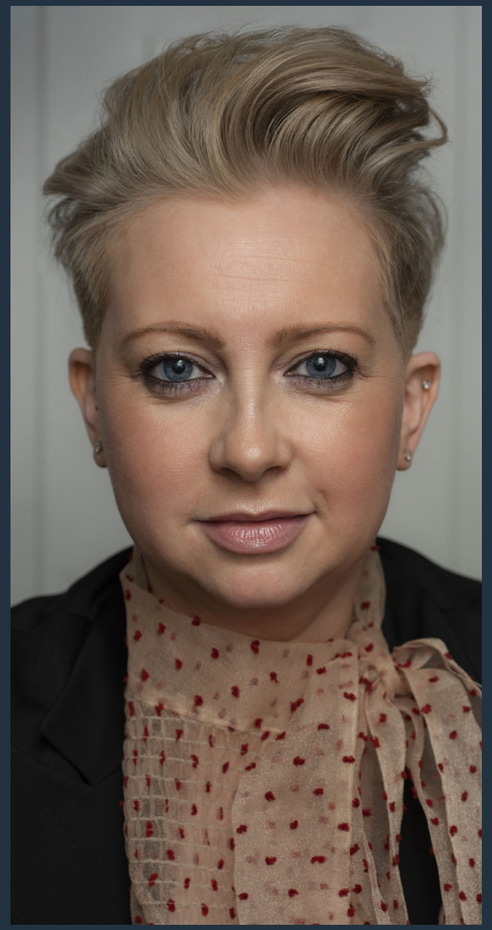

LCCA
London
College of
Contemporary
Arts

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LCCA London College of Contemporary Arts



The creative industries demand more than talent. They demand vision, commercial understanding, resilience, adaptability and the confidence to turn an idea into something that has impact.

My career has been shaped by that reality. I have worked across the fashion and creative industries for more than three decades, spanning design, visual communication, styling, fashion writing, brand development, marketing and creative direction. I launched my own fashion brand and took it from concept into the commercial marketplace with the brand sold to Harrods. That experience gave me first hand insight into what it takes to develop an idea, build a brand, understand an audience and compete within a fast moving creative economy.

For more than two decades, I have brought that commercial experience into education. I have worked as an education motivator, programme creator and academic leader, continually connecting what happens within education to the realities, expectations and opportunities of the creative industries. That perspective has shaped my belief that the strongest creative education does not simply teach students how to make; it teaches them how to think, how to communicate, how to collaborate, how to understand their value and how to turn creative ambition into professional opportunity.

This is the thinking behind 'Edustry' at LCCA.

Edustry is our approach to creating a genuine ecosystem between education and industry. It is about removing the divide between the two and giving students meaningful opportunities to experience the professional world while they are still developing their creative practice. Live briefs, industry engagement, professional feedback, collaboration and exposure to the creative economy are not additions to education they are fundamental to preparing students for successful creative careers.

The creative economy is evolving at extraordinary pace. Technology is transforming how we design, communicate and produce; disciplines are increasingly interconnected; and new creative roles and commercial opportunities are emerging all the time. But technology alone does not create successful creative professionals. Ideas do. Critical thinking does. Originality does. The ability to understand people, culture, business and context does.

That is why the breadth of talent represented across LCCAFest is so important.

Our Creative School brings together students working across fashion, fashion management and marketing, Fashion Media and Promotion, graphic Design, computer games and Art and emerging creative practice. Different disciplines, different perspectives and different ambitions connected by a shared desire to create, challenge and contribute.

LCCAFest gives that talent a professional platform. It is an opportunity for our students to move their work beyond the classroom, communicate their ideas with confidence and experience what it means to be seen within the wider creative economy.

As Dean of Creative Industries, my responsibility is not simply to prepare students for the jobs that exist today. It is to ensure they have the confidence, knowledge and creative intelligence to shape the opportunities of tomorrow.

The work represented here is the beginning of that journey. It is ambitious, individual and commercially relevant and it reflects what can happen when creative education and industry work together with purpose.

This is "Edustry" in action.

