

LCCA

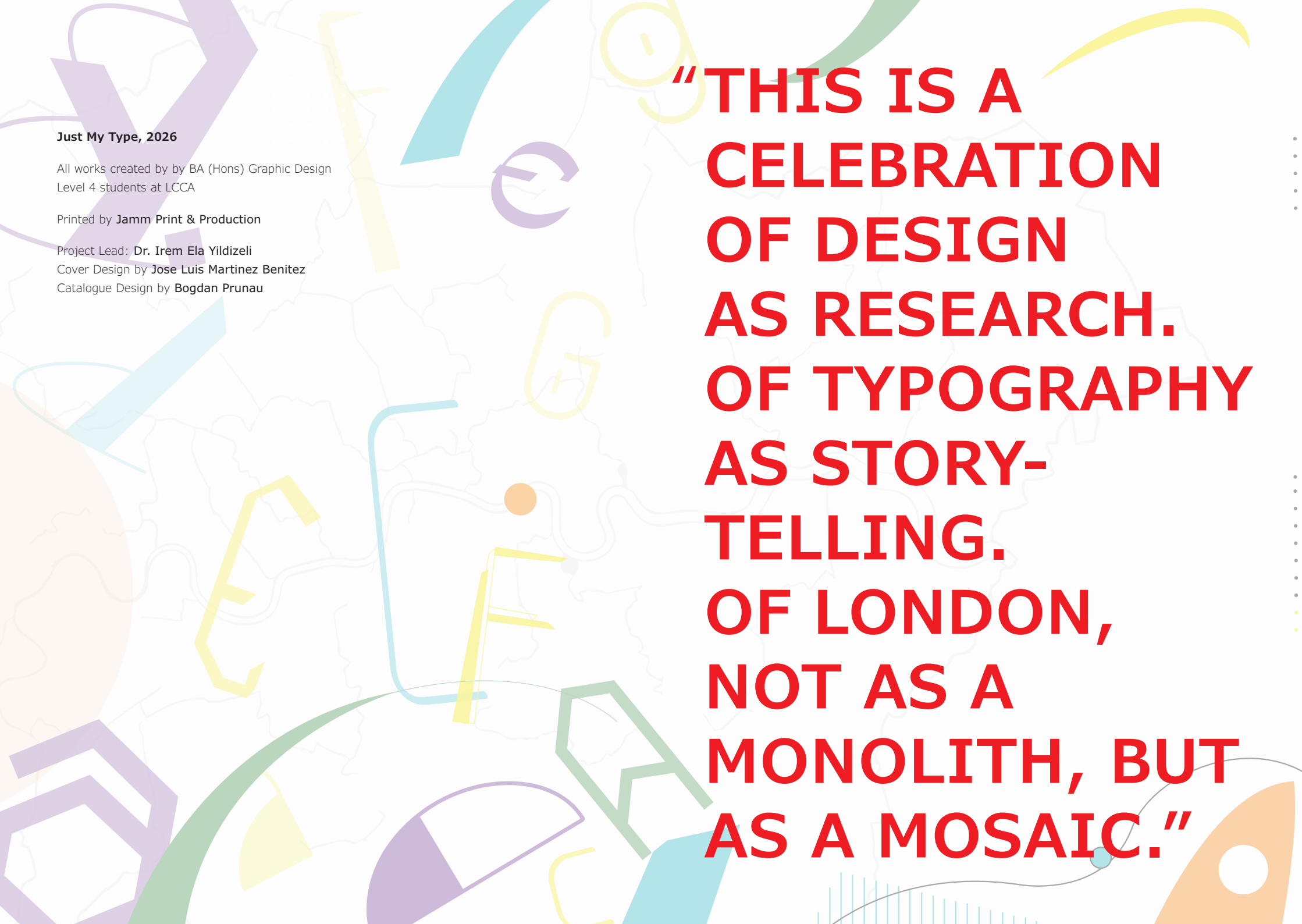
London
College of
Contemporary
Arts

BA (HONS)
GRAPHIC DESIGN
EXHIBITION

JUST MY TYPE?

Celebrating London's Diversity
Through Typographic Expressions

Just My Type 2026
An Exhibition
Exploring London
Through Typographic
Interpretation

The background of the entire page is a complex, abstract composition of various geometric shapes, lines, and curves in a palette of muted colors including purple, teal, yellow, and orange. These elements are scattered across the page, creating a sense of movement and depth. Some shapes resemble stylized letters or symbols, while others are purely decorative. The overall effect is a vibrant, layered visual field that complements the typographic theme of the project.

Just My Type, 2026

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
Cover Design by Jose Luis Martinez Benitez
Catalogue Design by Bogdan Prunau

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

Alexandru Catalin Calin

Alice Castellanna

Alina Guca

Alisia Smith

Bogdan Prunau

Deyana Vapova

Eunice Anakaren Turlan

Jorgea Conti Assuncao

Jose Luis Martinez Benitez

Katerina Evgenieva Bobeva

Kateryna Koiliak

Khrystyna Hnidets

Nadezhda Chakarova

Sohyun Jeong

Talida-Sandra Morar

Tanya Mireva

Wilson German Piguilli

Content

 Foreword..... 7

 Type as Urban Storytelling..... 8

 Typefaces Inspired by Boroughs..... 12

Chelsea..... 14

Ealing..... 16

Greenwich..... 18

Hackney..... 20

Kensington..... 22

Kingston Upon Thames..... 24

Merton..... 26

Newham..... 28

Notting Hill..... 30

Southwark..... 32

Tower Hamlets..... 40

Wandsworth..... 46

Westminster..... 50

 Visual Narratives of Type..... 54

 AI Experimentation..... 76

Foreword

The first iteration of this exhibition took place before I joined LCCA, and I have been looking forward to seeing its return ever since. What makes this project so enjoyable is that it recognises something many designers instinctively understand: cities have their own typography long before designers formally intervene.

In London, typography is woven into everyday life. The city reveals itself through faded enamel street signs, market stall lettering, railway maps, pub fascias, hand-painted shopfronts, hurried Sharpie notices taped to windows and layers of improvised visual communication. Typography is not simply placed onto the city. In many ways, it becomes part of its identity.

This exhibition captures that relationship brilliantly. The students have translated boroughs and neighbourhoods into original typefaces that reflect atmosphere, rhythm and personality, where individual glyphs begin to echo the character and visual cadence of the city itself. Some projects feel polished and geometric, others deliberately irregular and noisy. Together, they reveal London as a collection of distinct visual dialects rather than a single unified voice.

What makes the work particularly successful is its sense of observation and play. These typefaces are not simply technical exercises, but acts of interpretation. They draw from the humour, contradictions, energy and visual texture of the streets themselves. The result is an exhibition filled with curiosity, experimentation and pure typographic glee.

I hope you enjoy the work and perhaps leave seeing the city a little differently, more aware of the typography that quietly shapes how we experience, navigate and remember the places around us.

Mischa Welsh
Course Director,
BA (Hons) Graphic Design

Type as Urban Storytelling

Design is often perceived as a technical discipline and, particularly today, as a creative field increasingly centred around digital tools and computer-based production. However, as one of the most powerful forms of communication, graphic design extends far beyond technical proficiency alone. In an era shaped by the rise of social media, where visual language is increasingly mediated through images and symbolism, successful design requires much more than software skills or production knowledge. Strong sociological observation, intellectual depth, originality, the willingness to take creative risks, a playful and exploratory mindset, the ability to decode cultural signals, and sharp conceptual thinking all contribute to the creation of meaningful and effective design.

Just My Type emerged directly from these core values. Designed to strengthen students' understanding of typography as one of the most fundamental elements of graphic design during the early years of BA education, the project sought to move beyond purely technical instruction. Instead, it allowed students to experience typography as a process of exploration, experimentation, and cultural investigation.

Inspired by our campus in the heart of the city, overlooking Tower Bridge, and by London itself — a city that symbolises a microcosm of global culture— *Just My Type* was conceived as a project rooted in observation, culture, and diversity. Beyond encouraging students to engage with the city's visual and cultural landscape, the project was further enriched by the perspectives of our multicultural student community, each interpreting London through their own experiences, memories, and identities.

As an educator, one of the most rewarding aspects of the project was rediscovering the city through my students' eyes. Having been born in London during the 1980s, I found myself encountering a familiar city from entirely new perspectives, shaped by the observations, cultures, and interpretations of a new generation.

While the project began with the idea of selecting London boroughs and decoding them into bespoke typefaces, students were also encouraged to experiment across both traditional and contemporary design processes. From calligraphy and printmaking to digital tools and AI-generated image-making, the project created opportunities for students to explore typography through a wide range of analogue and technological approaches.

One of the most rewarding aspects of the project was witnessing students gain confidence through making. Many arrived believing typography was

intimidating or overly technical; by the end of the unit, they were presenting fully functioning typefaces alongside posters, visual narratives, and experimental outcomes that reflected both technical understanding and personal voice.

The resulting exhibition celebrates more than type design. It celebrates curiosity, collaboration, experimentation, and the understanding that typography can function as a form of cultural translation, one that allows designers to reframe and reinterpret the environments they inhabit. These moments of creative discovery and self-belief are what make teaching so profoundly rewarding.

At its most powerful, design becomes a reflection of the collective consciousness of its time. Through visual language, designers capture and communicate the cultural, social, and emotional landscapes in which they live. *Just My Type* was conceived as a contemporary form of urban storytelling, reflecting the voices, identities, and layered narratives of London today. Looking ahead, the project aspires to extend beyond the city itself, opening towards international contexts, new cultural dialogues, and a wider global creative community.

