

LCCA

London College of
Contemporary Arts

CÔTE
BRASSERIE

LCCA

Creative Sessions

Students Exposé

VOLUME I





You are reading the second edition of Creative Sessions, where we showcase our exceptional talent and celebrate their exquisite creativity and imagination, which are inherent to LCCA's DNA.

As we invite students and staff back to campus after a global reset across humanity, we have been moved by their spirit, during this challenging time and overwhelmed by the number of students who have enrolled with us. We thank them for choosing LCCA to invest in their educational future.

Since joining the college, during the pandemic and heading into a lockdown, I am impressed with the tenacity and dedication of our students and staff who, in a short space of time, showed their strengths as they navigated into a digital space and continued to offer support and a gold standard education experience. Some of this creativity and talent is displayed here and at our annual showcase; both of which demonstrate our collective student talent across all our programmes.

A handwritten signature in black ink, appearing to read 'Kate Armstrong', with a long, sweeping underline that ends in a small flourish.

Dr Kate Armstrong
Head of College, LCCA





Students Exposé

**REFLECTIONS
ON JUSTICE
AND EQUALITY**

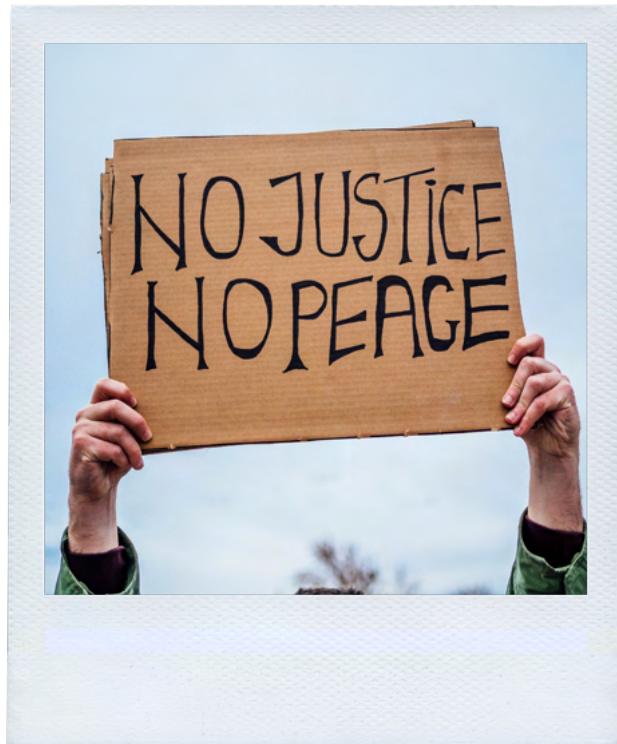
A powerful collection of poems and quotes written by our students, poets and authors, sharing their thoughts on equality



“No one is born hating another person because of the color of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite.”

Nelson Mandela quote
Long Walk to Freedom, 1994

Written by
Marcio Fernandes



We are living in a world where dirt propaganda is right, injustice is right, where equality looks ugly and dirty when you fight for it.

Oh God we have been living in the lies.

They make life so hard on us.

It's hard to live but I don't want to die if you see me crying don't worry my tears are full of joy because thy will be done.

Don't let the dark clouds from the past cover your bright future.

Stand up for what is right.

Nobody knows what the future holds.

Love and unity are the only solutions.

We may play different chapters in this life but the beginning and the end are always the same.

**Written
by Najah**

Equality means to be like brothers, sisters and family.

We are all in the same group.

We can live in peace and love no matter where we come from, or what we believe.

We can be kind to each other.

We are all born in the same way, we all go back in a same way no matter what colour, shape, size, we all come from God and go back to him.

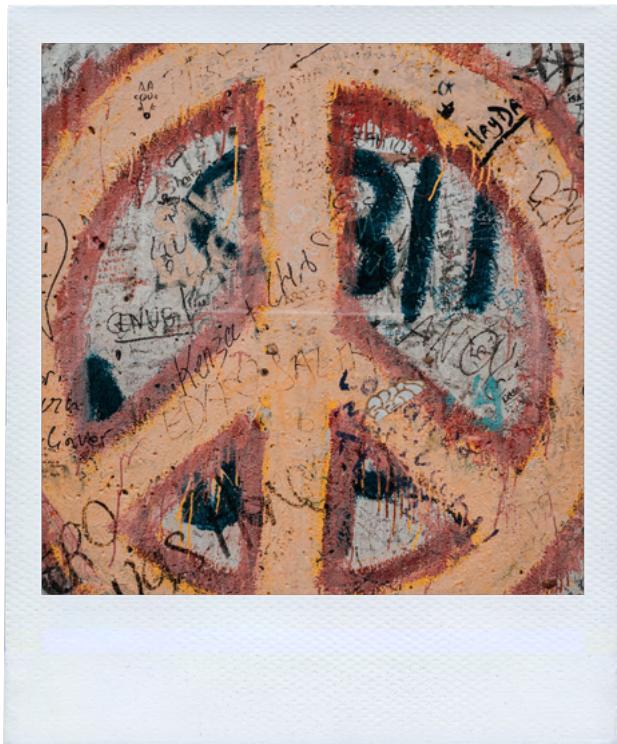
We can live in peace and love.

Don't ever judge the book by its cover, you won't know without opening.



Written by
Zdravko Stefanov Milenkov

Equality means to be like a brother,
sometimes friend, a soul mate to another.
If for you and I the colour does not matter,
we can live in peace and love with each other.
Don't ever judge the book by its cover,
or anything - shape, size, and colour,
because opening that book you'll discover,
how blind you have been for this matter.



**Written by
Flora Illieva**

Be good, not bad on the next step you take,
Do not judge people on their colour,
Just look deep inside each other.
Never, ever be rude to a stranger,
You never know he could help in danger.
We should be together, not against.
Supporting everyone like your best friends.
Hand in hand,
Heart by heart,
No one can break us apart!
The reasons to love are endless,
Anything else is useless.



Written by
Marcio Fernandes



Difference is Grace.

Man is created equal

Point of view makes a
difference

Looking at the likeness.

You will see the colour

Looking at the words

You will see the
language

Looking at the group

You will see the race

Looking at the origin

You will see the nation

Looking up to belief

You will see the religion

Man can be seen equal

When you look at who the
creator is

Then you will see me, him
and them just like you

Noble man

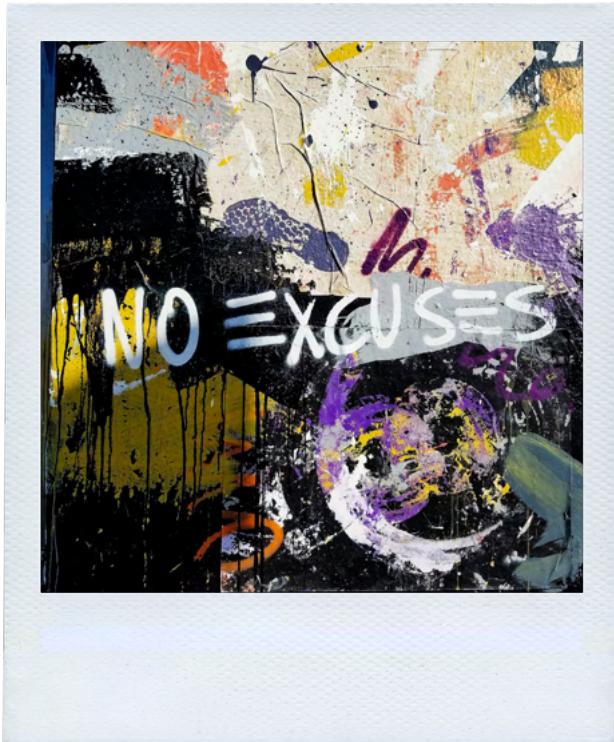
The difference shows the
greatness of the creator

To point out man is to know
each other in equality

And the highest equality is
love and peace

The noble man's life is all
about love and peace.

Written by
Damion Richardo Da Silva



Why do we criticize?

Why can't we see the beautiful colours and tones that everyone has to offer?

Whether someone is male or female or looks, speaks or dresses in a deferent way, does that give us the right to demolish someone's character?

In 'modern society' we tend to think we are superior to others; these attitude you may not sometimes see does not mean it is not there.

Every so often you get the whiff of imbalance in society, imbalance that reeks of hatred, that sometimes disguises itself as a smile. We tend to forget humanity which is built on love kindness and beauty.

Fundamentals starts from the growing of character that shows beauty and flaws.

Like the late DMX once said trust everyone, but trust in the fact you can see them well.

We have come an exceptionally long way as a culture and as humanity to not embrace identity and end inequality.

The vibration of our voices should have started bellowing across the world, we need change and change is now.

You declare you see me dimly through
a glass which will not shine, though I
stand before you boldly, trim in rank
and marking time.

You do own to hear me faintly
as a whisper out of range, while my
drums beat out the message and the
rhythms never change.

Equality, and I will be free. Equality,
and I will be free.

You announce my ways are wanton,
that I fly from man to man, but
if I'm just a shadow to you, could
you ever understand?

We have lived a painful history,
we know the shameful past, but

I keep on marching forward, and you
keep on coming last.

Equality, and I will be free. Equality,
and I will be free.

Take the blinders from your vision,
take the padding from your ears, and
confess you've heard me crying, and
admit you've seen my tears.

Hear the tempo so compelling, hear
the blood throb in my veins. Yes, my
drums are beating nightly, and the
rhythms never change.

Equality, and I will be free. Equality,
and I will be free.

Maya Angelou

I Shall Not Be Moved, 1990

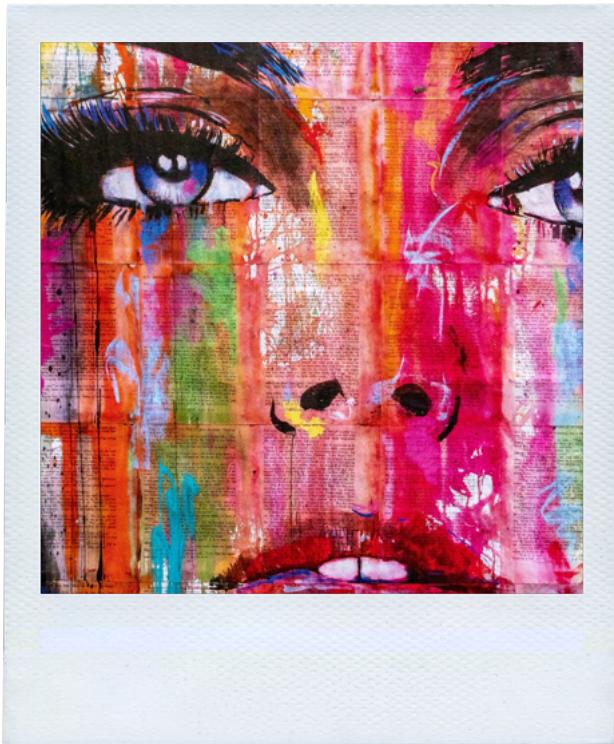
Written by
Desislava Karovska

In a world where everyone strives to be different,
We sometimes forget that we are all equal,
There are matters to which we can't stay indifferent,
Or the world will turn into a place unequal.

For human connection we've all been longing,
To achieve a sense of belonging,
For that we must give everyone a chance,
And not judge people at first glance.



Written by
Arcangela Civitella



If you could see through my eyes,
You would know they share the same hope as yours
If you could live through my body,
You would feel it tremble with the same emotions and
fears as yours
If you were me,
You would understand,
I am exactly like you.
With a desire to fight,
A desire to break the barriers.
No fear,
Just hope.
Open your eyes,
Spread your wings.
Listen to your heart,
We are made of tears.
But we can wipe each other's eyes,
Because we all watch with fervour at the same sky.

I saw a King, who spent his
life to weave
Into a nation all his great
heart thought,
Unsatisfied until he should achieve
The grand ideal that his
manhood sought;
Yet as he saw the end within his
reach, death took the sceptre from
his failing hand,
And all men said, "He gave his
life to teach
The task of honour to a sordid land!"

Within his gates I saw, through all
those years,
One at his humble toil with
cheery face,
Whom (being dead) the children,
half in tears,
Remembered oft, and missed him
from his place.
If he be greater than his people
blessed
Than he the children loved,
God knoweth best.

Lieutenant-Colonel John McCrae

In Flanders Fields and Other Poems, 1918

TOYENS

SCHAFFEN
"AS"

REFUGEES
WELCOM

AV
POP

"REAL EQUALITY ISN'T
POSSIBLE, IF WE DON'T
CELEBRATE OUR DIFFERENCES."

GELIK
HE

WATER FOR PEOPLE,
NOT FOR PROFIT"

GO
GIRLZ





Kaeleen grew up in South London as the tall bookworm who loved nothing more than to watch documentaries on mermaids and eat sweets. Today, Kaeleen is studying Business Management at LCCA and is determined to make positive changes in the world.



