

LOVEBIRDS

Lovebirds Resortwear '2026-27 at Lunuganga

Reframing Resortwear Through Architecture, Craft and Cultural Dialogue

March 2026: For decades, resortwear has been relegated to ornament, designed for spectacle, escape, and fleeting indulgence. Lovebirds Resortwear '26 resists this framing, repositioning the category through ideas of culture, art, and community. Here, clothing is approached as a built environment around the body, where form, craft, and intention replace decoration.

The collection is presented at Lunuganga Estate — the former country home of visionary Sri Lankan architect Geoffrey Bawa. Once a cinnamon estate during the Dutch era and later a rubber plantation under British rule, the land was reimagined in 1949 by Bawa as a personal sanctuary and evolving experiment in tropical modernism. Spread across twenty-five acres on the banks of Dedduwa Lake in Bentota, Lunuganga exists in quiet dialogue between architecture, landscape, and human intervention. This sensibility mirrors Lovebirds' own refusal of seasonal excess in favour of precision and restraint.

This is not resortwear as a costume. It is an extension of the Lovebirds audience: confident, aware, and uninterested in tradition for tradition's sake. The pieces exist beyond holiday narratives, designed to endure long after the season ends.

Inspired by Bawa's architectural language, defined by tropical modernism, minimal intervention, and intuitive coexistence with nature, the collection unfolds in a restrained palette of black and ecru. Geometry and sculptural silhouettes shape the visual vocabulary, while the brand's signature minimalism remains intact. Masculine tailoring introduces strength and precision: sharp shoulders, structured jackets, and defined lines anchor an otherwise fluid category.

Craft sits at the heart of the collection through a collaboration with the Ena de Silva Foundation in Sri Lanka to develop batik textiles. Rooted in a lineage established by Ena de Silva, whose work was instrumental in re-establishing Sri Lanka's batik industry, the partnership honours a legacy of artistic rigour and cultural revival while situating it firmly in the present. Handwork and embroidery appear in their truest expression, alongside handwoven linens, silks, and cottons. Sri Lanka-inspired sarongs are reinterpreted as separates, expanding the vocabulary of the modern wardrobe.

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This season also marks an expanded offering across womenswear and menswear, accompanied by a curated selection of bags and jewellery; objects designed with the same disciplined clarity as the garments. Together, they signal an intentional direction: fresh, modern, and grounded in relevance.

For founders Amrita Khanna and Gursi Singh, the presentation at Lunuganga is deeply personal:

“A writer once described Lunuganga as outward-looking yet inwardly meditative. That phrase feels uncannily aligned with where Lovebirds finds itself today. After completing ten years, we entered a moment of pause and perspective — celebration, yes, but also introspection. Sri Lanka, and Bawa’s legacy, have stayed with us since the earliest days of the brand.

When we first travelled here with backpacks and curiosity, Lunuganga felt like a familiar song — one whose lyrics return unbidden, again and again. To present our work here is not simply to choose a venue, but to enter into a conversation: with our inspiration, with this landscape, and with a version of our past selves.

Through minimal intervention, we hope to create something that feels inevitable — as if it has always belonged here. Like the estate itself, this collection is about restraint, resilience, and learning how to see.”

In this collection, the South Asian community and craft are not referenced as static heritage but positioned as living, evolving systems of knowledge. By bringing together collective making, cultural intelligence, and disciplined design, Lovebirds proposes a future-facing language of resortwear; one that matters not because it is decorative, but because it is purposeful.