Lucy London
Dean of Creative industries
LCCA

FASHION



Can you tell us about your background and how you first came into fashion design? What drew youto it?
Growing up in Finland me and my brother would often have MTV on, with flashing, exiting visuals and music - I always wondered where is all this from and who makes these visual and sounds. This let me to discover musicians like Sade, Portishead, Massive Attack, Bjork, amongst others, paving the way for my ambition of studying fashion in London, being part of this excitement, culture and movement. I also remember finding a British Vogue left behind by someone, at Lappeenranta train station when I was 12, and being very mesmerised by the beautiful editorial images and colours, clothing and style of the magazine, which I also believe was an early indicator of my interest in fashion design.

How would you describe your design signature, or the world you are trying to build with your work?
I love creating an exciting visual impact with my design work, something that catches the eye but in a subversive way, not a loud, colourful, obvious way. I am also interested in repurposing natural materials to create something new.



Where does a new collection usually begin for you - an idea, a material, an image, a feeling?
It usually starts with the material and experimenting. Starting point is often driven by a topic that fascinates me, from history or folklore.

How do you move from that first spark to a finished garment, and what does your development process look like?
I do a lot of 3D experimentation with the material on a body form, and sketching in between, documenting key moments by drawing and photography. Sometimes you need a distance before making a final decision, if you have the luxury of time. What you definitely need is design options, testing your idea before you can land on a final decision.



What role do fabric, texture and colour play in the way you design?
Fabric and colour are essential as is often texture. I love surface textile design, 3D agitation of a flat surface, as well as clever cutting. I design prints too and love testing natural dyes or print techniques and how these can interact with 3D form.

What drew you to the white shirt as a starting point, and what were you trying to say through "A Sea of White Shirts" exhibition?
As a tutor, a white shirt is a great starting point as a reference: you look at it's history, the evolution and what could it be- my challenge for students would be to design a white shirt that is not a white shirt.

Working within such a tight visual constraint, where did you find room to experoment - in silhouette, detail, styling, or something else?
Students need to look at how they can redefine and reassess the classic key elements of an archetype to reinvent them. My advice to students is to look at history, function, purpose, negative space and texture. Create something new but showing where your ideas came from and ability to explain your design thinking.

What did presenting at London Fashion Day mean to you, and how does designing for a live runway differ from designing for other settings?
London Fashion Day is an important moment in our fashion calendar, giving our students an opportunity to apply and showcase their ideas in a professional fashion show to an outside audience. They get to experience what real industry expectations are and how the process works. Students have to think about their idea on a real body, walking and moving, This is why it is so crucial to constantly test and document toiles and prototypes as well as finished pieces on a real person, not just a mannequin. Finishing things to a professional standard is also a must, as they will be scrutinised and seen by industry if a collection is selected for a show at London Fashion Day. Finally, although designing 'sellable' designs is important, it is equally important to be able to create a show piece/s to support your collection, as a student designer, as this can help gain attention and get noticed from your peer group.

Is there a moment from the show - backstage, on the runway, in the response - that has stayed with you?
For me personally it was when fitting my design on a famous model with my course director standing by my side - it was exciting but terrifying at the same time.

How did the LCCA x Oh Polly collaboration come about, and what was it like designing alongside an established brand?
Our Head of Industry Engagement and Partnerships, Sadie Clayton, was instrumental at getting this collaboration off the ground and it is now a recurring project aimed at our Level 4 students.

What did that partnership teach you about translating a personal creative vision into a commercial collection?
As an educator, I feel the feedback directly from the brand creative director is crucial at developing the student understanding of what the industry expectations are and how to compromise and not take things personally. It is just work!

Who or what has most shaped the way you work, and where do you see your own work heading next?
As a creative, I look at what is going on in culture, technology, medicine etc. which can drive ideas in my own personal artistic work. Fashion is not my first stop for inspiration for my own design work although I love discovering new things from fashion history, obscure details or garments from different parts of the world or my own heiritage.

What advice would you give a student just starting out in fashion design?
I would say show up and don't give up- most people who succeed have failed many times before. Their secret was perseverance and belief

SILJA MANNINEN
FASHION COURSE DIRECTOR

GRADUATE FASHION WEEK 2026

Cyberpunk street fashion from
Graduate Fashion Collection
Khaos R. Blakk





Futuristic neutrals in avant-garde fashion from
Graduate Fashion Collection
Cristiano Lorenzo

London Fashion Day









A SEA OF WHITE SHIRTS

A SEA OF WHITE SHIRTS is a first-year Fashion project from the **Creative Cutting & Construction** module, transforming the familiar white shirt through deconstruction, reconstruction, volume and surface manipulation.









