

# CENTRAL SAINT MARTINS FOUNDATION 2020

## GRAPHIC COMMUNICATION DESIGN

# PATHWAYS:

FASHION  
COMMUNICATION;  
GRAPHIC DESIGN;  
ILLUSTRATION  
& PRINTMAKING;  
PHOTOGRAPHY  
& MOVING IMAGE

The Foundation Diploma in Art and Design is many students' first experience of art school. At Central Saint Martins, we encourage an exploratory approach; the course provides students with a critically creative environment and a wide range of skills to begin defining their own practices. Some students embark on this journey confident of the future direction they will take while others explore disciplines as a means of identifying their path. The diagnostic Foundation mode offers students an introduction to, and an experience of, different disciplines aimed at providing greater understanding of how their skills and interests may be applied further in specialist study. For students on one of the specialist modes, the experience is focused within one subject but still encompasses a range of disciplines, processes and approaches.

Our course community is based in a fully-supported building in London's Archway where students have access to a range of specialist workshops, technical facilities and equipment. The course is taught by a team of highly committed staff,

lecturers and practitioners and attracts a diverse body of students from across the UK and the whole world. It is a true reflection of the city in which it is delivered.

The culmination of the students' Foundation year is usually an exhibition in the Lethaby Gallery at our King's Cross campus. This year is anything but usual. Due to the coronavirus lockdown we stopped teaching in our studios and workshops before the end of the course. This hasn't prevented our students from continuing to develop their projects. We have been impressed by their ingenuity and resilience to continue making their work despite the restrictions they've been placed under – this is reflected across the pages of this publication. We decided to present the work in this format making it accessible to our students wherever they are in the world right now.

This catalogue is dedicated to work from the Graphic Communication Design curriculum area.

Chris Roberts,  
Programme Director,  
Access and Progression in Higher Education

In the Graphic Communication Design curriculum area, we focus on the need for experimentation and risk-taking; we cultivate an attitude of adventure and enquiry. We place a great deal of emphasis on the development and communication of ideas and creative thinking. Alongside the acquisition of skills in areas such as typography, photography, printmaking, moving image, illustration and art direction, our students engage with the potential for making work which aims to shift opinion, effect change and encourage new ways of thinking.

London, 4 May 2020

In February 2020, at the beginning of Part 3 of the Foundation course, all 140 of our

Graphic Communication Design students were asked to form themselves into groups of three, design rules to live by and identify an interesting location to occupy for three days as a process of research. Our student groups camped together, walked in the Welsh mountains, occupied a tree house, booked the cheapest listed flight to another European city, all with the aim of exploring the potential of a shared experience to initiate their work.

Then, on 16 March 2020 these same students gathered for the final time in our Archway studios. It was with a very heavy heart that we delivered the news that we didn't feel it was safe to continue to teach them there as a result of the escalating situation with COVID-19. Since then, we

have embarked on an incredible online journey with this group of remarkable young people, many of whom have had to travel long distances and experience extended periods of quarantine in their return to be safe with their families. Some of whom have still not been able to return home and are coping on their own far away from their loved ones.

The vast majority of our amazing students have continued to make work during this time. They have adapted their projects and their tools, they have adjusted their expectations and their ambitions, but they haven't given up. The work that has emerged from this extraordinary time is in itself extraordinary. So many have engaged directly with what is going in the

world just now, their projects reflecting back their experiences, their feelings, their hope and their humour. We are immensely proud of them and what they have managed to achieve. The work represented in these pages is a chronicle of this time, it is a testament to the resilience, the determination, the adaptability and the sheer talent of this very special group of students. These voices are strong and we are so excited to see how they develop and flourish as they move towards becoming the practitioners of the future.

