

# TRADITIONAL AND SUSTAINABLE

The pandemic has had its say on the fashion weeks in India too! Unprecedented times call for unprecedented actions and in this era of the 'new normal', the FDCI x Lakmé Fashion Week joined hands to launch the first phygital seasonless fashion extravaganza. Spread over 30 shows, 43 designers unveiled their collections through fashion films that lasted for about 4–10 minutes in the course of six days beginning March 16. The emphasis of the collections was on sustainability and encouraging traditional crafts and artisans who were perhaps among the worst hit during the lockdown. Young designers showcased some interesting and innovative ideas, and ancient Indian techniques were given a contemporary treatment to match the modern fashion trends.

By **Meher Castelino**



## **BLONI**

The designer used technology to make eco-friendly clothing by blending tech-generated fabrics with marine, plastic, waste textiles by means of local artisanal techniques like hand crochet, tie and dye and knitting along with glazed fabrics.



### **GEISHA DESIGNS**

The key fabrics were tulle, chiffon georgette, dentelle/chantilly and organzas in a colour card of ivory, blush, shades of ginger and champagne.



### **LIMERICK BY ABIRR AND NANKI**

There were shades of turquoise, pink, purple and navy juxtaposed with lotus motifs. The 400-year-old art form of Pichwai originating in Nathdwara, Rajasthan was the main craft for the collection.



### **NIDHI YASHA**

The collection was in opulent velvets with silk charmeuse, organza and chiffons splashed with flirty, ruffles, fringes, rich tassels and a medley of floral and geometric patterns.



**NIRMOOHA BY PRREETI  
JAIIN NAINUTIA**

Abstract surface ornamentation, linear cords and fluid beads were used to create the theme of the collection, which was inspired by caged birds.



**NITIN BAL CHAUHAN**

The collection reflected the meticulously created 3D embroidery on conventional materials through new age fabrics that were fluid and sheer with metallic colours.



**PAWAN SACHDEVA**

There was a splash of colour as powder blue, red, wine, orange, fawn and teal were used for the PU fabrics, leather and suede along with quilting for the menswear collection.





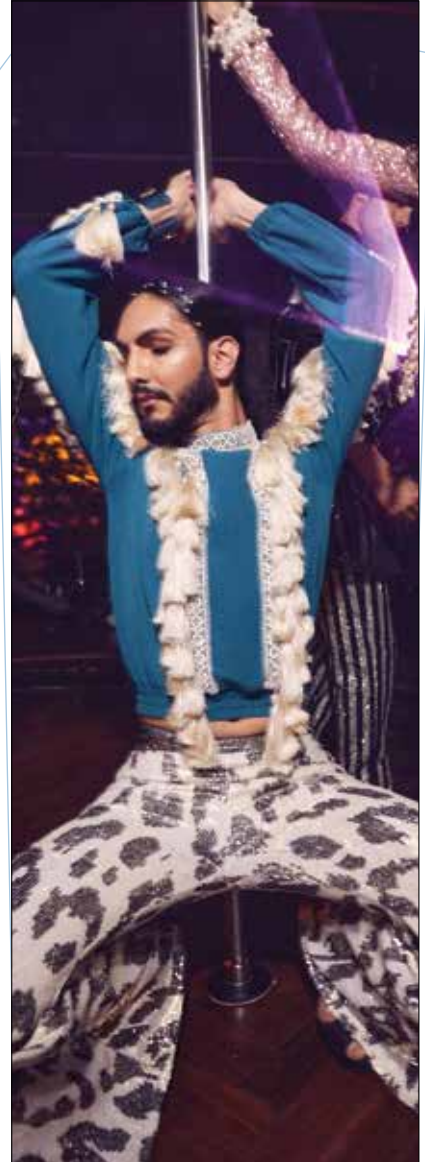
### **PAYAL PRATAP**

In a rainbow of hues like plum, purple, navy, fuchsia, ruby, petrol, coffee, auburn and ochre, the collection had detailing like peplums, gathers, smocking and handwoven textures. Woollen stripes and checks with delicate embroidery like cross-stitch and sequined highlights added to the look of the garments.



### **SAMANT CHAUHAN**

Flowing fabrics and shimmer details along with the dramatic floral motifs and the intense crafting of silhouettes with billowy sleeves gave the collection a joyous vibe.



### **SIDDARTHA TYTLER**

The intense surface texturing with lots of sequins, crystals and the new computer embroidery was created into a fabric base revolving around colours that moved from mustard, blue, black, grey, teal and white.



### **ANAMIKA KHANNA**

A mix of hand painting and embroidery was the basis of the collection called 'Timeless the World'. Tassels and fringes on strategic sections of the ensembles along with patches of embroidery on colours that moved from black and white to sunny yellow, soothing green and coral along with pops of gold and silver.



### **ARPITA MEHTA**

Prints were the basis of the collection with abstract, leaf and butti prints in a soothing colour palette of summer blue, mango yellow and flame red. Mirror work, tassels and fringes with cowries were the highlights of the collection.



### **WAJAHAT RATHER**

The designer brought the crafts of Kashmir from the darners for his label Raffughar. The 'Maazi' collection had paisleys as the main design in pixelated motifs that changed into barcodes, while the fabric base was handwoven merino wool in shades of ivory brown and grey.





### **RAHUL DASGUPTA**

The shibori craft was at the base of the collection along with selvedge of fabrics that were cut and dyed, then detangled and later stitched together for the men's modern indutva or ethnicwear line. Pin-tucks, ribbing and folds added to the look for the creations in shades of grey, blue, black, brown and red.



### **COCCCON**

The Coccon label started by the Indo-German designer duo Chandra Prakash Jha and Georg Andreas Suhr featured peace silk, which followed the process of sericulture created with strict organic methods and zero carbon measures as well as zero waste techniques. The plastic-free collection worked with natural resources like bamboo/cane.