FASHION

FMM

fashion management & marketing

Ash Allibhai

Course Director,
BA Hons Fashion Management and Marketing
London College of Contemporary Arts



Fashion has always been about more than clothing. At its best, it reflects culture, responds to change, challenges conventions and creates conversations that shape how we see ourselves and the world around us. As I look through the work, achievements and experiences featured in this publication, I am reminded of just how powerful that creative potential can be.
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"The future of fashion will belong to individuals who can combine creative thinking with strategic insight"

This year has been one of exploration, growth and ambition for our students. Across Fashion Management and Marketing, students have engaged with industry professionals, responded to live briefs, presented innovative ideas and explored the future of fashion through a global lens. Whether analysing emerging consumer behaviours, developing brand strategies, forecasting future trends or examining the impact of artificial intelligence on the industry, they have consistently demonstrated curiosity, creativity and a willingness to challenge themselves.

At LCCAFEST you will discover stories of collaboration, industry engagement and professional development. Students have worked with global brands, received feedback from leading industry experts, attended major events and participated in projects that reflect the realities of contemporary fashion practice. These experiences help bridge the gap between education and industry, providing valuable insight into the opportunities and challenges that await the next generation of professionals.
Sustainability, digital innovation, artificial intelligence and changing consumer expectations are reshaping how brands operate and communicate. As educators, our responsibility is not only to help students understand these changes but to empower them to contribute meaningfully to them. The future of fashion will belong to individuals who can combine creative thinking with strategic insight, who remain adaptable in times of change and who understand the importance of responsible and ethical decision-making.

Our classrooms bring together individuals from different cultures, backgrounds and experiences, creating an environment where ideas are challenged, perspectives are broadened and innovation can thrive. The projects featured throughout this publication reflect that richness, demonstrating how creativity becomes even more powerful when informed by a range of voices and viewpoints.

I hope you enjoy exploring this collection of work and experiences as much as we have enjoyed supporting our students on their journeys.
Their creativity, determination and ambition give us every reason to feel optimistic about the future of fashion.















London Fashion Day



Graduate Fashion Week















FMM

fashion management & marketing

COMPUTER GAMES ART & DESIGN



INTRODUCTION

As Course Director of BA (Hons) Computer Games Design, I am delighted to welcome you to a programme that places creativity, innovation, and collaboration at the heart of contemporary game development.

Games are one of today's most influential forms of storytelling and entertainment, bringing together art, design, technology, narrative, and player experience. This course is designed to prepare you for this exciting and rapidly evolving industry by developing both your creative vision and professional skills.

Throughout your studies, you will learn how to design engaging gameplay experiences, create immersive worlds, and approach complex design challenges with confidence. You will explore areas including visual storytelling, level design, gameplay mechanics, and studio practice while using industry-standard tools and workflows. You will also gain valuable experience of collaborative production methods that reflect professional game studios, where designers, artists, programmers, and producers work together to bring ideas to life.

Our approach is practical, project-based, and focused on the needs of the industry. You will be encouraged to experiment, take creative risks, and develop your own distinctive voice as a designer. At the same time, you will build a professional portfolio that demonstrates your abilities to future employers and collaborators.

Alongside your technical and creative development, the programme places strong emphasis on communication, teamwork, research, and professional practice. These qualities are essential for building a successful career within the creative industries.
Whether you aim to become a game designer, level designer, narrative designer, producer, or creative entrepreneur, this course will provide the knowledge, confidence, and experience needed to help you achieve your goals.

We look forward to supporting your journey and seeing the innovative worlds and experiences you create.

Welcome to the next generation of game design.

David McGreene
Course Director, BA (Hons) Computer Graphics Art and Design



SKILLS EVERY GAME DESIGNER NEEDS

What makes a game truly memorable for players?

There's a concept in game design called the **Magic Circle Theory.** It's the idea that a game can take you out of the real world and immerse you in its own world, where you willingly accept its rules and reality. It's a concept that's also found in films and theatre, but I think games can achieve it even more effectively.

