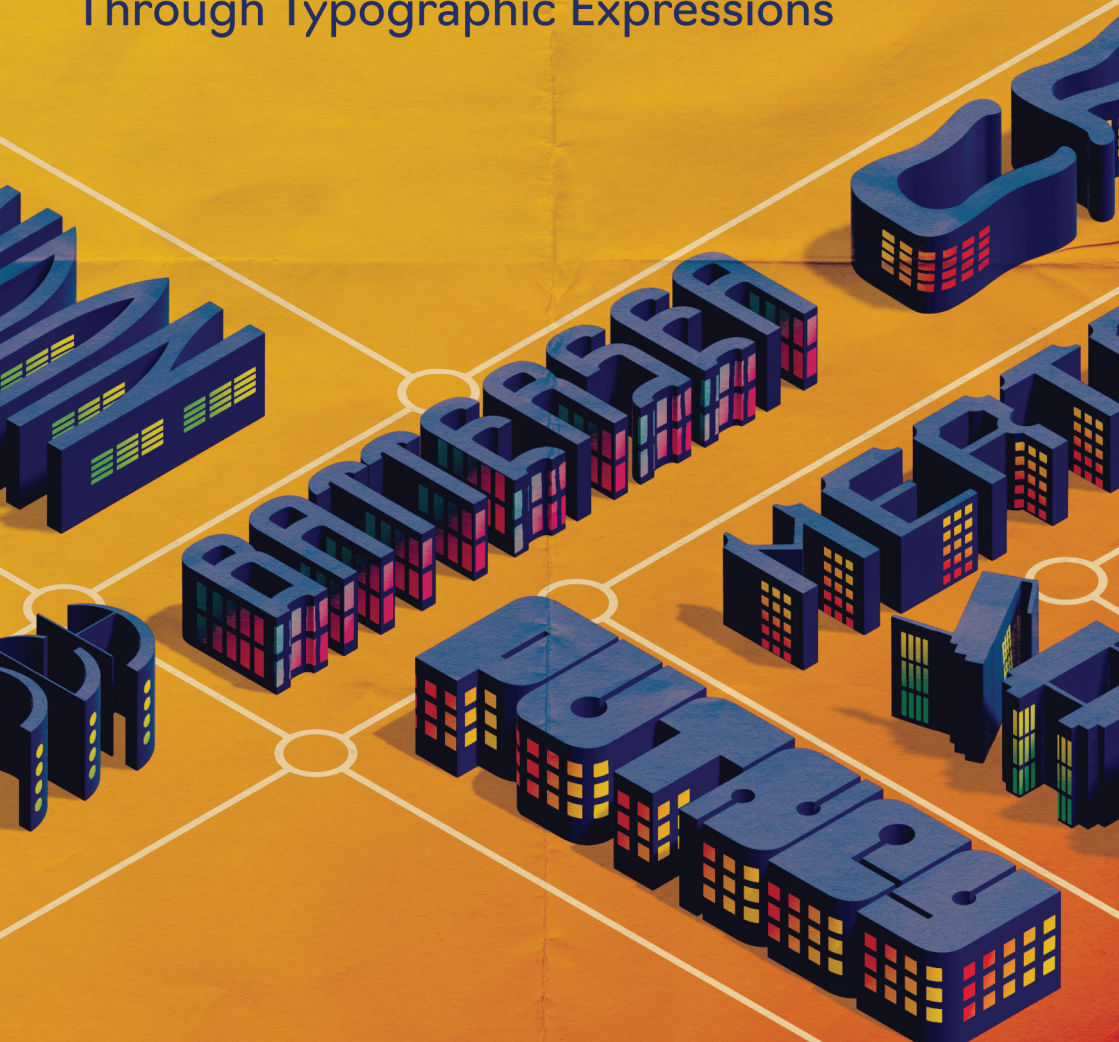


BA (HONS) GRAPHIC DESIGN EXHIBITION

Celebrating London's Diversity Through Typographic Expressions



Just My Type, 2025

All works created by by BA (Hons) Graphic Design
Level 4 students at LCCA

Printed by **Jamm Print & Production**

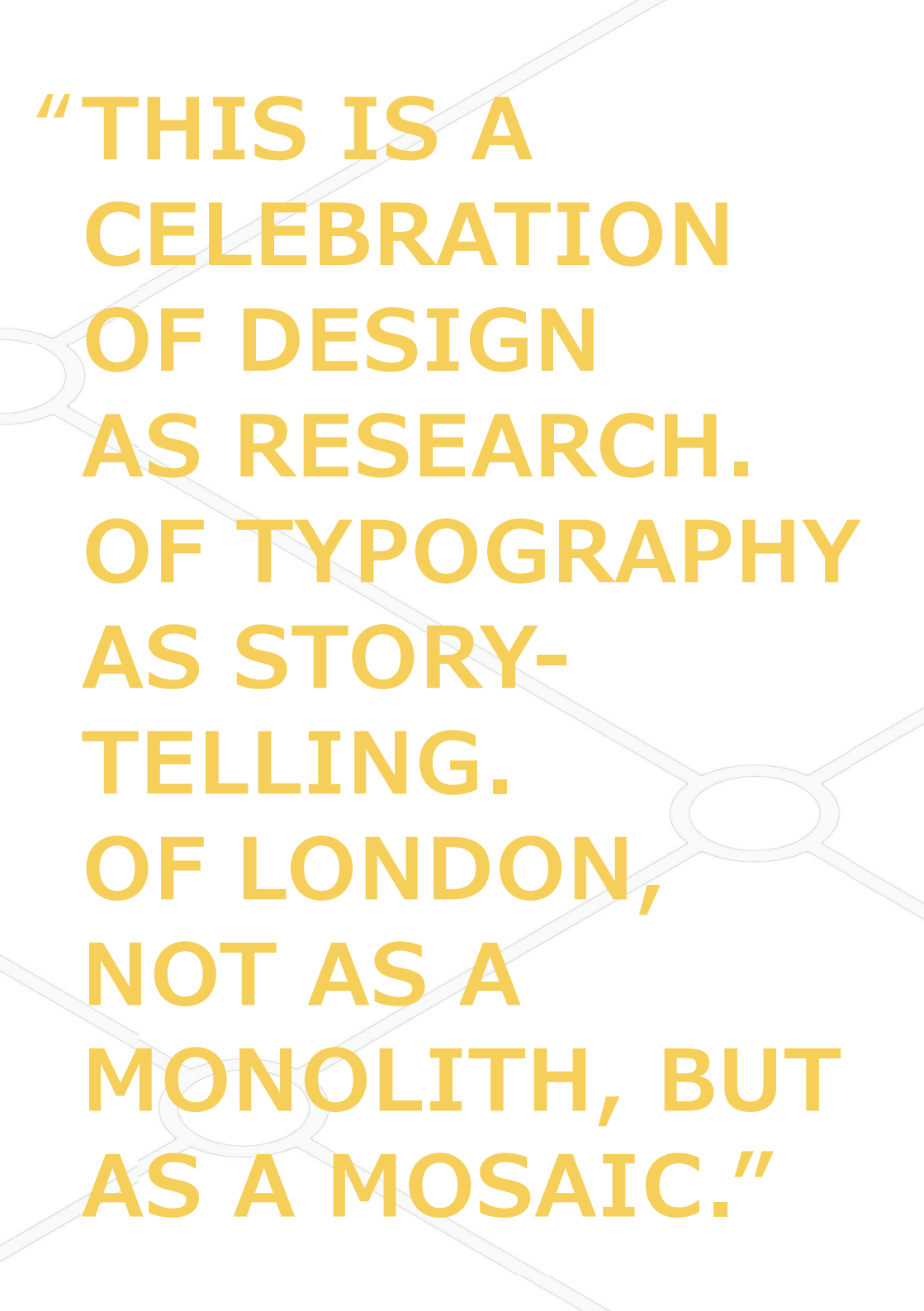
Project Lead: **Dr. Irem Ela Yildizeli**

Curators: **Dr. Irem Ela Yildizeli, Hanya Elghamry**

Exhibition Statement Copywriter: **Hanya Elghamry**

Catalogue Designer: **Marta Hereu Cuellar**

Cover and Promotional Designer: **Joshua Robert Rogers**



**"THIS IS A
CELEBRATION
OF DESIGN
AS RESEARCH.
OF TYPOGRAPHY
AS STORY-
TELLING.
OF LONDON,
NOT AS A
MONOLITH, BUT
AS A MOSAIC."**

Aleksandra Polezhanova
Alesea Martinov
Ana-Maria Smadu
Angelika Hegedus
Anna Skapa
Bohdana-Nikolietta Terekhina
Daniela Stoyanova
Eleni Gianni
Illia Katalov
Joshua Robert Rogers
Katerina Fialova
Lola Jade Barber
Lucrezia Bisconti
Mariia-Ivanna Velkovych
Meral Komanova
Monika Siedlecka
Nadya Evgenieva Kostova
Nicoleta Gatmaniuc
Oleksandra Fesenko
Olha Minkovska
Razvan Popescu
Sofia Sotirova
Valeriia Tsoi
Victoria Cristea
Veselina S Hristoskova
Viktor Valeriev Ivanov
Zhana Atanasova Marinova

CONTENT

	Typefaces Inspired by Boroughs.....	10
	Bankside.....	12
	Barking.....	14
	Battersea.....	16
	Camden.....	18
	City of London.....	26
	Ealing.....	32
	Enfield.....	36
	Greenwich.....	40
	Hackney Wick.....	42
	Kingston Upon Thames.....	45
	Merton.....	46
	Newham.....	48
	Putney.....	50
	Soho.....	52
	Southwark.....	53
	Tower Hamlet.....	56
	Westminster.....	58
	Visual Narratives of Type.....	60
	AI Experimentation.....	80

Typography is a critical tool for visual communication, one that shapes how we interpret language, space, and identity. In **Just My Type**, students from the **BA Graphic Design** course investigate the intersection of typographic form and urban character through the creation of bespoke typefaces inspired by *London's diverse boroughs*.