Lucy Alexander,  
Graphic Communication Design,  
Curriculum Area Leader



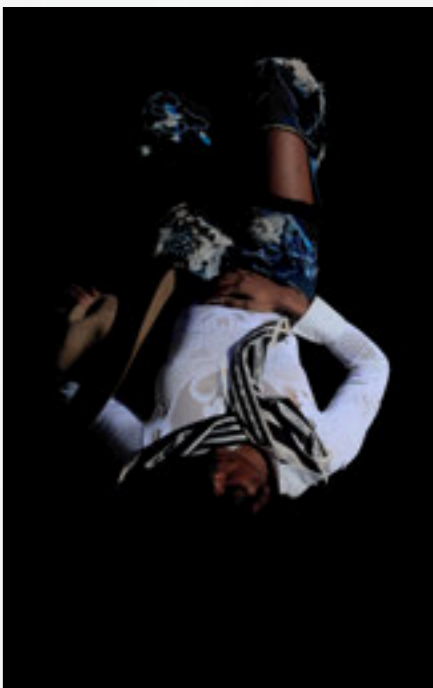
Everyone staying at home has begun to affect how we feel; many people are feeling lonely, longing to go outside, to see their friends. We have so much time to sit around and think about the things we miss and look forward to. These illustrations capture moments from different times and seasons that we may have forgotten to appreciate while we were still able to experience them, in the hope that they will bring positive memories back to light.



Each waking moment that we spend involves the use of semiotics and the creation of mementos. Whether we are living through a global pandemic, or any ordinary day, we all need a form of escape sometimes. That is where the power of perception comes into play. By exploring different combinations of audio and visual imagery, I have attempted to challenge conventional means of perception, offering a metaphorical and imaginative escape.



I have focused on making work that explores guilty pleasures. In particular, I have made work which explores taboo pleasures, questioning the guilt people can be made to feel by the pressure to adhere to societal norms. My intention with my work is to encourage people to accept one another and to let go of any guilty feelings they have in relation to doing the things that they love.



A series on the whitewashing of the fashion industry history, paying homage and giving recognition to those black individuals who have been and are a part of these subcultures, movements and aesthetics. These are all extensions of myself as I am constantly actively trying to reinvent myself creatively, proving the versatility of black people and that your race isn't your personality.



I observed how the use of phones and technology may have created a rift between people. They enable us to communicate so much more easily, but I feel like that accessibility has made us more distant from one another. Maybe we don't talk face to face as often, maybe we don't miss others as much as before. These possibilities have motivated this exploration of empathy in the digital age.

'I'VE LEARNED ABOUT  
THE BENEFITS OF  
EXPERIMENTATION THROUGH  
TRIAL AND ERROR.

