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(English: "Okkhor"); translates to "letter" "alphabet," or "character"

Summer 2026

FRIYANA
QURAISHI

CUT
WOVEN
SEWN

LANGUAGE
as
IDENTITY



ওক্খর

LANGUAGE AS IDENTITY

(English: "Okkhor"): translates to "letter" "alphabet," or "character"

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Designer's Letter

Language is not just words; it is the stories we carry, the communities that bind us, and the identity we fight to keep. This collection is a living tribute to the people who gave their lives so a language could survive. Wearing it as a reminder that culture is fragile, precious, and always worth fighting for.

What language do you carry inside you that the world has never heard?

Friyoshii



Illustration: Elie Kim



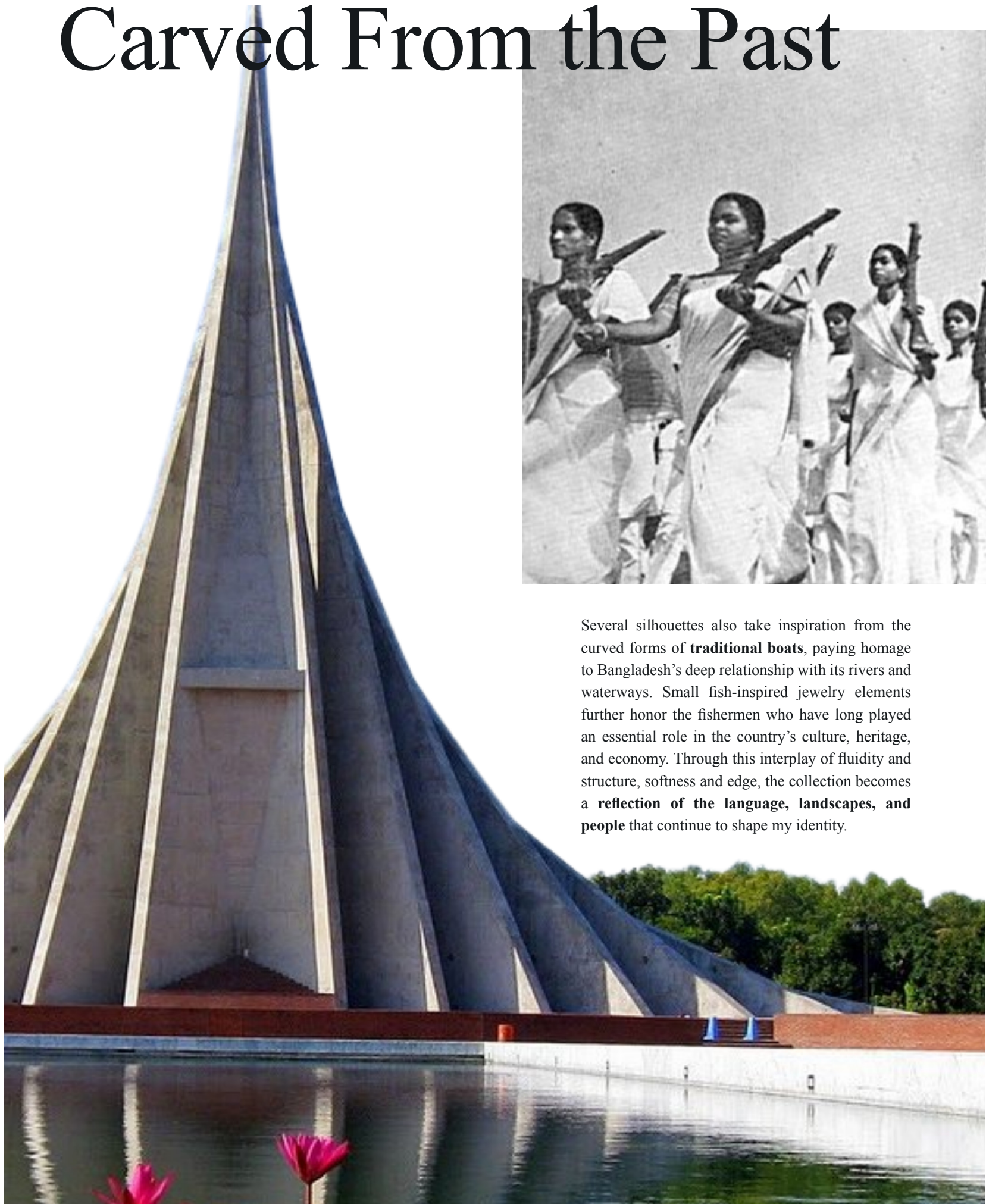
THE STORY BEHIND

What comes to your mind when I ask, how do you define someone's identity? For me, it's something as simple yet profound as language. Language is existence itself: the stories we carry, the emotions we express, and the way communities are bound together. And yet, throughout history, language has been weaponized, used to control, to silence, and to erase entire identities by stripping people of their mother tongue.

Bangladesh, where I'm from, is one of the few places in history where people have died to protect their language. The fight for Bangla was not only about words, it was about survival, dignity, and freedom. Growing up with this history has made me aware of how fragile identity can be, how easily culture can be erased, and how vital it is to hold on to it. To me, Bangla is not just a language, it is memory, resistance, and love. It is fluid and graceful, yet sharp and unyielding, a mirror of my people and of myself.

This collection is a living memory of identity itself, a fragile legacy that is always changing but always worth fighting for. It is my homage to that truth.

Carved From the Past



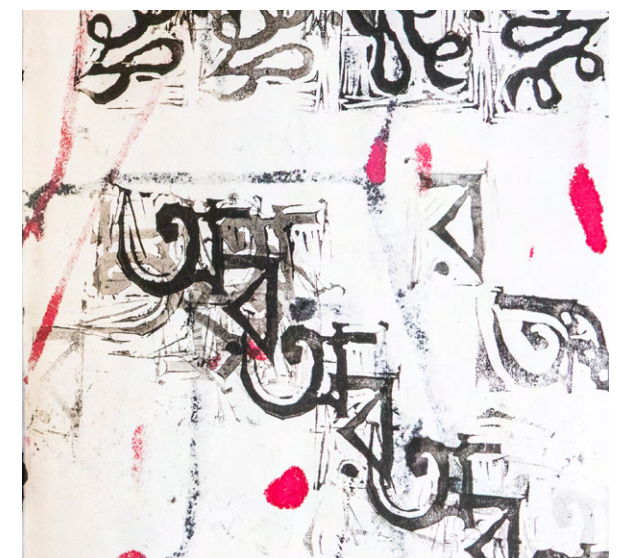
Several silhouettes also take inspiration from the curved forms of **traditional boats**, paying homage to Bangladesh's deep relationship with its rivers and waterways. Small fish-inspired jewelry elements further honor the fishermen who have long played an essential role in the country's culture, heritage, and economy. Through this interplay of fluidity and structure, softness and edge, the collection becomes a **reflection of the language, landscapes, and people** that continue to shape my identity.