### **PETA INDIA**

The PETA India show made a heartfelt plea for vegan shoes, bags and jackets made from coconut leather and encouraged the refusal of leather from animals.



**NEHA CELLY**

Waste generated from denim was created into dresses and accessories like clutches and bags. In addition, the small scrap and fibre left was made into pulp and used to make tree-free indigo paper and book. Zero wastage was the mantra of the designer for her label 'Nece Gene'.



**ANITHA SHANKAR**

Using GRS certified 100 per cent recycled PET yarn, the scarf-to-tote concept was created into fabrics perfectly suited for shopping. Each tote scarf used 2.2 PET bottles and claimed to save 500 single-use plastic bags per annum per person.



**MEGHNA NAYAK**

The creations were constructed from old, heirloom, unused, discarded, post-consumer or otherwise wasted material. Zero waste pattern cutting was used for the reversible, multi-functional and size-friendly garments.





### **ASHITA SINGHAL**

The recycled textile waste was upcycled and turned into meaningful textiles and quality products, using handloom weaving and handcrafted techniques. This waste that was acquired from design houses included cotton, silk, organza and even leather.



### **SATYAJIT VETOSKAR**

A material as common as the tarpaulin was used to make a collection of raincoats, including bags along with flex, which comes from printed billboards and turned into products. The upcycling of car seat belts as shoulder straps for the bags helped in zero waste. In addition, repurposed pens were made from old aircraft aluminium discarded artillery shells and wood for old handloom spindles.



### **PRIYANKA MUNIYAPPA**

The main technique used was reconstruction through deconstruction by combining the material of 10–15 garments turned into hand-cut, puzzle pieces of 50–100 panels that were constructed into fabrics with the interplay of colours and textures. Mending and upcycling was the main theme.





**RITU KUMAR**

The designer's collection remained true to natural fibres and sustainability that included a variety of yarn dyes and amalgamation of laces and intricate geometric designs. The soya fabric saris were the highlight.



**P.E.L.L.A.**

'The Hive' collection by the label concentrated on a design philosophy of zero waste patternmaking and construction in the amalgamation of indigenous handwoven textiles that included silks and the finest pashmina created in the Indian clusters.



**CHOLA**

The designer used organic cotton from Puducherry, post-consumer recycled cotton from Tiruppur, handwoven khadi from West Bengal, muls from Bhopal and pure linen from across the various other states. Recycled and upcycled or biodegradable usage was encouraged by the designer, while textile scraps were used for pockets or collars of garments – all made in-house.



### **HUEMN**

Working with local artisans and sustainable materials, there were handcrafted pieces with traditional embroidery techniques, which highlighted slow fashion. The collection featured embroidery that revealed the cultural landscape of the country from pastoral India and bits of urban India, using handcrafted and finishing techniques for the baggy unisex collection. Denim, knit and cotton, along with 3D placement embroidery with french knots and thousands of stitches highlighted the look.



### **KHANIJO**

The label has always used natural and pure fabrics along with khadi silk and at times bamboo, hemp and Tencel. The primary base of the garment was upcycled fabrics in bright hues and offered a line of clothing for men and women that included wool, denim, cotton and some frayed detailing to emphasise the designs.



### **GAURI & NAINIKA**

The designers played with chiffon and organza for a fluid flowing line of women's formalwear collection of gowns with lavish prints of flora in gentle pastel colours.





**PAYAL SINGHAL**

The designer collaborated for her collection Kismet with R | Elan fabrics that were high performance eco-friendly created using sustainable techniques.



**MANISH MALHOTRA**

For the couture bridalwear collection, the designer used two-tone silks and dupion silks along with gold silks, sheer organzas, lush crepe sand tissues. Colours revolved around black and white with pink, lilac, grey, blue, royal beige/gold, powder blue and metallic gold silver with heavy zardosi work.



**SANJUKTA DUTTA**

The designer presented a predominantly white line with silver and gold motifs for an Indowestern look. There was the strong presence of the mekhela chadors as well as a variety of fabrics from Assam.





### **GAZAL MISHRA**

The flora of Uzbekistan's luxurious foliage for the embellishments inspired the label, which appeared in the intricate craft of threadwork and zardosi embroidery. The cotton, silk fabrics were in shades of burnt pink for the 'Uzbek Vintage' line.



### **SHAVETA AND ANUJ**

The designer duo presented the 'Qalb' collection in exquisite fabrics with luxurious zardosi designs as well as the interesting recherché gold thread embroidery on the bridal ensembles. The fabric choice was tulle and tissue with tanchoi silk to complete the look.



### **TATWAMM**

The label brought the exotic textiles from Kanchipuram to Pochampali and added the intricate bandhani from Bhuj along with a glitter of zardosi embroidery created in rural Bengal, for the 'Rajwadi' collection of saris and indutvas.



### TANIERA

The various weaves and craft techniques were merged into perfect unison for the 12-sari collection that brought the glory of textiles from different states. The kalamkari print was splashed with Kashmiri kashida embroidery, while the kosa textile had the tribal art of Warli. The sangneri block prints from Rajasthan were used on banarasi saris, while the chikankari and bandhani craft came together in vibrant colours.



### BODICE

The label by Ruchika Sachdeva is known for her intense detailing, which revolves around piping. Her collection for the Grand Finale had youthful creations in vivid colours with the piping and micro-pleating cleverly used for the assortment of garments. Along with the pleating was the addition of geometric prints for the mix and match coordinates.



### PANKAJ AND NIDHI

The designing pair used sheer translucent breathable and easy-to-wear fabrics, in a burst of rainbow hues of brilliant red, orange, pink, ultra violet, blue and green for 'The Kaleido' collection.