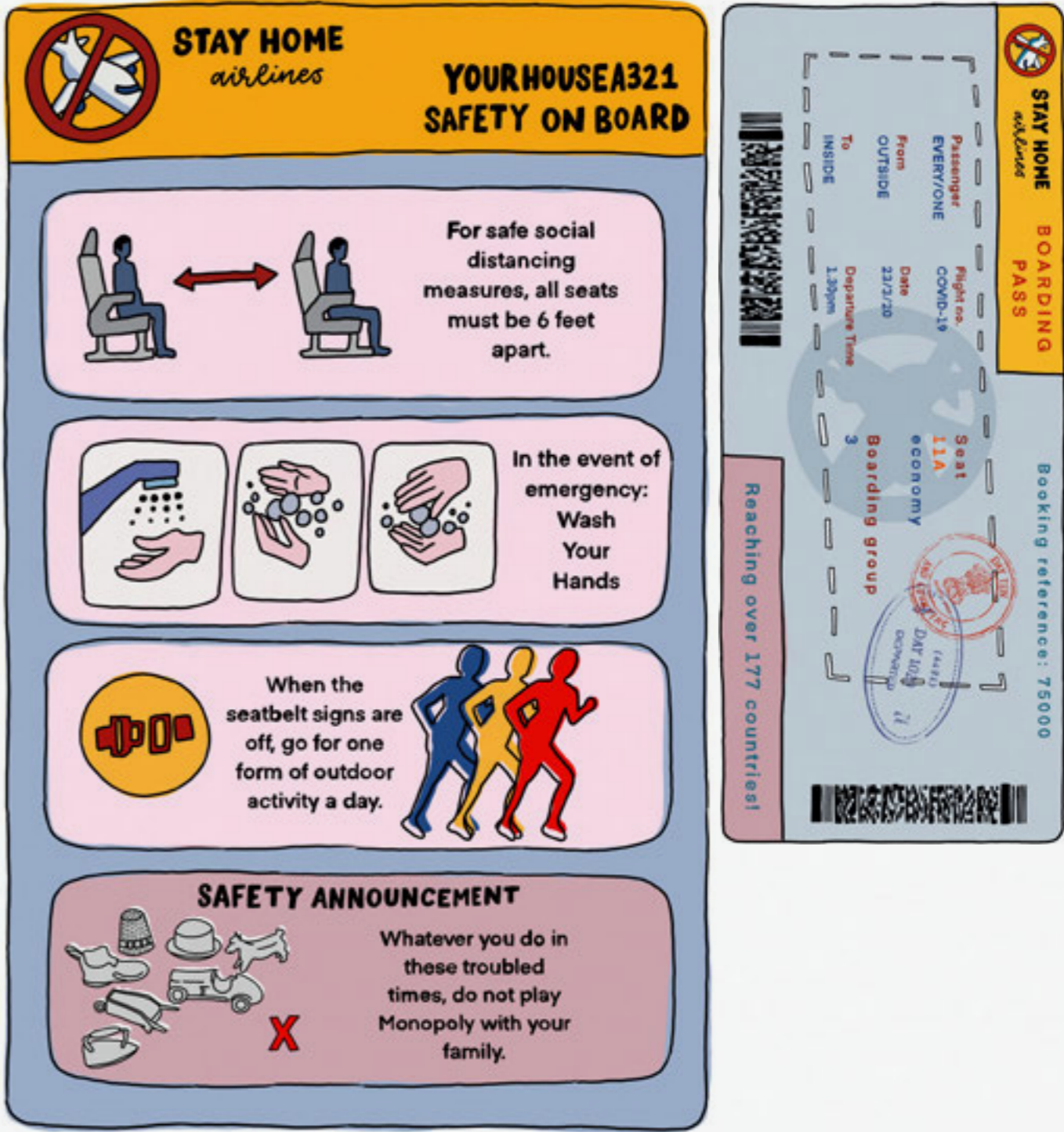
BECAUSE OF HOW LIMITED  
I HAVE BEEN IN LOCKDOWN,  
I HAVE FELT ABLE  
TO LET GO OF THE PRESSURE  
SOMETIMES GENERATED BY  
FEELING LIKE EVERYTHING  
IS AT MY DISPOSAL.'



12

Habits and  
Obsessions

My project explores behaviours and habits with the aim of creating a set of images that raise awareness of mental health issues, particularly OCD. I want to challenge the idea of stereotyping and grouping people based on disorders that are basically nature's cause. I would like to use my work to stand against discrimination and increase understanding and empathy.



13

Ghost Town

Initially my work was about revisiting the town of my ancestors, Dunmore in Ireland. I intended to explore the rich culture and atmosphere of the place and to communicate the social, political and economic struggles that the town has faced in recent years. When flights to Ireland were cancelled and we went into lockdown, I began thinking about the significance of staying in one location. I became interested in the idea of branding the entire concept of self-isolation as a travel experience.



In the early stages of my project, I was focused on interviewing others about their habits, compulsions and intrusive thoughts. This had to evolve during the coronavirus pandemic into a more self-reliant exploration. For my last piece I drew on the mass habitual change happening around me, as well as my own experiences of living through a pandemic, to make a short film entitled *I am afraid*.



I decided to focus on the potential of creative solutions to challenge widespread food waste, which has detrimental effects on humans and the environment. Finding a process for turning food scraps into ink, I generated animation tests on the theme of nature, which led me to create a trailer for a speculative film about the impacts of food waste on the environment. I wanted to build on the growing trend for environmental and political messages to be woven into popular culture.

‘SPENDING SO LONG IN  
ONE PLACE HAS ALLOWED ME TO  
CLOSELY DOCUMENT  
IT CHANGING,  
AND FEEL ALMOST PART OF  
THE LANDSCAPE.  
IT HAS ALSO MADE ME THINK  
ABOUT THE ENDURING  
APPEAL OF DIGITAL DOCUMENTS  
AND MEDIA TO REACH  
A WIDER AUDIENCE.’