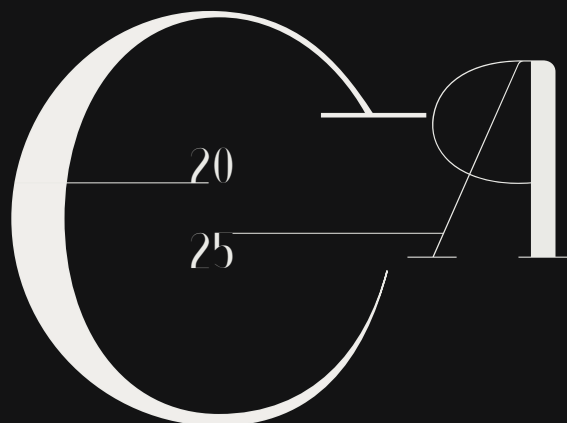
Dr. Irem Ela Yildizeli
London, May 2026



The background is a vibrant pink color, densely populated with various abstract geometric shapes and stylized letters. These elements are in shades of purple, teal, yellow, and green. Some letters are solid, while others are outlined or composed of dots. The shapes include circles, triangles, and irregular polygons, creating a dynamic and modern visual field.

Typefaces
Inspired
by Boroughs





Chelsea Modern is a regular typeface that combines elegance with a slightly old fashioned character.

It was designed to balance thin and bold strokes, creating a refined and stylish look. The serif like curves and geometric elements add a sense of sophistication while maintaining a clean, modern rhythm.

The typeface works well for editorial design, branding, or titles where a contemporary yet classic feel is desired.

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

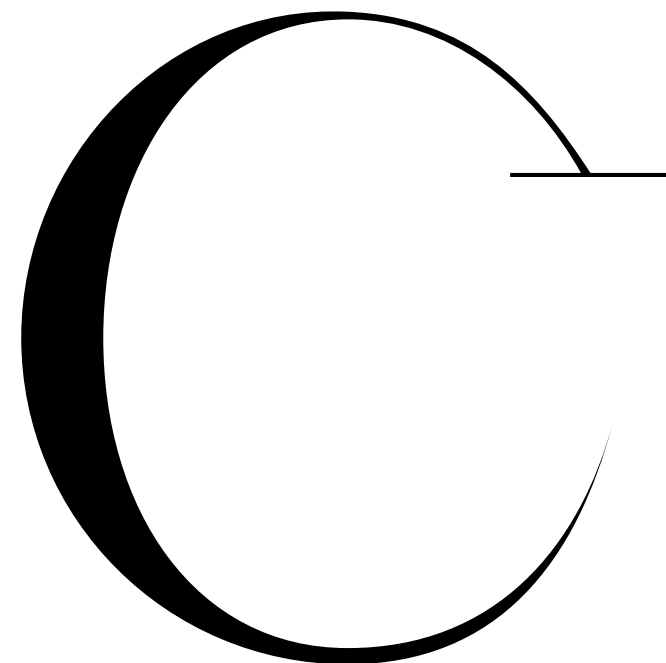
a b c d e f g
h i j k l m n
o p q r s t u
v w x y z

0 1 2 3 4 5 6 7 8 9
! , . ' ? : ; @

Designed by Krystyna Hnidets

CHELSEA MODERN is a regular typeface that combines elegance with a slightly old fashioned character. It was designed to balance thin and bold strokes, creating a refined and stylish look. The serif like curves and geometric elements add a sense of sophistication while maintaining a clean, modern rhythm. The typeface works well for editorial design, branding, or titles where a contemporary yet classic feel is desired.

Designed by **Krystyna Hnidets**



Dear Ealing

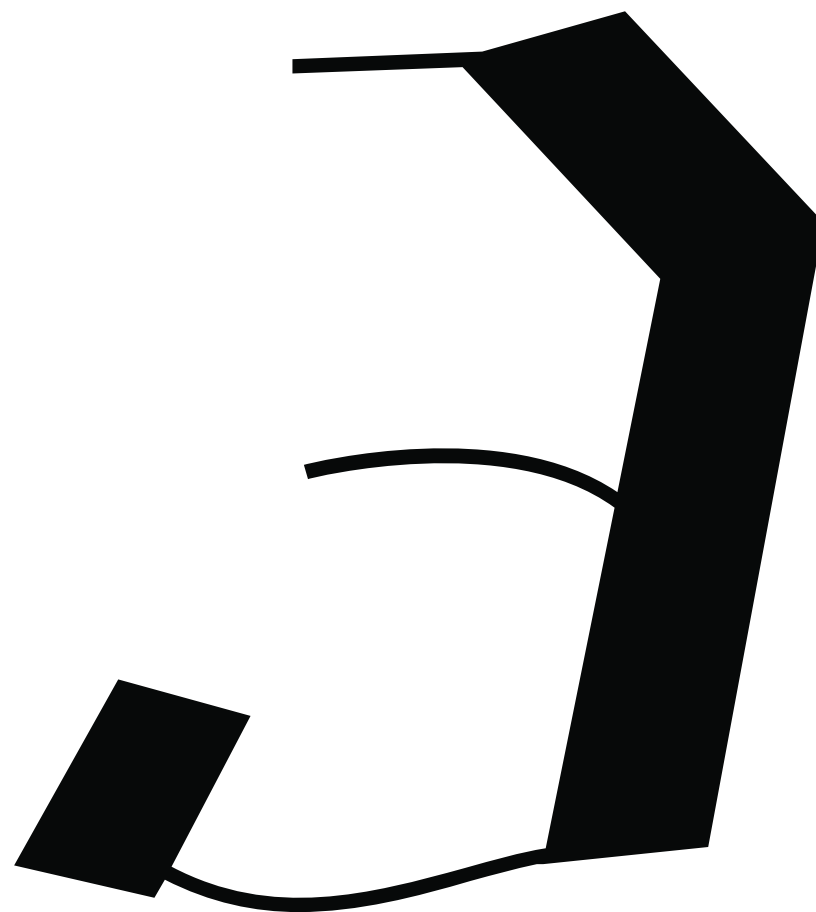
A left-handed typeface inspired by the green landscapes of Ealing and the unfamiliar beauty found within everyday cycles. Influenced particularly by the tree trunk benches of Gunnersbury Park and the repeating seasonal presence of horse chestnut trees. Designed by Sohyun Jeong

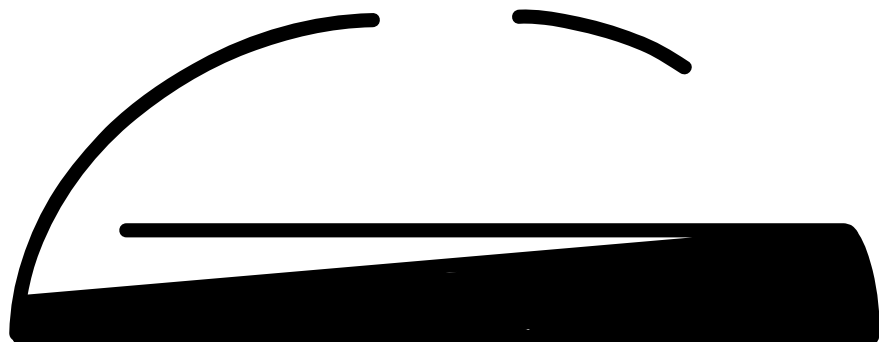
À	á	À	á	Ó	ó	Ú	ú
Æ	æ	Ĳ	ĳ	Œ	œ	Ŵ	ŵ
Ɔ	ç	Ł	ł	Œ	œ	Ŵ	ŵ
Ɔ	ç	Ł	ł	Œ	œ	Ŵ	ŵ
Ɔ	ç	Ł	ł	Œ	œ	Ŵ	ŵ
Ɔ	ç	Ł	ł	Œ	œ	Ŵ	ŵ
Ɔ	ç	Ł	ł	Œ	œ	Ŵ	ŵ
Ɔ	ç	Ł	ł	Œ	œ	Ŵ	ŵ

0123456789:;=

DEAR EALING, a left handed typeface inspired by the green landscape of Ealing and the unfamiliar beauty found within everyday cycles. Influenced particularly by the tree benches of Gunnersbury Park and the repeating seasonal presence of horse chestnut trees.

Designed by **Sohyun Jeong**





SAILFORM is a typographic exploration, art rooted in visual elements observed in Greenwich Borough, particularly nautical forms such as boat silhouettes and sail structures.

Designed by **Talida-Sandra Morar**



Sailform is a typographic exploration/art rooted in visual elements observed in Greenwich Borough, particularly nautical forms such as boat silhouettes and sail structures.

Designed by Sandra Morar

UPPER CASE



LOWER CASE



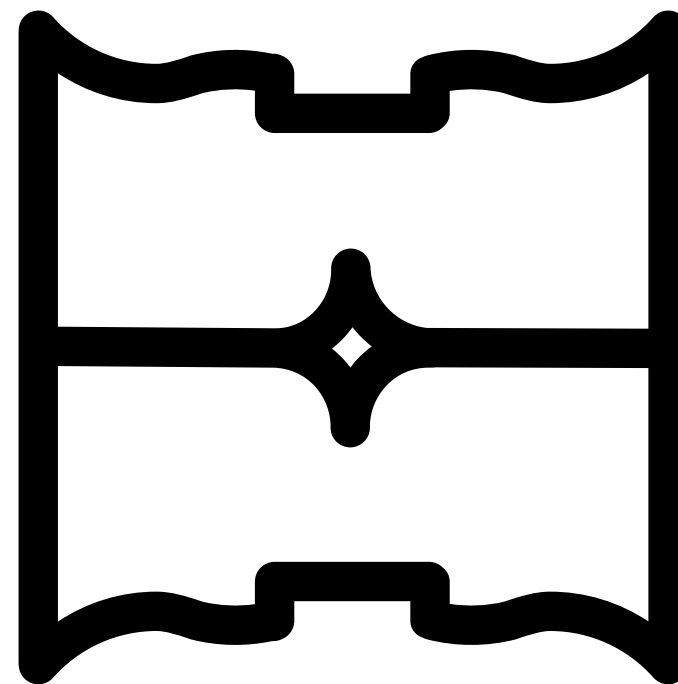
PUNCTUATION AND NUMERALS



HACKNEY Typeface

This font represents the history and creative flair the Borough of Hackney. It has accented serifs from the gothic period and pronounced round shapes to represent the inclusive and diverse population of the borough. The design also celebrates the rambunctious graffiti that fills each corner of central Hackney, bringing it global fame. The design also has lots of white space to represent the blank canvas of buildings and to provide the opportunity for colours and designs to be added or come through whatever the typeface is placed upon - provide further creativity, representing the ever changing face of Hackney.

