

INDIAN HERITAGE INSPIRING THE INTERNATIONAL FASHION

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ABSTRACT

India is the land of diversified culture and has roots in craft design philosophy which can be seen in its tradition. Indian heritage has been the source of inspiration for the generations from the past. It has been noticed that many renowned fashion designers have taken inspiration from our heritage and specified fashionable clothing to the world which has switched society's insight. Observing the changing fashion for so many years, it can be concluded that heritage gives the whole designing industry a new dimension. From Kalamkari of Lucknow to Kashmiri pashmina, it is Indian heritage that inspires many innovations. It can also be said that there is a lot to explore in our culture. Fashion designers who are representing craft heritage on a global stage, creatively think and try to bring change. Indian fashion designers have contributed a lot in the international fashion world with their unmatched weaves, embroideries, fabrics and designs by bringing together their vast expertise, creativity and innovation. Another way of making people love heritage fashion is innovating it without losing the originality and ethnicity of the design. In this paper attempt has been made to discuss the application of Indian traditional accessories, draping styles to create western silhouettes.

Keywords: *heritage, fashion, Indian, culture, inspiration, sustainable, design, innovation*

INTRODUCTION

India has given the world yoga, architecture, heritage, traditions and much more beyond that. One more contribution that must be added to the list is fashion. India for so long has been a consideration to the international fashion. The sheer amount of diversity and influences that designer can draw from every region is extensive and no other country can come close to it. The influence of Indian culture and heritage on international fashion is growing rapidly. India has been unique and inspired the world by setting trends all across. However Indian fashion industry at a growing stage has left no aspect in setting fashion statements on the world stage. Indian fashion designers have contributed a lot in the international fashion arena with their incomparable weaves, embroideries, fabrics and designs by bringing together their vast expertise, creativity and innovation. The most fashionable and modish celebrities have achieved the Indian look brilliantly. Apart from highlighting fashion in terms of apparels, even the art of inking on body (known as tattoos now) was born in our country and then travelled west. Also the international runways are putting forth collections inspired by Indian assets. It is interesting to see a perception of Indian inspired fashion, through the famed creativity of world-renowned international fashion designers. India with a rich and colorful heritage in terms of textiles, weaves, needlework has served as inspiration to international designers for decades. Apart from traditional fashion collections where India may be listed as one of the designer's official influences that season, there are other ways people are turning to India for which the technology is ought to be updated. The textile market has changed, so technology has to change. Designs have to be created for the western market. This is where the mass orders come for the Indian garment industry, as they did for the ghagra skirts, which started out as a high fashion statement.

INFLUENCE OF TRADITIONAL COMMODITIES ON INTERNATIONAL FASHION

Headgear

A dastaar or pagari or pagg is an item of headgear associated with Sikhism/Sikh religion in Punjab state of India. The dastaar is a symbol of spirituality and holiness in Sikh religion.



It is also a symbol of honour and self-respect. In Punjab Sikh community wear a dastaar, partly to cover their long hair, which is never cut, as per the wish of their last human guru, Guru Govind Singh. Different styles of dastaars are men's double nok, chand tora, Amritsari dhamala, basic Dhamala, patka, Patiyala shahi pagg and morni pagg. The turban is tied in several styles, some of which are indicative of the place a man hails from his social position or cultural background. The turban is wound round the head several times first obliquely on one side and then reversely on the other in such a manner that the two parts diagonally intersect each other at the center of forehead. The remaining end of the turban is either free at the nape of neck or allowed to hang longer and loosely over the back or neatly tucked into the folds. Indian Prime Minister Narendra Modi, has emerged as sort of a style icon and the best representative of this fabulous headgear as he has sported a lot of colorful pagdis on various occasions.



The sheer amount of headgear that Indians wear is amazing and has drawn inspiration from many designers. Popular designers have experimented with turbans. For its fall 2018 collection at the Milan fashion week, Gucci introduced models on the ramp wearing various headgear accessories, out of which turban was one that was extensively used. While this was a big Indian influence, many criticized Gucci on the social media for cultural appropriation on a global scale as turbans have a religious significance for Sikhs.

