

That awareness became her advantage. Instead of designing for applause within the industry, she began designing for the woman standing in front of her wardrobe. What would she reach for after a long week? What feels indulgent but not intimidating? According to Tazin, retail therapy is rarely about extremes. It is more often about finding something refined without being alien.

Of course, colour sense and cut matter. But she speaks less about dramatic statements and more about balance — about knowing how far to push a neckline, how much asymmetry is too much, how to make a piece feel distinctive without making it unapproachable.

When Tazin formally stepped into the business with her brand Polka Drops, she found the design landscape heavily monopolised in terms of aesthetics. Many labels were offering variations of the same ideas. Rather than compete by imitation, she chose a different path. She wanted her house to stand for premium quality that still felt reasonable — a space where aspiration did not mean exclusion.

Over time, her work expanded into both couture and prêt. The rhythm of her collections now shifts intentionally. This Eid, for example, she chose to focus on slow fashion

— fewer pieces, more detail, greater emphasis on exclusivity of design. After the festive season, Tazin plans to pivot toward faster drops, responding to the quicker retail pace that customers increasingly expect.

Remaining relevant in a trend-driven industry while preserving creative identity is quite a challenge. And Tazin is honest about that tension. “If you want

to stay in the business, you must go with the trend to some extent. However, the key is to know how far you can go before your work just becomes a replica,” she states.

Her work frequently experiments with ombré palettes and new cuts, serving a clientele that now spans eight to nine countries. Yet, not every creative risk is rewarded. She describes moments of demoralisation when customers gravitate toward trend-heavy pieces — the predictable 3 out of 10 designs, instead of the 7 designs that reflect her personal vision. That imbalance can be testing. So can monotony.

When asked about the moment that challenged her confidence the most, she does not mention financial strain or criticism. She speaks about repetition — the fear of creative stagnation. In an industry heavily dependent on imported materials and global supply chains, originality can feel both urgent and fragile. Innovation requires not only imagination, but resilience.

“All our materials are imported,” Tazin explains,

pointing to the effort invested in sourcing. Yet she remains deliberate about pricing. “Style is personal. But I think fashion should be for all. That’s how we set the price for our dresses.”

In a market where exclusivity is often equated with prestige, her approach challenges the idea that good design must be unattainable.

“Sustaining in this industry for this long would be impossible if I didn’t give enough quality and work,” Tazin believes.

The way Tazin speaks about success is not framed as overnight triumph or dramatic

reinvention. Instead, it appears as steady navigation between trend and instinct, ambition and relatability, global clientele and local sensibility.

In an industry that often celebrates spectacle, Tazin’s journey feels rooted in something subtler — understanding. Understanding her market, her limitations, her strengths and the evolving rhythm of fashion itself.

And perhaps that is her real training; not in classrooms, but in listening.

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