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
! @ £ \$ % ^ & * () ~ + , - = " ' , . : ;



HACA TYPE represents the history and creative flair the Borough of Hackney. It has accented serifs from of the gothic period and pronounced round shapes to represent the inclusive and diverse population of the borough.

The design also celebrates the rambunctious graffiti that fills each corner of central Hackney, bringing it global fame. The design also has lots of white space to represent the blank canvas of buildings and to provide the opportunity for colours and designs to be added or come through whatever the typeface is placed upon, provide further creativity, representing the ever changing face of Hackney.

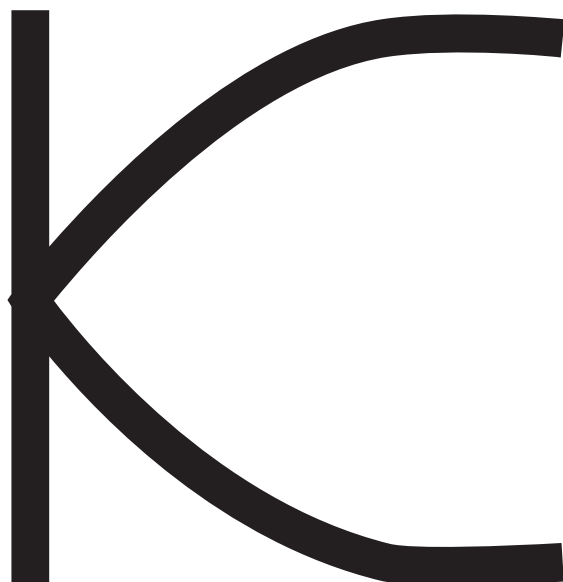
Designed by **Alisia Smith**



KENSINGTON typeface presents a refined typographic system inspired by the architectural and cultural character of Kensington. It combines elegant proportions, subtle serif details, and controlled stroke contrast to create a sense of structure and sophistication. Consistency across uppercase, lowercase, numerals, and symbols was carefully considered to ensure clarity and balance, resulting in a versatile design that maintains both readability and visual identity.

Designed by **Alice Castellana**

K



POINTY ARCH was inspired by the pointed arch architectural elements found in buildings in Kingston upon Thames. The curve of the Bentall Centre was used to create the initial form, which became the base shape throughout the font design.

The typeface has a modern feel and is designed as a sans-serif font with a geometrical and architectural appearance. The font set includes 16 uppercase letters, 16 lowercase letters, all numerical characters, and 8 symbols.

Designed by **Nadezhda Chakarova**



MERTON is a display typeface inspired by the calm and welcoming character of London Borough of Merton. Its a geometric structure and balanced proportions reflect the borough's Victorian architecture and organised urban layout.

While the round edges and open shapes echo the softness of its green park and residential atmosphere.

The smooth curves also take subtle inspiration from the motion and elegance of the Wimbledon Tennis Championships, a defining symbol of Merton's identity.

Designed by **Bogdan Prunau**

MERTON

Merton Font is a display typeface inspired by the calm and welcoming character of the London Borough of Merton. Its geometric structure and balanced proportions reflect the borough's Victorian architecture and organised urban layout, while the rounded edges and open shapes echo the softness of its green parks and residential atmosphere. The smooth curves also take subtle inspiration from the motion and elegance of the Wimbledon Tennis Championships, a defining symbol of Merton's identity.

Designed by Bogdan Prunau

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

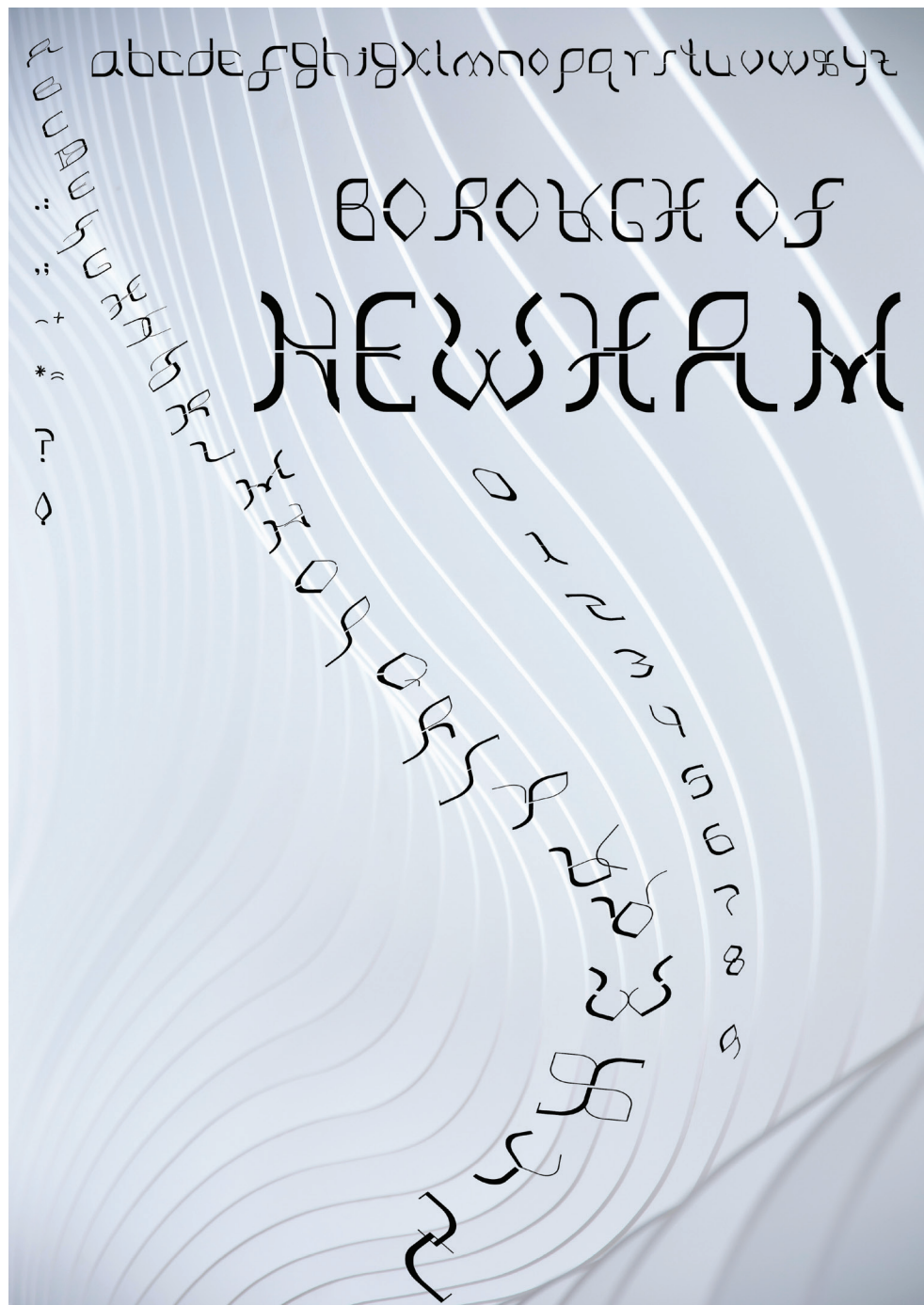
M N O P Q R S T U V W X Y Z

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

.,;:<>()'"+-_ $\times$ $\div$ =!?



BOLD LIGHT KIKI The creation of Bold Light Kiki was deeply inspired by the serene, structured atmosphere of contemporary public architecture, particularly the rhythmic and fluid qualities captured in the interior of the indoor swimming pool shown in the reference image.

This space, defined by its repetitive elliptical ceiling cutouts, soft lighting, and clean spatial symmetry, served as a conceptual foundation for the typeface's design. The atmosphere evokes calm precision qualities that I aimed to reflect in the font through delicate construction and stylized forms.

Designed by **Katerina Evgenieva Bobeva**



WESTBOURNE TYPE

I wanted my typeface to reflect the architecture of Notting Hill through geometric and square-inspired shapes. I was inspired by the buildings, windows and structured forms around the area, but I also wanted the type to feel playful and expressive.

At the same time, I tried to keep a sense of elegance and balance, inspired by the modern and creative identity of Notting Hill today.

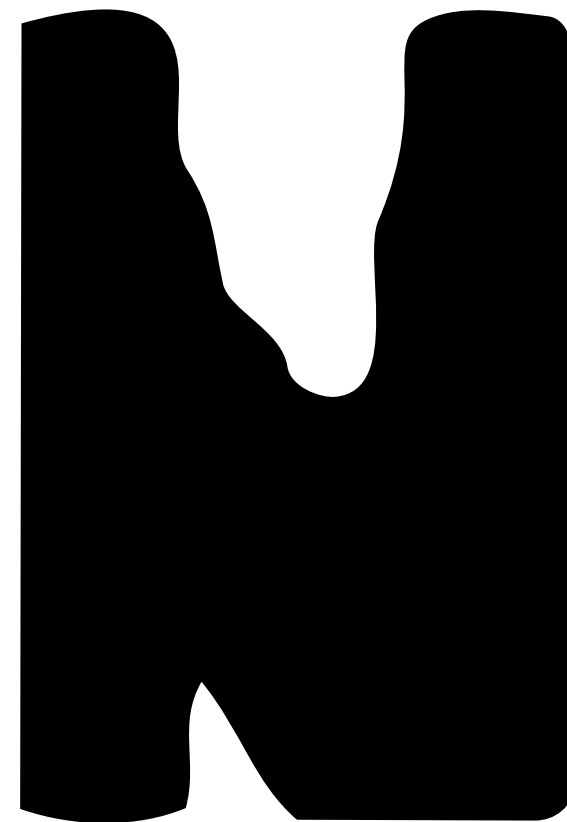
The contrast between bold geometric forms and softer playful details helped me create a typeface that feels both strong and creative

Anakaren Turlan Ayala

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

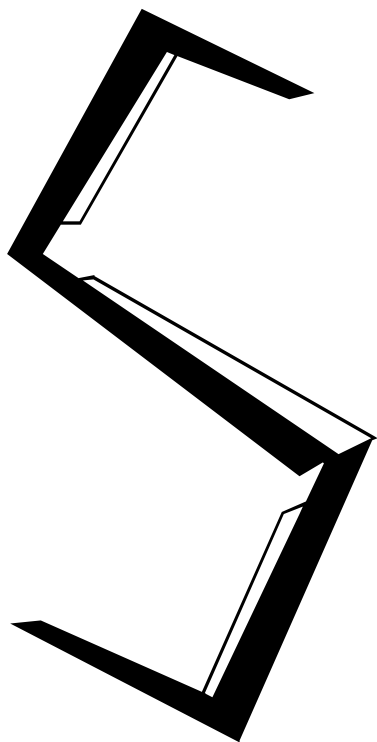
0 1 2 3 4 5 6 7 8 9



WESTBOURNE TYPE is a typeface that reflects the architecture of Notting Hill through geometric and square-inspired shapes. The type was inspired by the buildings, windows and structured forms around the area, but also to make the type feel playful and expressive.