For example, when you're playing a game, do you say, "The character killed that enemy," or do you say, "I killed them"? That moment when you start identifying with the character is what creates immersion.

If you had to choose one skill, which would you say is the most important for an aspiring game designer to have?

Communication is probably the most important skill a game designer can have. But it's not just about communicating with the people on your team. It's also about communicating with the player.

It isn't about computer skills. Game design doesn't depend on programming alone. Just look at board games. There are countless successful ones. Monopoly is a great example, and so is Dungeons & Dragons. They don't rely on video games or technology, yet they're still excellent examples of strong game design.

> **"When players become fully immersed, they're much more likely to remember the experience."**

Imagine stepping off the tube and straight onto the red carpet at one of the biggest nights in gaming. That is exactly what our games students experienced at the 22nd BAFTA Games Awards, held at London's iconic Queen Elizabeth Hall.

The evening was a celebration of the developers, designers and creative minds shaping the games industry today. For students, it was a valuable opportunity to meet professionals from leading studios, make genuine connections and gain a clearer understanding of where their skills could take them. Being surrounded by industry experts also offered a rare look at the level of innovation expected in modern game development. It showed first-hand how technical design, creativity and storytelling come together at the highest level.

BAFTA Games Awards





LCCA Partners with Ukie and Nintendo

The Aldgate campus was absolutely buzzing with creative energy when we opened the doors of our state-of-the-art Gaming Lab to Ukie and Nintendo UK. Hosting 'Ingenuity Day' as part of the brilliant Digital Schoolhouse programme, LCCA tutors took the lead to guide primary and secondary school teachers through the magic of games-based learning.



Women in Game Art

Supporting women in games is built into the way students are taught and encouraged. Through networking events such as Women in Digital Worlds and opportunities to connect with female industry professionals, students are given the confidence, visibility and support needed to grow.

At LCCA, game art is an equal playing field for anyone ready to take on the challenge. Whether creating immersive 3D environments or developing the next indie concept, every student has the opportunity to succeed. The future of game design is diverse, inclusive and driven by talent.

Into the Future: EGX London 2025

Demos, workshops, panel talks, and endless inspiration, EGX London 2025 at the ExCeL Centre was an absolute playground for LCCA's games programmes. Swept up in the excitement of MCM Comic Con, students got to test-drive fresh indie titles, check out the newest releases, and learn exactly what it takes to bring a game from a raw concept to a polished masterpiece.





Q+A With Hamie Nouri

GAME OVER

> **Before you even think about using AI you need to understand the fundamentals of game design.**

How do you think AI will influence game design in the future?

One of the biggest mistakes I see junior designers make is relying on AI too early. They think, "AI is going to speed up my work, so I'll just ask it how to do everything," without fully understanding what they're doing. If you don't understand the fundamentals, you won't know whether AI's suggestions are actually good. AI should be used to speed up long, repetitive tasks, not to make creative decisions for you.

FMP

FASHION MEDIA & PROMOTION





ZOE LEM

COURSE DIRECTOR
FASHION MEDIA & PROMOTION

Hi, I am Zoe Lem, Course Director of Fashion Media & Promotion at LCCA, co-founder of Fear-Less Magazine alongside all of our co-horts of creative Fashion Media & Promotion students, and mentor editor of this first issue of Fear-Less Magazine.

I have worked in the fashion and creative industries for over three decades from stylist to presenter, designer to brand and comms agency owner and most roles in between. I am whole heartedly driven by inspiring, educating and guiding aspiring creatives, communicators and story tellers, under pinning it all with a good dose of self-enquiry. If we don't ask good questions, we don't get good answers!

FMP course is built on an ethos of getting to know who you are as a human before you discover who you are as a creative. Driving your purpose, the impact that you want to have on the industry/world and through a combination of learnt knowledge, built skills, experienced practice and industry opportunities during thecourse, students build strong foundtions to be fearless cratives.

Fear-Less Magazine is a platform driven by purpose, inspired by hope, passion anda desire to build confidence, ignite joy andbreak the rules! Envisioned and created by Fashion Media & Promotion students, teachers and mentors.