ALENA  
BOBROVSKAYA

FASHION  
COMMUNICATION



During this project, I have been observing and exploring different people's routines and the common mistakes they make as they go about their daily lives. My aim is to make work that will attempt to alter behaviours, drawing attention to basic unpleasant habits in a bid to help people to discover new routines or actions to replace them.



18

Existence  
from absence

My work explores the preservation of absence and the ability to create a tangible memento in the present, with the inspiration of something lost. Collated from objects which, when left behind, communicate and preserve the presence that was once there. The work offers an interactive experience in which the audience can be creative, giving the chance for productivity during grief. The process of interacting with the quilt can also be something to channel emotions into, in turn becoming a cathartic release.



19

Synthetic Nature

In this project, I focused on rebuilding natural landscapes using materials that are the opposite of natural – digital software. Alongside learning how to use the software, I built a piece that questions the role of nature in the modern world. I have focused in particular on the current situation in lockdown, and how for some nature is slowly becoming a visual memory rather than something real.

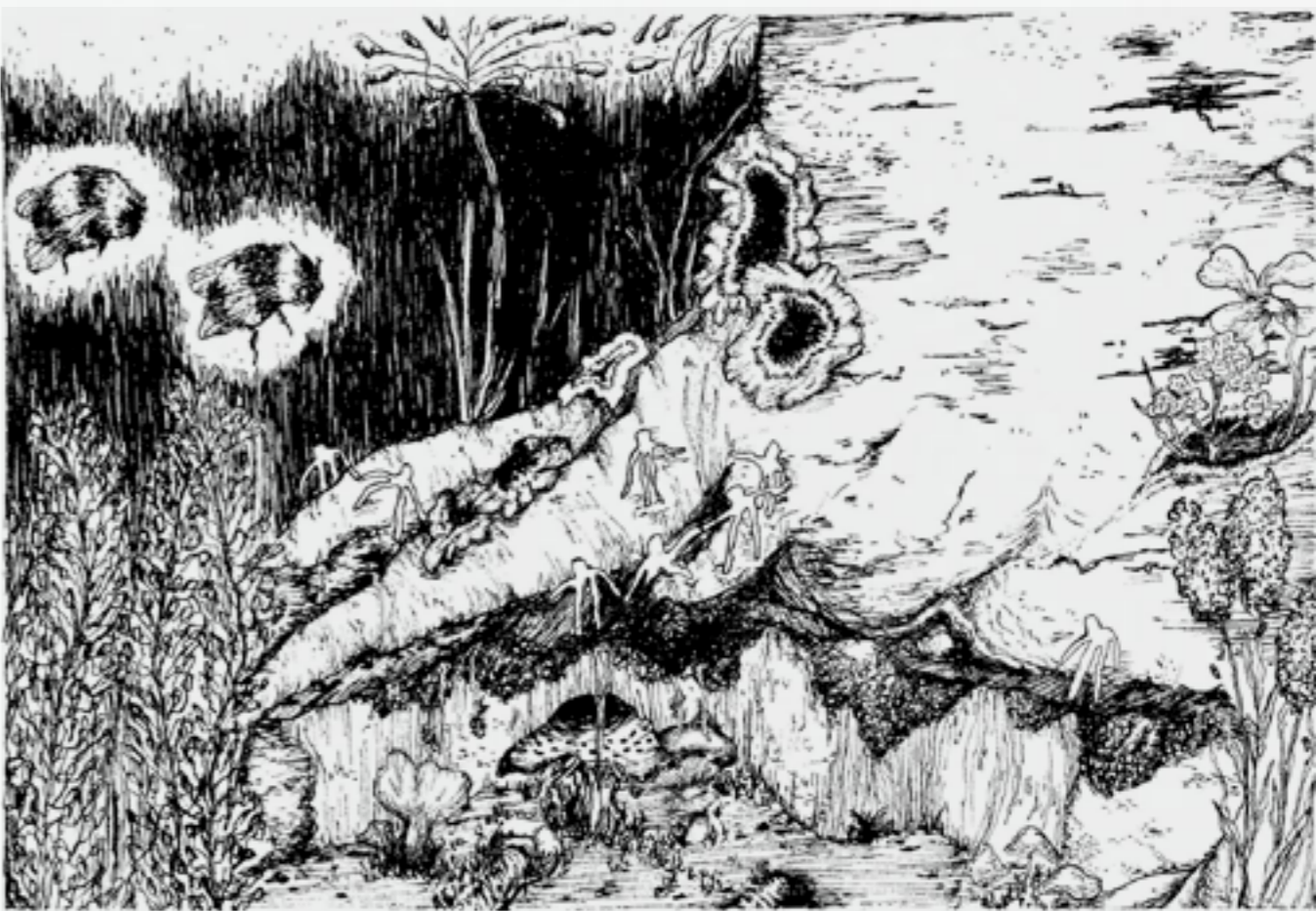


The problem with fast journalism is that the world is continually thinking about the next headline to be shown, therefore stopping us from making informed opinions on what is happening around the world. My project aimed to visualise past news stories that I felt had been forgotten, due to the sheer volume of news that we consume daily.