At the same time to keep a sense of elegance and balance, inspired by the modern and creative identity of Notting Hill today. The contrast between bold geometric forms and softer playful details helped to create a typeface that feels both strong and creative.

Designed by **Anakaren Turlan Ayala**



SHARD typeface is inspired by the sharp, fragmented geometry of contemporary architecture in Southwark, particularly the glass structure of The Shard.

The letters are constructed from angular, shard-like forms that create a vertical rhythm similar to the city skyline.

Designed by **Deyana Vapova**





"The research of the experimental typographer James Edmondson taught me that the letter can look different and can be expressive but they can still feel like they are from the same system and they belong together."

— Deyana Vapova

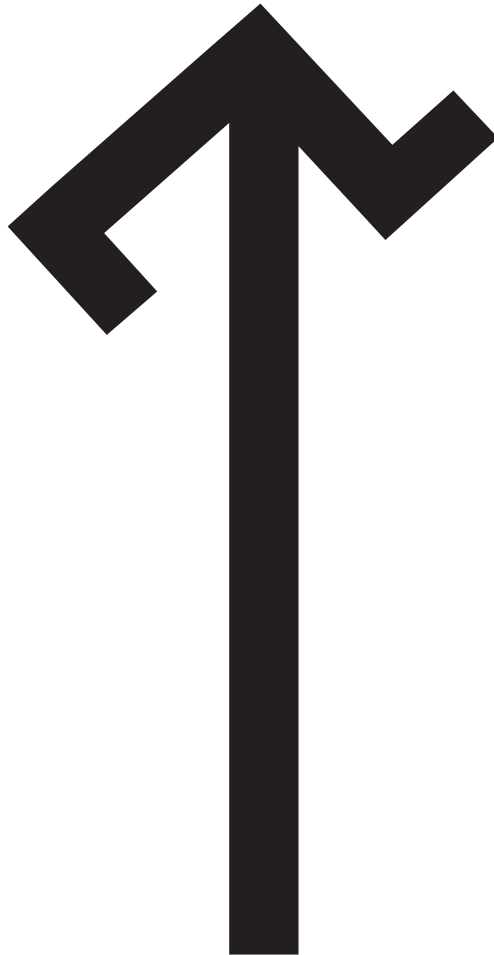
TATEMOD was inspired by my research around Southwark especially the Tate Modern tower and its strong architectural presence.

I focused on the building's vertical lines, industrial structure and repeated geometric forms, using them to create a narrow modular typeface with sharp angles and a constructed rhythm.

The design aims to express the contrast I noticed in the borough: its industrial past, but also its current role as a cultural and creative area.

What I am most proud of is that the letters still feel connected to the original building, while becoming a complete type system with its own identity.

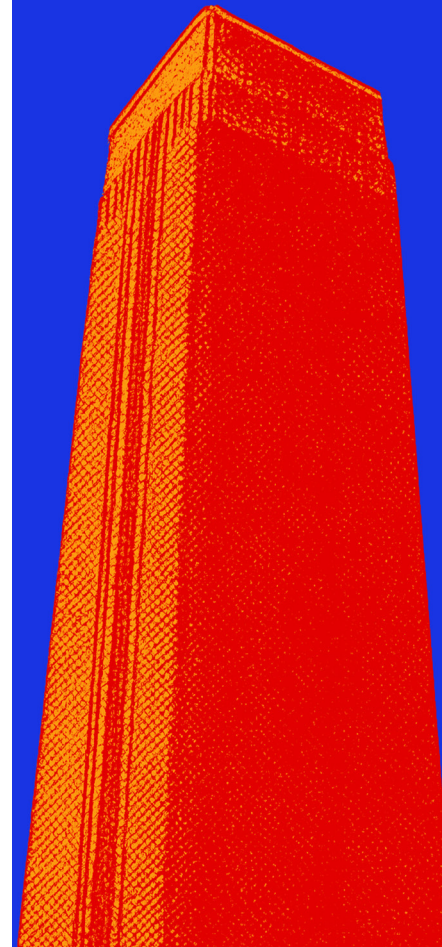
Designed by **Jose Martinez**



TATEMOD

TATEMOD was inspired by my research around Southwark, especially the Tate Modern tower and its strong architectural presence. I focused on the building's vertical lines, industrial structure and repeated geometric forms, using them to create a narrow modular typeface with sharp angles and a constructed rhythm. The design aims to express the contrast I noticed in the borough: its industrial past, but also its current role as a cultural and creative area. What I am most proud of is that the letters still feel connected to the original building, while becoming a complete type system with its own identity.

Designed by Jose Martinez



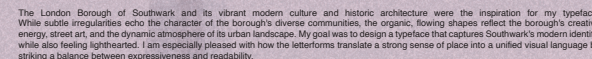
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

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

.,:;!?"'0+/-
= # & @

Designed by **Tanya Mireva**



Designed by Tanya Mire

TOWER BRIDGE typeface was created based on the inspiration of Tower Bridge; it is also Victorian, medieval, and decorative.

It is original, created with different editing programs, editing programs, and the result is a strong and easy-to-read font.

Designed by **Wilson German Piguilli**



t o w e r b r i d g e

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

This typeface was created based on the inspiration of Tower Bridge; it is also Victorian, medieval, and decorative. It is original, created with different editing programs, and the result is a strong and easy-to-read font.

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 . : ; ? !

TOWERHAM

The TowerHam font was inspired from the architecture and industrial aesthetic of the Tower Hamlets borough, as the font is designed to have sharp angles and thin strokes. The uppercase letters of the font design are based on Tower Bridge architectural construction whereas the lower case letter forms introduce curved forms that help bring balance to the overall design look. All characters, numbers, and symbols follow the same structure and maintain a consistent stroke, alignment, and spacing.

Designed by Alexandru Calin

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

() + - = x ÷ # & @

. , : ; ! ? " , ,

H

TOWERHAM was inspired from the architecture and industrial aesthetic of the Tower Hamlets Borough, as the font is the designed to have sharp angles and thin strokes.

The uppercase letters of the font design are based on Tower Bridge architectural construction where as the lowercase letter forms introduce curved forms that help to bring balance to the overall design look.

All characters, numbers and symbols follow the same structure and maintain a consistent stroke, alignment, and spacing.

Designed by **Alexandru Calin**

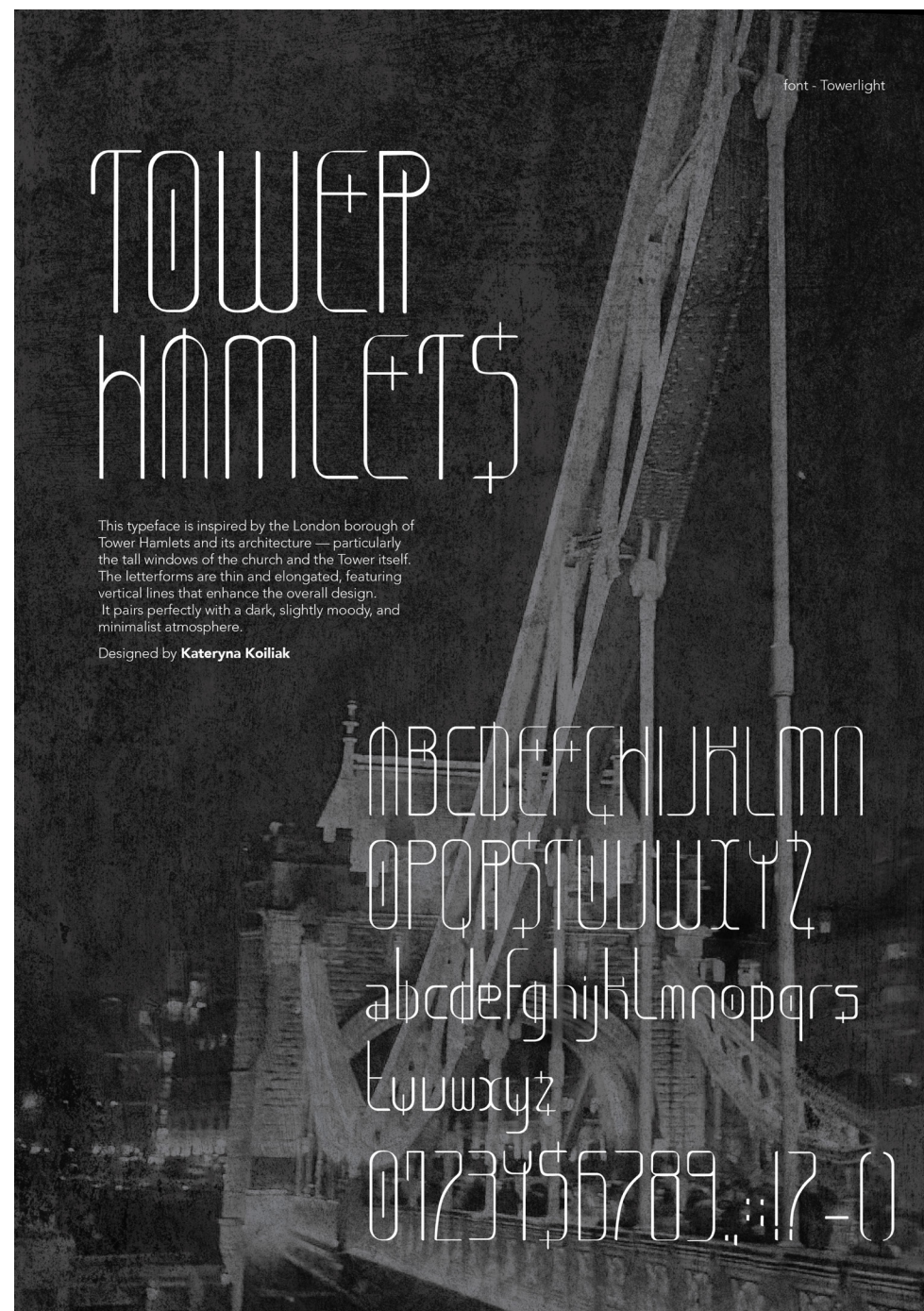
P

TOWERLIGHT typeface is inspired by the London borough of Tower Hamlets and its architecture, particularly the tall windows of the church and the Tower itself.