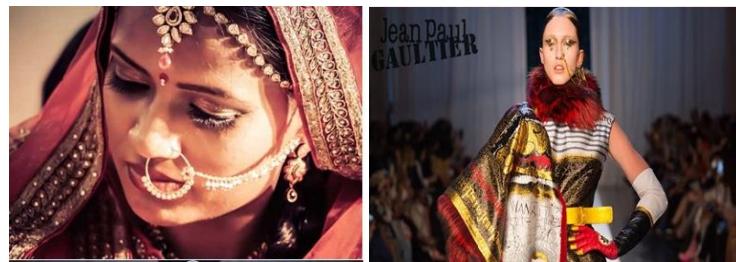
Pagdis or safas worn by Indians on a daily basis or during festive occasions are also popular. Chanel's Paris Bombay collection – pre-fall 2012 saw male models walking on the ramp in a wrapped headgear, which was clearly the pagdi or safā style. In contrast to the turbans, pagdis are a more acceptable trend globally; Rajasthani pagdis are a clear example. Various Japanese drivers have been seen sporting Rajasthani turbans and the same has been featured in quite a few international fashion events. In couture fall 2007, the designer's couture collection evoked the princes and the maharajahs. The Jodhpurs, turbans and blingy achkans ruled the ramps alongside the princes of the colonial era. While the Indian fashion shows are all about exquisite bridal outfits, it is interesting to see an exaggeration of Indian male outfits on female forms in the west.

The Indian inspired fashion collection started off with androgynous outfits that were inspired by quintessentially male Indian attires like the jodhpur pants, Nehru jackets and band-galas. The outfits transitioned to more feminine fluid outfits like tunics, saree inspired drapes and gowns. The turban wisted headgears further enhanced the Indian feel.



Nose rings:

Nostril piercing is a body piercing practice for the purpose of wearing jewellery, much like nose piercing, which is most primarily and prominently associated with Indian culture and fashion since classical times, and found commonly in India.⁹ nose piercing is the tradition of India. In India all women wear a nose ring on the left or right nostril. According to ayurveda, piercing the nose near a particular node on nostril helps in lessening the pain during childbirth. Nose pins normally used while wedding ceremonies. Nose piercing didn't originate in India, it was brought to the country in the 16th century from the middle east by the Moghul emperors. In India a stud called phul or a ring known as nath is usually worn in the left nostril, it's sometimes joined to the ear by a chain, and in some places both nostrils are pierced.



Though nose rings have been popular in other parts of the world, nowhere is the item worn on a daily basis than India. It has globally inspired many variants. Notably, the nath version has become popular. During the Jean Paul Gaultier haute couture fall/winter 2017-2018 show in Paris, models were seen wearing stylized versions of the nath, which were popular during the times of maharajas. Indian brides still wear nath as an essential jewellery item for their big day.

Maangtikka/Bindi:

In India, bindi and maang tikka has a deep-rooted significance. The maang tikka is a typically Indian hair ornament, placed on the bride's hairline with a drop pendant that gracefully sits on her forehead. The bindi represented by chakra signifying the holy union of male and female on a spiritual and emotional level. Nowadays women from all around the world wear the maangtikka as a fashion statement, with traditional Indian attire and sometimes even with western wear. This gorgeous Indian hair accessory, has captured the imagination of the fashion world, and has become an extremely desired wardrobe essential.



This insight of fashion has extended its reach overseas and is considered as a casual fashion accessory in the west. Various models have flaunted bindis on the runways. One of the most notable moments for bindi came during the Chanel Paris Bombay fashion show of 2012 when Karl Lagerfeld sent his models wearing a bindi and maangtikka on their foreheads. Mc. Queen was inspired by Indian royal costumes and jewellery for this collection. Katy Perry, Selena Gomez, Gwen Stefani, Beyoncé have all famously worn bindis in music videos and award functions. Karl Lagerfeld brought Coco Chanel's Indian vision of outfits from the fifties and sixties to the runway of Paris for the autumn winter 2012-13 collection. In Chanel Bombay Paris collection 2012-13, the models walked the runway, which was set between tables spread out for high tea and they were be jewelled with stranded necklaces and head pieces. The Indian inspired fashion from Chanel embraced the concept of easy to wear making use of skirts, tunics, jackets, leggings and pants against the flowy Indian saris.



