

Glamour fest in Dhaka

TRESemmé Bangladesh Fashion Week 2019

Three evenings of glamour, oomph and panache; the best of the best amongst our local designers, participants from various Asian countries; and some of the most promising new faces on the scene right at this moment—made up the razzle-dazzle that set the TRESemmé Bangladesh Fashion Week 2019 apart.

One can only hope that the fashion connoisseurs of Dhaka did not miss what took place between 23 February and 25 February, 2019 at the International Convention City, Bashundhara.

As models walked the ramp with grace and sensuality, sometimes draped in the serene tranquillity of soft colours and gentle tones, punctuated with vivid hues here and there, and at times, wrapped in power and all the zeal of life, the A-list crowd witnessed a run down fashion aisles, which, beyond doubt, was the most flamboyant fashion show in recent memory.

The event, organised by TRESemmé, in partnership with Fashion Design Council of Bangladesh (FDCB), gave a platform for haute couture from seasoned maestros, designers who have aced the balance between heritage looms, retro vibes, and modern twists, to fashion-renegades going wild with euphoric expressions of their bubbling youth that could only be showcased within the vast premise that was the Fashion Week.

For those just tuning in, let's break down the proceedings of the gala event into some bite-sized pieces.

DAY ONE: THE BUILD-UP

With queue #1 of TRESemmé Bangladesh Fashion Week 2019, Afroza Parveen of RED Beauty Parlour & Salon re-examined the power of hairstyling in creating the persona of a woman; it gave the gala event a scintillating start.

Hair defines the face, and the queue had ladies in sassy red, adding the oomph factor, walking up and down the runway. And as Jannatul Ferdoush Peya, the brand ambassador of TRESemmé Bangladesh, made her way through the smoke screened entrance for the catwalk, the ramp was buzzing—a forecast of an event that would live up to its promised hype.

PAROMITA BANERJEE

Chiroshokha

As a designer committed to promote indigenous textile of West Bengal, India, Banerjee redefined the aesthetic beauty of fabrics with drapes and colour blocking that seemed to have become her forte.

As for the attires, Banerjee toyed with saris, lehengas, kurtis, dresses, and panjabis. Her approach was simple enough, fusing ideas and turning familiar lehengas into skirts, and the choli into short tunics, and using the dupatta as stoles.

If there is any truth to “opposites attract,” Banerjee took it to a new level with her astute use of colour, brushed from the opposite ends of the colour wheel — chiroshokha?

Perhaps!

If the art of colour-blocking ever needed

a champion, fashion has found one in Paromita Banerjee.

HUMAIRA KHAN

Rainbow

TRESemmé Bangladesh Fashion Show 2019 saw fashion icon Humaira Khan revisit one of her favourite themes — the rainbow. To Humaira Khan, the colours of the rainbow are the colours of life. The interpretation of the seven-colour palette was meticulously executed on the satins, the muslins, and the linens.

The entire collection, spiked with a riot of colours, awed the audience, especially



because of the prowess of her imagination which brought order to such a wide range of colours.

RIFAT REZA RAKA

Kite. Ghuri

Known more for the cuts rather than the fabric or the colour, Riffat Reza Raka continued to delve further into her forte as she presented a line heavy on sartorial dexterity. Mainly done in earthy hues, the range had a strong oriental feel, fused with almost every facet of fashion that we claim as our own. And the end result was a brilliant creation that playfully blends myriad cuts and styles, without diverting an inch away from the chosen colour.

Almost all the designs showcased had an interesting connection with the geometric aspect of kites, another feature that binds our local culture with that of the orient, a connection that was written all over Riffat Reza Raka's collection.

SARAH KARIM

Peacock

The grandeur of peacock has a historic association with the Rajputs, and the great Mughals — both known for their patronage of art and aesthetics. Zardozi is one of the

embellishing techniques mastered in Mughal Lucknow, and couturier Sarah Karim is without any doubt our most celebrated exponent in using zardozi on silk — the making of intricate designs using gold and silver threads, along with studded pearls and precious and semi-precious stones.

The central motif of the entire design and the colours used were turquoise, amber green, and purple — hues borrowed from the feathers of a graceful peacock. The dresses that made the ensemble click are all familiar grounds for Karim — lehengas, kaftans, coatees complemented with pencil pants, and of course, shararas.

SADIA MISHU

Wheel of Nature

It was an ode to nature, and an amalgamation of her comfort zone to varied style frontiers. Through her line, Sadia Mishu presented a flow of life, the first breath — shades of green; to the last, presented in hues of grey. But while contrasting this linear progression, she ceaselessly deconstructed



forms creating some of the best high-fashion items in the show. Working with muslin, cotton, traditional motifs and patterns, Sadia Mishu's gowns, kurtis, saris and tunics captured moments of life with euphoria.

EZMAT NAZ RIMA

Militaria

For reasons perhaps none can explain, men and women in uniform are high on the style quotient. For centuries, military fashion has infiltrated our wardrobe, with bomber jackets, jumpsuits, and trench coats; but fusing military fashion with ethnic wear was truly a test of the imagination, and boy she did well! Fusing anarkali, kurta, and sari with elements of the military in shades of khaki and black was a treat to the eyes.

Rima has as history of working with heritage weaves. This time, she went from floral to militaria, and back to floral again!

As far as fusion and future fashion is concerned, Rima turned some heads with the way she blended the appeal of the uniform to the elegance of nature we find around us.

MUSARRAT RAHMAN

De Stijl

If street smart fashion is what you were looking for, Musarrat Rahman delivered that, and some more. While designers take heritage loom and give it a contemporary look, Musarrat dared to accomplish the exact opposite.

Drawing influence not just from the bleeding edge of art, music and technology, she is inspired by Bangladeshi, as was evident in her use of the 'run stitch' — one of the signatures of kantha stitch on pants, and tunics.

It was quite clear that Musarrat appeals to a geographically diverse consumer base; to her — 'the future is inclusive' and a melting pot of ideas — The Factory, social responsibility, neon colours, tradition; the whole nine yards!

AISHATH SHAMLA

It was an ensemble of gowns in all their glory, and cocktail dresses that can take styling one step up. But it was truly the traditional Maldivian dress, red...red...red, and a chunk of golden jewellery that made its mark. Shamla's venture into the uncharted was a boon for fashion, and the extravagant gowns draped in a variety of forms, frills and pleats-- haute couture at its best.

LIPI KHANDAKER

Undulating Horizon

Having a background in fine arts, Lipi Khandaker perhaps treats fabric as her canvas, but not at the TRESemmé Bangladesh Fashion Week 2019.

Primarily using exotic silk and khadi in a range of brown shades, Lipi made best use of prints, embroidery, tie n' dye, and to top it all — an exquisite execution of textured pleats that made almost every other piece flowing; as if they were alive. As a designer Lipi Khandaker is grounded to her roots, and this time her collection was an intimate dialogue between wind and soil.

ANU SHRESTHA

Nepalese fashion house, The Kallisto Designs, is the brainchild of Anu Shrestha; no stranger to Bangladeshi socialites who nurture a flair for handcrafted, wearable art.

Always inspired by the infinite diversity of Himalayan flora and everything Nepalese, Shrestha produced some brilliant attires, hand-painted on pure silk — her forte that has brought success to the designer in creating a niche market.

Yet, that was not all that came from the land of the Himalayas. Her designs also presented the glorious history of her country, and their national identity which they are so proud of.