The letterforms are thin and elongated, featuring, vertical lines that enhance the overall design.

It pairs perfectly with a dark, slightly moody and minimalist atmosphere.

Designed by **Kateryna Koiliak**



WANDSWORTH

WANDSWORTH

is a contemporary display typeface inspired by the new visual identity of Wandsworth for the London Borough of Culture 2025.

Combining bold geometric forms, angular structures, irregularity, and rhythm, the typeface reflects the borough's multiculturalism and urban energy.

Designed for strong visual impact, Wandsworth explores typographic identity rooted in place and culture.

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

! ? " £ \$ % ^ & * ()

+ - _ = { } ; | : ' @ #

~ / \ . , < >

designed by Jorgea Conti

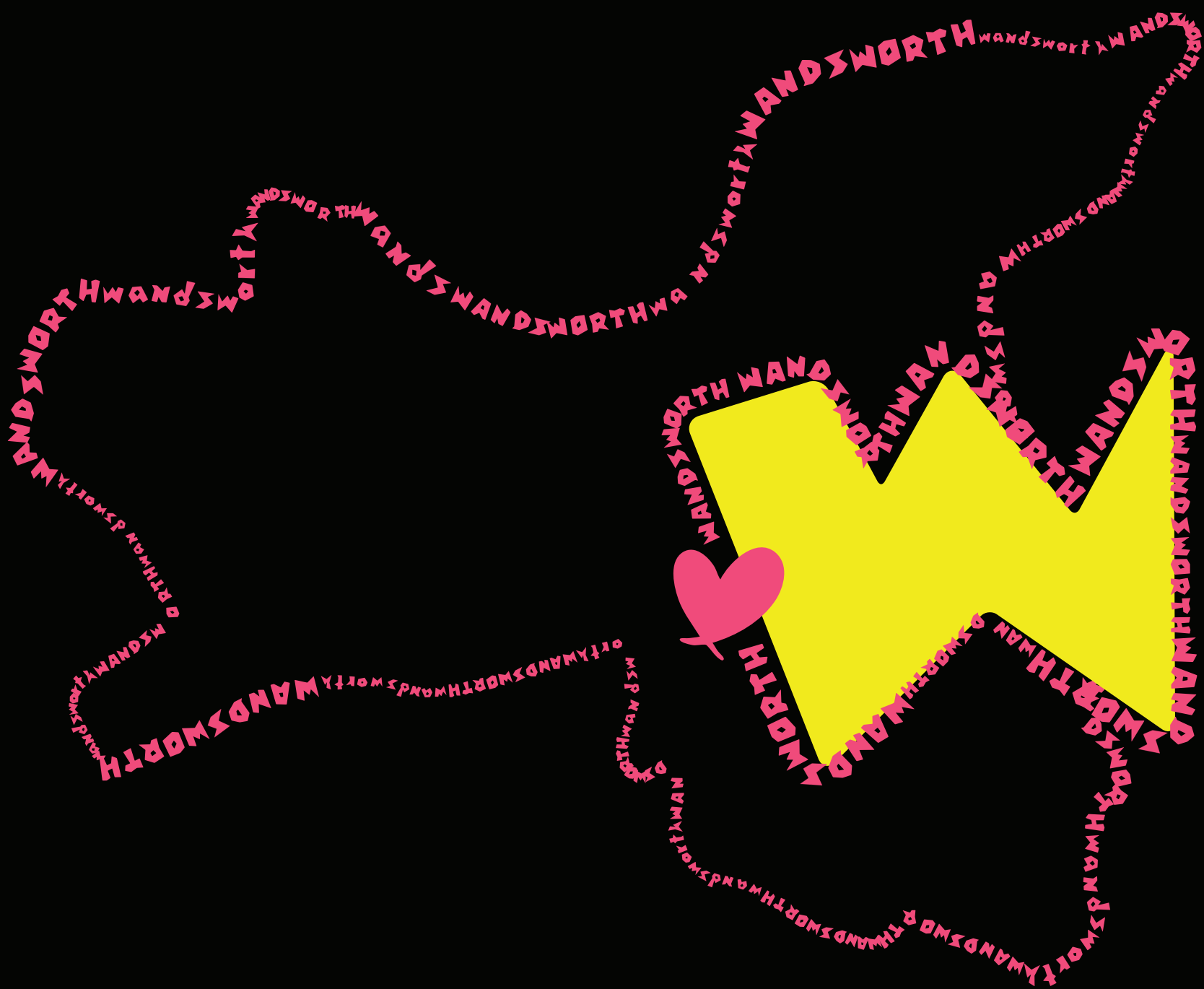
WANDSWORTH is a contemporary display typeface inspired by the new visual identity of Wandsworth for the London Borough of Culture 2025.

Combining bold geometric forms, angular structures, irregularity, and rhythm, the typeface reflects the borough's multiculturalism and urban energy.

Designed for strong visual impact, Wandsworth explores typographic identity rooted in place and culture.

Designed by **Jorgea Conti**



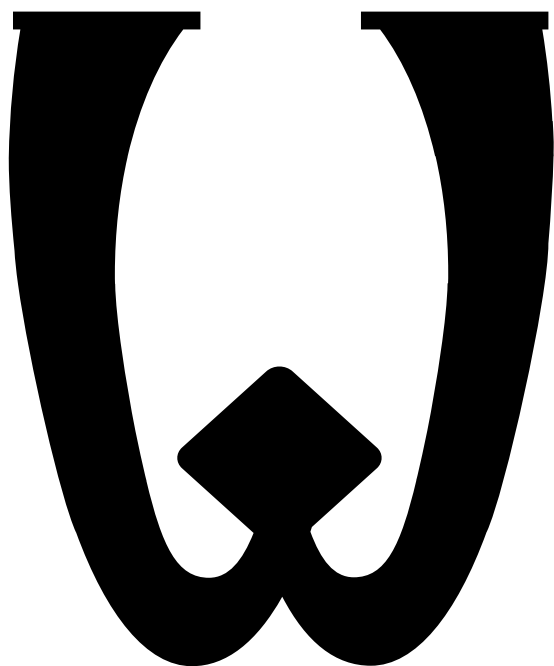


STRAND BALDWIN is a font inspired by the sculptures of Barry Baldwin across the road from Nelson's Column, at the junction of Strand and Northumberland Avenue, where stands a curved building that is known as The Grand Building, or Grand Buildings.

The arch shape of the sculptures is the main reference, representing a common detail for the most of the historic sites of Westminster: London Eye, Wellington Arch, Westminster Abbey, Westminster Bridge.

The "head" of the open arms is identified by a diamond shape, which connects with the sharp spear shape of the buildings in the region. The heavy, symmetrical letterforms feel ceremonial and institutional, which matches Westminster identity as the political and ceremonial center of the UK.

Designed by **Alina Guca**





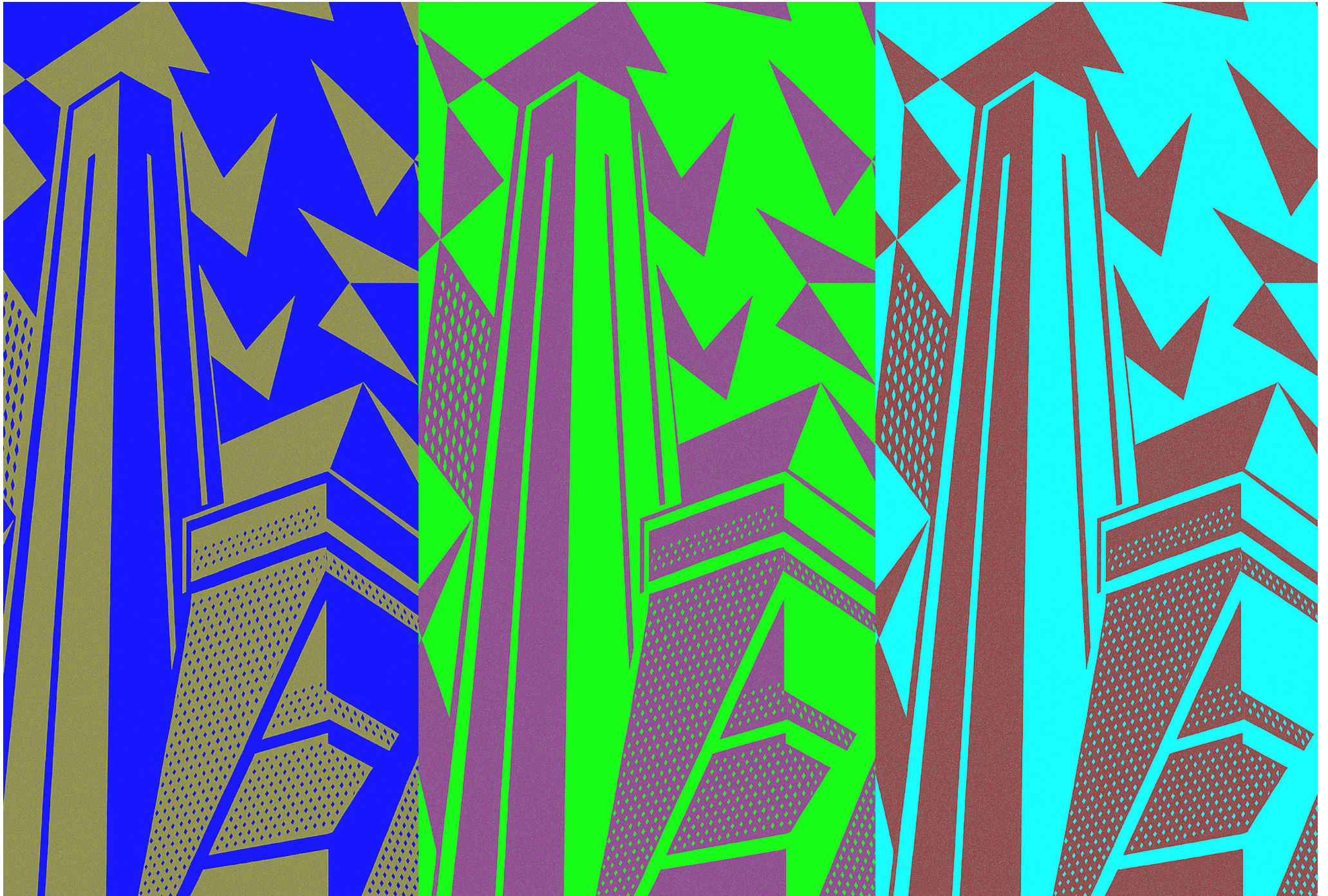
"I learned that a successful font does not necessarily have to be highly complex, even when it represents a place as significant as Westminster."