OUR TALENT

Alumni Showcase

Kaeleen Stammers

How did you make this project personal to you?

My project, 'Shades of Femininity', was an idea that sparked from me feeling that there was a necessity to show what true diversity among women and wanting to highlight us as the highly creative and animated beings that we are. A contrast to a victim, freedom fighter or activist, which we are often labelled as just for overcoming obstacles in life.

What processes were planned and how were they used in the project?

Firstly, I created a presentation detailing all my ideas and the way I wanted the photo series to be executed. I then sourced the creative talent that I thought would suit my idea and pitched it to them.

Then I sourced the models. Initially, there were 15 in total as I got a bit carried away, but COVID helped me to create a shortlist. Then I put feelers out to magazines to see who would be interested in showcasing the work and I received some positive feedback. From that point, it was a whirlwind of logistics, cancellations, PR emails and spontaneous set design.

Who is your target audience?

Creatives and brands within the fashion industry but specifically, women of colour as they will be able to identify with the inspiration behind the shoot itself.

Were there any workshops (or skills) that influenced you and your work?

Organisational and flexibility skills heavily influenced my work and most importantly the process. If I couldn't adapt to the ongoing setbacks, I would have cancelled the entire project 10 times over! On the day of the shoot, none of the clothes that were ordered by the stylist arrived, the stylist themselves were six hours late! Despite these factors, which are very reasonable reasons to cancel a shoot, we pushed on and created something meaningful.

Was the journey of your project consistent or did you make a lot of changes?

The journey of this project was ever-changing and exhausting but highly rewarding. I felt that as though my eye was on the prize and I kept adapting to the situation, everything would work out eventually and I'm elated to say it did.

How could you improve your project if you had more time?

To improve my project, I would have had a brief session to explain where everything was in the facility, discuss how everyone was feeling that day and triple check they had everything they need and feel comfortable.

I would also have had a debrief where I would have detailed the next steps of the project and how it works, asking how everyone felt about the day ahead and reassured them that they did a wonderful job. I'm humbled that they trusted me to host and work with them. Even though I did this throughout the day, I would have preferred to have had a proper structure to the day.

During your project, and did you meet any goals that you set?

I set the goal of making every creative feel valued for their time, skills and energy, which I'm happy to say I met. As the shoot was at my house, I brought lots of different food and drink to meet the dietary requirements of the creatives. I also prepared all their meals and substituted the missing clothes with what I could from my own wardrobe to take the pressure off the stylist.

A little KPI of mine was that every creative asked when I was hosting another shoot at the end of the day and told me they were already excited to take part.

Were there any unexpected results in your projects?

A lot of creatives with connections to magazines were happy to share their

information with us and support our photo series to be showcased in a publication.

What lessons have you learned from this project?

The creatives I worked with hold me in high regard and trusted me, which I didn't realise before. As a result, they put a lot of pressure on themselves to deliver when working on a project I'd organised. This means that I have to be extra tentative and tactful when communicating on set to ensure I don't come across in a way that would hurt my colleagues' feelings or cause them to doubt their skills. How people feel when working with me is of utmost importance and is the first reason why I would potentially stop a shoot at any point. Good vibes only.

If you had to describe the final piece in 5 words, what would they be?

Elegant, wild, confident, powerful and radiant.

Why did you choose your course at LCCA?

I was approached by someone on the street who said I could go to university without the whole UCAS process, which always made me feel incredibly anxious, so that sparked my interest. As I researched the courses, I thought it was a smart idea to study business to enable me to start my own business one day and it was the best decision I ever made. I liked the idea of small classes and passionate tutors.

Do you do any creative work outside of LCCA?

I have been modelling, freelancing and sourcing diverse creative talent whilst studying at LCCA.

How did your academic team support your journey?

They helped me with my CV, developing my business ideas and gave me an overwhelming amount of support with the dissertation process, and boosted my confidence in my abilities.

CONNECTING FASHION EDUCATION WITH INDUSTRY SUCCESS

Cindy Fournier discusses her career as a French Language Manager at a fashion brand

Cindy Fournier works as a French Language manager for one of the fashion industry's key high-street brands. In this conversation with Troy Wise (LCCA lecturer), she relates her fascination with fashion theory to her career in brand communications.

Troy: Cindy, as a French language Manager for a major fashion brand, what do you do exactly and what does your daily work life look like?

Cindy: I'm in charge of the French tone of voice for the brand. Therefore, all French content from our e-commerce platform to digital and in-store marketing, as well as newsletters, paid socials and internal communications.

Each day, I start by checking my emails and site-walking the French e-commerce platform. We usually receive a 'newness' email that

lists all the new arrivals that should be on the website, highlighting which products are overdue, and for how many weeks. It also quotes how much money we have lost.

I also supervise the translation agency we're working with, that sometimes can be late with translations, which then could cause delays. I need to make sure that doesn't happen. I proofread product names and descriptions and submit them to push them live on site. I transcreate in-store signage, campaign content as well as newsletters, and deal with spontaneous ad hoc requests from different teams too.





www.c-point.ch

Troy: Do you have deadlines that you meet every day and do you have any ongoing projects?

Cindy: We have deadlines. We work with a system called Smartling. There are different sorts of files, where the teams I work with, from the web publishers to the visual merchandisers and the marketing team, can request translations from. Every time these jobs come with a deadline, but the idea is to provide the translation as soon as possible really.

You need to be available for checking that everything is looking good on the website, from product descriptions to campaign copy. Sometimes, some product names might need updating for SEO reasons, maybe some terminology might be more searched during that month, and if you are using a different one, you might have to update it to increase traffic. So that could lead to updating all the products of the same category on the website.

Troy: Right, you're getting requests from so many directions that it can be a lot to handle.

Cindy: Yes, exactly. Also, the brand has an online magazine. We have the English copy to translate in our market language, with a two-day deadline. There could also be a new campaign launching the same week, with more magazine articles to transcreate, plus ad hoc requests. Campaigns and sales weeks are the busiest time.

Troy: So, I'll take a step back. Is translation the kind of work that you imagined doing? Is this the kind of opportunity that you would've sought out early on?

Cindy: No, no, no.

Troy: No? OK, so let's go back. How did you get where you are today? Tell me about your education and what was it about your degree or subject area that appealed to you?

Cindy: After high school, I didn't feel like going to university, to be honest. But my mum kind of pushed me to go to the open days, because she could see that I would be interested in

going to university. My idea was just getting straight into an industry and make some money to be independent. But then I went to the open days, I became interested, but I didn't really know which subjects to pick.

In Switzerland you can pick two main subjects on a bachelor's degree and I knew I wanted to study information and communication sciences because my first idea was to become a journalist. The I had to pick the second subject, which ended up being ethnology.

Troy: Ethnology?

Cindy: Anthropology. The study of human civilisations of the past and today. However, it's not only looking at humans in general. It's also analysing how cultures develop, how they interact with each other, and how objects, maybe travel from one culture to another and how they are being appropriated. But it's also very much linked to sociology and psychology.

Troy: I research and teach these are the subjects. So, with ethnology, did you have a particular interest?

Cindy: During my bachelor's degree I started to find myself being really interested in fashion and clothes for the first time. I was reading Vogue, and all the fashion magazines, but on a very superficial level. So, I decided to start linking all my research projects to the garment. That way I could start better understanding it from different angles, from sociological, communicational, philosophical, psychological, theatrical and historical perspectives.

That's how I realised that there was a field that existed looking at fashion beyond its surfaces.

I understood in my research that fashion garments play an important role in every society, and if you remove it, it would probably lead to anarchy. That's what piqued my interest: trying to grasp the meanings of fashion and the impact it has on society, from its visual representations and cultural discourses. And one day, while reading British Vogue, I saw that the Condé Nast College of Fashion & Design was opening in London.

Troy: Did you apply right after you finished your bachelor's degree?

Cindy: Yes. I felt like Switzerland was not really my home anymore, so I applied for the course and was accepted. I started the Vogue Fashion Foundation Diploma course in October 2015. I think I was part of the first cohort at the Condé Nast College of Fashion & Design.

This course helped me to analyse how the fashion industry works from industry aspects. I realised that there was a lot of work and organisation behind photoshoots, films and magazines. It really taught me about how the whole system works, about how precise marketing and brand communication have to be, as well as how the context and culture of fashion shaped it.

Troy: By that point, you now have two degrees. You have your bachelor's, then the foundation diploma from Condé Nast. What was it like trying to find a job? Did you do any internships along the way?

Cindy: At the end of the course, I was thinking that it was going to be easy to find a job because I now connected to Condé Nast ticket, but it really didn't happen that way. Over the next six months after the course, I spent my time applying for jobs every day, so many jobs, but nothing happened.

Troy: What would your ideal job have been at that point?

Cindy: I really wanted to get a job at Vogue in the editorial department. But since that didn't work, I was looking for jobs in communication. Fashion communication and branding. And that's still the idea right now.

Troy: Which leads to when I met you at Central Saint Martins. You were looking for a job, but also considering going to Central Saint Martins?

Cindy: That's the thing. I completed the diploma at Condé Nast in June 2016 and then spent until the end of that year, trying to get into the industry, but it didn't happen. So, I

thought, maybe I should really close the circle and do a master's degree.

Troy: What kind of applications were you submitting to get into these academic programmes? What do you think your uniqueness as a student was?

Cindy: I'd say, it's probably my over-theorised approach to fashion. The fact that I discovered that fashion was not just about pretty clothes and expensive lifestyles. I fully dived into the theories of fashion and wanted to understand more and more of it. So, my USP in these applications was probably how in-depth I explored these theories, how to think about fashion and its context, its meanings and embodiments. Linking it to the anthropology of the body, phenomenology and semiotics.

Troy: Fashion theory and it's relation to interpreting and analysing the moving parts that make fashion happen. Is there a connection with your research and what you're now doing?

Cindy: Definitely. College helped me with the technical and business structure of the fashion industry. When you enter the industry, you feel like everything that you've studied is not being used.

However, when I'm translating, proofreading or transcreating, I'm trying to make the right word choices. If you pick the right word, it will give that dimension to your sentence that maybe you wouldn't have had with another word. So, it's probably that in-depth thinking to not stop on the surface but step further and contextualise it. Always contextualise your choices. Even though it's only a sentence that you're translating, it is on you to give customers the last push for them to buy that dress for instance. Words do play an important role at the end of the day.

Troy: Definitely - media drives the industry. You're finding opportunities to bring deeper thinking into a product description. This is no small thing.

Cindy: The word you're going to use, maybe

another brand would have picked that word, so you don't want to go for the same one. Maybe you want to select a more sophisticated one in order to give it a bit more of a luxurious sense, to paint a different image.

Troy: So, there's 'fashionability' around language itself, that influences how you choose words?

Cindy: Yeah, exactly. How you dress your sentences.

Troy: Exactly. And that goes back to fashion theory.

Cindy: I don't think about this when I do it every day, but that's true, there is definitely a link there. Similarly, to the way you carry and dress yourself to portray one persona, the type of language you use impacts as much.

Troy: So, where would you like to see your career go in the future, and are you ready?

Cindy: I'd like to be working for a communication department, ideally to be the Head of Communication for a luxury, fashion or haute joaillerie brand because that is where there's more budget for storytelling. You have the most freedom at that kind of level, and since I'm interested in creating the brief instead of translating it, it would be ideal.

At the end of the day, to reach that kind of responsibility, the industry requires 15 years of communication management. I would need to move to that department, to have an opening and be able to prove that I have got the skills for it.

Troy: Right, that's the classic challenge. I have one more question. If you could give your younger self any piece of advice, what would it be?