A collaboration of humans focused on being conscious and working together using creativity to unite us. Fear-Less Magazine is built upon empowering and inspiring individuals on a learning journey and building confidence through providing a safe space. Equality is at the heart of Fear-Less magzine, we wholeheartedly believe in inclusivity and diversity.

As a platform we want to build a safe space to talk about and support mental health, well-being, identity, lifestyle, culture, sustainability and fashion.

Real connections to people and the planet are at the heart of Fear-less magazine ethos. Sustainability drives our choices, energy and aligned values impacts our behaviour.

Learning from each other, life and the world around us helps to drive our vision to create a space for growth and inspiration.

Everyone who has an appetite to be curious about the world, and themselves has a voice, we want to celebrate all voices, from all perspectives.

Strength, resilience and a rebellious sense of activism gives us our sense of purpose and a mission to bring joy through fashion and lifestyle.

Supporting new talent, creatives and all humans that have something to share through ideas, art, fashion, a message.

This issue addresses topics such as modest wear, mental health, gender, sustainability, identity, individualism, activism and much more. Thank you to all contributors and collaborators, the support from industry is fundamental and not taken for granted.

This is the start of a journey, a movement, a moment.

Want to join our tribe?
Do you have something to say?

Zoe.lem@lcca.org.uk





GIVING VALUE

WHAT ARE YOUR VALUES?
WHAT DO YOU VALUE?
DO YOU FEEL VALUED?

Who you are and what you value changes yours and others perspective. It changes whether you feel valued, your self worth and how you drive your purpose.

Fashion Media and Promotion students all know what their four core values are, the cornerstones of who they are, what they care about. If you don't know who you are as a human, how do you work out who you are as a creative.

STEP 1: with a curious mind
STEP 2: ask yourself good questions
STEP 3: be honest
STEP 4: use the information you discover to explore, to go on a fabulous journey into the world of you
STEP 5: be fearless and unapologetic in what you find out.
Use this information to help you create boundaries, to drive your vision, to communicate the 'who you are' to the world through all of the senses.

What do you sound like, look like, feel like, smell like?

If you were a song, what would you be? And why?

If you were a taste, what would you be? And why?

If you were a colour, what would you be? And why?

So many questions.

QUESTION EVERYTHING AND NEVER STOP...



IT'S ALL ABOUT YOU

Creativity flourishes when students are given the confidence to explore, experiment and express their own perspectives. It's All About You, the Fashion Media & Promotion Graduate Showcase, celebrated exactly that: a vibrant collection of work that reflected not only technical achievement but also individuality, ambition and personal storytelling.

The exhibition brought together a diverse range of projects developed throughout the students' final year, transforming the gallery into a dynamic space filled with fashion imagery, editorial concepts, visual campaigns and creative narratives. Each display offered visitors a glimpse into the unique journey of its creator, revealing months of research, experimentation, problem-solving and refinement.

