspicious Circumstances, and alongside Paul McGann in BBC2's The Merchant of Venice. **EWAN MCGREGOR, 23, and** STEVEN MACKINTOSH, 27, occupy the British beautiful-butdamned territory vacated by Tim Roth and Gary Oldman. McGregor won that locale's prize role when he was cast as Renton in next year's film adaptation of Irvine Welsh's Trainspotting; this month he appears with Mackintosh (of Buddha of Suburbia fame) in the British surfer movie, Blue Juice.

and film (Judge Dredd, The Young

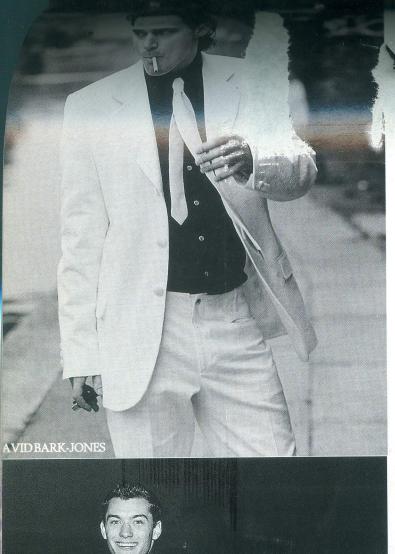
Indiana Jones, out next year). Major

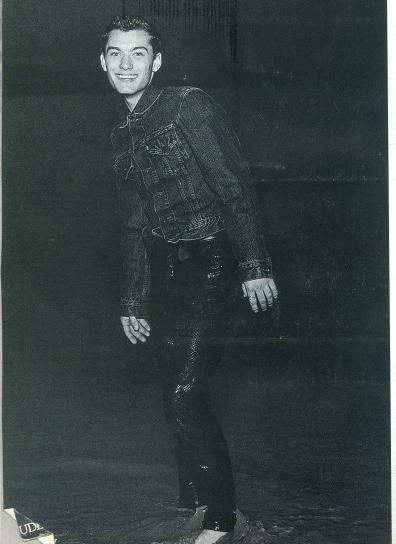
There is a new wave in British acting, an incominatide of ng

Day-Lewis, Richard E. Grant, Gary Oldman, and, erm, Hugh Grant put British actors back on the map. Now these boys (all under thirty) want a piece of the pie, and the evidence this autumn is everywhere. On television, at the RSC, across our cinema screens, and as far away as Broadway, they turn in committed, inspiring, unforgettable performances that is talent incarnate. Here and listed overleaf, we show some of the best. Watch out!

'I don't believe in breaks, because it can all go horribly wrong,' says **DAVID BARK-JONES** of his current West End triumph. 'Let's just say it's a nice role.' It certainly is: as Carl, the young gambler of the cult hit *Dealer's Choice* (at the Vaudeville Theatre), the 29-year-old turns in a performance that has left critics convinced that here is an actor to watch. This autumn we can watch him again: in the Almeida's *Venice Preserv'd* and in the BBC's *Pride and Prejudice*. 'I play Captain Denny. No I don't, I play *Lieutenant* Denny. You caught me promoting myself there.' No promotion necessary.

A man who sleeps soundly till noon (we rang him at 1pm; he was just up) has had a hard night: meet **JUDE LAW**, star of *Les Parents Terribles*, the Cocteau play currently taking Broadway by storm ('the audiences here really let rip'). Only 23, Law is on a roll: the only member left from the original cast (directed at the National by Sean Mathias), he was nominated for a Tony Award for his compelling, sexually-charged performance as Michael . But while New York loves him, Law loves home. 'I've been hanging out with the Hamlet lot [Ralph Fiennes and co.], but I miss my friends and my girlfriend' (the actress Sadie Frost, whom he met on the ramraiding movie *Shopping*). 'What's the weather like in London?' he asks wistfully. 'I hear it's warm.'





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PAREND PAD THOS TO THE GAUNIANT ENDINEED WINE LANCE HOLLES



MARRAKESH Elegant Diamond Bracelet Watches



GRAFF