Cindy: I'd say know your worth. Value your work and don't compromise your creativity on empty promises. Of course, working for free can give you that amazing exposure that you need to then make it in the industry, but at some point, I feel it's important to stop doing

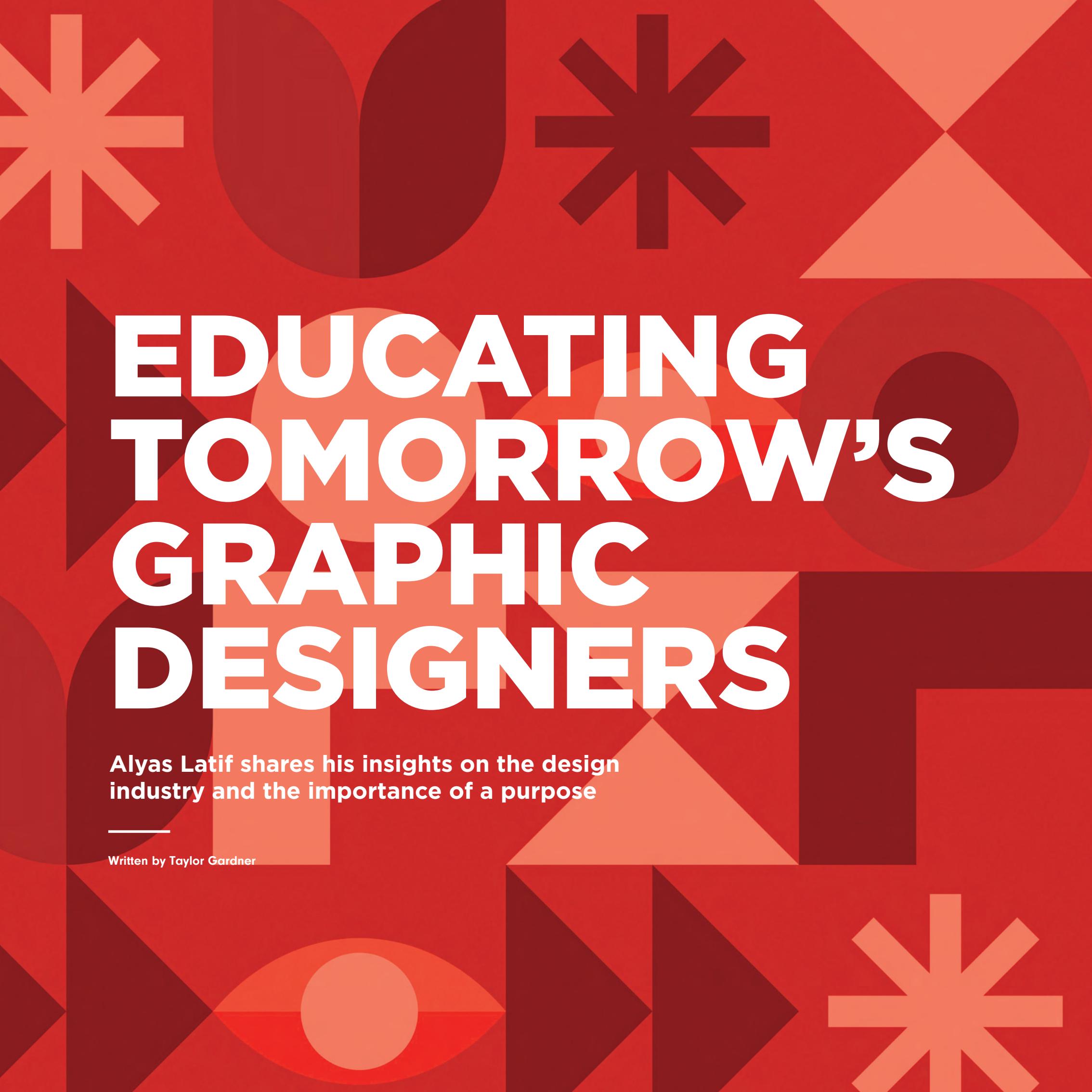


things for free because all work needs a reward.

Troy: Your work needs to be valued, and you have to eat.

Cindy: Exactly. I feel like in the fashion industry, being editors, journalists, copywriters or translators, there's an image of words being free, because everyone can write. I am in charge of the Swiss French speaking market, so not only do I need to be good at marketing writing and transcreating, but I also have to conduct competitors' analysis and stay updated on SEO trends and so on, which terms are best to use depending on my market or currently most searched for in search engines.

It is also important to know about the culture and lifestyle of your market, what are my customers' interests outside of fashion as well, so that you can really reach as many consumers as possible. And this, all through the language.



EDUCATING TOMORROW'S GRAPHIC DESIGNERS

Alyas Latif shares his insights on the design industry and the importance of a purpose

Written by Taylor Gardner

Today, there is an endless number of career options for those who embark on a degree in graphic design. As more and more companies increase their needs for digital experts, the available positions for those with technical design skills are only increasing.

If you are a creative individual with strong communication skills and attention to detail, this field might be desirable for you. Completing a degree in design will help you establish a foundational understanding of the industry and create connections that could lead to future opportunities. When looking at design courses, it is important to select one that will give you a good footing and allow you to develop your technical skills, creative imagination and understanding of how the industry works.

We spoke with Alyas Latif, Graphic Design Course Director at LCCA, to gain an insight into what it means to study design today and what students can do to stand out when starting off their career. Alyas is a Senior Designer with a background in progressive design practice and 20 years of experience working across multidisciplinary firms and has some great tips to share.

He believes this is an extremely exciting time for graduates to enter the design industry. There is a lot of room for flexibility and variety in fields to choose from, with multiple exciting start-ups that are available for recent graduates to get involved with. The transition from print to digital during his own time as a student, has resulted in the boom of opportunities within the field.

Alyas also touched on the industry's challenges and the importance of training design students both physically and emotionally. Studying design is not just about technical skills, students must be confident in their ability to follow briefs, develop their own projects and discuss their ideas.

Part of Alyas' role as an educator, involves giving students professional advice, including helping them to understand how to present their portfolios, how to present themselves to potential clients and agencies, how to write a CV and cover letter, how to dress for an interview and how to get an internship. The goal is to make sure graduates are completely prepared when they leave the university environment and enter the workforce.

Professors also help students to explore their interests and focus on a specific area that they want to develop their career in. University provides the time for students to experiment and their professors can expose them to practitioners from different industries to get a taste for a variety of fields.

Speaking about student internships, Alyas said: "We also may be able to help students get an internship. But that really relies on the student's energy, effort, confidence, and project. It's not simply handed on a silver platter. It's not, 'Come study with us and we will give you a mentor.' You must have the work ethic within university to be employable within the real world. They come hand in hand."

Although Alyas believes it is an academic's role to ensure students gain the skillsets they need to become a designer, whether it's graphics, illustration, fashion and so on, he also stressed the importance of

“We invest a lot in individual students to ensure that they build their confidence and can ethically and sustainably make design judgments and pursue their personal passions and ideas.”

independence. At some point, the student must stand on their own feet and establish themselves as a designer: "We mentor students so that they choose the fields they are really interested in. If you're interested in animation and want to work in the gaming industry, we encourage that and we ensure that we are supporting students with the right key skills as well as exposing them to the industry and bringing industry experts to the university to provide them with lectures and support their projects.

Studying a degree in design, means you get first-hand assistance and guidance from practitioners who have years of experience in the industry and a specific insight into what it takes to nurture a successful career in the field.

'At' LCCA, keynote speakers are invited to talks and the faculty collaborate with agencies to ensure students are adequately prepared for what the industry is looking for. These days,

relationships with students go on beyond their time at the university. Alyas comments: "It's great that the current generation of academics are also on digital platforms, and we are much more exposed. Part of the reason we're having this conversation, is because we have a platform to talk to students, and vice versa. So after my students leave professionally, I'm able to stay in touch with them on LinkedIn, so I get to see their career development, get to see them grow, have children, become CEOs, and earn a lot of money."

He is happy that students keep in touch and return to him for advice even after they are set up in their professional career. These continued connections mean that when opportunities present themselves at the university, he can invite students back so

they pass on their knowledge to the current students.

An important aspect of having a successful career, regardless of what industry, is making sure you are on the right path for you and enjoying what you do. Alyas said: "I know money is important, but when you're young, it's important to enjoy the element of working in different environments, working with different people, with people internationally and locally, and to learn. It's a learning process because you get to learn from each individual person that you meet.

"From our cultural differences we become better human beings, we become much more. We can tolerate tough or awkward situations. That's how you learn. The university may be a safe environment, but outside the environment is unpredictable. Which is the exciting part. Today is unpredictable. If, if it was predictable, then you should be worried."

Most importantly, you have to have a purpose. Why do you want to become a designer? What is it you want to do? Do you want to make the world a better place or not? Is sustainability important to you? Are you ethically conscious? These are serious questions because they should apply to you as a designer. There's nothing wrong with saying yes, I'm just in it for money, so I'm going to work for a corporate firm and climb the ladder.

Alyas concludes: "As academics, we get to see how each decade is different or sees change and how quickly the changes occur. We must keep our knowledge up to date because we teach on a day-to-day basis.

“We have a broader viewpoint on what’s going on out there in the world and what we’re passing on in terms of knowledge to students, because we also teach at the business level. Not all students will require or need to have that level of experience and knowledge, but they need to be aware of what’s going on and what’s happening within their industry.”



STUUD
ENNT
SPOTT
LIGHT

FASHION STUDENT

Evita Vitolina

Tell us about yourself

I moved to London in 2019 after graduating high school in Latvia. Studying fashion in London had always been a dream and I made sure I would get here. I come from a conservative, humble, country and studying fashion design at London College of Contemporary Arts has taught me to look at shapes and forms that I had never found inspiring before. Many international encounters have shaped me to be more open-minded and courageous not only when it comes to working with others, but also creating my designs.

How did you make this project personal to you?

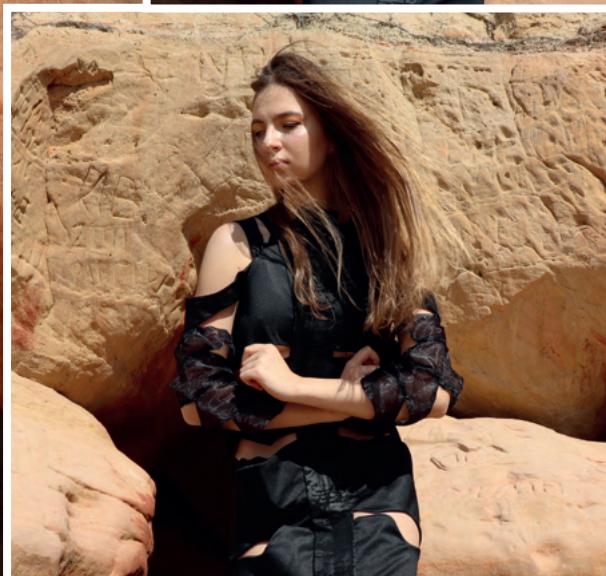
“Underneath the surface” talks about the hidden power of water. The aim was to show that there’s something concealed and secretive in all of us, and that has always been very important to me to know that I have this hidden power in me that I know how to use.

What processes were planned and how were they used in the project?

I used magnets and metal wire to show power. I experimented with various fabrics to convey a message that something that looks so harmless can also be destructive.

Who is your target audience?

People who live fast-paced urban lives and need to feel comfortable and secure, but also are not afraid of others staring. These are people who love versatility, colour and shapes. People who wear luxury with sneakers.



Were there any workshops (or skills) that influenced you and your work?

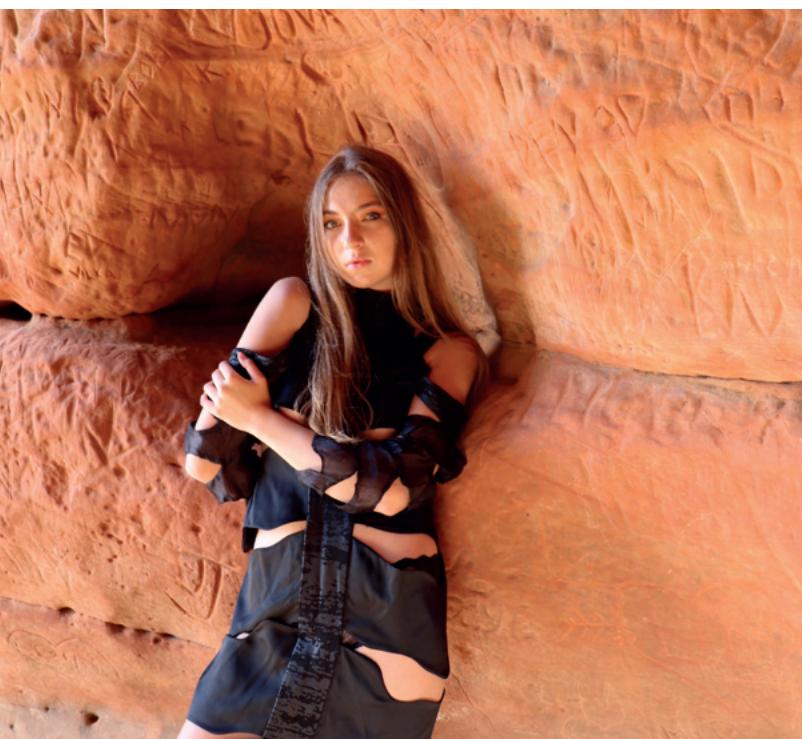
Our pattern-cutting tutor organised a zero-waste workshop, where we were asked to create shapes from one piece of fabric. That made me think of ways that I could implement sustainability in my final outcome. I enjoyed creating garments that could be worn in several ways by just pulling the skirt in different directions and applying the same method for the hoodie (please refer back to my latest project "underneath the surface" where I created a skirt and hoodie).

Was the journey of your project consistent or did you make a lot of changes?

I really enjoyed this project, because from the first session I knew I was going to concentrate on water and I progressed more from there keeping the key words as fluidity, power and weight in my mind.

How could you improve your project if you had more time?