Where It Began

This **eveningwear** collection is inspired by the bravery, resilience, and quiet strength of my muses, the women of Bangladesh who have carried culture, resistance, and identity through generations. The silhouettes draw from the **geometrical and architectural forms** found throughout my country, translating them into garments that feel both sculptural and fluid. The sharply structured spike garments are inspired by the **Jatiyo Sriti Shoudho**, the national monument honoring the martyrs of the Liberation War, embodying strength, sacrifice, and remembrance through their powerful angular forms. In contrast, flowing drapes and elegant movement reflect the **fluidity of language itself**, soft yet enduring, creating a balance between structure and grace that mirrors the spirit of my people.

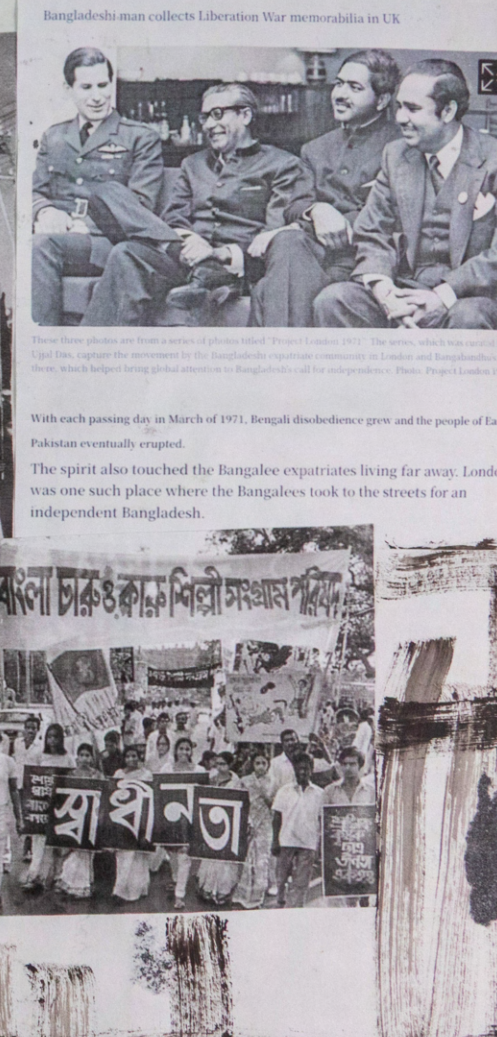
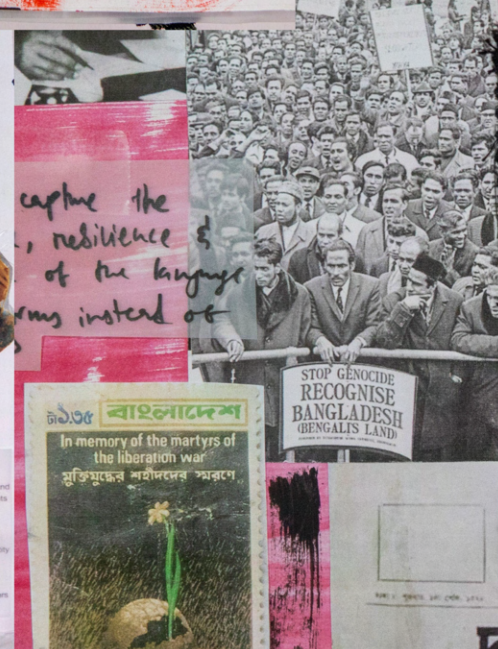