This project positions type design as both a creative and research-led practice, their process extended beyond aesthetic reference, encompassing ethnographic observation and an engagement with social context. Students engaged in site-specific inquiry, drawing on visual, cultural, and historical aspects of their chosen boroughs, from architectural lettering and vernacular signage to social narratives and local heritage. These observations informed the development of typographic systems that reflect and respond to the distinct identity of each area.

The resulting typefaces function not only as design artefacts, but as critical reflections on place. They articulate a plurality of voices within the city, using typographic form to express character, atmosphere, and embedded histories.

Just My Type affirms typography as a mode of cultural translation, a means through which designers can explore, represent, and reframe the built and social environments that shape our collective experience of London.



**Typefaces
Inspired
by Boroughs**



BANKSIDE

Bankside is a typeface inspired by the experience of getting wonderfully lost in one of London's most vibrant boroughs. As I wandered through its streets, I was captivated by the bold geometric shapes found in the buildings, tiles, and everyday structures, quiet patterns that reflect the area's creative spirit.

My design encapsulates this blend of order and imagination, transforming Bankside's visual rhythm into letterforms.

I take pride in how the typeface celebrates the borough's unique energy: playful, dynamic, and filled with hidden stories.

Are you ready to explore

LONDON'S OTHER SIDE?

Designed by **Lucrezia Bisconti**

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

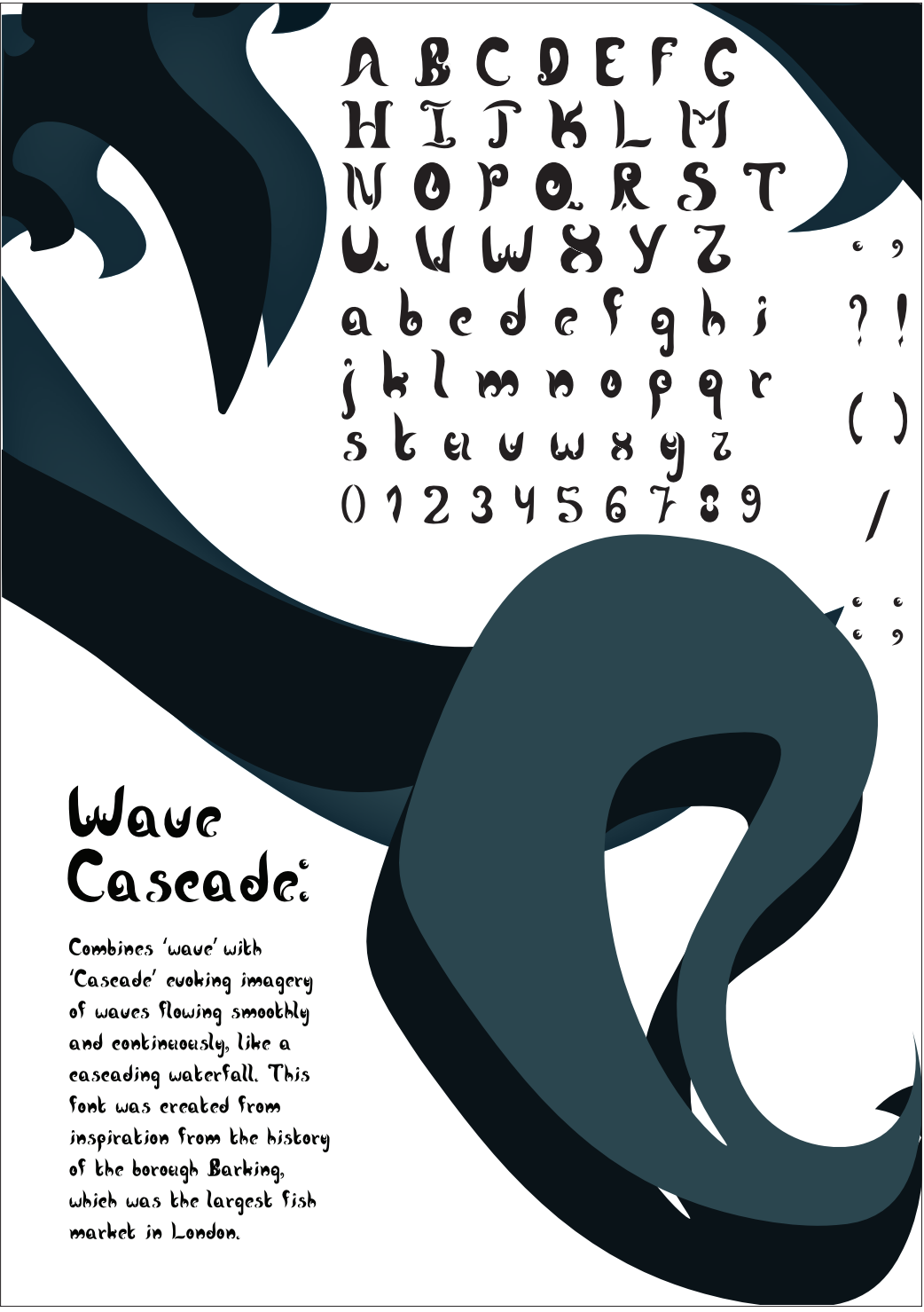
Y

Z

BANKSIDE is a typeface inspired by the experience of getting wonderfully lost in one of London's most vibrant boroughs. As I wandered through its streets, I was captivated by the bold geometric shapes found in the buildings, tiles, and everyday structures, quiet patterns that reflect the area's creative spirit. My design encapsulates this blend of order and imagination, transforming Bankside's visual rhythm into letterforms. I take pride in how the typeface celebrates the borough's unique energy: playful, dynamic, and filled with hidden stories. Are you ready to explore London's other side?

Designed by **Lucrezia Bisconti**





A B C D E F G
 H I J K L M
 N O P Q R S T
 U V W X Y Z ‘ ’
 a b c d e f g h i ? !
 j k l m n o p q r
 s t u v w x y z ()
 0 1 2 3 4 5 6 7 8 9 /

“ ”
 “ ”

Wave Cascade:

Combines 'wave' with 'Cascade' evoking imagery of waves flowing smoothly and continuously, like a cascading waterfall. This font was created from inspiration from the history of the borough Barking, which was the largest fish market in London.

WAVE CASCADE combines 'wave' with 'Cascade,' evoking imagery of waves flowing smoothly and continuously, like a cascading waterfall. This font was created from inspiration from the history of the borough Barking, which was the largest fish market in London. Combines 'wave' with 'Cascade,' evoking imagery of waves flowing smoothly and continuously, like a cascading waterfall. This font was created from inspiration from the history of the borough Barking, which was the largest fish market in London.

Designed by **Sofia Sotirova**



Aa

Designed by Bohdana-Nikolietta Terekhina

glyphs

00 11 22 33 44 55
 66 77 88 99 10 11

DECASTRIAL

Bb Cc Dd Ee

Ff Gg Hh Ii Jj

Kk Ll Mm Nn

Oo Pp Qq Rr

Ss Tt Uu Vv

Ww Xx Yy Zz

1234567890

.,!?