—Alina Guca

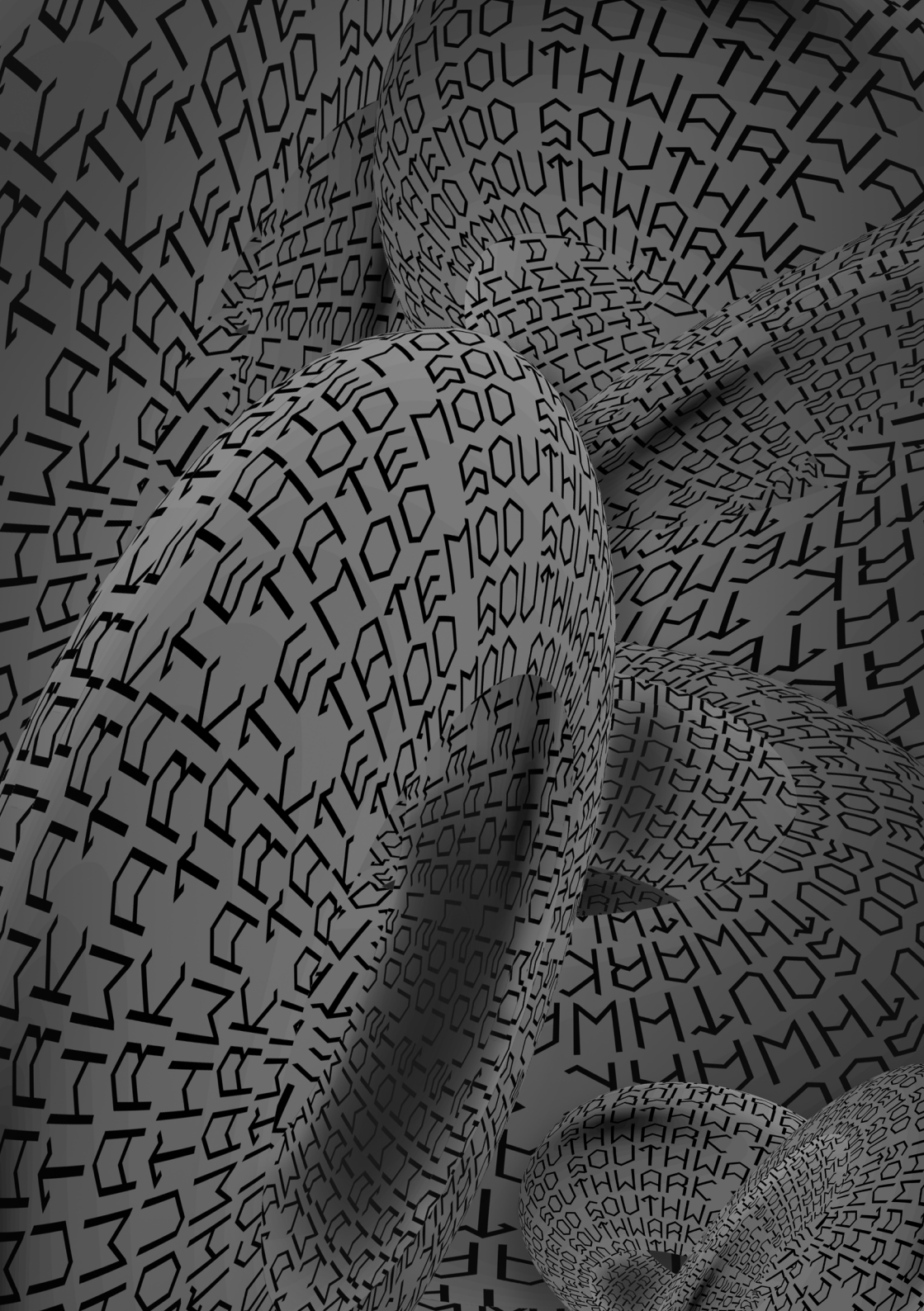
The background is a vibrant pink color, densely populated with various abstract geometric shapes and stylized letters. These elements are in shades of purple, teal, yellow, and green. Some letters are solid, while others are outlined or composed of dots. The shapes include circles, arcs, and polygons, creating a dynamic and layered visual effect.