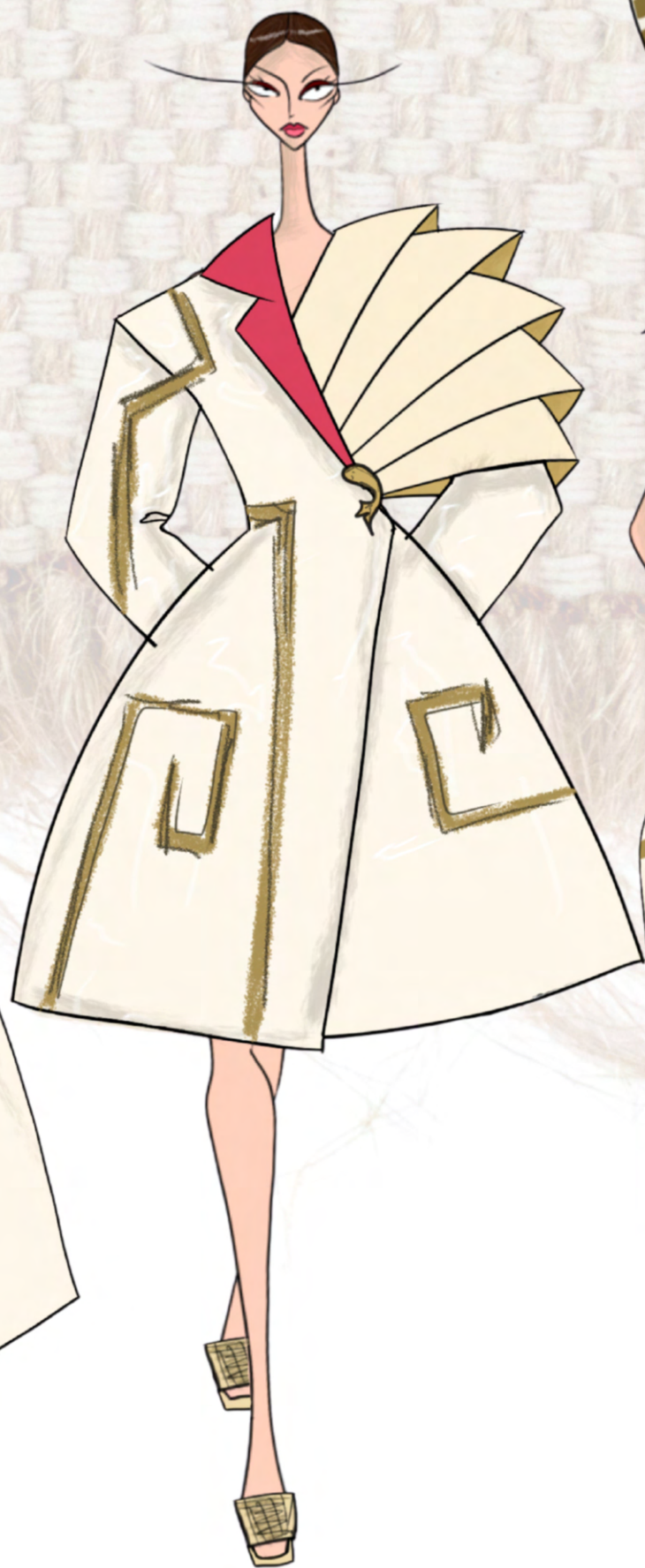
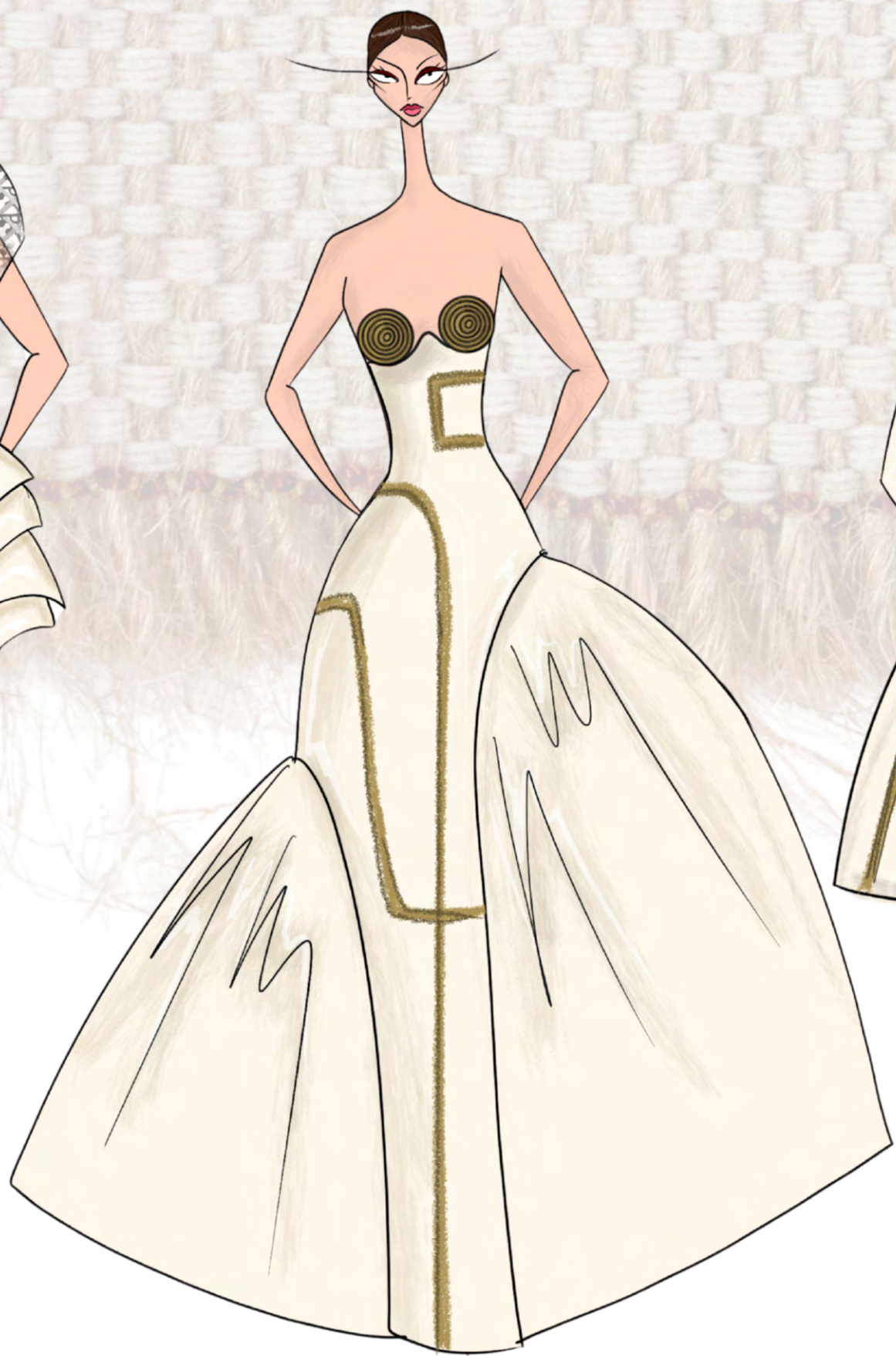
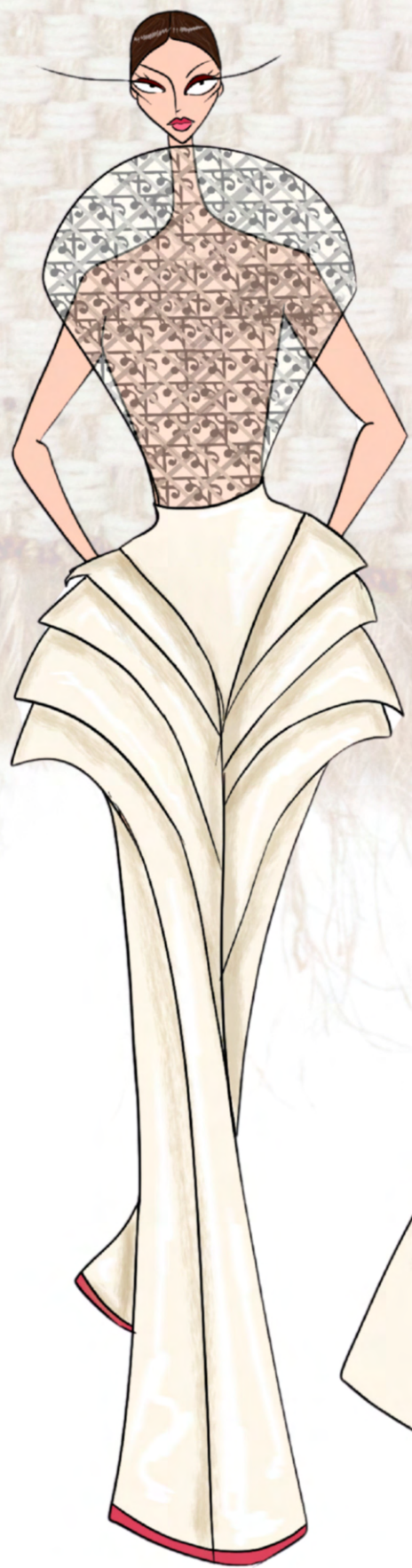
Bangla is not just a language — it is memory, resistance, and love.