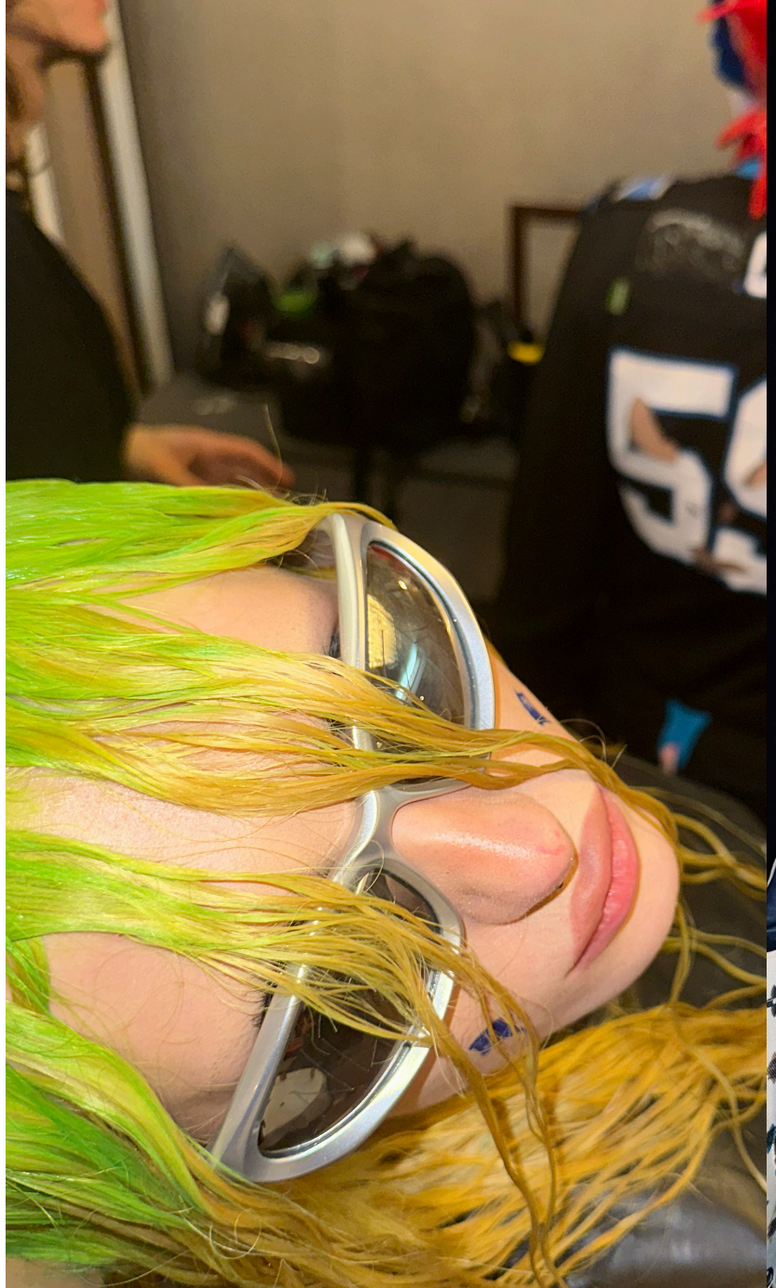
What made the showcase particularly compelling was the breadth of voices on display. Some projects explored themes of identity, culture and belonging, while others challenged conventions through bold visual experimentation or addressed contemporary issues through fashion communication. Across every piece of work, students demonstrated an ability to combine conceptual thinking with professional execution, creating outcomes that were both visually engaging and intellectually informed.

Walking through the exhibition, visitors encountered a rich variety of approaches. Editorial layouts sat alongside photographic narratives, promotional campaigns and mixed-media explorations The work reflected the interdisciplinary nature of Fashion Media & Promotion, where storytelling, image-making, branding, design and critical thinking intersect to create meaningful communication. Together, the projects showcased the students' ability to translate ideas into compelling visual experiences while developing distinctive creative identities of their own.

Beyond the final outcomes, the exhibition also represented personal growth. For many students, the journey to graduation involved stepping beyond their comfort zones, embracing new processes and discovering confidence in their creative voice. The showcase served as a reminder that design education is not only about acquiring skills but also about developing resilience, curiosity and the courage to take creative risks.

The atmosphere throughout the event reflected a sense of pride, celebration and optimism. Friends, families, industry guests and members of the wider LCCA community gathered to engage with the work, discuss ideas and celebrate the achievements of the graduating cohort. Conversations around the displays highlighted the passion, dedication and determination that had shaped each project and brought it to life.

It's All About You was more than an exhibition title; it was a recognition of the students themselves. Their perspectives, experiences and







GRAPHIC DESIGN

GRAPHIC DESIGN in 2026



Mischa Welsh
Course Director,
BA (Hons) Graphic Design

People often ask what graphic design is.

The answer has become increasingly complicated.

Today's designers are expected to understand branding, social media, websites, user experience, motion graphics, content creation, video, AI tools and whatever new platform appeared while we were having lunch. The list gets longer every year.

Yet the fundamental job hasn't changed very much.

Graphic design is still about solving communication problems.

At its best, design helps people understand information, navigate complexity, make decisions and connect with ideas. Whether that's a logo, a poster, a website, an exhibition, a social campaign or something that doesn't exist yet, the challenge is remarkably similar: how do we communicate clearly and effectively?

One of the balancing acts in design education is breadth versus depth.

The industry increasingly asks designers to wear multiple hats. The danger is becoming a jack of all trades and master of none. Equally, producing graduates who only understand one narrow specialism doesn't reflect the reality of contemporary practice.