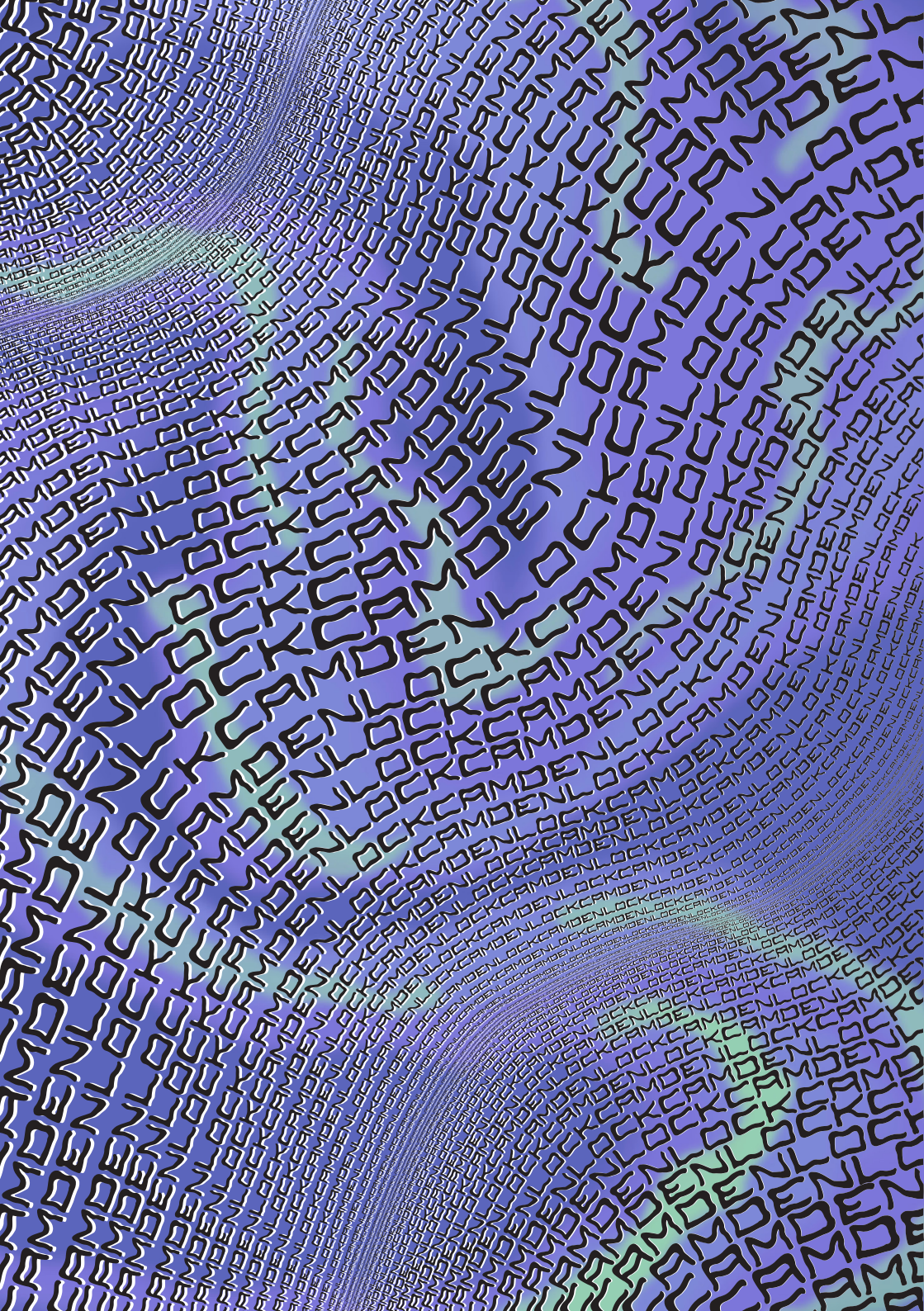
B

Inspired by Battersea Power Station, Decastrial blends Art Deco elegance with industrial lines. Its airy, arched letters evoke 1920s style and modern simplicity. Researching these styles shaped its refined, strong look, reflecting Battersea's history and modern feel. The power station's chimneys gave it a subtle rhythm. The light and wonderfully refined forms give it a sophisticated air, distinctly reminiscent of Battersea's striking presence.

DECASTRIAL inspired by Battersea Power Station, Decastrial blends Art Deco elegance with industrial lines. Its airy, arched letters evoke 1920s style and modern simplicity. Researching these styles shaped its refined, strong look, reflecting Battersea's history and modern feel. The power station's chimneys gave it a subtle rhythm. The light and wonderfully refined forms give it a sophisticated air, distinctly reminiscent of Battersea's striking presence.

Designed by **Bohdana-Nikolietta Terekhina**

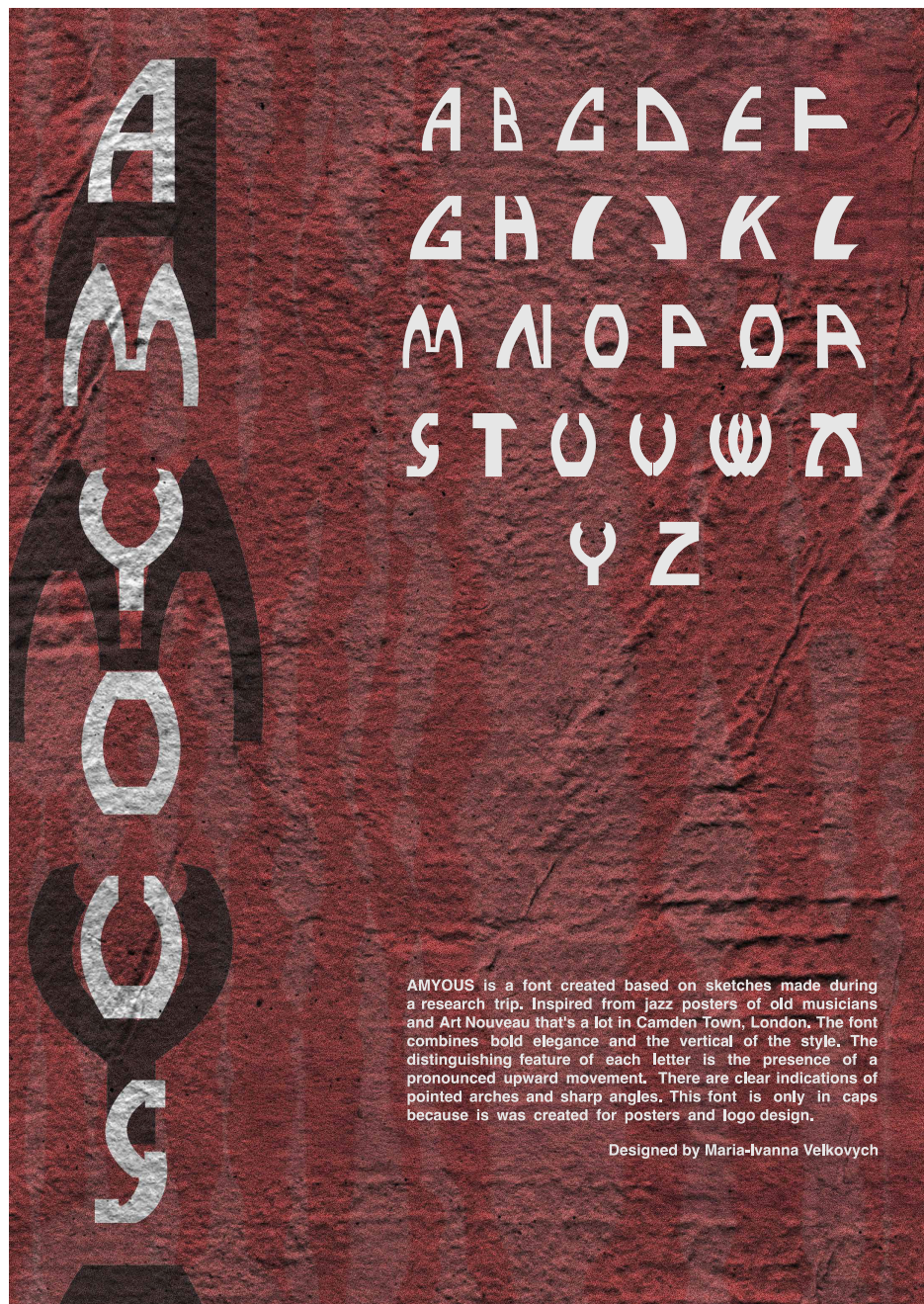
DECASTRIAL
REGULAR
DECASTRIAL
BOLD
DECASTRIAL
REGULAR
DECASTRIAL
BOLD





CAMDEN LOCK is a typeface inspired by sketches created during a research trip to Camden High Street and Camden Market. Drawing from the vibrant aesthetic of the area, the font blends quirky and contemporary elements reflective of the boroughs dynamic character. Departing from traditional typographic structures, each letter is uniquely designed with individual curves, capturing the essence of Camdens lively atmosphere. The fonts design was influenced by the intricate details of Camdens architecture, particularly the bridges at Camden Lock, which lend the typeface its name. Camden Lock is ideal for editorial design or any project seeking a distinctive, artistic style with a contemporary and playful edge.

Designed by **Lola Jade Barber**



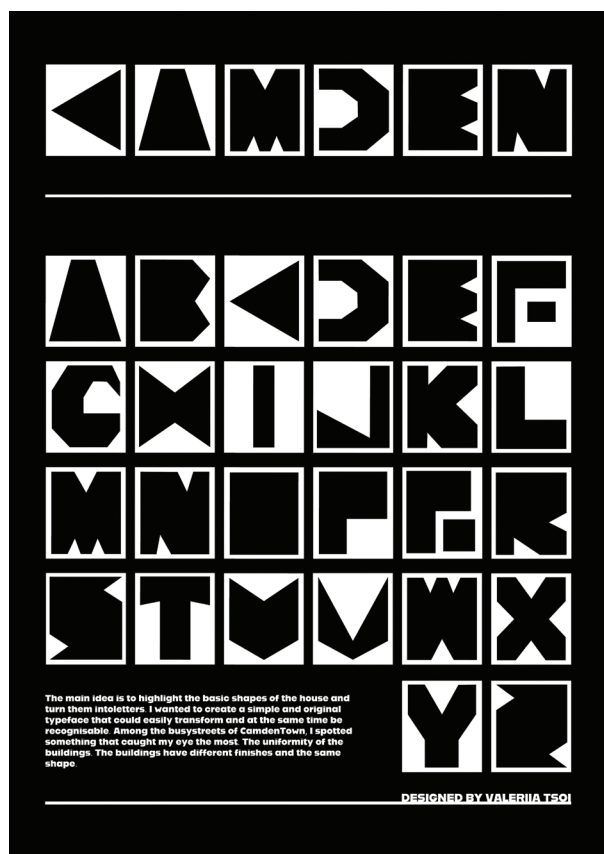
AMYOUS is a font created based on sketches made during a research trip. Inspired from jazz posters of old musicians and Art Nouveau that's a lot in Camden Town, London. The font combines bold elegance and the vertical of the style. The distinguishing feature of each letter is the presence of a pronounced upward movement. There are clear indications of pointed arches and sharp angles. This font is only in caps because it was created for posters and logo design.