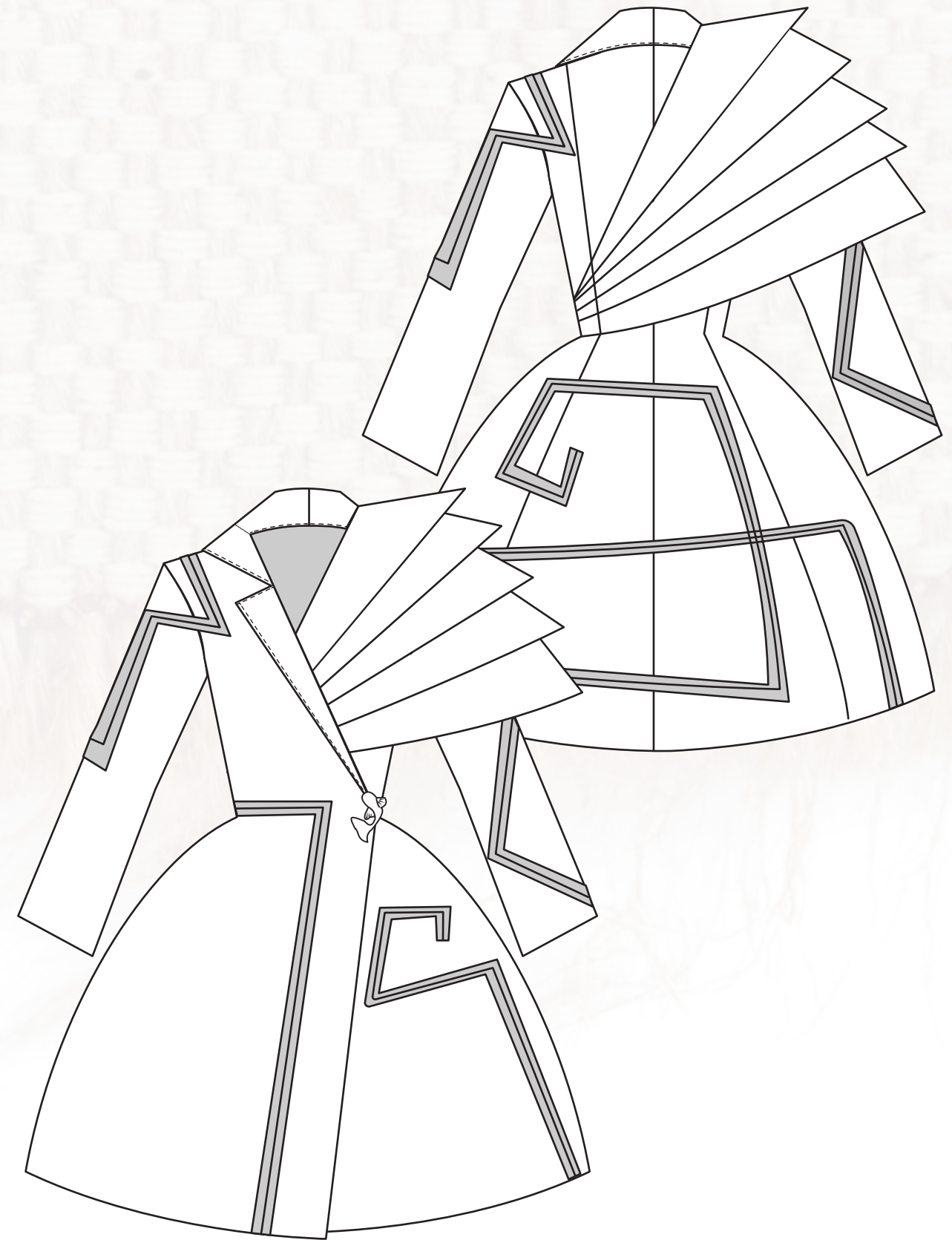
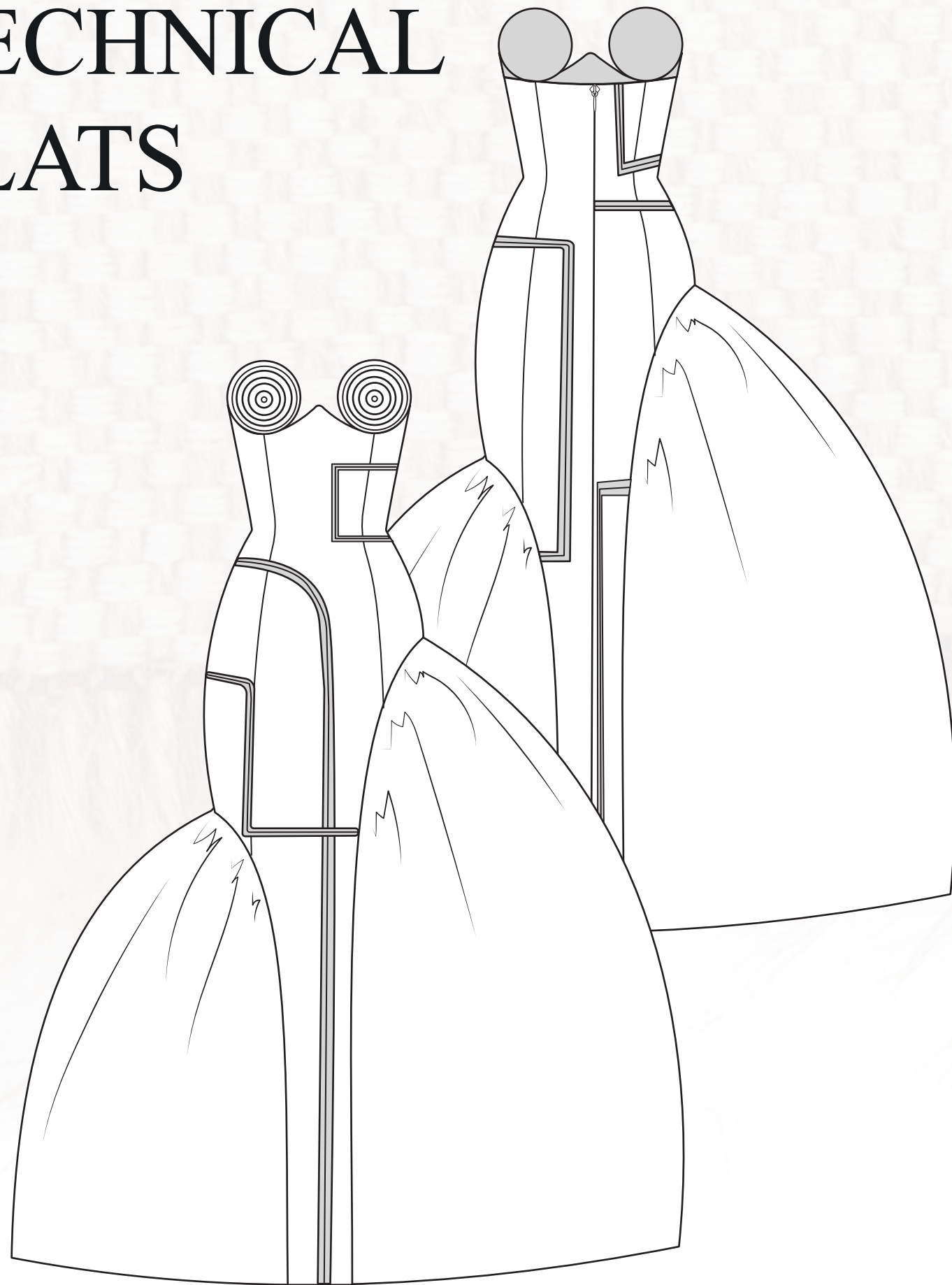
Angapada - oldest known Bangla literature.
It has buddhist mystical poems written in early Bangla script.
All of the writings had rich metaphors & spiritually coded
→ This language marked the beginning of Bangla as written
language with poetic soul
Bangla is a very **poetic** language to focus on aesthetic
Bangla literature
focused on flowered in poetry, devotional words & folk storytelling
male introduced music, Manasamangal & landmangal
in this era Bangla music, Manasamangal & landmangal
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empire as it
language is