Saris:

In India sari is considered to be among the oldest form of garment in the world still in existence. It drapes varying from to nine yards (4.5 meters to 8 meters) in length and two to four feet (60cm to 1.20meter) in breadth that is typically wrapped around the waist, with one end draped over the shoulder, baring the midriff. In sari, various draping styles are seen in India according to states.



Saris are still identified as the quintessential Indian garment. Over the years, it has become a huge fashion influence. Part of it is due to the popularity of Bollywood movies abroad that depict colourful, decked-up garments which have caught the fancy of people. Also, the invasion of foreigners to India has contributed to the trend as many women and international celebrities are seen wearing saris on many occasions. Later than that various Indian and international designers have experimented with the garment to make it more adaptable to the international taste. American-Nepalese designer Prabal Gurung showcased his autumn/winter 2018 collection at New York fashion week where Gigi Hadid modelled a patterned scarf over a wrap skirt. The scarf was draped across her torso and neck, leaving one fringed tail hanging over her shoulder; this was a subtle nod to the sari. For march spring summer-13 Georgina Chapman and Karen Craig's represented Indian brocade work. This collection was a glorious embodiment of Indian art and craft with a tinge of glamour. Sari gowns have also popularized the garment abroad. John Galliano showcased sari-inspired costumes for his spring 2003 collection while marchesa's spring/summer 2013 show paraded dresses complete with Chantilly lace, one-shoulder drapes, beadwork and bare midriffs.



Indian jutties:

'Jutti' is an Urdu word for a shoe with a closed upper attached to a sole. Jutti or nagara was first patronized by the Mughals and were extremely popular amongst the kings and the queens who belonged to the richest era of Indian history. The upper part of shoe made of leather or textile, embellished with cowries, mirrors, brass nails, bells, ceramic beads and other ornaments.



Vibrant colors and artistic embroideries are making a splash the world over, but one piece that has caught the fancy of western fashion is the prototypical subcontinent jutti (subcontinent because juttis are not dominant only in India but Pakistan as well). While Indian versions are filled with traditional patterns, motifs, and embroideries, it has been modernized to suit western tastes in fabrics such as denim or lace etc. Sticker-work and hand paints are also very common.



Indigo prints:

Indigo is among the oldest dyes to be used for textile dyeing and printing. Indigo was also cultivated in India, which was also the earliest major center for its production and processing. India was a primary supplier of indigo to Europe as early as the Greco-Roman era.



Indigo prints are essentially Indian with traditional patterns of nature or mandala designs. They are ideal for the harsh summers in India. Western designers have taken the prints and designed it in their mini, midi and maxi dresses to make it contemporary for western women. The international label stores are also performing well in the Indian capital of New Delhi and other locations in Indian metropolises. This has led to elaborate plans from the international designers to pave the way for new-age India's fashion trends.

CONCLUSION

India has as many reasons to be cheerful for. An Indian outfit for every occasion is always needed which is a part of Indian culture and this is the point where heritage plays an important role. The more the country is featured on international catwalks, greater will be the demand for its fabrics and embroidery and also for Indian garment manufacturers and craftsmen, which implies a bigger portion of the multibillion-dollar international fashion industry for its contribution towards the Indian economy. Furthermore, the Indian inspired fashion creations with contemporary ideologies appeal to the susceptibilities of a global Indian. The Western critics of fashion always felt a pull towards Indian attires but the wearability factor hindered the acceptance. The recent adaptable trends introduced by the modern Indian fashion designers have opened up the possibilities of an Indian outfit. These modern outfits are also influencing the International designers in a big way. The reasons may be innumerable but the fact that cannot be ignored is that Indian inspired fashion is getting its due recognition and it may be just the beginning.

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