Designed by Maria-Ivanna Velkovich

AMYOUS is a font created based on sketches made during a research trip. Inspired from jazz posters of old musicians and Art Nouveau that's a lot in Camden Town, London. The font combines bold elegance and the vertical of the style. The distinguishing feature of each letter is the presence of a pronounced upward movement. There are clear indications of pointed arches and sharp angles. This font is only in caps because it was created for posters and logo design.

Designed by **Mariia-Ivanna Velkovich**



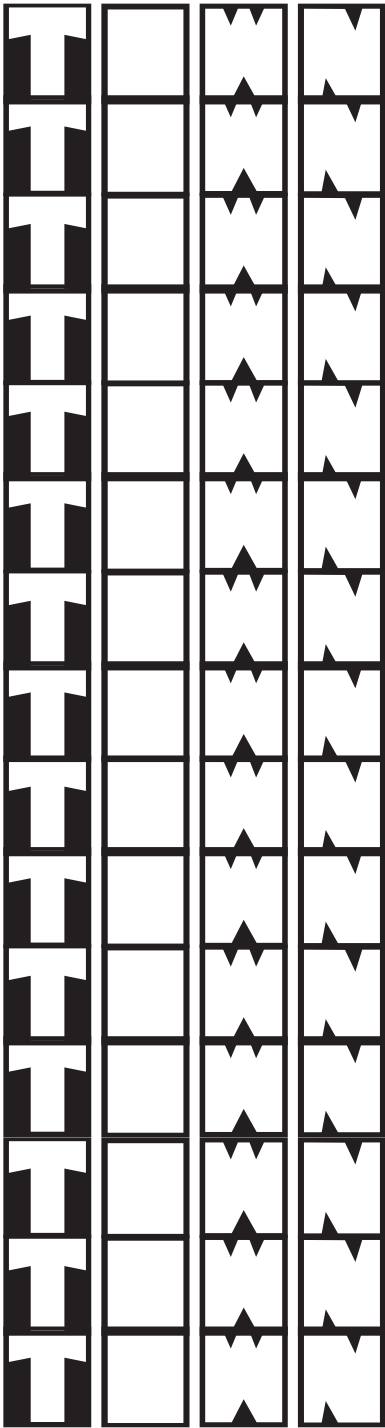


CAMDEN is a vibrant and underground neighbourhood of London and what inspired me to create the geometric font. I was looking for something that could become a universal style. I wanted to create a simple and original typeface that could be easily transformed and still be recognisable. Among the busy streets of Camden Town, I noticed something that caught my attention the most. The uniformity of the buildings. The buildings have different décor but the same shape. The main idea was to emphasise the basic shapes of the building and turn them into letters.

Designed by **Valeriia Tsoi**



The city of London The city of London The city of London The city of London The city of London





CAMDEN TOWN is a popular area among young generations, designers, and filmmakers. It speaks for itself through the vibrant spirit that is felt upon entering the borough.

With its abundance of graffiti and creative works, Camden inspires the fashion and music industries, as well as designers across various fields. Known for its punk movement, Camden Town embodies the rebellious spirit of that era. The font Camden Town reflects this unique hairstyle culture while bringing a contemporary and eclectic approach.

Designed by **Veselina S Hristoskova**

HIGH CITY GOTHIC, a typeface created to represent the past, present and future of the City of London. It incorporates the high-detail segments and lines from old English Gothic styles, while also modernised to mimic the modern architecture and financial district.

Designed by **Joshua Robert Rogers**

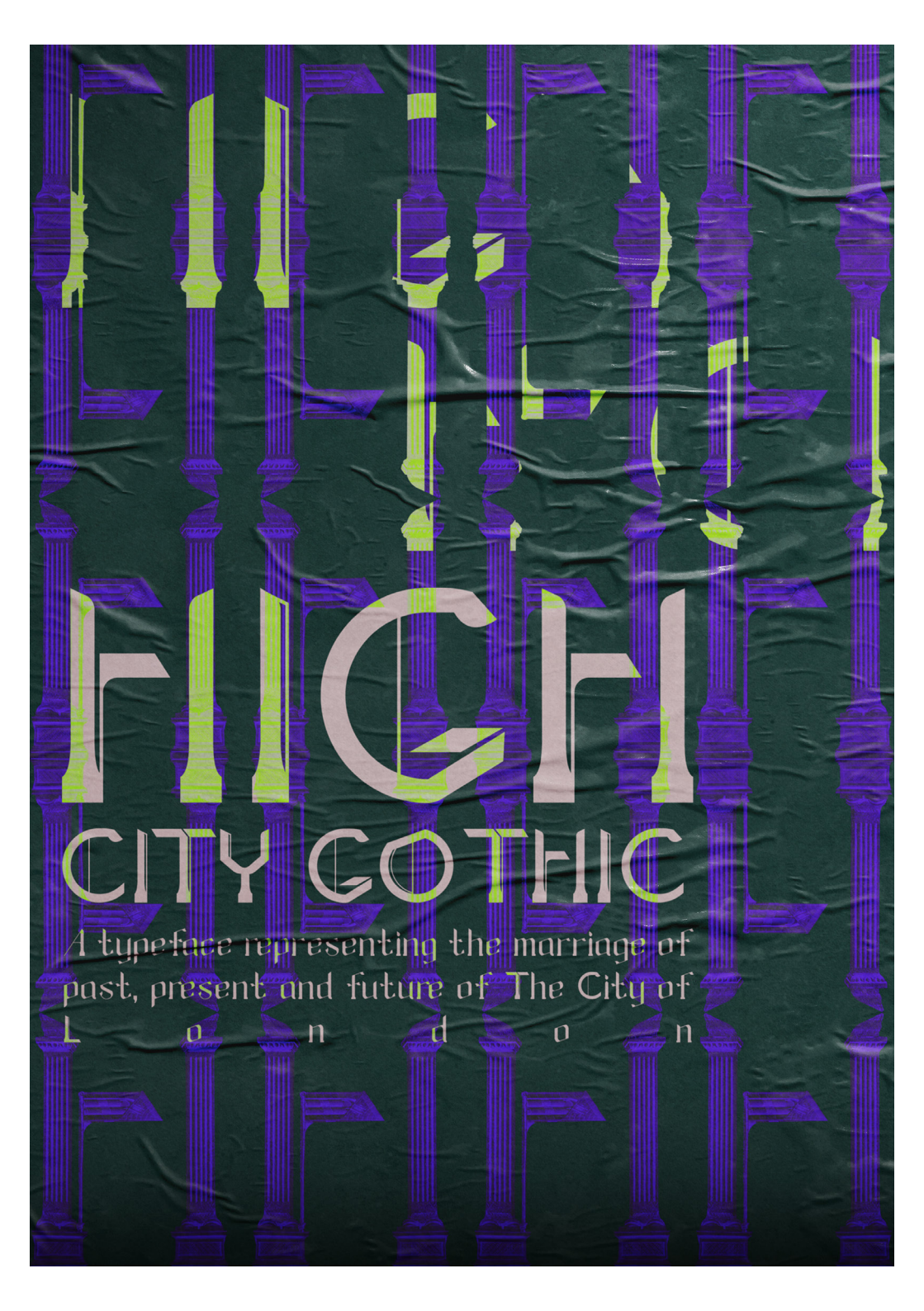
HIGH
CITY GOTHIC

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
.,?!

H

Aa Bb Cc Dd
Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn
Oo Pp Qq Rr
Ss Tt Uu Vv
lulu Xx Yy Zz

A typeface created to represent the past, present and future of the City of London. It incorporates the high-detail segments and lines from old English Gothic styles, while also modernised to mimic the modern architecture and financial district.



RICH

CITY GOTHIC

A typeface representing the marriage of
past, present and future of The City of

L o n d o n



T

C

H

THE CITY

E

THE

O

B

T

C

THE

CITY

Y

I

BUILDING

J

THE

THE CITY

The elegance and the rich history of The City inspired me to create a typeface that combines tall architecture and sculpture.

I explored the borough and analysed big and small shapes. I looked for things that define the borough and got inspired by the new, tall buildings and preserved architecture. But I looked deeper and found old decorative sculpted ornaments which in my opinion, with the tall buildings, create a perfect combination of new and old history, elegance and earnestness, movement and verticality, it is a perfect typeface for a clothing shop, a pub or a restaurant.

Designed by **Nicoleta Gatmanic**

ABCDEFCH
JKLMNPQ
RSTVWYZ



THE CITY. The elegance and the rich history of The City inspired me to create a typeface that combines tall architecture and sculpture.

I explored the borough and analysed big and small shapes, I looked for things that define the borough and got inspired by the new, tall buildings and preserved architecture. But I looked deeper and found old decorative sculpted ornaments which in my opinion, with the tall buildings, create a perfect combination of new and old history, elegance and earnestness, movement and verticality, it is a perfect typeface for a clothing shop, a pub or a restaurant.