Visual
Narratives
of Type



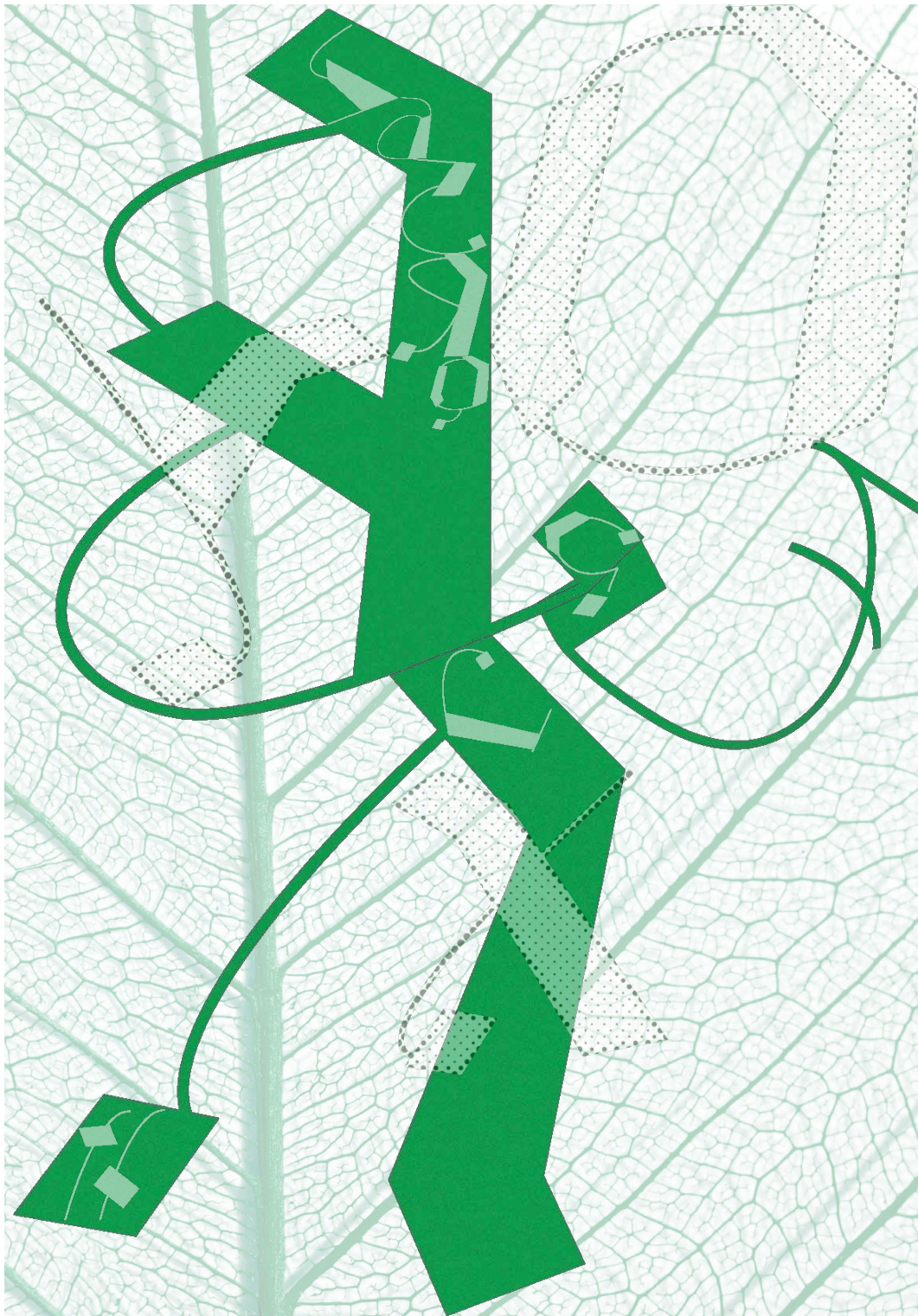


Jose Luis Martinez Benitez



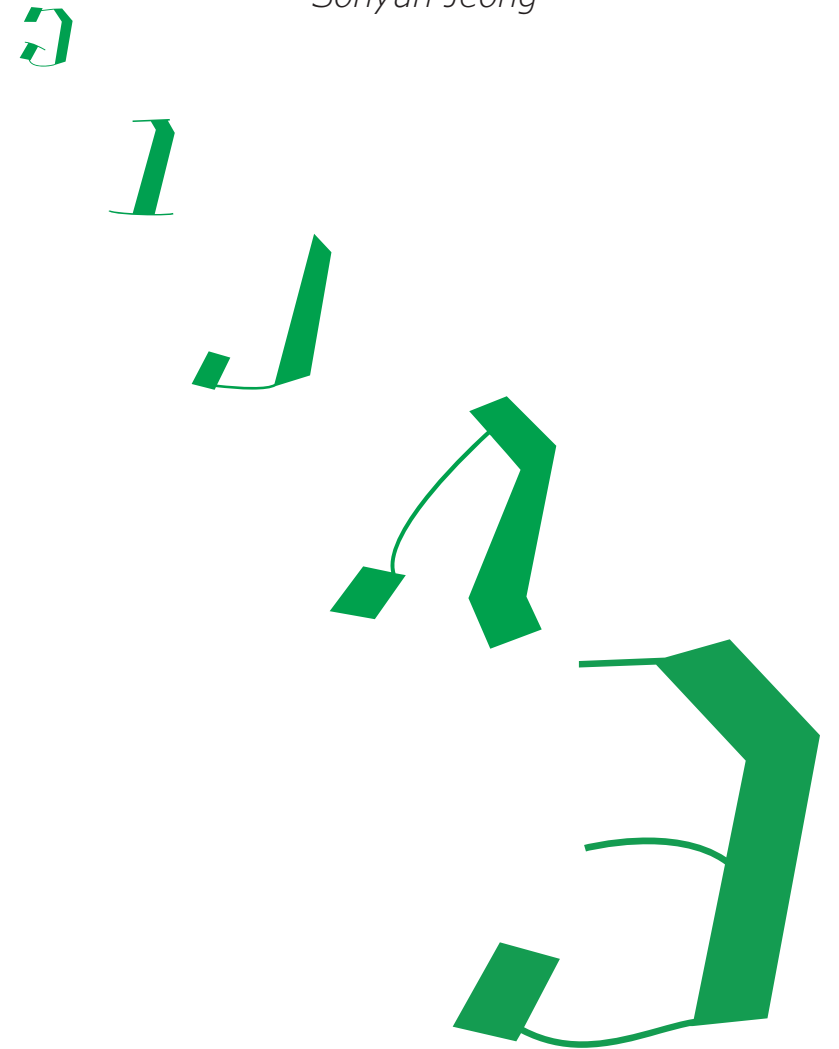
"I've learned that creativity is a combination of discipline and intuition, and, that each aspect, regardless of the stage such as research into history, developing a mock-up presentation, to critiques, all inform my deeper understanding of what design communicates."

—Jose Luis Martinez Benitez



"This project ultimately allowed me to rediscover my creativity and recognise my strength in developing ideas through exploration."

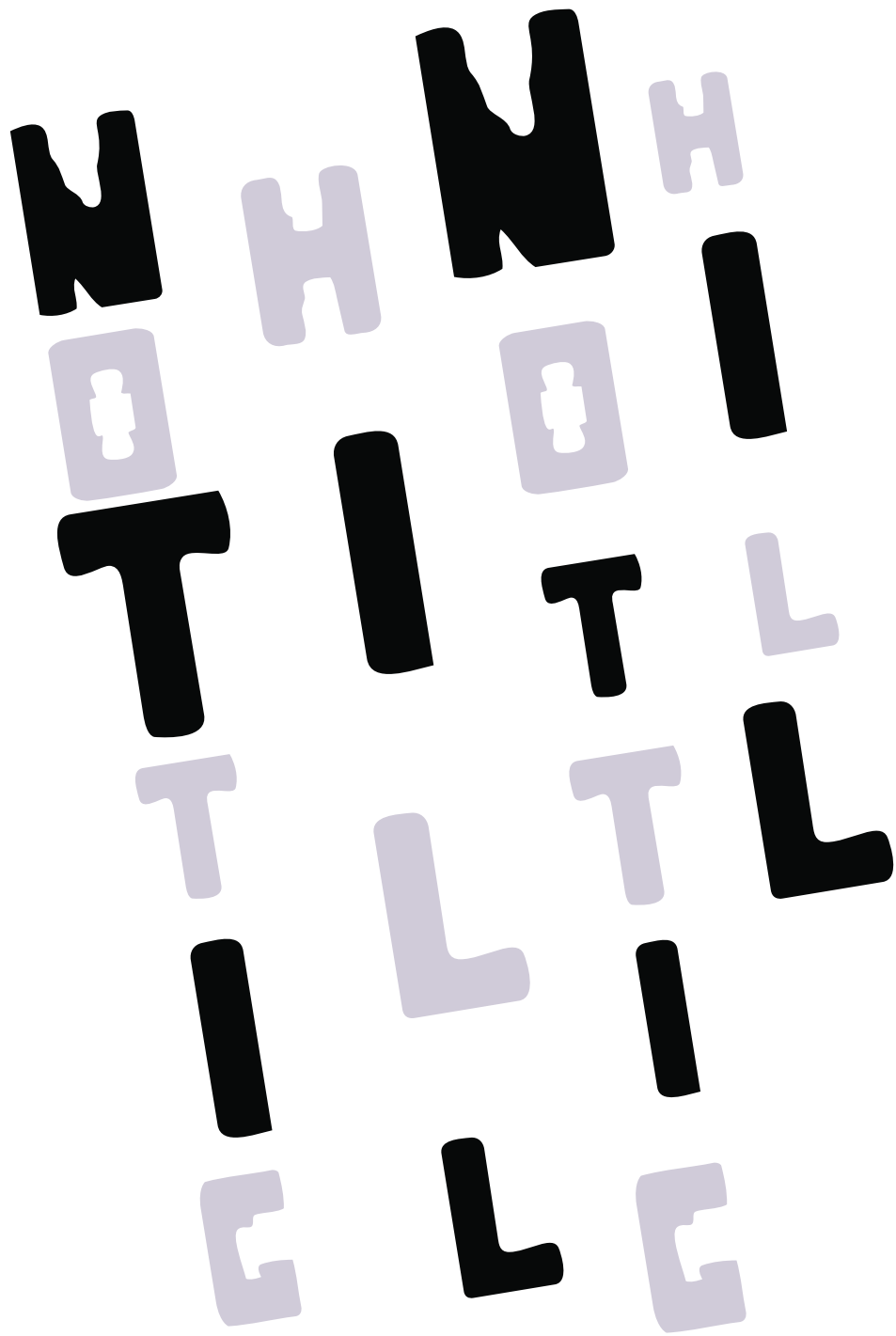
—Sohyun Jeong





MERTON MERTON MERTON MERTON

63



Eunice Anakaren Turlan



SOUTHWARK SOUTHWARK SOUTHWARK SOUTHWARK SOUTHWARK SOUTHWARK SOUTHWARK SOUTHWARK SOUTHWARK SOUTHWARK

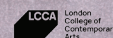
"I can honestly say that, so far, this has been my favourite subject and project. In my opinion, you cannot become a good designer without learning typography, and I found this topic incredibly broad, engaging, and the beginning of a more in-depth learning experience."

—Tanya Gencheva Mireva

FLOW

The London Borough of Southwark and its vibrant modern culture and historic architecture were the inspiration for the Southwark Flow typeface.

Designed by Tanya Mireva

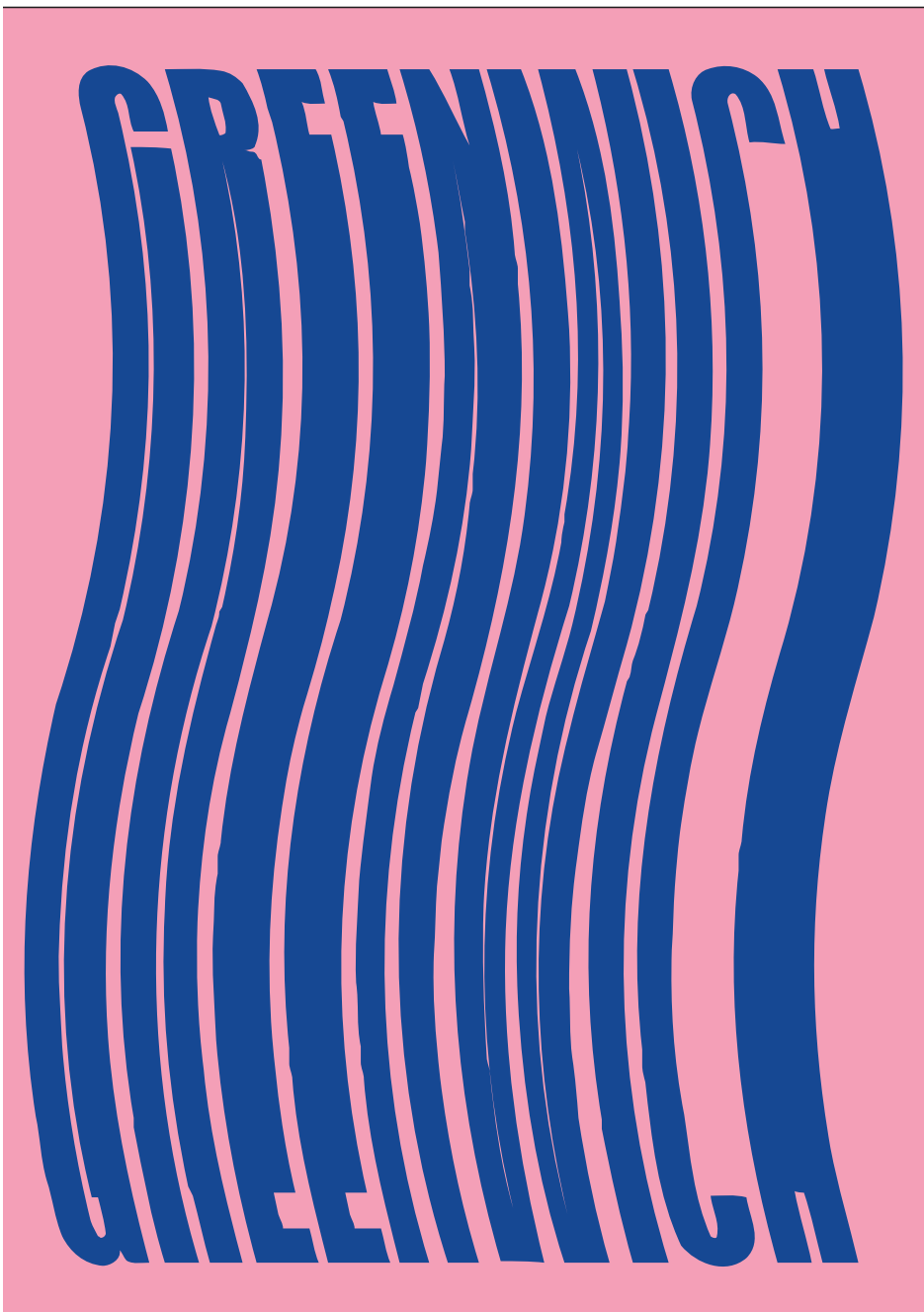


*"Typography holds immense power,
and for a graphic designer,
understanding and applying
it effectively is essential to
professional success.*