I would have spent more time on the construction and sewing of garments, but I'm super happy and proud of my designs.



Did you create any small design pieces at the beginning of the project?

I experimented with materials and fabrics during this project which influenced my final outcome.

I also created several textile samples from clay. This project made me realise that I enjoy working with clay rather than fabric when it comes to creating texture samples.

During your project, did you set any goals, and did you meet them?

It is vital to set goals and aims for every project, because I work better when I have strict deadlines. Working under pressure and meeting deadlines keeps me productive. I try to finish my projects 2/3 days prior to the submission date to have time to correct any missing components.

Were there any unexpected results in your projects?

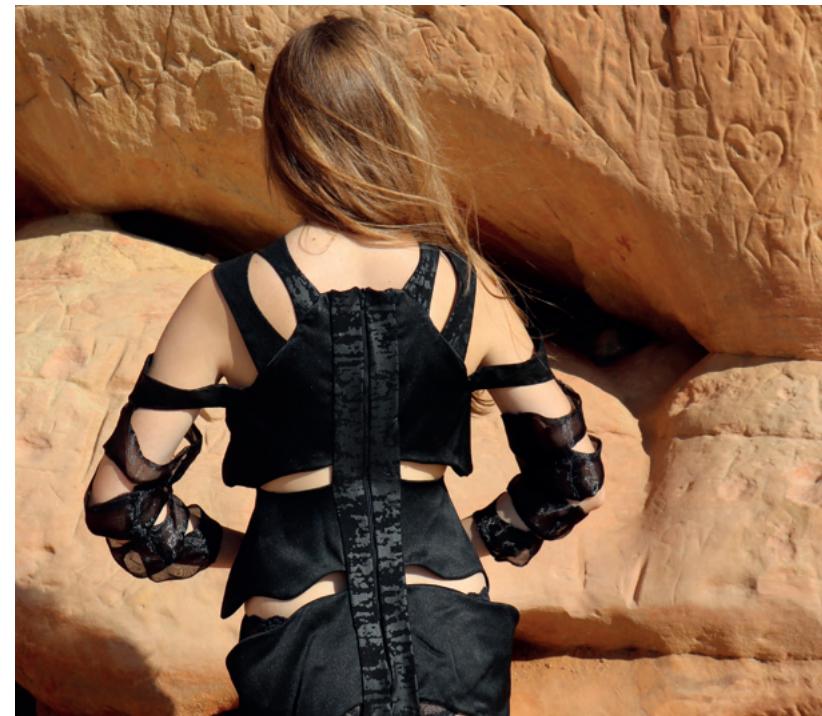
I've grown and learned a lot since I started studying fashion and designing professionally, and I think more about the details of garments so I wouldn't be left with unexpected surprises. I have to think and explore more fabrics that would fit my designs better.

What lessons have you learned from this project?

First of all, I learned that I enjoy working with clay, because it gives me endless opportunities when it comes to scale, texture and shapes. Again, I made sure that metal wire is my best friend when experimenting and creating new forms. This project made me think more of sustainability in fashion and how I can implement that in my work which lead me to designing versatile garments that can be adjusted to everyone's taste and aim.

If you had to describe the final piece in 5 words, what would they be?

Powerful, versatile, comfortable, chic and sporty.



Why did you choose your course at LCCA?

It felt like the right opportunity, because it is quite a small university, but it helps students to feel comfortable and supported. Also, I think it is a great choice for the first year students starting their journey in fashion, because we work in small groups and you never feel abandoned or neglected, but you also must show your dedication and willingness to learn and grow. You are free to communicate and work with anyone and you will be listened to.

Do you do any creative work outside of LCCA?

I try to participate in various other projects. At the moment, I am working for the FDC Designer project - "The Life of Alexander McQueen".

How did your academic team support your journey?

We had weekly zoom meetings regarding our design work and we were able to work on our garments at the campus, which was amazing. Our tutors always push our limits and encourage us to explore more opportunities in order to create something new and exciting.

FASHION STUDENT

Lerry Gerardo Cacciapaglia

Tell us about yourself

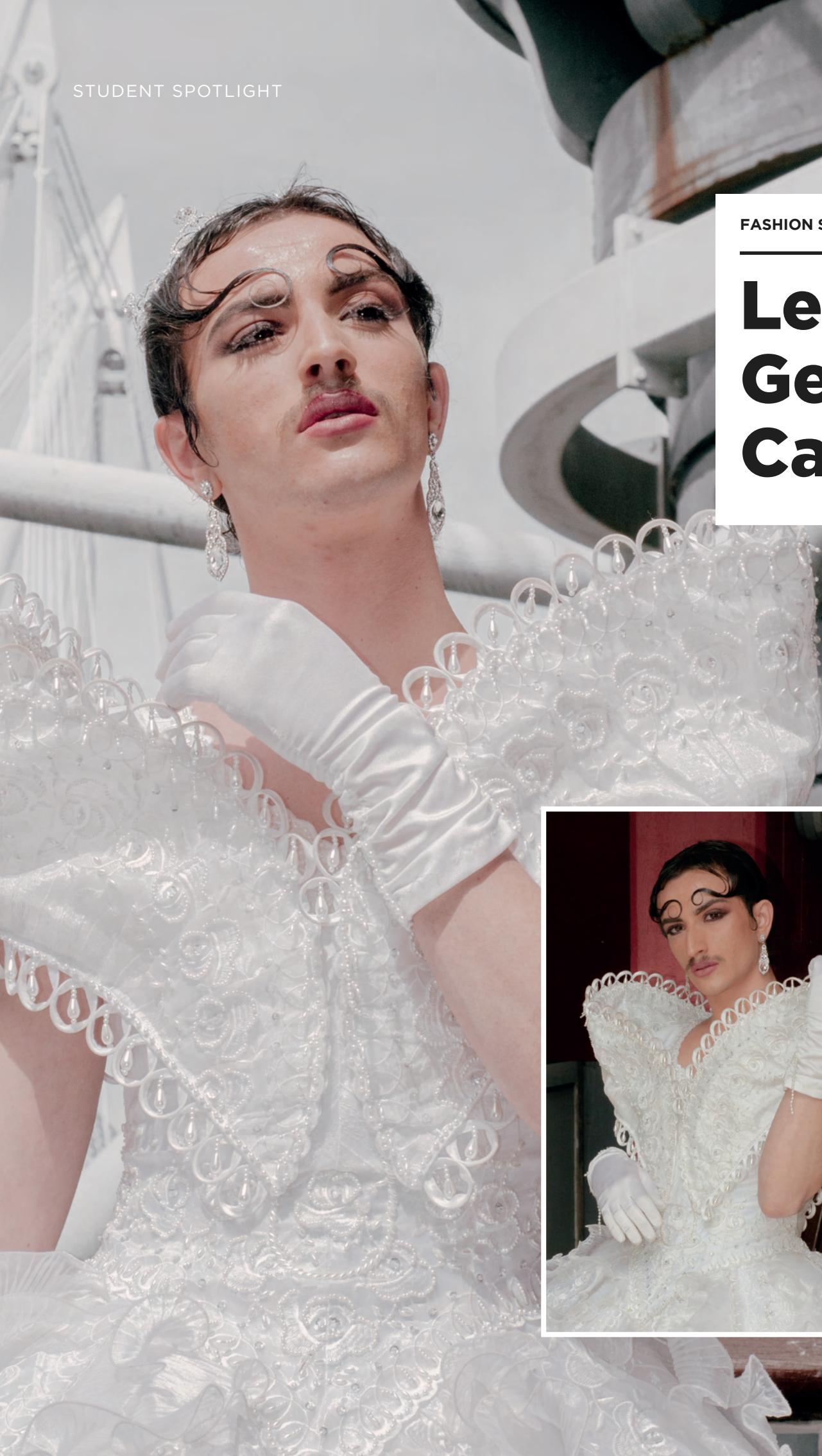
My name is Gerardo Cacciapaglia, but I prefer people to call me Lerry. I am from a small, beautiful, artistic town in southern Italy, Cerignola and I am 25 years old; I work as a deputy manager in a jewellery shop, and I have worked as a model since I was 18 years old. I always wanted to become a vital designer for Giovanni Versace, Coco Chanel, etc. I have always loved playing with fabrics and matching them to create unique clothes for myself and showing them to my fellow citizens. I like to share my ideas and creativity with the world.

How did you make this project personal to you?

I have never given up on being who I am and who I want to be. However, I have had difficult moments of bullying, isolation from society and family, all because I am a non-binary. But I never gave those who hurt, humiliated, insulted me a chance to take me, my mind, my heartbeats, and my soul. I never allowed them to take away my freedom of expression. Even though it hurt, I kept smiling, never neglecting myself.

What processes were planned and how were they used in the project?

The process that was planned is the purity





of equality. We used a white wedding dress that represents purity, freedom, a colour that represents being yourself. The person wearing the dress shows great courage and liberation, that no one can judge, when we identify with equality.

Who is your target audience?

The target of this audience was to amplify our beach of visitors and give them the lightness and elegance to understand equality.

Were there any workshops (or skills) that influenced you and your work?

The problem was that we could not bring all the equipment for the shooting to the location.

Was the journey of your project consistent or did you make a lot of changes?

The journey was so comfortable and it was very easy going to the locations.

How could you improve your project if you had more time?

With more background locations, with very powerful colours, monuments, a museum...

Did you create any small design pieces at the beginning of the project?

Yes, I created the project, I contacted the makeup artists, hairdressers, designers, photographers, locations, shooting permits and we all worked together.

During your project, did you set any goals, and did you meet them?

We submitted for publication in an Italian magazine. Unfortunately, our project has not been accepted. After taking this opportunity, I immediately informed all the team, and they were happy to give me the opportunity and participate for the magazine of my university.

Were there any unexpected results in your projects?

Yes, to be able to catch the eye and leave them an image of interpretation of human freedom.

What lessons have you learned from this project?

I learned to feel more myself and progress in my skills despite my failures.

If you had to describe the final piece in 5 words, what would they be?

Gender, equality, identity, culture, freedom.

Why did you choose your course at LCCA?

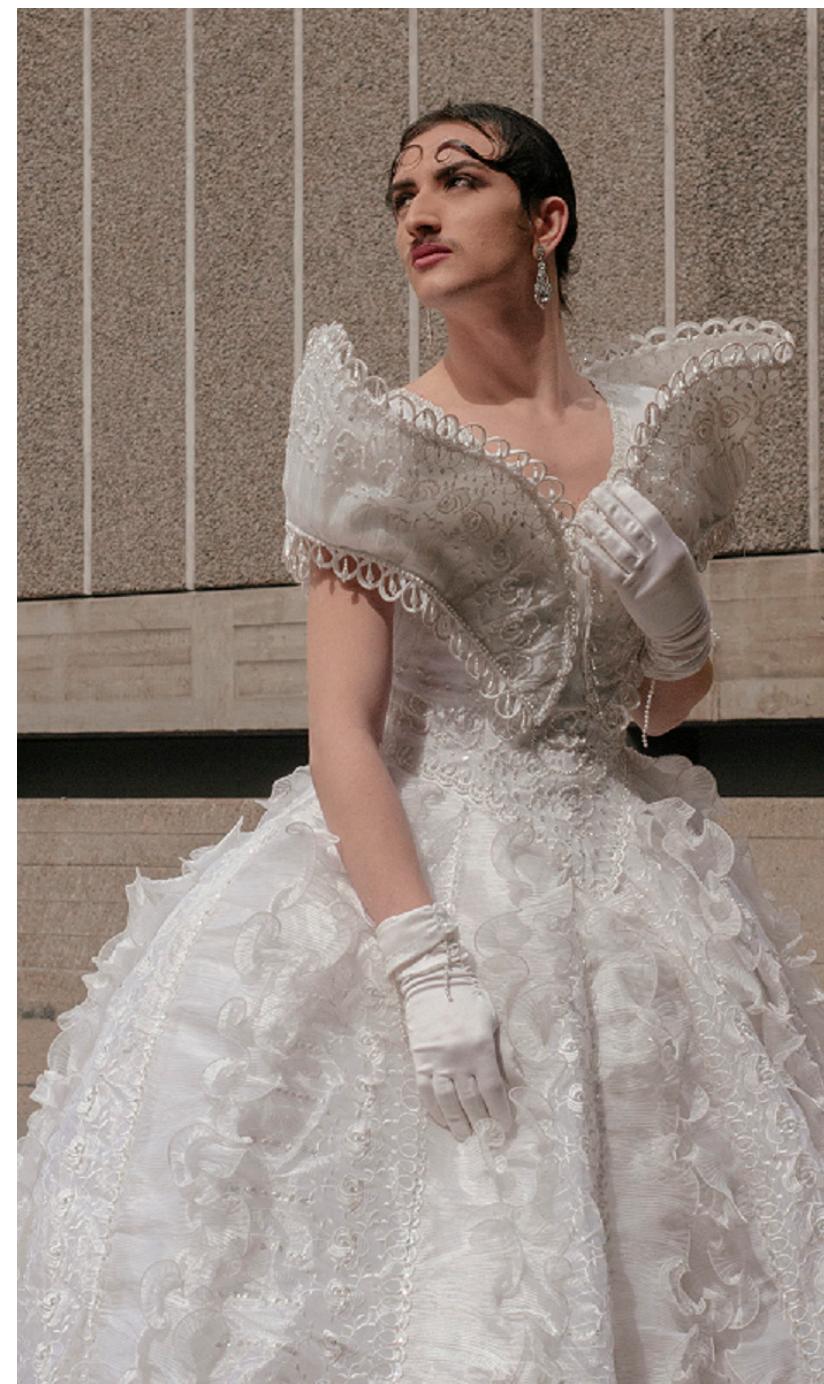
From my BA (Hons) fashion course, I expect to encourage myself to discover my creative design identity and become more talented and creative. With a huge and large suitcase of exceptional experiences, with the instruction and learning of techniques, fashion methods, and that gives me the right confidence that I can be ready to work with a strong fashion brand as a designer.