Designed by **Nicoleta Gatmanic**



LANCET is a font created based on sketches made during a research trip. Inspired from both Gothic Revival and Gothic aesthetic architectural elements, the font combines elegance and the verticality of the style. Each letter is characterised with a strong upward movement, pointed arches, sharp angles, and thin, delicate, and clean lines. The name of the font "Lancet" was inspired by the Lancet window and the architectural elements, which were an inspiration in the design of the letters. Lancet font is perfect for editorial design, branding, or projects that look for a historical vibe with an artistic, architectural touch.

Designed by **Victoria Cristea**

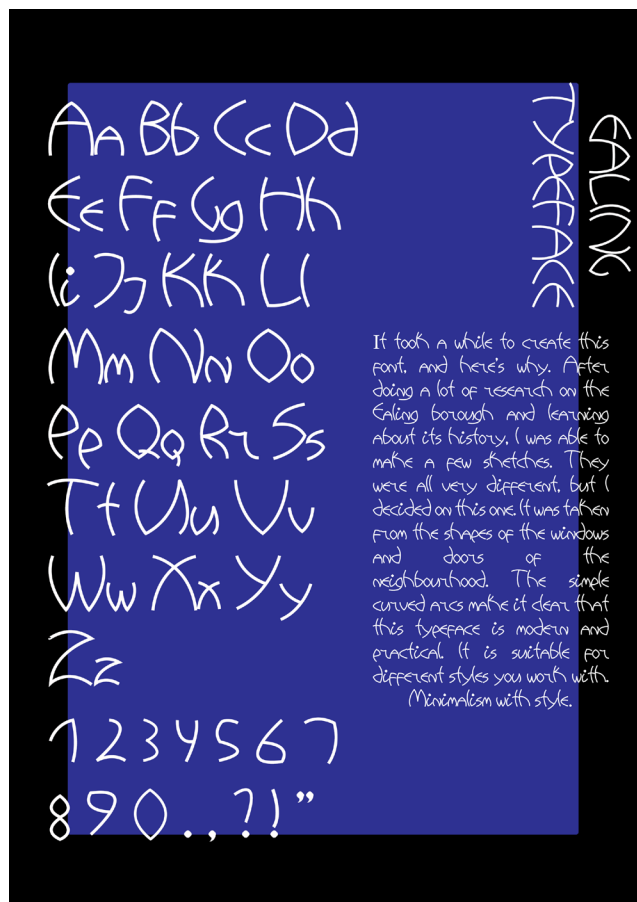






ELLIN is a typeface, which was created after a deep research of Ealing borough and specific focus on the CP House. The typeface is based on the geometric structure and the modernist aesthetic of CP House. The typefont captures the rigid grid patterns, the vertical emphasis and the industrial character of the building, thus expressing the spirit of the architecture in typographic form. The name Ellin is a reference to the previous spelling of the area's name, Ealing was once called Eling. This link with the borough's past adds to the role of the typeface as link between history, architecture and current design. The repeating window grid of CP House inspires letterforms with a rectilinear construction. Ellin is not only a typeface, it is a manifestation of the architectural and historical identity of Ealing, embodied in letterforms that look to the past and future.

Designed by **Alesea Martinov**



It took a while to create this font, and here's why. After doing a lot of research on the Ealing borough and learning about its history, I was able to make a few sketches. They were all very different, but I decided on this one. It was taken from the shapes of the windows and doors of the neighbourhood. The simple curved arcs make it clear that this typeface is modern and practical. It is suitable for different styles you work with. Minimalism with style.

EALING. It took a while to create this font, and here's why. After doing a lot of research on the Ealing borough and learning about its history, I was able to make a few sketches. They were all very different, but I decided on this one. It was taken from the shapes of the windows and doors of the neighbourhood. The simple curved arcs make it clear that this typeface is modern and practical. It is suitable for different styles you work with. Minimalism with style.

Designed by **Olha Minkovska**

"I realised how important it is for the project to explore the material in a variety of ways, because you never know what idea you have before you create your masterpiece.

Also, if we can find a golden mean here, it is probably the importance of looking at your project from different aspects."

- Olha Minkovska

EMFIELD

Designed by Mera Komarova

EMFIELD Font

A

B

C

H

M

N

1

2

3

4

5

6

7

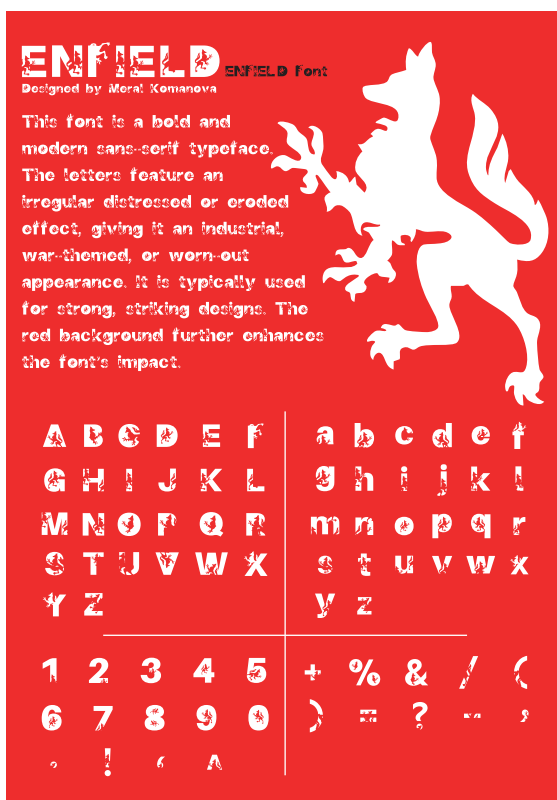
8

9

0

ENFIELD is a bold and modern sans-serif typeface. The letters feature an irregular distressed or eroded effect, giving it an industrial, war-themed, or worn-out appearance. It is typically used for strong, striking designs. The red background further enhances the font's impact.

Designed by **Meral Komanova**



enfield 24

designed by Razvan Popescu

BETWEEN
TRADITION
AND
MODERNITY

A B C D E
F G H I J
K L M N O
P Q R S T
U V W X Y
Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

1 2 3 4 5 6 7 8 9 0 . , ? !

EN
FIELD
LD

Designed by **Razvan Popescu**



GREENWICH MOON is a typeface shaped by the meeting of two elemental forms: the unwavering straight line of the Prime Meridian and the eternal curve of the Moon. The font's vertical strokes are drawn with deliberate precision, reflecting the Meridian's role as the ultimate reference line — a symbol of absolute direction, time, and measurement. In contrast, the rounded letters embody the gentle cycles of celestial motion, a reminder of the Moon's watchful presence over Greenwich's historic observatory. Greenwich moon is more than a font; it's a dialogue between line and curve, earth and sky — a timeless tribute to Greenwich's place in the story of astronomy.

Designed by **Monika Siedlecka**

GREENWICH
MOON

Greenwich moon is a typeface shaped by the meeting of two elemental forms: the unwavering straight line of the Prime Meridian and the eternal curve of the Moon. The font's vertical strokes are drawn with deliberate precision, reflecting the Meridian's role as the ultimate reference line — a symbol of absolute direction, time, and measurement. In contrast, the rounded letters embody the gentle cycles of celestial motion, a reminder of the Moon's watchful presence over Greenwich's historic observatory. Greenwich moon is more than a font; it's a dialogue between line and curve, earth and sky — a timeless tribute to Greenwich's place in the story of astronomy.

Designed by **Monika Siedlecka**

À Á Â Ã Ä Å Æ Ç È É
Ê Ë Ì Í Î Ï Ñ Ò Ó
Ô Õ Ö × Ø Ù Ú

abcdefghijklmnopqrstuvwxyz
opqrstuvwxyz

0123456789 .,:;?@

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z

a b c d e f g h i j k
l m n o p q r s t u v
w x y z

1 2 3 4 5 6 7 8 9 0

Canoe Typeface perfectly embodies Halsey Wick, a neighbourhood that is teeming with culture, creativity, and connectivity. This typeface honours regional tradition and offers designers and corporates a distinctive way to capture the essence of the region. Each typographic effort pays homage to the intimacy and charm of Halsey Wick by encouraging users to embrace both artistic expression and utility.

Similar to padding in quick notes, the letters' curvature reflects the sleek canoe profiles, creating a sensation of motion and serenity. The typeface's organic, a bit sharp and curvy lines provide versatility for a range of applications, guaranteeing readability in both text and display environments.

Canoe Typeface enhances its visual narrative with a local touch by including local design elements that gently reflect Halsey Wick's cultural landscape.

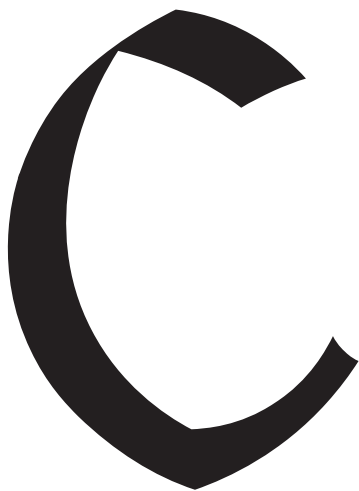
The typeface is appropriate for both English and other languages with Latin roots because it has a large variety of characters. It ensures thorough use in a variety of scenarios by supporting handwritten, punctuation, and numerals.