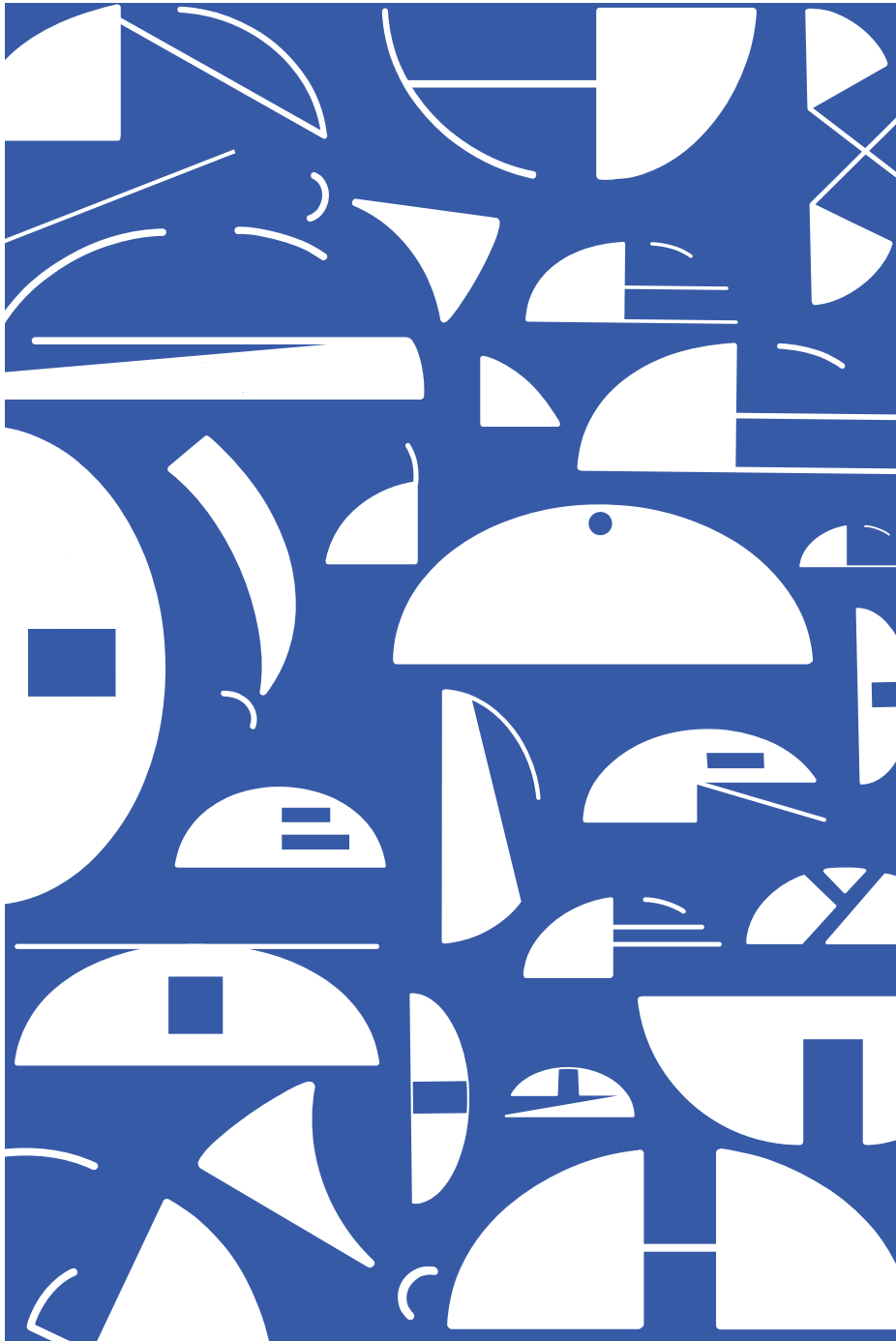
*I am motivated to continue
developing my skills in this field."*

*—Jorgea Christian-Vilaca
Conti Assuncao*





GREENWICH



"This project not only deepened my appreciation for typographic design, but also reaffirmed my capacity to transform observation to creation. It has been a rewarding experience that speaks to the value of curiosity and allowing ideas to evolve organically."

—Talida-Sandra Morar

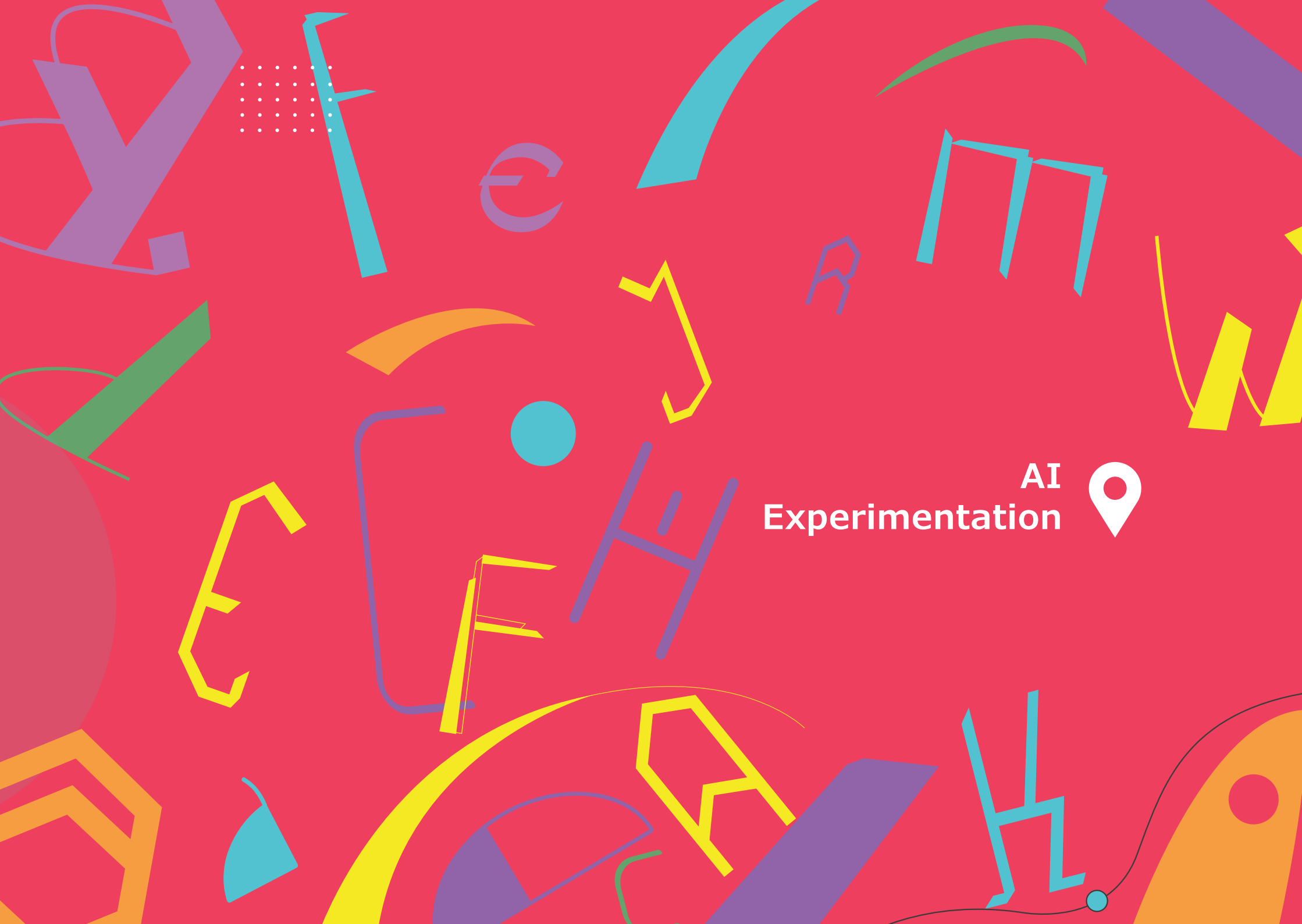




"Designing typefaces proved to be a complex and demanding endeavour, one that requires not only technical precision, but also a strong sense of visual balance and consistency."

Despite the challenges encountered throughout the development process, the experience was immensely rewarding and offered continuous opportunities for learning and growth"

—Katerina Evgenieva Bobeva

The background is a vibrant pink color, densely populated with various abstract geometric shapes and stylized letters. These elements are in shades of purple, teal, yellow, and green. Some letters are solid, while others are outlined or composed of dots. The shapes include circles, arcs, and polygons, creating a dynamic and modern aesthetic.

AI
Experimentation





Tanya Mireva



Kateryna Koiliak





Deyana Vapova



Jose Luis Martinez Benitez



Bogdan Prunau



Jose Luis Martinez Benitez



Alexandru Catalin Calin



Alexandru Catalin Calin



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