Do you do any creative work outside of LCCA?

Yes, I collaborate with a modelling agency, working as a model, sometimes as a stylist.

How did your academic team support your journey?

Always with nice emails and great encouragement during the lessons.



FASHION STUDENT

Mary Nkuba

Tell us about yourself

I was born in Rwanda but grew up in Spain. After my high school years, I found myself lost and trapped, and I knew that I needed a new challenge. So, after a lot of thinking I decide to pursue my dreams of being a fashion designer. Therefore, I moved to London and spent a year and a half just rediscovering myself and improving my English before I decided to join LCCA.

How did you make this project personal to you?

I love well-tailored pieces with a hint of innovation and a twist, that's why I decided to create the design based on what I would wear as a customer.

What processes were planned and how were they used in the project?

The project subject was fluid, so we had to experiment and come out with a design that had an element of draping but also inspired from our own concept, in my case it was the cooled magma and about the tension, twist and lines that forms when it is cooled, therefore the name of my project and also the chosen colour of the fabric.





Who is your target audience?

My target customer is a woman who likes high-end pieces but is also up for innovation and likes to express herself through fashion.

Were there any workshops (or skills) that influenced you and your work?



I would say, the colour combination of the final design as vivid colours are part of my identity and I always like to represent that in all my designs.

Was the journey of your project consistent or did you make a lot of changes?

I did make a few changes like in the last 3 days prior to the submission.

How could you improve your project if you had more time?

I would have experimented a bit more with my final fabric to get a better outcome.

Did you create any small design pieces at the beginning of the project?

No, I only created a toile version of my final design using calico fabric.

During your project, did you set any goals, and did you meet them?



The goal was to meet the deadline with a finished project and have a smooth work progress thought out the project, but end up having to change some of the design finishing as I did experiment with the finishing result of the garment on my toile.

Were there any unexpected results in your projects?

Yes, one of them was that I had to change the zip style of the top as I couldn't find the one



I wanted and it was too late to look for one online.

What lessons have you learned from this project?

That I have to manage my time better.

If you had to describe the final piece in 5 words, what would they be?

Innovative buy yet wearable, expressive, eye-catching and avant-garde.

Why did you choose your course at LCCA?

Because LCCA was able to provide that extra help that I needed from tutors as I didn't have previous experience on fashion design.

Do you do any creative work outside of LCCA?

I do content creation on Instagram and TikTok were I give ideas of styling colorful outfits.

How did your academic team support your journey?

They were quite responsive to give extra help when I needed it through the development of my project.

FASHION STUDENT

Mary Nkuba



Tell us about yourself

I grew up with creative parents and it made me curious about making my own clothes in early age, as well as the use of different materials. I get inspired by nature, different textures, art, and culture. I am a do-it-yourself person who loves to continuously learn and improve my skills every day, and that's why I am studying Fashion Design at LCCA. My biggest interests are in patterns, prints, fabrics, and bold colours, as well as creating my own textures.

How did you make this project personal to you?

I've always been fascinated by the idea of creating something new, I pushed my



boundaries by creating the exact effect on my fabric that represents my keywords: wet, cold, and gel.

What processes were planned and how were they used in the project?

In the early stages, I was sure I wanted to create my own texture, so I started my research discovering how can I make something to look wet all the time but still be wearable at the same time. I tried different materials to create the perfect final look.

Who is your target audience?

My target audience is a performer or someone who wants to wear something very different and prestigious.

Were there any workshops (or skills) that influenced you and your work?

Garment technology.

Was the journey of your project consistent or did you make a lot of changes?

It was quite consistent but my final garment wasn't what I thought I would do when I first started designing.

How could you improve your project if you had more time?

I would try more fabric manipulations with different weights and colours.

Did you create any small design pieces at the beginning of the project?

No.

During your project, did you set any goals, and did you meet them?

I always set my own goals and deadlines during any projects to keep up with the time. I'm a "time optimist" so obviously I ran out of time haha. But that's the way that I manage to finish my projects in time.

Were there any unexpected results in your projects?

Yes, the second amount of material I ordered for my work wasn't working the same way as the first one. It felt weaker so I had a lot of trouble to finish my work on time and I wasn't fully happy with the final outcome. But I like to take risks and I feel like every time I'll learn something new.

What lessons have you learned from this project?

I always like to push my boundaries and take risks. I'm a person who gets excited and can't do something simpler just because I'm running out of time. I'm trying to control my ideas a bit



better in future, but I'm not sure I will manage to!

If you had to describe the final piece in five words, what would they be?

Contemporary, artistic, calm, aesthetic, futuristic.

Why did you choose your course at LCCA?

I wanted to improve my skills as a designer.

Do you do any creative work outside of LCCA?

I have my small online store for ready-to-wear garments, and I also do bespoke clothing.

How did your academic team support your journey?

It has been a very hard year but my tutors gave me energy to keep going and create cool designs.

FASHION STUDENT

Ayat

Tell us about yourself

I'm Ayat, and I'm 20 years old, and I'm studying fashion design.

How did you make this project personal to you?

I wanted to focus on the idea that every single personality and every single character is accepted, and regardless of what we go through. For example, a lot of people have mental health issues or feel as though their feelings are not valid. I wanted to focus on that.

I wanted to explore different types of personalities, fluidity and the idea of accepting the dark side of our personalities as well as the good side, and really being able to accept yourself as who you are. Even the negative side of your character, maybe you're jealous or you have a negative part to your personality, accepting it and working on it is what's important. I showed that through different types of designs, or colours.

What processes were planned and how were they used in the project?

I wanted to start with drawing because that's where you develop a clear vision of what you want to do. I wanted to look at experimenting with different colours, different types of pencil, paint brushes. I think this would really put you in a clear position to figure out what you want to do and once you're in a quiet environment, you put your mind into it, then you enter a state of flow because art is something you can express yourself through easily. I started with paint,



Ayat
8.5.20



and watercolour to express the fluidity and the expression of character and personalities.

Who is your target audience?

I think that the main target for me is definitely teenagers and upwards, because your teenage years is when you really question yourself and the people around you and try to find comfort in different things. Again, that comes from you. Neglecting yourself or feeling unloved or thinking that your feelings might not be valid.

That was my starting point and as I went through the project, I realised that at any age you might question yourself and feel like "okay maybe what I'm feeling right now might not be correct", or it might affect the people around me. So, there's not really an age restriction to my project, but I would say the starting point definitely would be from teenagers upwards.

Were there any workshops (or skills) that influenced you and your work?

Definitely. I use technology a lot, but I first started with hand drawing and designing by hand, and I started to really like nature and organic materials so I began using that because my culture is Hooli and Persian. I merged them together because in the Persian culture, there's something called Mineo tour, which is sort of like a painting but nowadays they use technology for that painting as well.

I've included technology and also human culture which is really organic and natural and original. I first started by doing everything by hand. Even prints, drawings, designs - everything by hand, and then I use technology to adjust that and make it more defined.

Was the journey of your project consistent or did you find yourself making a lot of changes?

I would definitely say yes, because once you start a project you have a certain idea but then when you go through it, you're like okay I could try this I could try that so I wouldn't say it was consistent throughout, but I definitely changed my mind through the process because I had like five, six final designs in my mind, I definitely did experiment with all of them but then I reached a final decision. So, yeah, it changed.

How could your project be improved, if you have more time?

I would have experimented more with the design and been more extravagant, I guess. But since we're first year, I don't really know much about sewing. What can I do as a first-year student, and how can I portray that and express that in the best way that I can? Sometimes it's difficult as a first-year to know exactly what you're doing. I really wanted my final design to be original to show what I can do as a first-year student.

Were there any small design pieces created at the beginning of the project?

I came up with a really cool watercolour painting which definitely led me to my ideas and I think that was great.

During your project, did you set any goals and did you meet them?

80% of the time I'm confident with what I'm doing. It's just sometimes delivering that is a bit of an issue and like, adapting to the style that we're supposed to portray, that is a bit challenging, but I would, I would say I have tried my best to reach that and show that my

project is about my power.

Were there any unexpected results in your projects?

Yes, I think if I had this project in my final year, it would have turned out very extravagant. Of course, I would have approached it in a very professional and more advanced way, but I think my struggle would be how I still can't manage to deliver certain development boards in the way I should, like a real fashion designer.

What lessons have been learned from this project?

I would say one thing that really has an effect is confidence, if you're confident with what you're doing it makes a big difference. Also, the way you present it really has an effect. I've tried presenting a few times and I was just not confident with what I had done, but when I showed it through my tone and the way I was presenting, and even my body language, it affects the way people see your work.

Why did you choose your course at LCCA?

I had a really long journey to reach fashion design and to be honest, I initially studied anthropology at Brunel but then I thought that it wasn't for me. I thought I should just follow my heart and go for something that I always wanted to do. So that's when I knew fashion design was for me, so I started researching different universities, and read about LCCA and apparently the amount of support that they gave was amazing, which is what attracted me to LCCA.

How did your academic team support your journey?

They were really supportive in the way that they let you express who you are as a person and once one of my lecturers told me that they will support me, regardless of how I approached the project. That really stood out to me because she was ready to give feedback based on what I've done, not based on what she wanted to hear.

STUDENT SPOTLIGHT

FASHION STUDENT

Karolina Kelisciak

Tell us about yourself

I'm 21 and I'm from Poland. I came to London three years ago, and I started my course last year. I chose to study at LCCA because I was able to learn in a small group of and get one-on-one time which is important for me.

How did you make this project personal to you?

For "My White Shirt Project" we had to choose two cultures, I've chosen to do Jamaica because I love this culture, it's very close to me and I've chosen Thailand because they love animals and I love elephants, and in Thailand they have loads of elephants. So that was the reason that I've chosen Thailand, but I feel closer to Jamaica, even though I'm Polish. I really connected to this culture.

What processes were planned and how were they used in the project?

We have to use Photoshop so for this project for introduction to design, I had to also use other subjects like pattern cutting or cut because I had to make collages so everything just connected together.

Who is your target audience?

For my project I didn't want to go simple, I am inspired by Jamaica, so I wanted my project to be exciting and attract the right audience.

Were there any workshops (or skills) that influenced you and your work?

I was inspired by a lot of activities, because in the beginning I had to do the right research





and have some primary research like going to museums, when they were open. Then we had to develop the research by drawing and experimenting.

I did a photoshoot with my sister connected to the project. I wanted to use every media, so it's not simply me drawing or taking photos of someone or draping mannequins, but everything together. Then also manipulator in Photoshop or Illustrator.

Was the journey of your project consistent or did you find yourself making changes?

It changed a lot - in the beginning when we started the research, I didn't know which pictures I wanted to choose, and then I was so behind in the first three weeks. Then, there was a time when I spent so much time on my sketchbook, I think in the fourth week. It was very difficult for me, but Sadie pushed me in the right direction.

How could your project be improved, if you had more time?

If I had more time for this project it would have been more complicated, because there was a lot going on with the design. I wanted to put padding on the straps, which would have taken loads of time and it's already oversized. My tutor from my pattern cutting class said it'd be cool if you put the padding in every strap, but it's time consuming.

Were there any small design pieces created at the beginning of the project?

Pattern cutting, photoshoots, illustrations.

During your project, did you set any goals and did you meet them?

Yes, I'd say so because I really wanted to stand out. My project seems different than what everyone else made, and I wanted it to be very complicated.

Were there any unexpected results in your projects?

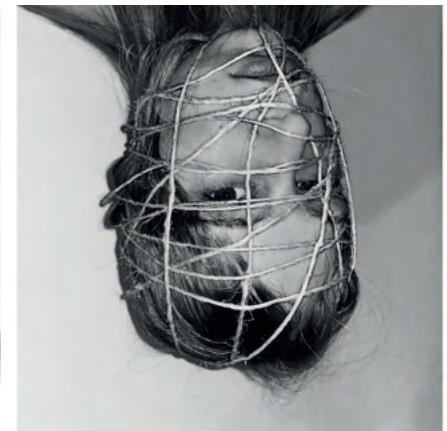
No, I don't think so.