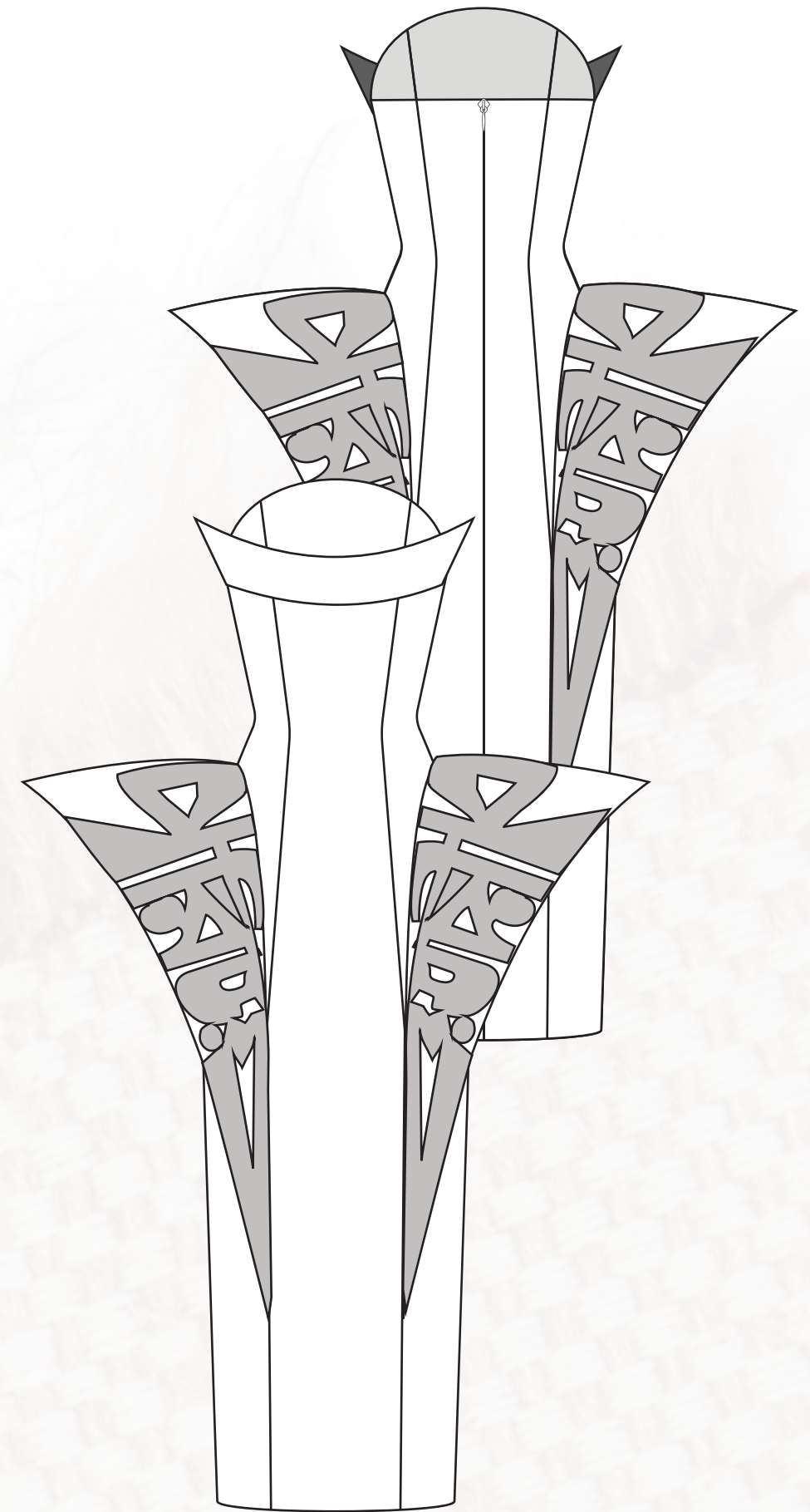
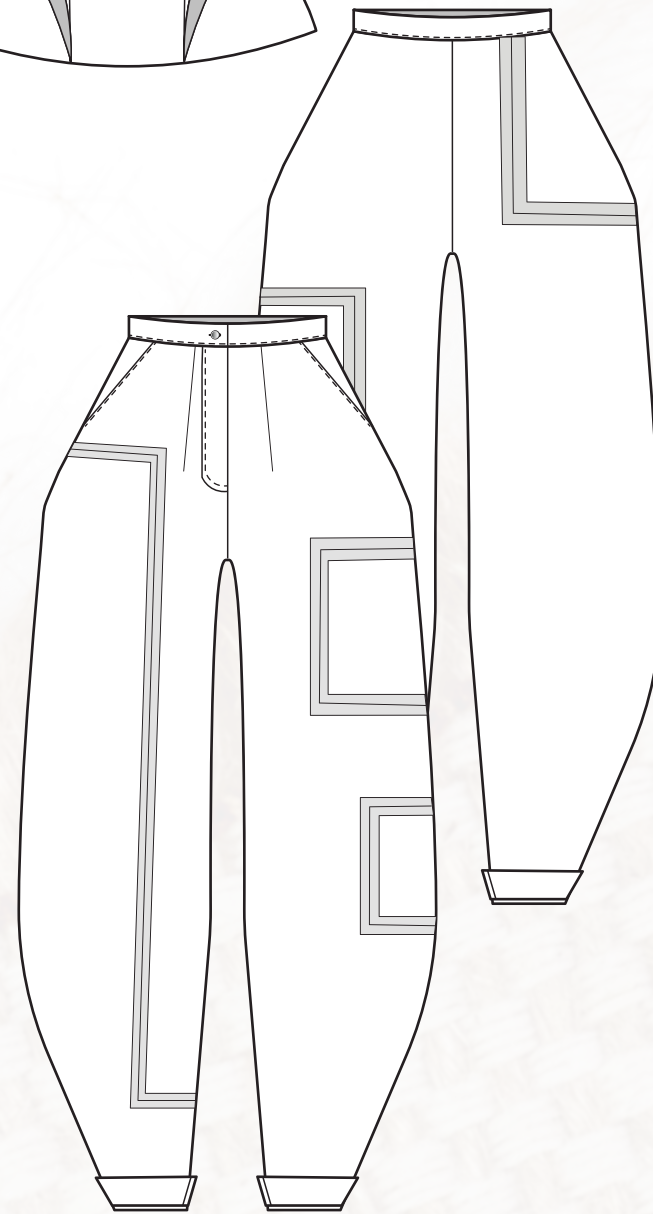
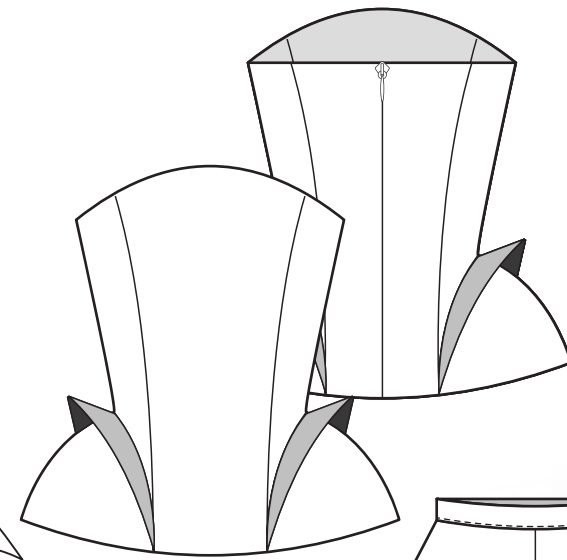