- Daniela Stepanova

Canoe font Regular

CANOE typeface perfectly embodies Hackney Wick, a neighbourhood that is teeming with nature, innovation, and connectivity. This typeface honours regional tradition and offers designers and companies a distinctive way to capture the essence of the region. Each typographic effort pays homage to the vibrancy and charm of Hackney Wick by encouraging users to embrace both artistic expression and utility. Similar to paddling on quiet waters, the letters' curvature reflects the sleek canoe profiles, creating a sensation of motion and serenity. The typeface's organic, a bit sharp and curvy lines provide versatility for a range of applications, guaranteeing readability in both text and display environments. Canoe Typeface enhances its visual narrative with a local touch by including local design elements that gently reflect Hackney Wick's cultural landscape. The typeface is appropriate for both English and other languages with Latin roots because it has a large variety of characters. It ensures thorough use in a variety of scenarios by supporting fundamental punctuation and numerals.

Designed by **Daniela Stoyanova**

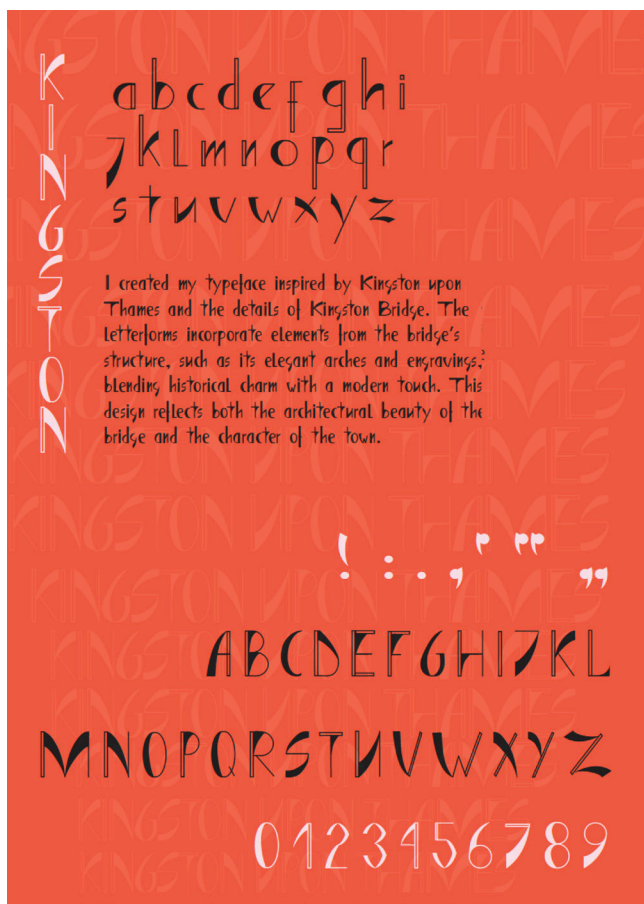


"I ultimately take pride in having created my own working font. I feel a great sense of achievement in what I have accomplished, and I eagerly look forward to exploring new techniques, testing my skills and the limits of my creativity, and delving deeper into the world of design. "

- Daniela Stoyanova

KINGSTON. I created my typeface inspired by Kingston upon Thames and the details of Kingston Bridge. The letterforms incorporate elements from the bridge's structure, such as its elegant arches and engravings, blending historical charm with a modern touch. This design reflects both the architectural beauty of the bridge and the character of the town.

Designed by **Zhana Atanasova Marinova**



Z
O
F
C
E
N

A B C D E F G H

I J K L M N O

a b P Q R S T

c d e f U V W X

g h i j k l Y Z

m n o p q r

s t u v w x y z

0 1 2 3 4 5 6 7 8 9

(! " - + = / ?)

I choose to create a typeface for London Borough of Herton because is the place where I live, but also in the borough is found my favourite place in London - Wimbledon. The purpose of the Herton font is to represent the spirit and identity of the London's borough found into South-West area of the megapolis. The typeface was inspired by the rich architecture and the big green open areas in the borough. My choices during the development process were guided by the character of the borough, its community and infrastructure but also compliant with the rules and guides of the typography. The shape of the letters and specifically the cut corners came out from a decorative element of a building's facade in Wimbledon area. The bold strokes and the wideness of the letters stand for the multitude parks and open green areas found in the London Borough of Herton. In conclusion the Herton font is a wild and bold with a hint of the old-style typefaces which completely represent the spirit of the borough.

Designed by Nadya Kostova

MERTON

MERTON HEADINGS

GAY with June's livery of liveliest green,
By daisies crimson-edged and cowslip-dyed,
Smile Merton meadows in their summer pride,
White far off Isis glints back steely sheen
Yon stately avenue's tall trees between,
Like flash of casque and spear when warriors ride.
Sweet Chertwell's waters edge the nearer side.
The sleepy cattle seek a shady screen,
For 't is still sultry noon; the martin wheels,
Like a black spirit of night haunting the day;
His phantom circles high in the upper blue;
Shrill grasshopper clacks loud his whirling peals;
Proud dragon-flies glance by in armor new;
And the bee hums her homeward roundelay.

John Bruce Norton



MERTON. I choose to create a typeface for London Borough of Merton because is the place where I live, but also in the borough is found my favourite place in London – Wimbledon. The purpose of the Merton font is to represent the spirit and identity of the London's borough found into South-West area of the metropolis. The typeface was inspired by the rich architecture and the big green open areas in the borough. My choices during the development process were guided by the character of the borough, its community and infrastructure but also compliant with the rules and guides of the typography. The shape of the letters and specifically the cut corners came out from a decorative element of a building's facade in Wimbledon area. The bold strokes and the wildness of the letters stand for the multitude parks and open green areas found in the London Borough of Merton. In conclusion the Merton font is a wild and bold with a hint of the old-style typefaces which completely represent the spirit of the borough.

Designed by **Nadya Evgenieva**

NEWHAM

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

? ! , ; / ()

The design of this font is inspired by the rich industrial history and iconic landmarks of Newham Borough in London known for the London City Airport and Royal Victoria Docks Newham has Long been a centre of commerce and industry. Reflecting this legacy, the font features geometric shapes that capture the essence of the area's industrial architecture, blending both the past and present. The design pays tribute to the bold, structural elements of Newham's history, while embracing its ongoing transformation, and vibrant urban energy.

Designed by **Angelika Hegedus**

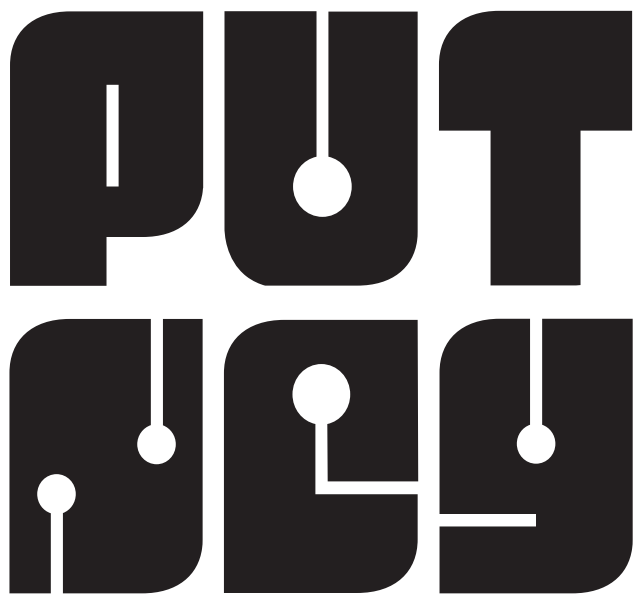
N

NEWHAM. The design of this font is inspired by the rich industrial history and iconic landmarks of Newham Borough in London. Known for the London City Airport and Royal Victoria Docks Newham has Long been a centre of commerce and industry. Reflecting this legacy, the font features geometric shapes that capture the essence of the area's industrial architecture, blending both the past and present. The design pays tribute to the bold, structural elements of Newham's history, while embracing its ongoing transformation, and vibrant urban energy.

Designed by **Angelika Hegedus**

London
City
Airport

ASCDOPFGHIJK LMNOPQRSTU VWXYZabcde fghijklmn opqrstuvw xyzABCDEFGHI JKLMNOPQR STUVWXYZa bcdefghijk lmnopqrst vwxyzABC DEFGHIJKLMN OPQRSTUVWXYZ	ASCDOPFGHIJK LMNOPQRSTU VWXYZabcde fghijklmn opqrstuvw xyzABCDEFGHI JKLMNOPQR STUVWXYZa bcdefghijk lmnopqrst vwxyzABC DEFGHIJKLMN OPQRSTUVWXYZ	ASCDOPFGHIJK LMNOPQRSTU VWXYZabcde fghijklmn opqrstuvw xyzABCDEFGHI JKLMNOPQR STUVWXYZa bcdefghijk lmnopqrst vwxyzABC DEFGHIJKLMN OPQRSTUVWXYZ
--	--	--



PUTNEY is a modern bold typeface. It was inspired by the neighbourhood's architecture, especially its stained glass and tiled wall decorations. The design combines strong geometric forms with subtle decorative details, making it perfect for contemporary branding and display use.