What lessons have been learned from this project?

For this project, I learnt a lot of lessons from my tutor. We got this card, when we learnt how to use Photoshop in Illustrator, for my project for Sadie. Without working on Photoshop, I wouldn't be very successful - I need those skills.

Why did you choose your course at LCCA?

Because it's in central London and I love central London. Also, at other universities they may have 300+ students in one course and you don't get the same level of one-to-one feedback, which is very important to me, because I'm not from this country, English is not my first language, so I need to have one-to-one time with someone. The tutors are focused on us.



Do you do any creative work outside of LCCA?

I don't want to focus on just one topic like fashion design. I do abstract paintings, even though I'm very amateur, I do like to mix mediums together.

How did your academic team support your journey?

I think it's very important that our tutors are very straight up and honest with us. Some of my classmates don't like that, but I think it's very important.

FASHION STUDENT

Marta

Why did you create this project?

I wanted to dig deeper into two cultures, Cheyenne and Peruvian.

Cheyenne Culture: I decided to make my project based on Sundance which was going to be a traditional ceremony in Cheyenne, they are Native American. In their ceremony, they put themselves into the trance by dancing for a 3-5 days. The constant movement would create visions.

Peruvian Culture: I have chosen Ayahuasca and Psychedelic mushrooms. The project was about recreating the feeling of the movement of your brain, under the influence of the different drugs. It's like unlocking a section of your brain that isn't normally available.

What processes were planned and how were they used in your project?

There was endless research and there was a lot of experimentation, because if you want to create something you need to see the result and then take a few steps back. It's a process. You think of your chosen outcome, but you never know where the process will take you, because in the end, the result may be completely different than you thought it would actually be in the beginning.

Was the right audience reached?

In the very beginning I was convinced that it was going to be an oversized, gender-neutral shirt but it became something different. It's very feminine and very fitted. The project outcome turned 180 degrees in the opposite direction. It's not about the audience right now, but more about unleashing the creativity without actually trying to fit in any particular category.



Did you have the right mix of activities?

If it wasn't for Grace (fashion tutor) and her pattern cutting classes and the skills she teaches us, I wouldn't have been able to make that shirt. The constant feedback from the tutors really helps because they open other doors for you which you may not have seen yourself.

Were there any variations in your process and why?

There was because when you're starting with something you refer to your research, and you change it as you go along. The first step is never the same as the final outcome. I could have probably created 10 different shirts, but would they be nice?

How would the project be improved if you had more time?

I would possibly have done something different, because I do like funny touches, such as funny sleeves with embroidery on them. So, if I had more time, then I would have used some different techniques, like screen printing for example.

What were the short-term outcomes?

None, so it's just a long process.

To what extent have intended outcomes been achieved?

It's hard to say because obviously I haven't finished it yet, but I'm really happy with what I've created because I think there's a long thought process behind it and it's been on a long journey. I am really happy with the progression of the project as I put a lot of work into it and there is a meaning behind it, which is the most important thing for me.

Were there any unintended outcomes?

Not really, I don't think so even if your journey changes direction, but that is just life right? You can never expect, and never assume that something is going to look a certain way, but there were no major setbacks, nothing like that.

What factors helped you get?

I mean obviously the endless research is the most important thing because without that you wouldn't be able to do anything.

What lessons have you learned from this project?

I've learned that you can never expect anything because everything is unexpected when creating something.

What are the expected long-term outcomes?

My shirt is based on psychedelic brain function, so the whole idea is that the sleeve is going to be super oversized, see-through, voluminous, so that bodies will seem really tiny in the shirt. The sleeve will be huge and like an extension of the human brain. The sleeve resembles the head, and the brain is going to be embroidered to show brain function and brain waves. There's



going to be embroidery on the sleeve and the threads will hang off the sleeve. The goal is that the centre of the shirt is moved to the side, and the colour will create a wave, which is resembles brain waves.

Why did you choose your course at LCCA?

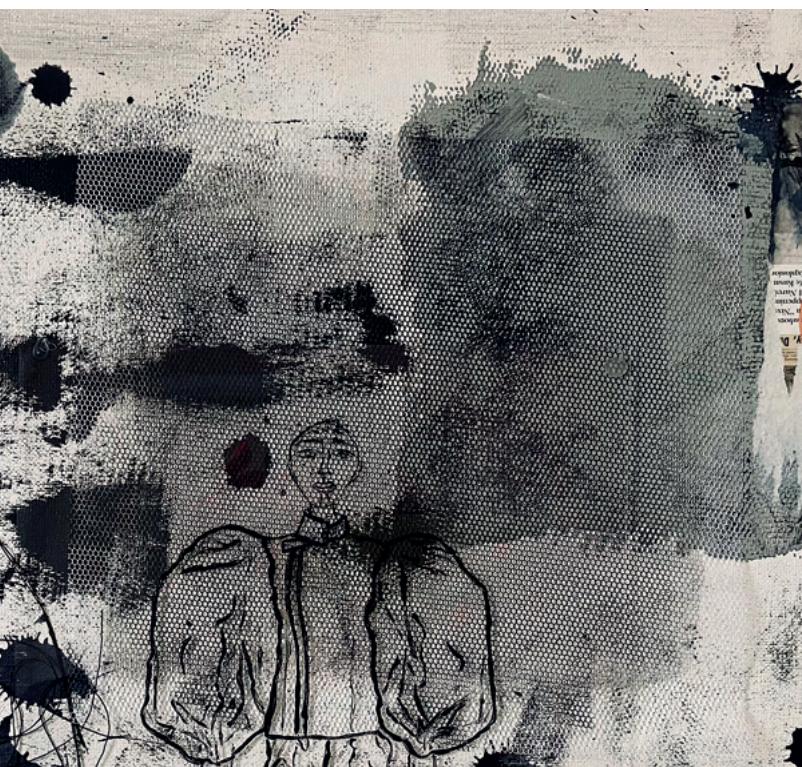
I think the main reason was the fact that there are not so many people in the classes, so that means that you have more time with the tutors.

What do you enjoy most about studying as a whole?

It's nice to be back, because obviously the thing that I enjoy the most is to be creative. I feel as though this is the moment that I've been waiting for, when trying to figure out what to do with my life.

How did your academic team support your journey?

They support us very much. Every single time I have a problem or a question, they're able to answer it very quickly. I get lots of feedback and direction and I am not left alone and it's great to have someone with experience to help me, and to point me in the right direction.





FASHION STUDENT

Reza Zhiani

Why did you create this project?

My concept was based on a connected, interactive and symmetrical design, combining Persian and Roman culture. My Persian background led me to carry out research on the interior architecture of mosques and their symmetrical designs. I've been interested in Roman culture since I lived in Italy, so also researched the different kinds of draping used in Italy and how they layer their clothes.

What processes were planned and how were they implemented in your project?

For my primary research I took pictures and for my secondary, I researched on the internet and took inspiration from other designers, as well as fashion designers. I also did some hands-on research on draping.

Was the right audience reached?

The target audience is people between their mid-20s to mid-30s. Although the inspiration is quite old, the design is very contemporary.

Did you have the right mix of activities?

To design to show, I needed to learn the basics of pattern-cutting; how to make sleeves, collars and technical skills, because before making the 3D version, I had to make a 2D version, just to make sure everything was fine. If you're using some software like Adobe Illustrator or Photoshop during the course, you have to illustrate it on the software and when it is perfect, you can make the 3D version.

Were there any variations in your process and why?

Yes, because I'm Persian myself, I always want represent my culture in a good way. I think this project gave me the chance to introduce my culture to anyone who doesn't know much about it.

How would the project be improved if you had more time?

I'm still doing the 3D part but I'm happy with the final design on the whole, but I think if I had more time, I would maybe do more research, such as prototyping my work. We started university in the middle of the pandemic, in November, which was quite late, especially for first-year students, so I felt a bit rushed when researching for the final project.

To what extent have your intended outcomes been achieved?

It's a difficult question because I'm a perfectionist, so even if I do my best, I may not be happy with it. However, some tutors or some friends did tell me that it was beautiful. Every measurement should be very precise, which takes so much time and energy.

Were there any unintended outcomes?

In the beginning of my project when I was doing research, I was not thinking that maybe my final result would be like this or that. The current design I'm working has some straps that wrap around the body and waist, that I never planned. Initially, I didn't like it but now I have got to this point, through my research, where I can say "Yes, this strap works."

What lesson have you learned from this project?

That it's really important to be good at time management, especially considering that the academic year started late, so we still had to

learn things previous student learnt already in the first year. Another lesson learnt was how to let go when it comes to fashion - always just be as creative as you can. It doesn't matter if it doesn't make sense.

What are the expected long-term outcomes?

I think the long-term outcome of this project will be someone wearing it.

Why did you choose your course at LCCA?

The main reason I choose LCCA is because of the limited number of students in the classes. It was easy for me as a student to talk to my tutors, face-to-face. I had some friends from bigger universities, they always struggled to find their tutor and to them in person.

What do you enjoy most about studying as a whole?

I enjoy studying because I'm following my dreams. I'm not thinking about the outcome, instead I'm just enjoying going with the flow and hopefully something good will come out of it.

How did your academic team support your journey?

They helped us a lot, but this year was a bit tricky because we were only doing the pattern-cutting course in campus and the rest online. For courses such as fashion design, it is a bit difficult to do online lectures but I can tell that the tutors try their best to deliver enough knowledge about the design process. Generally, I'm happy. At LCCA, we get plenty of feedback, especially because it's online.

STUDENT SPOTLIGHT



FASHION STUDENT

Kira Carrick

Tell us about yourself

My name is Kira Carrick and I am studying BA Fashion Design. My project is based on Ancient Greece and Arabic Culture.

How did you make this project personal to you?

I have always been interested in Ancient Greek mythology and Arabic architecture.

What processes were planned and how were they used in the project?

Firstly, I researched into each culture gathering information about them. My secondary research was into any art, sculptures and architecture that I felt that related to my initial research. Then I did my own creative work using inspiration from these pieces.

Who is your target audience?

My target audience is women of any age, to make them feel confident, strong and feminine in my shirt.

Were there any workshops (or skills) that influenced you and your work?

Learning about prints with Martina helped me to create some of my own print ideas for this topic. At first, I wasn't as focused on the silhouette and shape but after working more on fabric manipulation and draping, I was actually very pleased about the direction it took me in, focusing more on the shape of my shirt.

How could your project be improved, if you have more time?

If I had more time, I would try more techniques and experiment more with different ways of creating.

During your project, did you set any goals and did you meet them?

My goal has been to improve and improve constantly which I feel like I keep meeting but then I want to improve more as I go.

Were there any unexpected results in your projects?

I didn't expect my main focus to be the silhouette of my shirt, rather I was more focused on prints originally but then worked more on the silhouette. I am really happy that I did because I like how my final design has turned out. I learnt to keep pushing myself, be open to trying new things and to go out of my comfort zone, which really paid off.

If you had to describe final piece in 5 words, what would they be?

Feminine. Strong. Powerful. Structure. Freedom.



Why did you choose your course at LCCA?