What we aim to develop is literacy rather than mastery. Students need enough understanding of adjacent disciplines to collaborate effectively, ask intelligent questions and recognise good solutions when they see them. They don't necessarily need to code the website, animate the film or run the marketing campaign themselves, but they do need to understand how those elements fit together. The same is increasingly true of AI. Generating options is easy. Recognising the good ones is where the value lies.

Ultimately, designers are problem-solvers and visual gatekeepers. We help ensure that all the moving parts of a project work together in service of a clear idea.

Perhaps more importantly, we teach students how to learn.

Every agency, studio and in-house team uses broadly the same tools, but they all use them differently. If they didn't, there would only be one agency. The creative industries evolve constantly, and graduates will spend their careers adapting to new technologies, new workflows and new expectations.

A degree isn't proof that you know everything. It's evidence that you can learn what comes next.

The work featured in this magazine reflects that journey. It showcases technical skills, certainly, but also curiosity, resilience, experimentation and personal growth. Students arrive wanting to know how to make things look good. They leave asking bigger questions about audience, purpose and impact.

Watching that transformation remains one of the most rewarding parts of the job.

I'm enormously proud of the work our students have produced this year and grateful to the staff, industry partners and creative community who have supported them along the way.

Most of all, I'm excited to see what happens next.

GRAPHIC DESIGN

LCCA London College of Contemporary Arts

Most students arrive expecting design to have right and wrong answers. School tends to reward certainty. Use this formula. Follow these steps. Learn these facts.

Higher education can be a bit of a shock.

One of my favourite examples is the humble primary colour. Many of us were taught at school that primary colours are red, yellow and blue. Then you arrive at university and discover that the answer is actually, "well... it depends."

Print has one answer. Light has another. Pigments have another. Perception complicates things further. Suddenly something that felt like a fact turns out to be context-dependent.

Students often look slightly horrified at this point.

"Why was my art teacher lying to me?"

They weren't, of course.

They were simplifying a complicated idea so that we could start somewhere. But it does illustrate an important shift. As students develop, they become more comfortable with ambiguity. They learn that creative practice is often less about finding the correct answer and more about understanding context, weighing options and making informed decisions.

By the time they graduate, students are usually asking better questions rather than looking for simple answers.

Learning to live with uncertainty can be challenging, but it can also be liberating. Once students realise they don't need all the answers immediately, they're often more willing to experiment, take creative risks and enjoy the process.

I also think Graphic Design should be fun.

Not easy. Not effortless. Not always successful. But fun.

The profession will provide plenty of opportunities to worry about budgets, deadlines, stakeholders, procurement systems and why a logo suddenly needs seventeen rounds of approval.

University should be one of the few places where curiosity, experimentation and making things are encouraged. And despite what you've heard, it can be a remarkably fun career. Whoever said there's no such thing as a free lunch clearly didn't work in the creative industries.

> **"The goal isn't to leave university sounding like your lecturers. It's to leave with a voice of your own."**

If students leave with strong portfolios, new skills and a lifelong curiosity about design, that's wonderful. I also hope they leave knowing that Graphic Design can be fun.

Part of that experience comes from being exposed to different ways of thinking. No two designers approach a problem in exactly the same way, and that diversity of perspective is one of the strengths of design education.

Every lecturer teaches from their own experience. Put five designers in a room and you'll get at least six opinions.
I often tell students that lectures are a bit like pitches. In industry, somebody pitches a product, service or campaign. At university, we're pitching ideas. Students don't have to buy every idea they're presented with. In fact, I'd be slightly worried if they did. The important thing is that they engage with those ideas, test them, challenge them and decide which ones they want to buy into. The strongest graduates are usually the ones who have listened carefully, borrowed selectively and synthesised something personal from the influences around them.
Developing a personal voice is important, but effective design is never solely about self-expression. Ultimately, design exists to communicate with other people.

What makes a designer effective today is empathy.
The best designers understand that they are not designing for themselves. They are designing for audiences, users, clients and communities.
Technical skills are important, but effective design starts with understanding people and ends with making communication clearer, more useful or more meaningful.