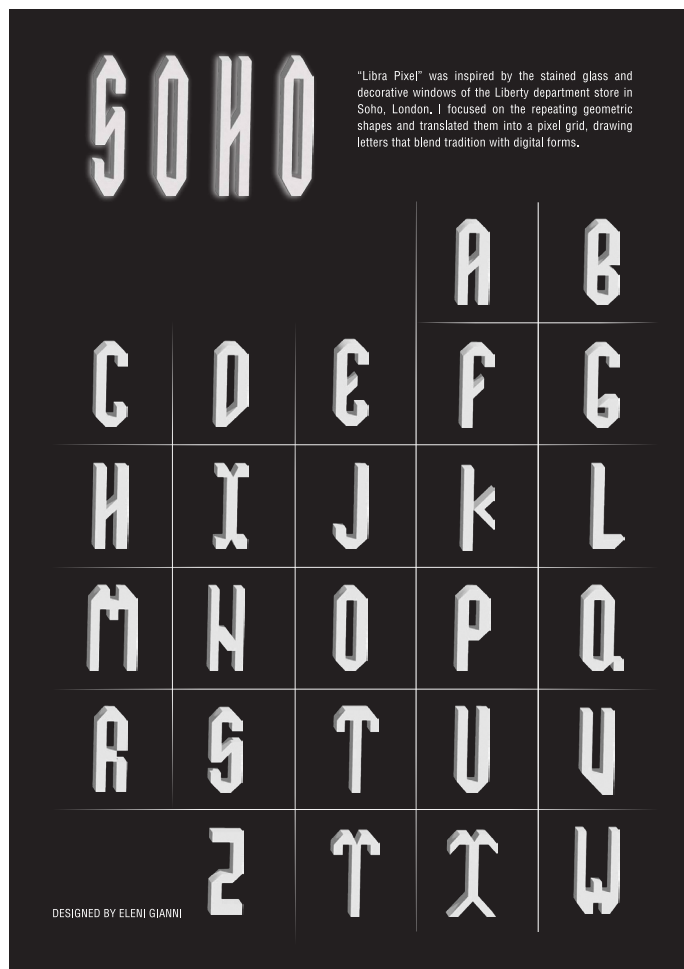
Designed by **Oleksandra Fesenko**

PUTNEY TYPE

A	B	C	a	b	c
D	E	F	d	e	f
G	H	I	g	h	i
J	K	L	j	k	l
M	N	O	m	n	o
P	Q	R	p	q	r
S	T	U	s	t	u
V	W	X	v	w	x
Y	Z		y	z	

Putney is a modern bold typeface. It was inspired by the neighbourhood's architecture, especially its stained glass and tiled wall decorations. The design combines strong geometric forms with subtle decorative details, making it perfect for contemporary branding and display use.

Created by
Oleksandra
Fesenko



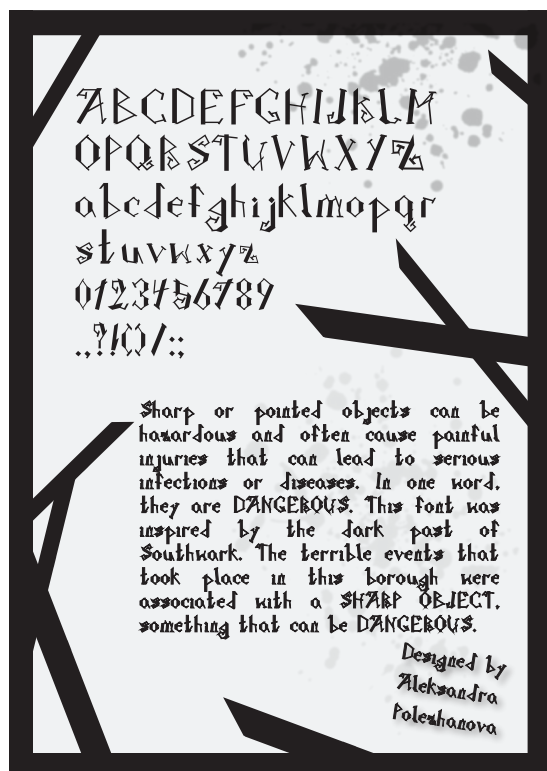
LIBRA PIXEL was inspired by the stained glass and decorative windows of the Liberty department store in Soho, London. I focused on the repeating geometric shapes and translated them into a pixel grid, drawing letters that blend tradition with digital forms.

Designed by **Eleni Gianni**

DARK, sharp or pointed objects can be hazardous and often cause painful injuries that can lead to serious infections or diseases. In one word, they are **DANGEROUS**. This font was inspired by the dark past of Southwark. The terrible events that took place in this borough were associated with a **SHARP OBJECT**, something that can be **DANGEROUS**.



Designed by **Aleksandra Polezhanova**





Southwark

Southwark

Southwark

SW BOROUGH REGULAR is inspired by the modern buildings on the streets of the Borough of Southwark and has Art Deco influences, such as modern geometric shapes. It can be used for logo, signs, posters, and digital media.

Designed by **Ana-Maria Smadu**





DES
IGN
FURN
DAME
NTALS



Westminster Typeface

Inspired, Designed and Crafted
for Westminster Borough

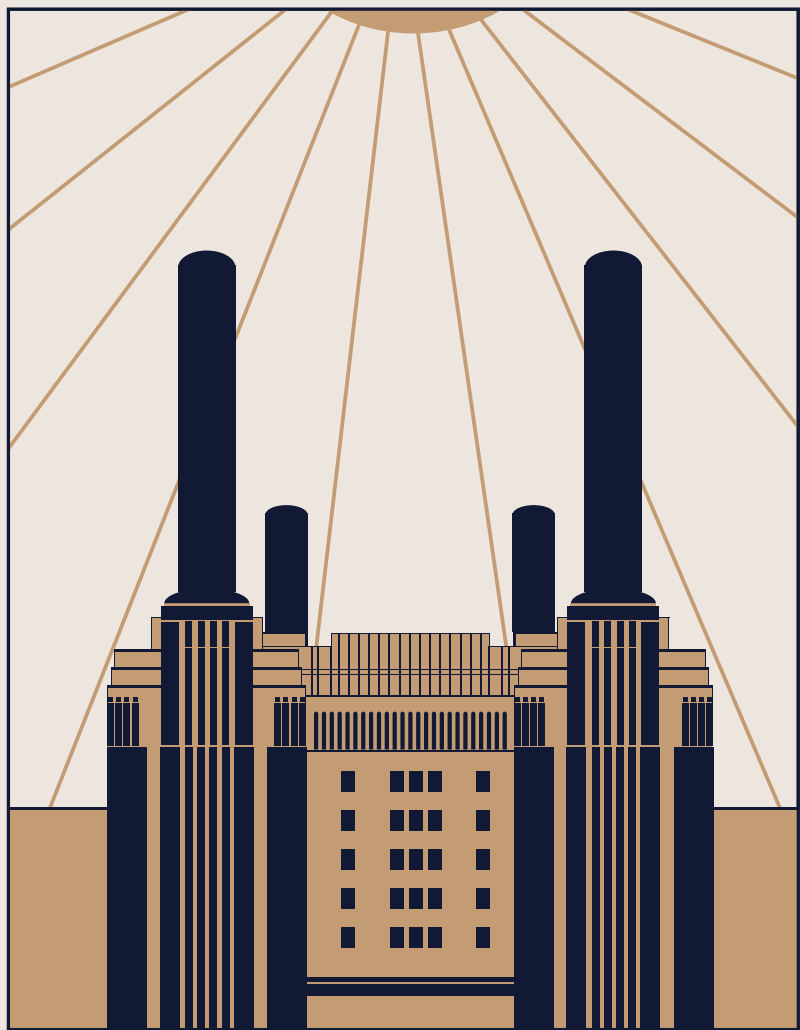
Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0

By Viktor Ivanov

A large, bold, black letter 'W' is positioned on a green, grassy hill that slopes upwards from the bottom left towards the right. The 'W' is the focal point of the lower right section of the page.

Visual Narratives of Type





BATTERSEA

The main condition for the achievement of Love is the overcoming of one's **narcissism**. The narcissistic orientation is one in which one experiences as real only that which exists within oneself, while the phenomena in the outside world have no reality in themselves, but are experienced only from the viewpoint of their being useful or dangerous to one. The opposite pole to **narcissism** is objectivity, it is the faculty to see other people and things as they are, objectively, and to be able to separate this objective picture from a picture which is formed by one's desires and fears.

Erich Fromm, The Art of Loving.

ERICH FROMM

THE ART OF LOVING

The main condition for the achievement of Love is the overcoming of one's **narcissism**. The narcissistic orientation is one in which one experiences as real only that which exists within oneself, while the phenomena in the outside world have no reality in themselves, but are experienced only from the viewpoint of their being useful or dangerous to one. The opposite pole to **narcissism** is objectivity, it is the faculty to see other people and things as they are, objectively, and to be able to separate this objective picture from a picture which is formed by one's desires and fears.

Created by **Rohdana-Nikolietta Terekhina**

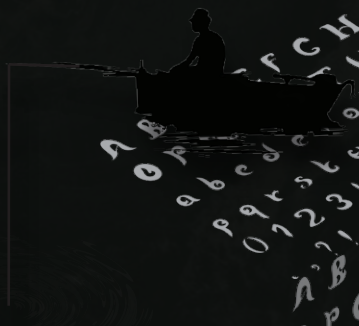
Wave Cascade

Made by Sofia S.

Wave Cascade:

This font was created from inspiration from the history of the borough Barking, which was the largest fish market in London.