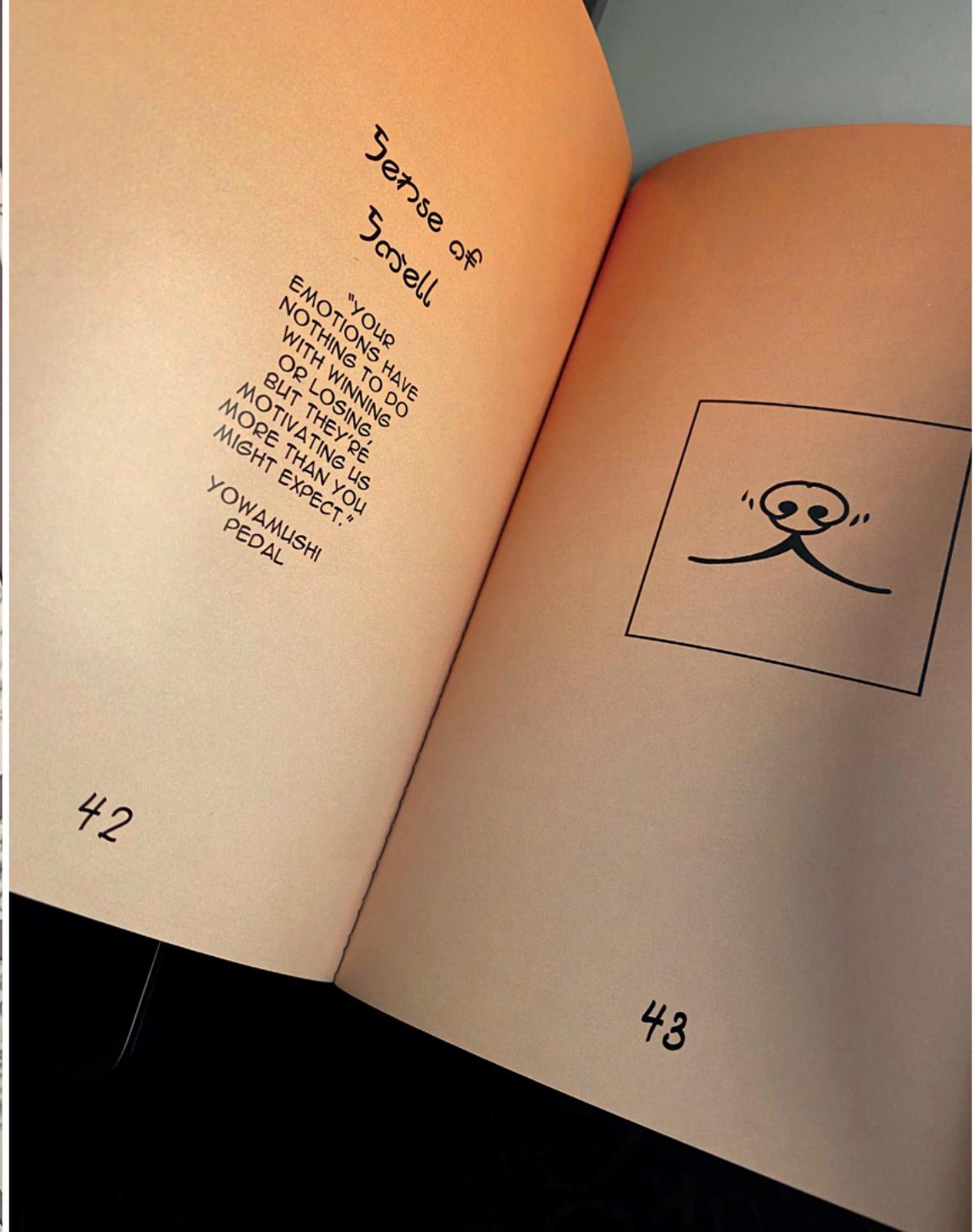
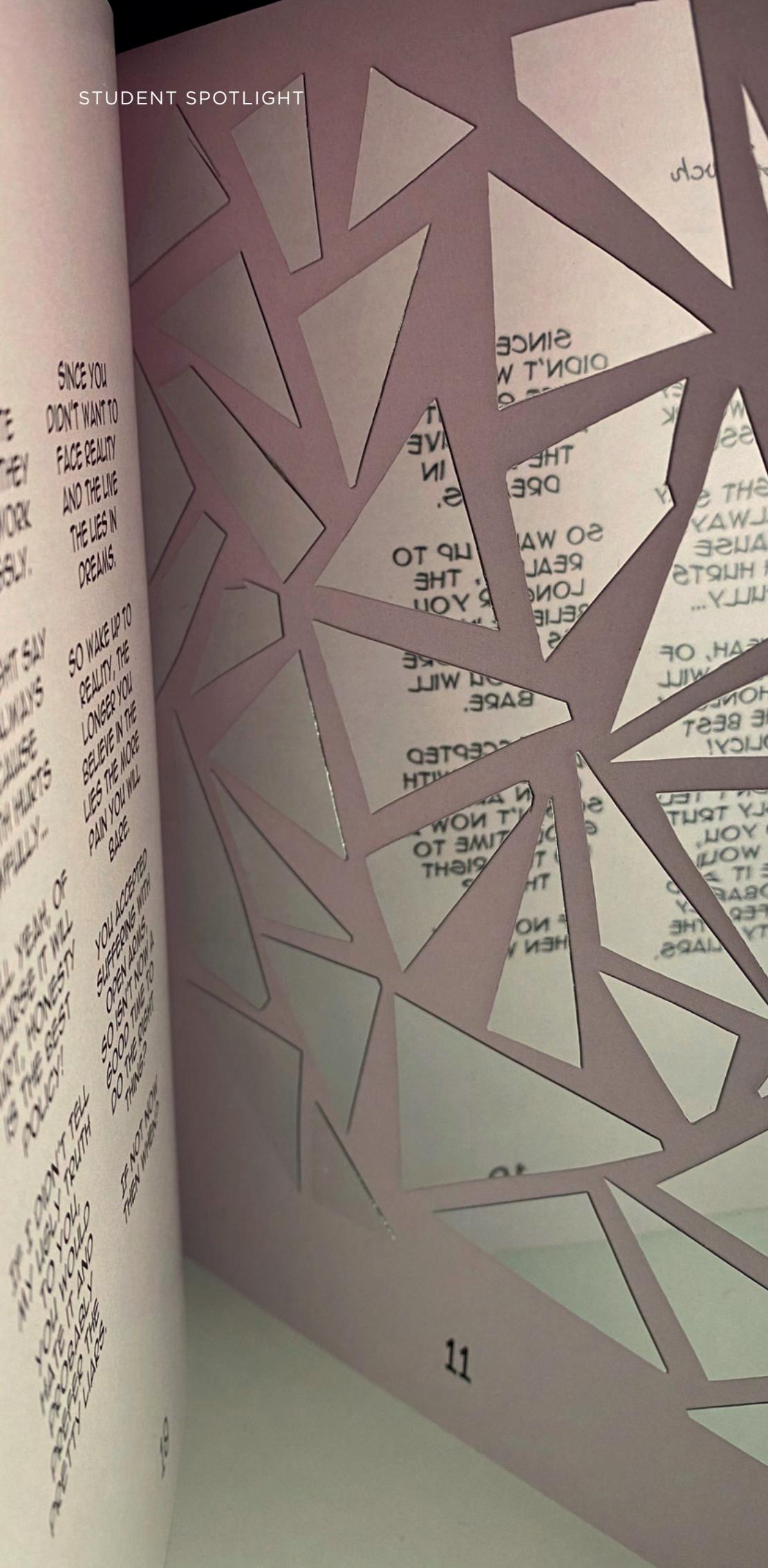
I have always been passionate about fashion since I was a child and it's something that I've always dreamed of doing. I chose LCCA as I really liked the community and how the classes are quite small, so you get quality time to produce the best work.

Do you do any creative work outside of LCCA?

No, not at the moment but I do plan to do so eventually.

How did your academic team support your journey?

The tutors have been extremely helpful and encouraging to push boundaries.



GRAPHIC DESIGN STUDENT

Swafia Burahee

Tell us about yourself

I am a young student wanting to expand my creative knowledge that will lead me into a creative industry. I am currently studying BA Graphic Design.

How did you make this project personal to you?

My personal project is the publication book called "Behind the Mask". I decided to choose a personal object that would become a physical copy of the memories I cherish and express my raw feelings that felt mysterious in the eyes of others throughout my life journey. With a twist, I purposely made my publication cryptic but one I would easily understand, and the readers could too, if they're up for a challenge. I also added quotes from different Japanese cartoons.

What processes were planned and how were they used in the project?

The planning process was the foundation that helped me to build the 5 senses "I am a Body" project. In my publication, I organised the senses into chapters as it's set into patterns between riddles and poems:

Sense 1: Touch - Poems

Sense 2: Taste - Riddles

Sense 3: Sight - Poems

Sense 4: Sound - Riddles

Sense 5: Smell - Poems

During the planning process, I had some difficulty with what I wanted the book to become and what kind of value it would share to the world. In which I have done small exercises to have a better understanding of how I want to correlate the senses to myself and the book.

Who is your target audience?

My target audience would be anyone from young adults to adults.

Were there any workshops (or skills) that influenced you and your work?

I'd acquired new skills, writing original descriptions of poems and riddles, especially expressing vulnerable feelings in the form of words.

Was the journey of your project consistent or did you make a lot of changes?

The journey of my project was mostly consistent though there were some developments as writing poems and riddles weren't easy to do.

How could you improve your project if you had more time?

If I had more time, I would have made the book more interactive for the reader almost like puzzle book.

Did you create any small design pieces at the beginning of the project?

No.

During your project, did you set any goals, and did you meet them?

I have accomplished my goals as I have, indeed, created hidden messages that involve my deepest life experience that I felt encouraged to share.

Were there any unexpected results in your projects?

No.

What lessons have you learned from this project?

The lesson that I've learnt from this project was that a grand idea is always amazing but don't risk it, if you don't have enough time for it.

**If you had to describe the final piece in 5 words, what would they be?**

Bright, mysterious, inspired, strong and relatable.

Why did you choose your course at LCCA?

I choose to study graphic design at LCCA as it was a local area for me to easily travel and covered a list of topics that I felt happy to learn about.

Do you do any creative work outside of LCCA?

For the majority of the time, I produce artworks including collaborations and post them on my social media. Occasionally, I create personal sketches, experiment with different art and design using equipment and materials. I also take photographs with an evocative energy.

How did your academic team support your journey?

The academic team have supported me loyally and always made me feel safe.

STUDENT SPOTLIGHT

GRAPHIC DESIGN STUDENT

Tanusha Sereda



Tell us about yourself

I was born and raised in Ukraine. I fell in love with art and design from a very young age, when I did my first drawing when I was 1 year old.

How did you make this project personal to you?

I came to London 12 years ago trying to achieve my goal to work as an Art Director, but my journey was never easy. I had to adapt to the city and the new life, I found a job in hospitality and from there I became a Head Chef but this wasn't my dream so I followed my heart and I went to LCCA. This project is very important for me because it started my journey and my life in London, because I was able to show my creativity and passion for art into food and plating.

Who is your target audience?

New guests and regulars.

Were there any workshops (or skills) that influenced you and your work?

The Swiss Grid. The book by Josef Muller - Brockmann "Grid Systems"

Was the journey of your project consistent or did you make a lot of changes?

I knew already what I wanted to achieve and I had the experience so it was pretty straightforward.

How could you improve your project if you had more time?

I will add more information and more pictures of food.

Did you create any small design pieces at the beginning of the project?

Yes, I was trying to develop the experience of the perfect size book.

Were there any unexpected results in your projects?

I planned to make a hard copy of the book but considering everything that we've experienced with the pandemic, this set me back.

What lessons have you learned from this project?

How to perfect the layout and how to transfer my knowledge, feelings and the 'behind the curtain' experience.

If you had to describe the final piece in 5 words, what would they be?

Chef mentality versus designer view.

Why did you choose your course at LCCA?

Because of the great teachers - guiding us to achieve our goals.

Do you do any creative work outside of LCCA?

I draw, I paint and experiment with new technology and techniques to find my voice.

How did your academic team support your journey?

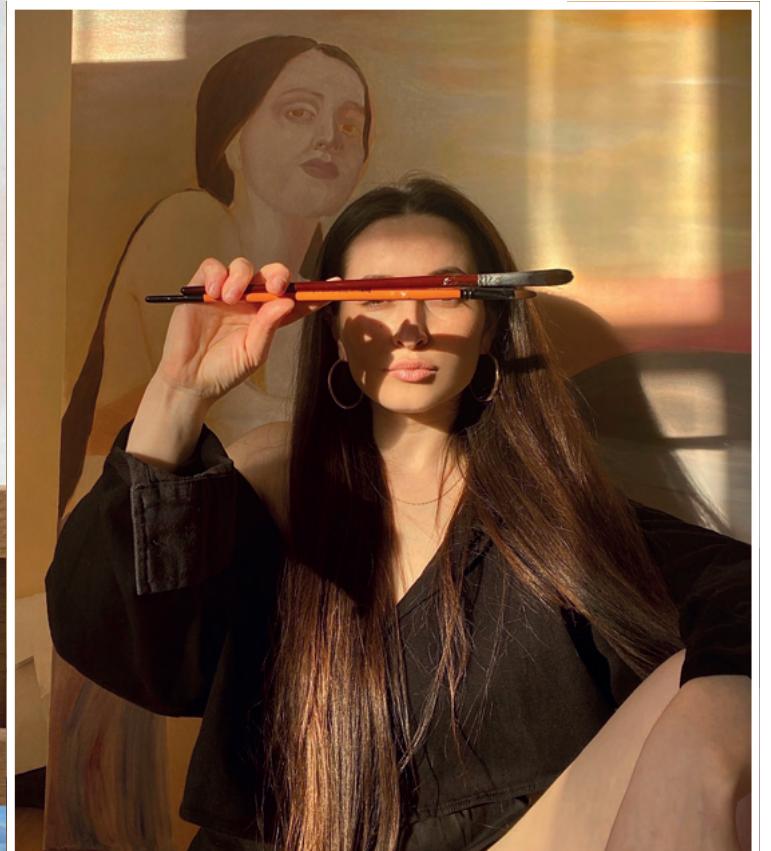
They were very supportive on every level. They have always been there when you need them and giving us inspiration and motivation. Follow your dreams.