Those qualities are becoming increasingly valuable as the profession continues to evolve. The opportunities are becoming more diverse rather than more specialised.
Graduates may find themselves working in branding, digital products, motion graphics, exhibitions, social content, service design, creative technology or fields that haven't fully emerged yet. The most exciting thing about the profession is that it continues to reinvent itself.

AI will undoubtedly become part of everyday practice, but I suspect the most valuable skills will remain remarkably familiar: curiosity, judgement, communication and problem-solving.

JUST MY TYPE





Long before designers begin sketching typefaces or building visual identities, the city communicates through its streets: faded enamel signs, hand-painted shopfronts, railway maps, market stall lettering, pub fascias, and layers of improvised visual communication. Typography is not simply applied to the city; it becomes part of its character, shaping how people navigate, experience, and remember place.

This idea lies at the heart of Just My Type, an exhibition showcasing the work of BA Graphic Design students at the London College of Contemporary Arts. The project invited students to look beyond typography as a purely technical discipline and instead approach it as a form of cultural observation, interpretation, and storytelling.

Working from London's boroughs and neighbourhoods, students developed bespoke typefaces inspired by the atmosphere, rhythm, and visual language of the city. Some outcomes are precise and geometric, others deliberately irregular, playful, or experimental. Together, they reveal London not as a single unified voice but as a collection of distinct visual dialects, each shaped by its own histories, communities, and identities.

The project emerged from a desire to strengthen students' understanding of typography as one of the foundations of graphic design while encouraging them to engage more deeply with the world around them. Situated in the heart of London, overlooking Tower Bridge, LCCA provides a unique vantage point from which to explore a city that functions as a microcosm of global culture. Students were encouraged to observe, question, and decode the visual and social characteristics of their chosen locations before translating them into typographic form.

What makes the exhibition particularly compelling is the range of methods used throughout the creative process. From calligraphy and printmaking to digital design tools and AI-assisted image generation, students explored typography through both traditional and contemporary approaches. The resulting works demonstrate not only technical development but also growing confidence, personal expression, and conceptual thinking.



For many students, the project became an exercise in discovery. Typography transformed from something perceived as intimidating or overly technical into a flexible creative language capable of communicating identity, culture, and experience. In turn, the exhibition celebrates far more than type design alone. It highlights curiosity, experimentation, collaboration, and the power of design to translate the world around us into meaningful visual narratives. At its core, Just My Type is a celebration of design as research, typography as storytelling, and London as an ever-evolving mosaic of voices. Through these works, students invite us to see the city differently - more attentively, more curiously, and more aware of the visual language that quietly surrounds us every day.



Graphic Design Course Director's Annual Awards



Completionist Award
Viktor Valeriev Ivanov

Industry Readiness Award
Daniela Stoyanova Stefanova

Professionalism, Passion and Hard Work Awards
Deyana Kirilova Vapova
Nadezhda Aleksandrova Chakarova

Creative Leadership Award
Nadya Evgenieva Kostova

Dedication to Creative Practice Award
Meral Komanova

Professional Practice Award
Monika Katarzyna Siedlecka

We also recognised our highest-performing Weekly Workout participants:
Gold: Sami Nisar Cain
Silver: Katerina Andreeva Myashkova
Bronze Ashley Phillip Butcher

Weekly Workout Runner-up awards:
Alesea Martinov
Veronika Krupica
Sergio Eduardo Oliveira De Sousa
Tsvetelina Ivanova Vasileva









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LCCA London College of Contemporary Arts

LCCAFEST2026

Lucy London
Dean of Creative Industries

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Andy Cowles
Print Project Supervisor

David McGreene
Steven Dell
Associate Deans - Creative School

Ash Allibhai
Silja Manninen
Mischa Welsh
Zoe Lem
Course Directors - Creative School

Agata Mazurkiewicz
Marketing Director LCCA
Nataliya Smethurst
Sheena Sukheja
Darren Mew

Simone Davies
Chief Marketing Officer
UK Colleges Division

Student Experience Team
Matthew Barnett

Joshua Haswell
Scarlett Hayes
Oliver Williamson
Muhammad Yusuf Islam
Fahmida Fardous

LCCAFEST26 Logo designed by
Katerina Evgenieva Bobeva

Brochure Production

This brochure grew from concepts and content developed by BA Graphic Design students during their **Editorial Practice** module.

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