Combines 'wave' with 'Cascade,' evoking imagery of waves flowing smoothly and continuously, like a cascading waterfall.



პრეტენზიული პრეტენზიული პრეტენზიული პრეტენზიული პრეტენზიული

Design Fundamentals 1

wave cascade wave cascade wave cascade wave cascade wave cascade



Lucrezia Bisconti

"Reaching the end, I can say, 'WOW, what an experience'. This project was a big challenge for myself, pushing my limitations and discovering that I can do things unexpected. It pushed me to learn more, to achieve more skills, and to develop something I didn't know I could do. This brought me a lot of satisfaction. The typography module became part of my heart, and I am excited to explore more of the typeface design."

- Victoria Cristea





ENFIELD



A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z a b c d
e f g h i j k l m n
o p q r s t u v w x
y z 1 2 3 4 5 6 7 8
9 0 ! " # \$ % & ' ()
* + , - . : ;

*"Through this project
I have realized how rich
and interdisciplinary
type design could be.
What I learned is that
a typeface is not a
collection of letters;
it's a vessel of identity,
emotion and narrative."*

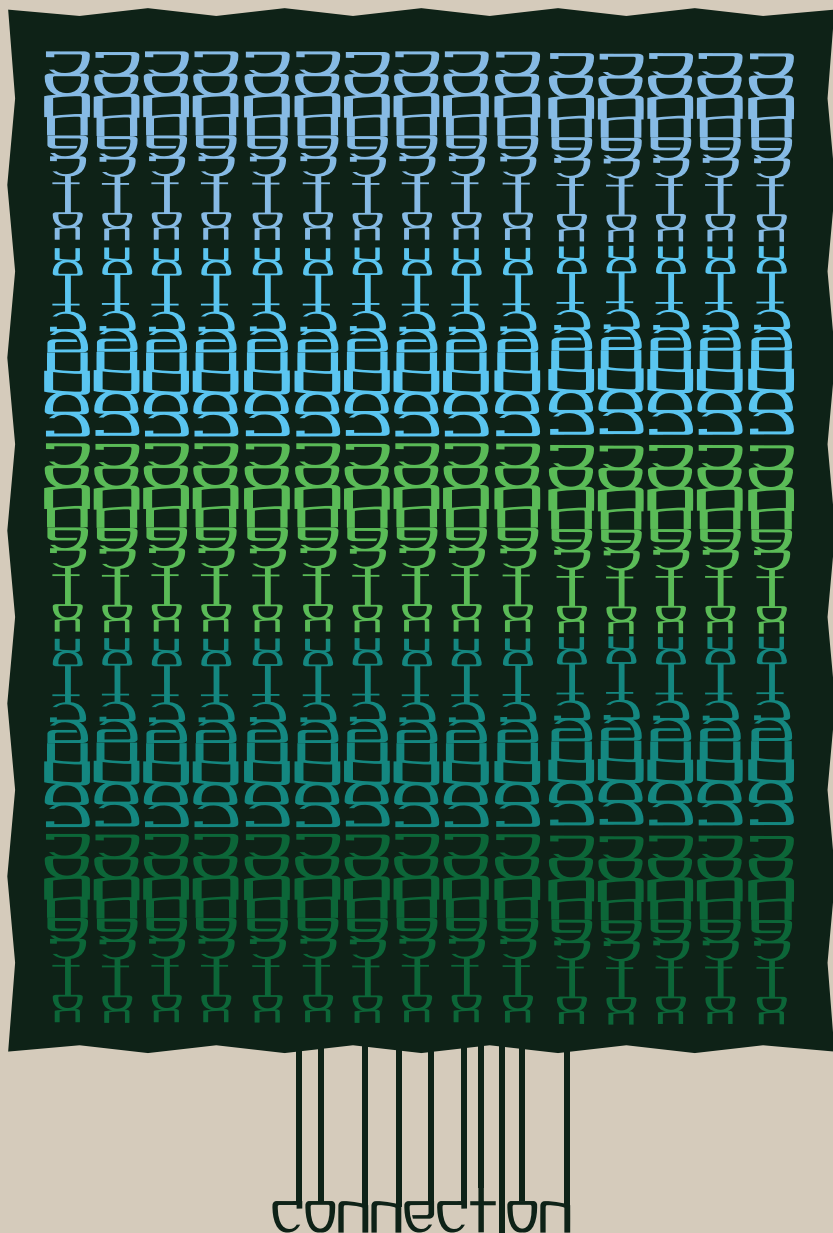
- Meral Komanova



FIELD

Razvan Popescu





The legendary band on the stage

ARCTIC MONKEYS

The Half Moon
SW15 1EZ

New
Moon
Festival

FRIDAY

27

12

24

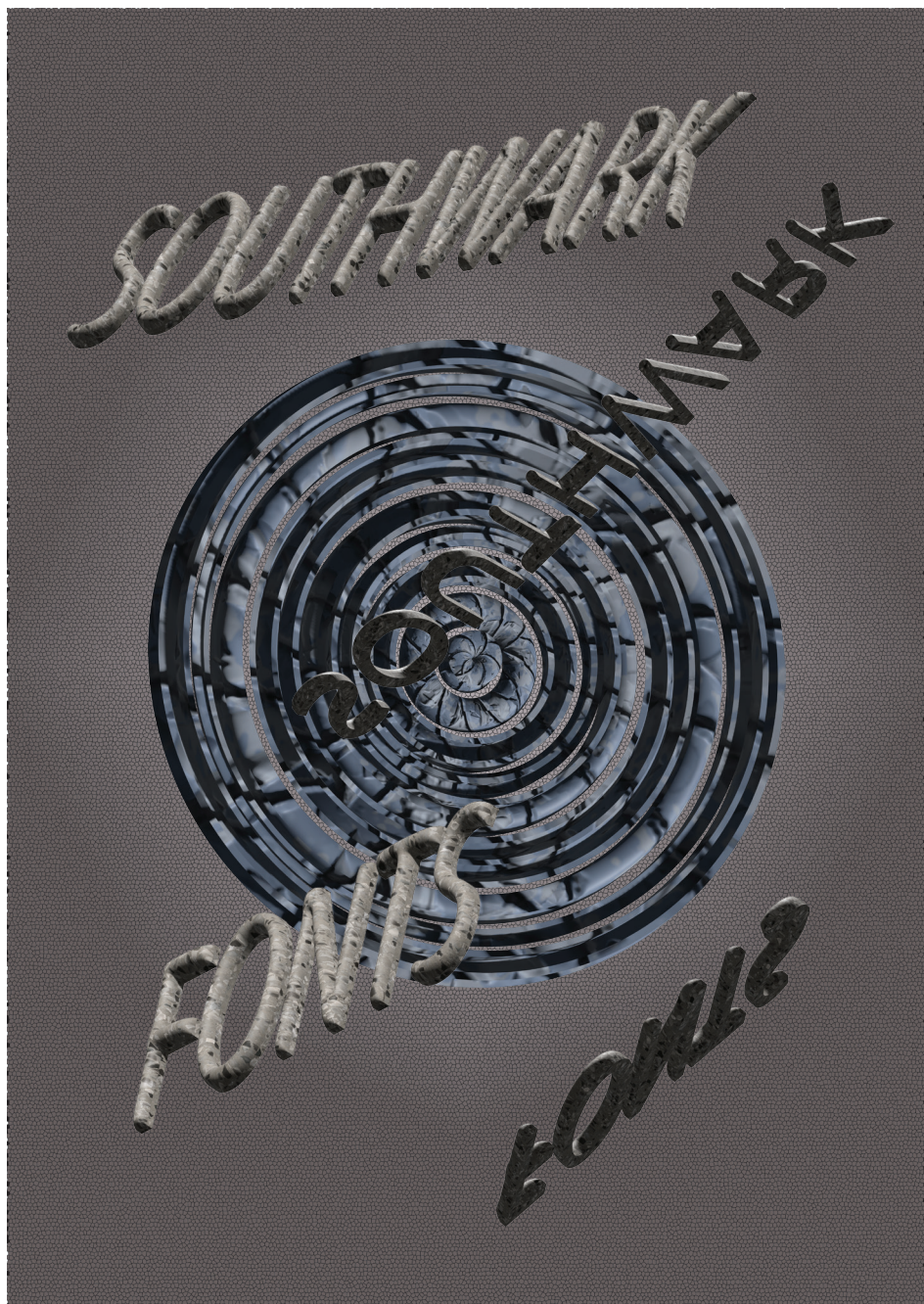
SOUL
245

8 PM

M
A
K
MEMORIES

“This experience pushed me to my limits and made me realise that I am perhaps one step closer to the professional path I aspire to achieve in my career. ”

- Angelika Hegedus



Katerina Fialova



Joshua Robert Rogers



AI Experimentation





Bohdana-Nikolietta Terekhina



Illia Katalov



Valeriia Tsoi



Ana Maria Stefan



Aleksandra Polezhanova





Joshua Robert Rogers



Oleksandra Fesenko



Victoria Cristea



Oleksandra Fesenko

"All the stages of this project opened up a lot of new things for me. I understood the basic elements of typography and the important stages of its creation. The importance of maintaining rhythm, style and consistency in the typography. "

- Oleksandra Fesenko

**This is a celebration
of design as research.
Of typography as
story-telling. Of London,
not as a monolith, but
as a mosaic.**

LCCA

**London College of
Contemporary Arts**
lcca.org.uk