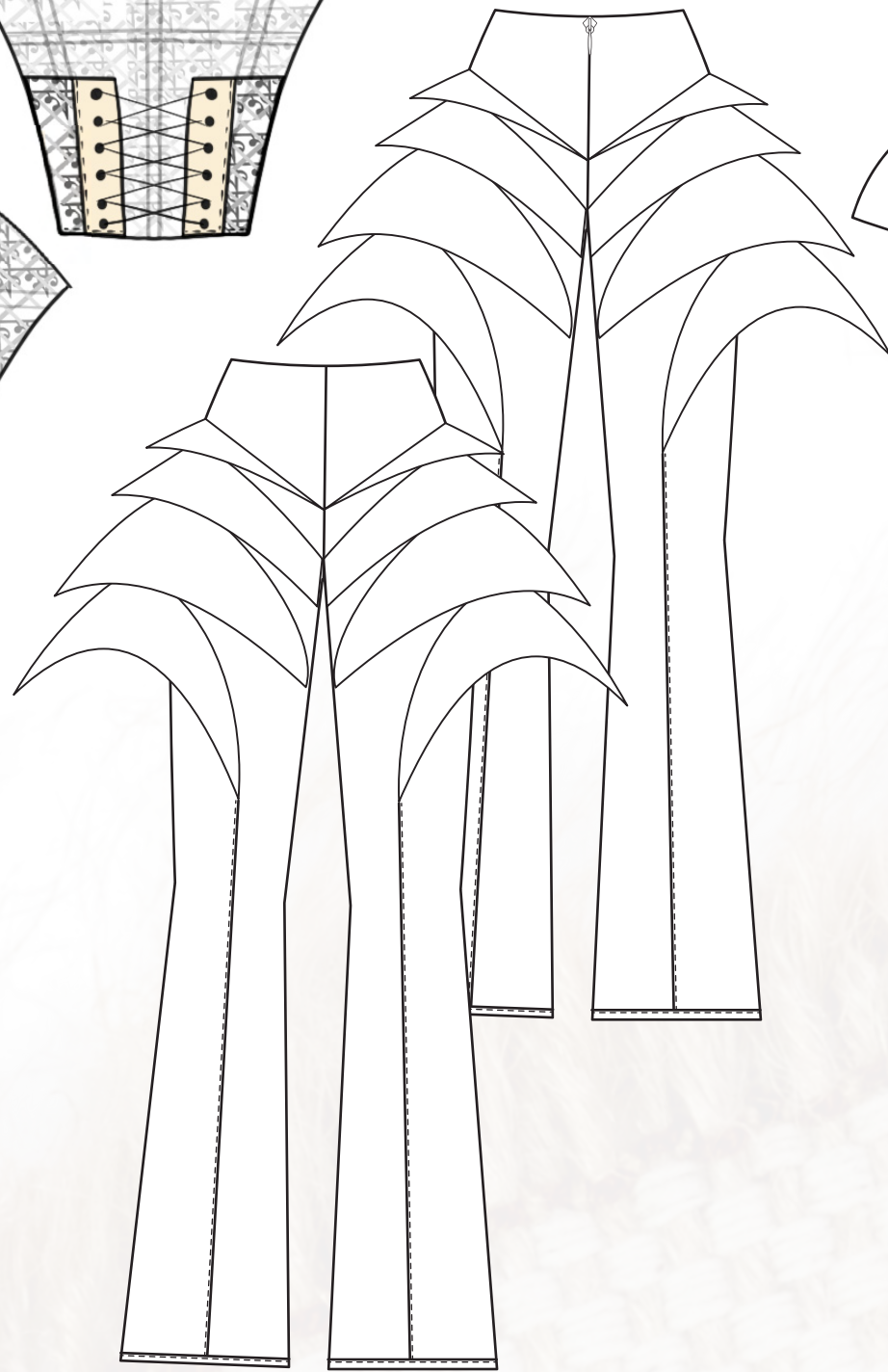
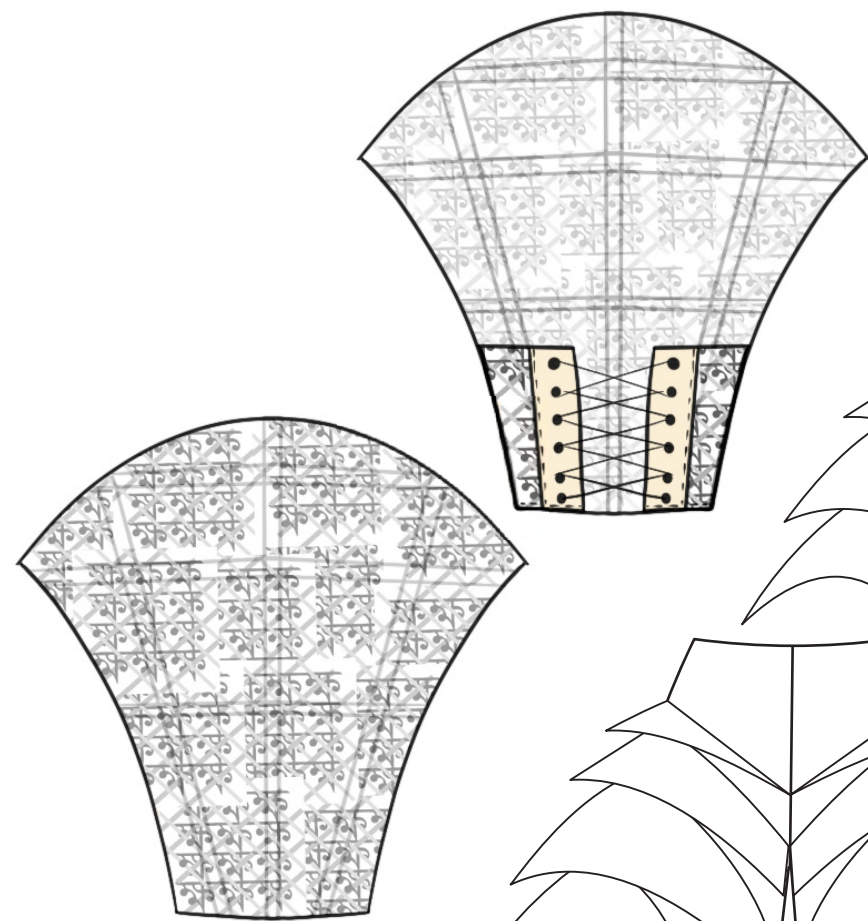
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TECHNICAL FLATS