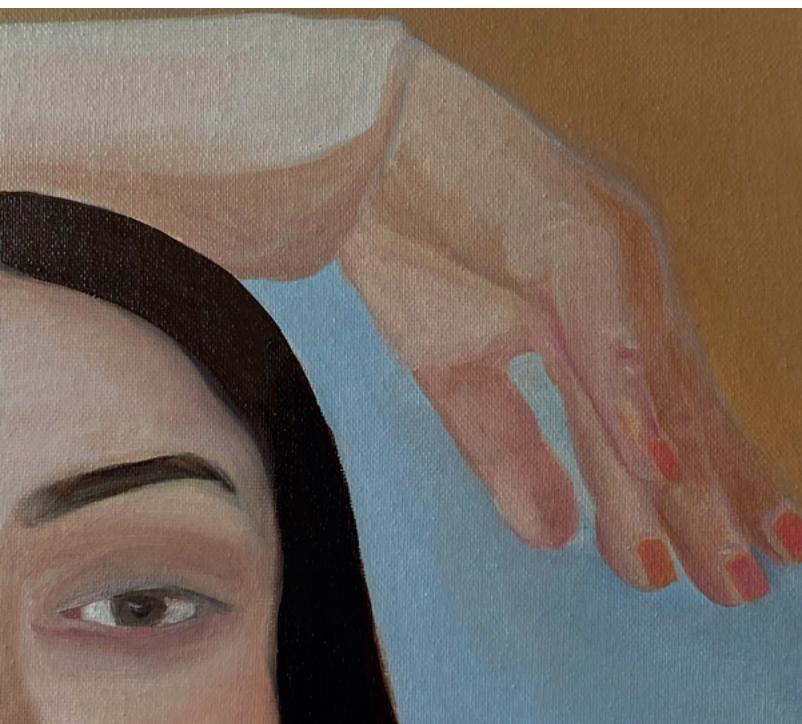


STUDENT SPOTLIGHT

GRAPHIC DESIGN STUDENT

Elitsa Ristova





Tell us about yourself

I am an artist and I want to paint my life in all colours. The first interest I had in art was during the ages of 11 to 13, where art teachers gave me direction and advised me to look into fine arts. I wasn't the best painter in class, but I was very divergent for my age. My mother has been my biggest support since I was young. During high school I visited private art classes, which is where I started developing basic art techniques.

I was born and raised in Macedonia, but the curiosity of finding out the unknown was still inside of me, so I start traveling abroad. Currently, I am living and studying in London at LCCA, where during my fashion foundation year, I had the opportunity to choose oil on canvas, investigating specialist practice. I was mentored by one of the amazing unit leaders, Grace Hawthorne.

Tell us about your project? How did you make this project personal to you?

It's based on the idea of setting ourselves free in a philosophical sense. Through satirical elements and strong emotions, I explore the

concept of being completely emotionally detached from others or being neutral while also finding emotional balance or imbalance within ourselves during our lifetime.

The title of this edition is evoked by the life experience of staying calm through being tender and peaceful, rather than arrogant, improving awareness of diversity among people.

I was diagnosed with epilepsy at a young age and have often struggled to express myself. With this project, I would like to express my emotions clearly and not feel uncomfortable. I want to boost awareness about epilepsy and other types of disabilities awareness, improving peoples' understanding and avoiding discrimination. As the sun shines on all of us we can express gratitude and increase our feelings of serenity.

What processes were planned and how were they used in the project?

I used everything from digital sketching, through exploring different compositions and colours, to applying oil colours on canvas. Using a vibrant colours palette, I was able to reveal the female narrative and progressive spirit as well as showing harmony at the same time. The curved lines of the female figures create a calming effect, and the intensity of light and vibrant colours are there to initiate strong feelings.

Who is your target audience?

Any age group of people who are still not aware of diversity and inclusion. I've tried to show how important it is to understand the divergence within the world in which we live.

Were there any workshops (or skills) that influenced you and your work?

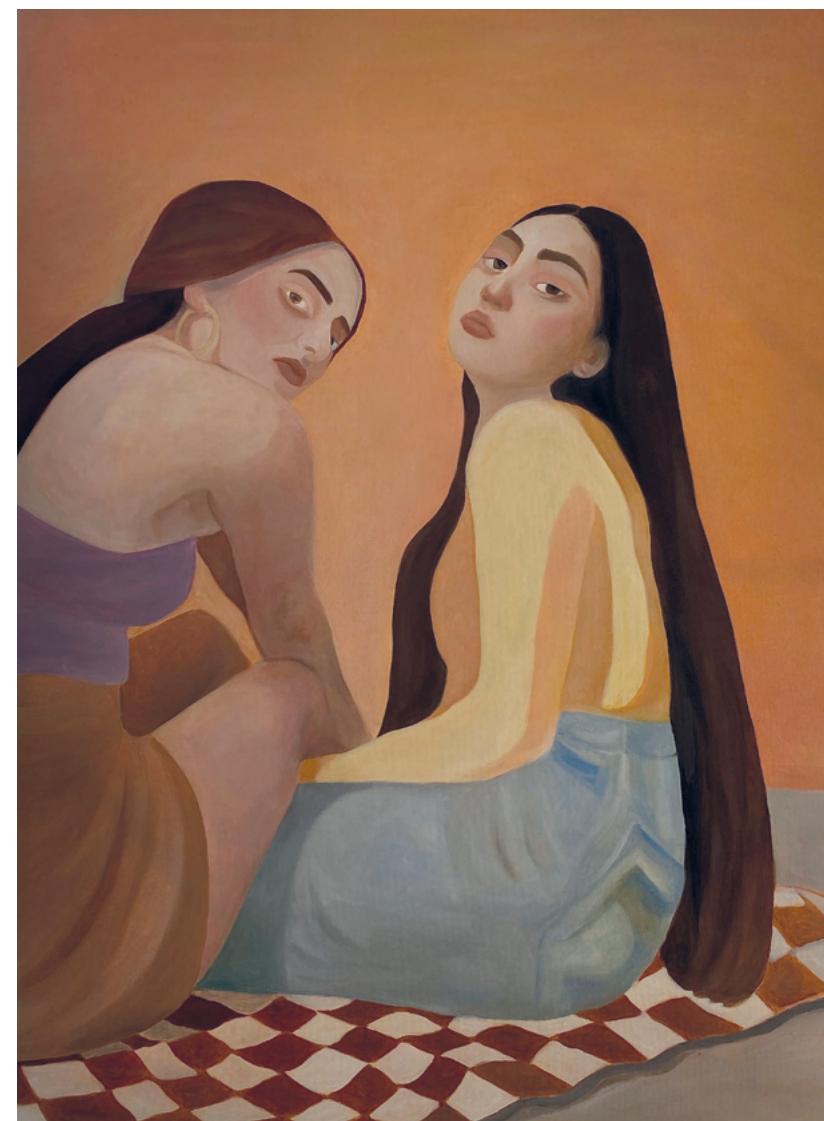
Mostly reading and understanding ourselves. Exploring the duality of the human being, a piece of beautiful music and surrounded by people with high vibrations. Researching different online platforms, art techniques and applied arts.

Was the journey of your project consistent or did you make a lot of changes?

This project had some changes, exploring different styles, finding the ideal colours and making sure they were consistently vibrant. I started sketching on paper and on an iPad, then I tried acrylics, before the oil on canvas technique.

How could you improve your project if you had more time?

If I had more time, I would love to do more paintings. I'm looking forward to exploring more and developing this during the summer break. Hopefully I'll have a full solo exhibition in Autumn.



Did you create any small design pieces at the beginning of the project?

Yes, I started with some small canvas samples as backgrounds mixing colours, then a self-portrait in abstract realism, then I moved the style to a more realistic take.

During your project, did you set any goals, and did you meet them?

My goals during this project were to find answers about the majority of equanimity which is needed for wellbeing, especially when people are feeling anxious. I wanted to express the appearance of calm, soft and serene expression, moving forward in a mutually peaceful way.

What lessons have you learned from this project?

I've learnt everything from developing an initial idea to exploring art techniques, to understanding of evaluation the own progress. I also learnt, how to select or organise the project concept and the reflection of an experiment to the final piece of art.

If you had to describe the final piece in 5 words, what would they be?

Equanimity, serenity, balance, consciousness and acceptance.

Why did you choose your course at LCCA?

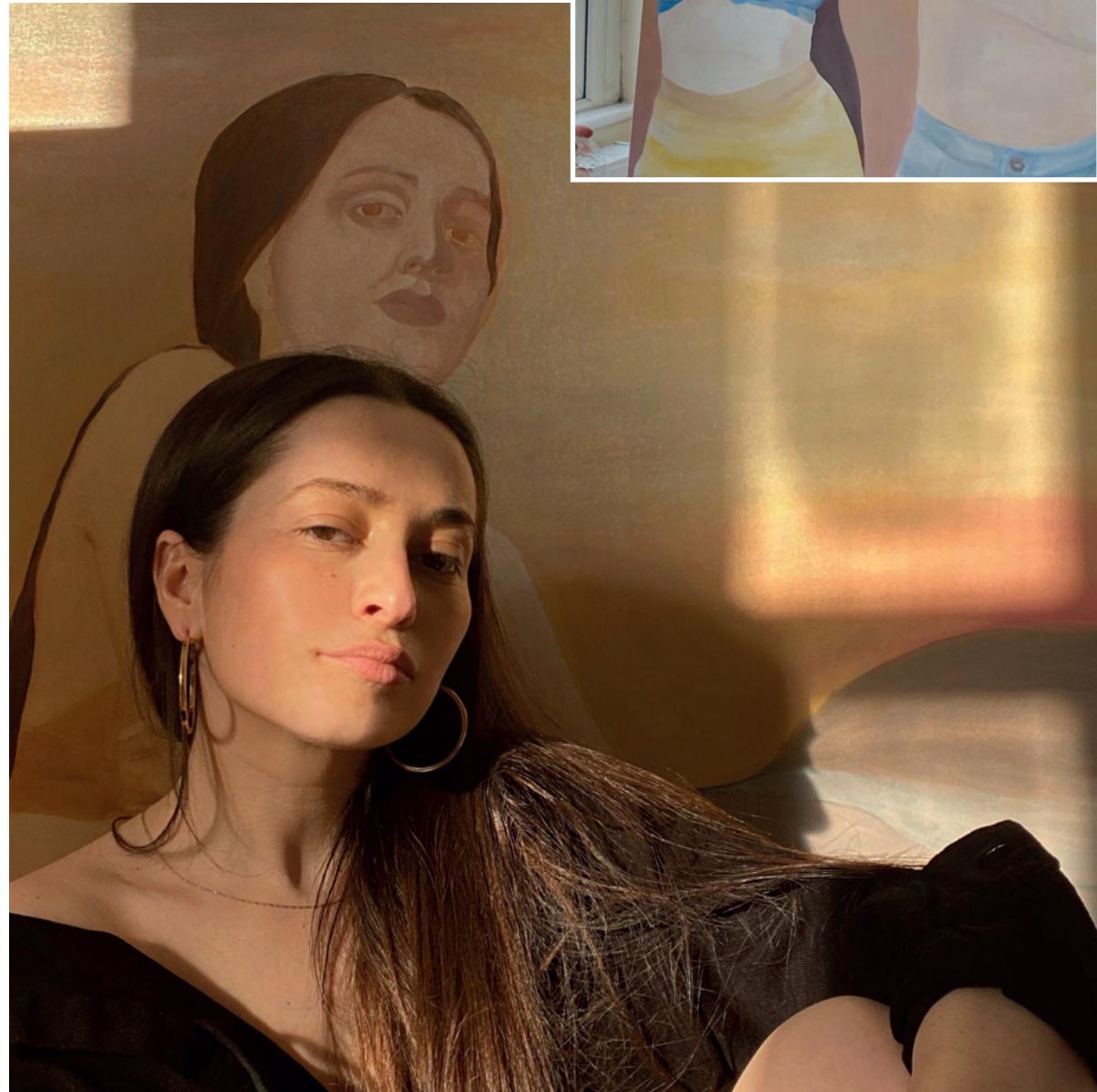
I love the arts and evolving in a creative environment. The course also explored the applied arts and lateral thinking while encouraging self-expression. I think I make the right decision in choosing LCCA.

Do you do any creative work outside of LCCA?

In the past, I have done fashion editorials and portrait photography but currently, I am focused only on this project.

How did your academic team support your journey?

I am grateful for having Grace Hawthorne and Alyas Latif as my main creative unit leaders. Their guidance and feedback was very helpful and they were supportive throughout the whole academic year. I have achieved my goals thanks to all the other tutors as well, they have gone to great lengths to expand my horizons. I found complete freedom in expressing myself at LCCA. The freedom to speak, create and find an independent way of art expression.





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