



To understand the future of Bangladesh's fashion landscape, you need to look beyond the runway first. Why? Because it is in the classrooms, workshops, and cramped studio corners that young designers sit with their threads and needles, fabric scraps, unfinished motifs, and the buzzing uncertainty of ambition. Steadily, the industry is shifting, and a vital driving force behind this shift is the students and fresh graduates who are beginning to think differently about design and heritage.

For these young voices, fashion is not just a decorative pursuit. Fashion, for them, is a medium for the translation of history, personal identity, and modern realities. The real evolution of Bangladeshi fashion can be traced in the stories, frustrations, and small breakthroughs of these young designers.

Motifs as language, not just decoration

"We have shifted our perspective on thematic designs. Previously, we selected a culture or product and built our design around it. Now, we see it as a starting point for a deeper exploration, and dedicate ourselves to researching the motifs within it," explains Md Imran Hossen, a student at Shanto-Mariam

the motif, understand it, then make it speak. Rather than treating the motif as an add on, he uses it as the vehicle for meaning.

Umme Jamila, also from SMUCT, approaches motifs similarly, but her focus is more on national symbolism. Her previous themes include 21st February, 16th December, and the water lily.

"National topics interest me more,

or afterthoughts attached at the end of the design process. However, the tide is changing, and young designers like Hossen and Jamila are more focused on researching their origins, studying how it has been used across time, and then reinterpreting it through contemporary methods.

Chowdhury Mysha Mondhon, also

Bangladesh's emerging fashion scene is being shaped by young designers who treat motifs as carriers of history and identity, rather than mere decoration.

Designers are blending heritage with global trends, creating fusion work that respects local culture while appealing internationally.

Sustainability is recognised in principle, but practical implementation remains limited; designers see it as an evolving practice influenced by resources and infrastructure.

Challenges for young designers include financial support, access to materials, and industry guidance, highlighting the need for stronger institutional backing and curriculum adaptation.

The new wave prioritises thoughtful, meaningful design over spectacle, emphasising research, context, and intentional creativity.

University of Creative Technology (SMUCT).

Hossen is part of a generation that has begun to think with a different lens. For him and other young designers, the shift starts at the conceptual stage. While Hossen's design flows between 1940s fashion and village life, at the core, his method stays the same: find

and ultimately, my goal is to present my culture uniquely, perhaps with a digital touch," she says.

This indicates a departure from earlier trends, where themes used to dominate. A designer would pick a theme, namely "village life," or "monsoon," and build a silhouette around that broad category.

In many cases, motifs used to be treated as longer ornamental add-ons

a fellow SMUCT graduate, frames her work through cultural signifiers. What interests her are the quieter, less-talked-about expressions, as she points out the almost forgotten art of patachitra.

"I don't see many collections based on it. I want to highlight my culture more, particularly old art forms like

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