My muse is rooted in the women of Bangladesh, those who resisted during the Liberation War, who carried their voices through protest, and who kept culture alive through craft. The women weaving jute, making baskets, or embroidering textiles were not only preserving tradition but also creating forms of art that hold history, identity, and memory.

Throughout history, women's work in crafts, quilting, embroidery, weaving, and sewing has often been dismissed as domestic or decorative, while men's painting or sculpture has been elevated to "fine art." My muse challenges that divide. She shows that these so-called "domestic" practices are just as powerful, innovative, and deserving of respect as any recognized art form.

My collection carries her spirit, strong, graceful, and unapologetic in claiming beauty as a form of resistance.

MUSE



Woven Identity

The Words We Were Born Into



Textiles are the heart of my work. I've always been drawn to materials that feel alive, layered, and full of memory, and through this collection, I explored how language could exist on the body as feeling rather than something directly read. Using jute, Bangladesh's "Golden Fiber," felt deeply personal, connecting the work to my culture, history, and identity. Jute twine is sewn directly onto the garments in oversized, abstracted letterforms that wrap and cut across the body, transforming each silhouette into living script. Leather was laser-cut into letterforms and hand-woven through as an act of preservation, while burlap was cut with words like "identity," "culture," "freedom," and "heritage," then transformed into sculptural elements. Through these textile manipulations, language becomes more than text, it becomes structure, memory, and something physically worn on the body.



Textiles



Forms Born From History



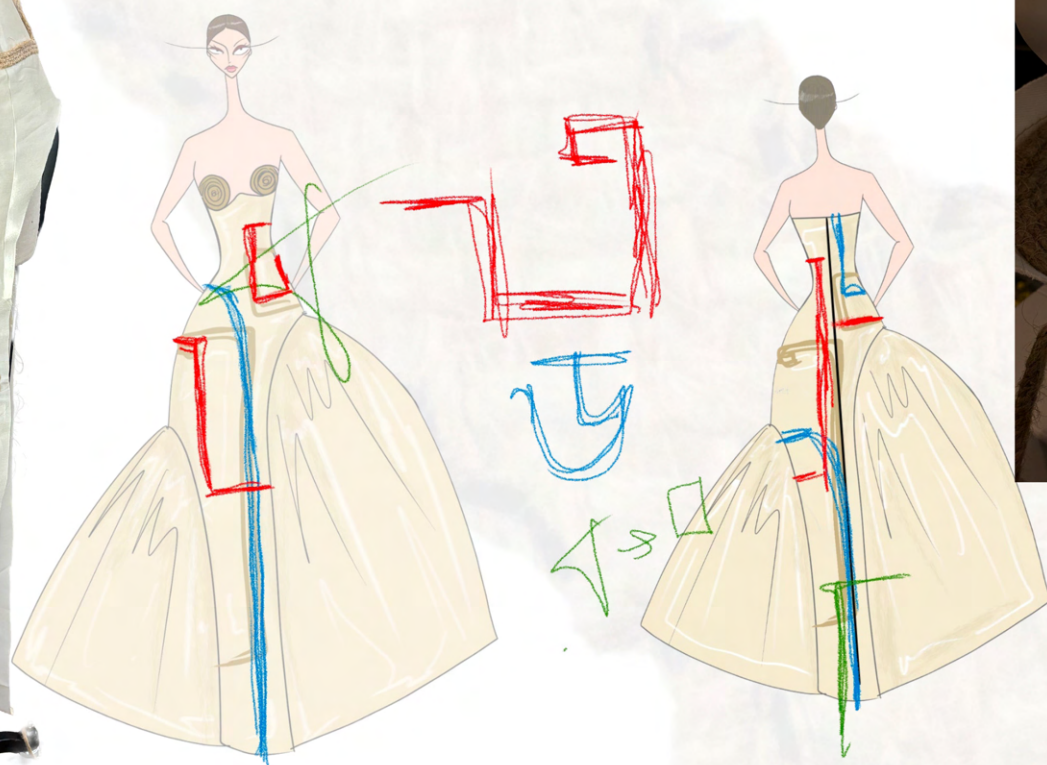


The vision was never to spell it out — but to make you feel it in the fabric, the weight, the form.





The cone silhouette of the bodice is wrapped in jute rope, mirroring the natural form of jute cultivation in Bangladesh, where harvested plants are bundled and dried in the sun in conical structures, bringing the raw material back to its origin. Across the entire garment, oversized abstracted letterforms are sewn directly in jute rope, cutting across and off the body so that no single letter is fully legible. Language here is never meant to be read, it is meant to be felt, worn, and only partially understood, the way identity itself is never fully visible to the outside world.



Process







MADE TOGETHER

This collection was completed with a jewelry collaboration featuring earrings sculpted into abstracted Bangla letterforms, where language becomes adornment. Small fish brooches pay quiet homage to the fishermen woven into the heart of Bangladeshi culture and heritage. A hand-woven bag carries the collection's language manipulation into an accessory, its surface constructed from the same woven letter technique that carries the collection's textile language into every last detail.

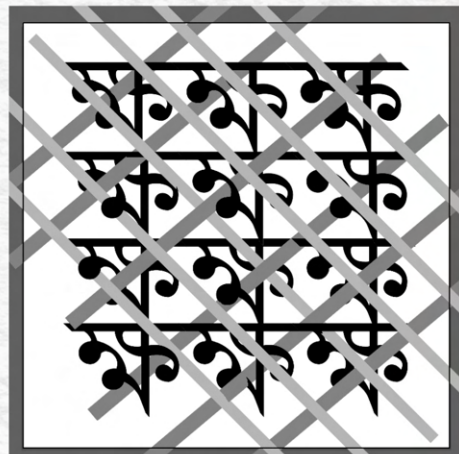
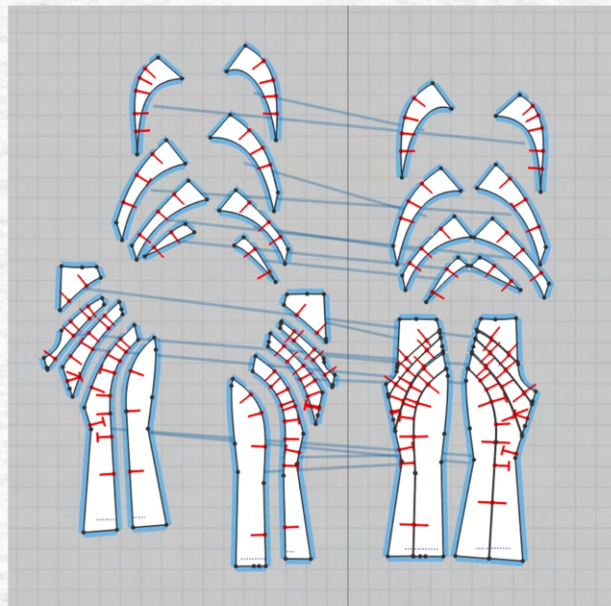


COLLABORATORS

CUSTOM LETTER & FISH JEWELRY: Seunghye Jeong
 CUSTOM RINGS: Cailee Conklin
 BAG: Darryn Aedan Dizon



The top takes its shape from the Bengali hand fan, its surface laser-cut with the repeating letter "ক্ষ," pattern designed in Illustrator and brought to life through hand-weaving, where strips of leather are threaded through every loop of the letter, weaving language into the body. The silhouette was developed in CLO3D before being constructed by hand. The pants mirror the sharp angular spikes of the Jatiyo Sriti Shoudho, balancing the softness of the top with the weight of remembrance.



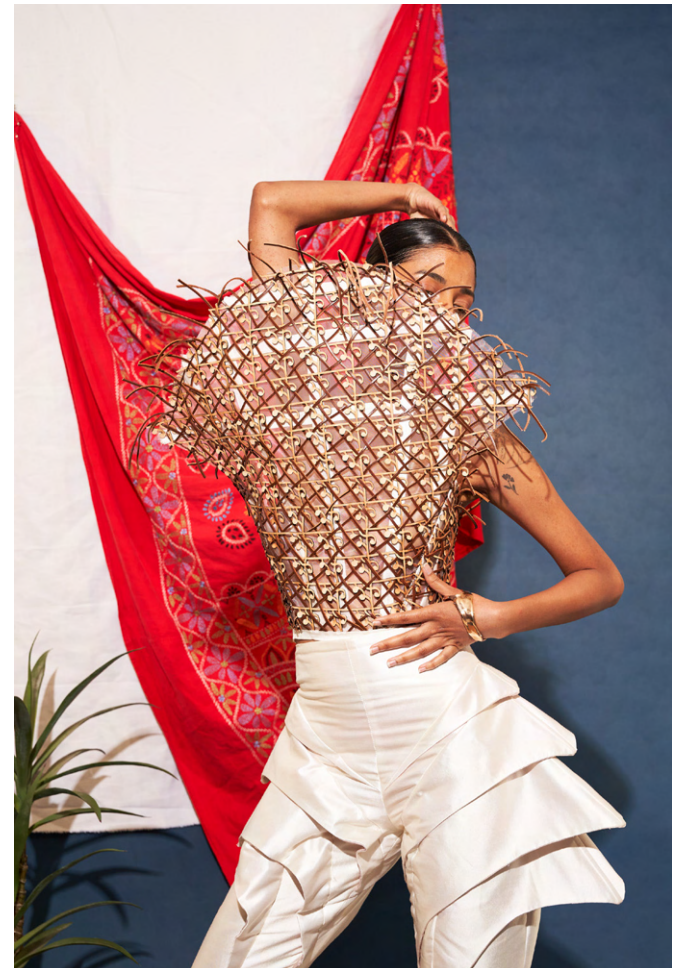
Bag design



COLLAPSIBLE

MODEL 2011

Process







The sharp, angular silhouette draws from the side profile of the Jatiyo Sriti Shoudho, its iconic spike forms translated into structural edges that carry the weight of sacrifice and remembrance. Each pattern was then developed and rendered in CLO3D, where the silhouette was digitally constructed and refined before being brought to life in fabric.

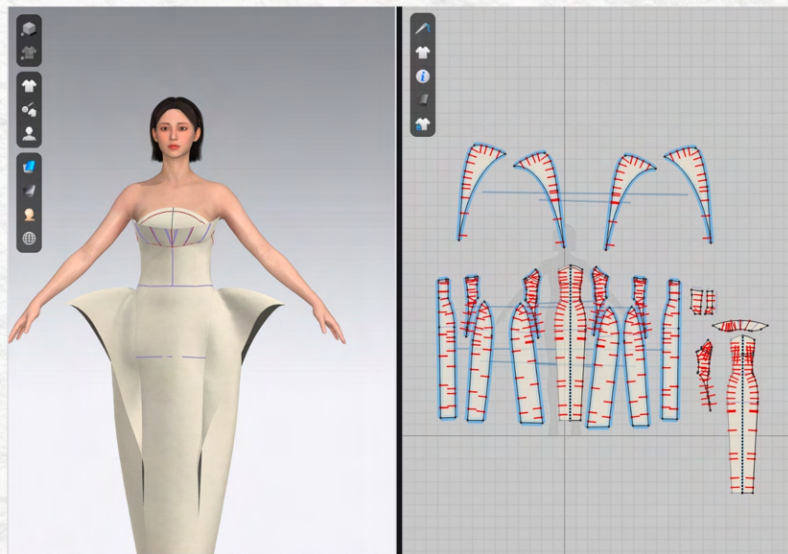
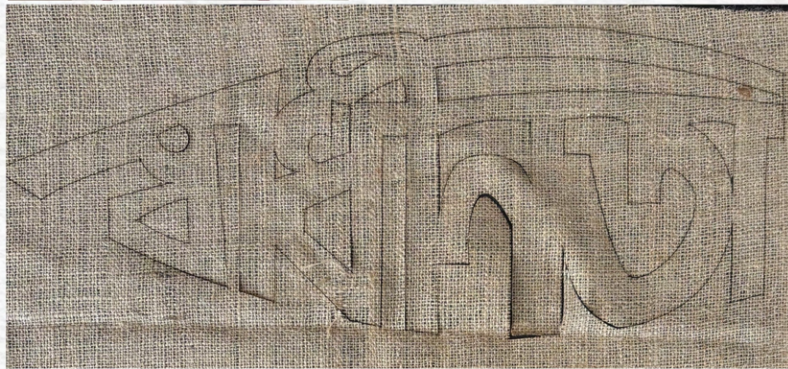


Process









The curved forms across the chest draw from the graceful arc of the Nouka, the traditional Bangladeshi fishing boat, a shape deeply rooted in the rivers and soul of the country. Along the sides, structural spikes carry laser-cut jute etched with "পরিচয়," translates to: identity, a single word that holds everything this collection stands for, worn closest to the body where it belongs.



Process

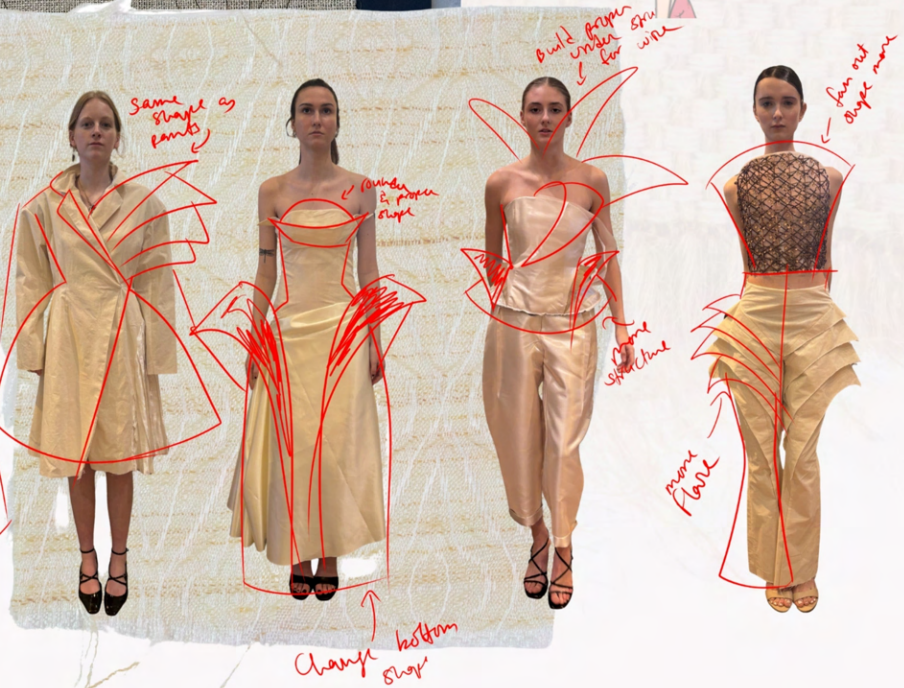








Understructure



The pants continue the language of the collection with the jute rope sewn in oversized abstracted letterforms that cut across off the body. The headpiece blooms like an opening flower, its form constructed from laser-cut jute etched with পরিচয়, অধিকার, স্বাধীনতা, identity, right, freedom. the words this entire collection was built upon.



Process







Details



WOVEN
IDENTITY