‘ULTIMATELY I HAVE  
COME TO THE FOLLOWING  
CONCLUSION: ALTHOUGH WORK  
MIGHT BE PRODUCED  
UNDER THE CONFINES  
OF AN ESTABLISHMENT  
OR COURSE, IT EXISTS  
OUTSIDE OF THAT,  
WHICH IS PROBABLY  
MOST IMPORTANT.’



This project explores the relationships between environments and emotions, with a particular focus on how different experiences trigger emotions. As my project developed, I realised how the digital age has built a barrier around making memories and enjoying life in the moment. The recent pandemic has also allowed me to consider what it is that makes an environment emotive – how we can manipulate our surroundings in isolation, in order to create a more fulfilling space, away from social media distractions.



I wanted to reach back into the same form of escapism I relied on as a child, daydreaming of forest spirits and mice peeking out of flowers. Revisiting the headspace I had then, I have used this project as a nostalgia trip and a form of reflection and comfort. I looked to the soft and sweet things I used to protect myself in the past and formed everything together to mould my own little world through illustration.



The word oppose was the starting point for a series of slogans: each poster text starts with one of the letters from this word. Every poster takes one colour from the LGBTQ+ rainbow flag and the Chinese clown mask is also present. With the inclusion of the mask, I wanted to represent the idea that the contribution of the individual is important and that everyone can loosen up and find the true value of themselves. Smile people!



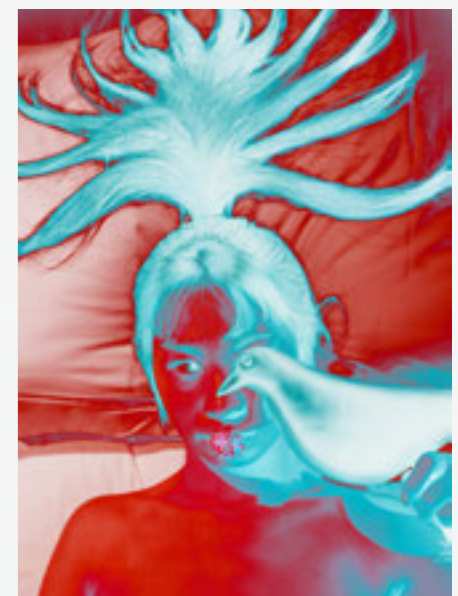
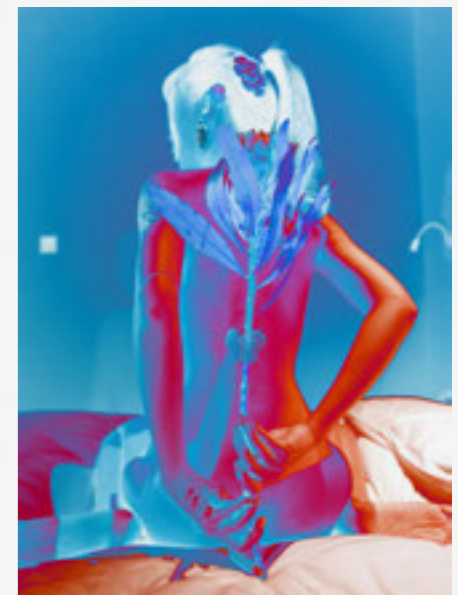
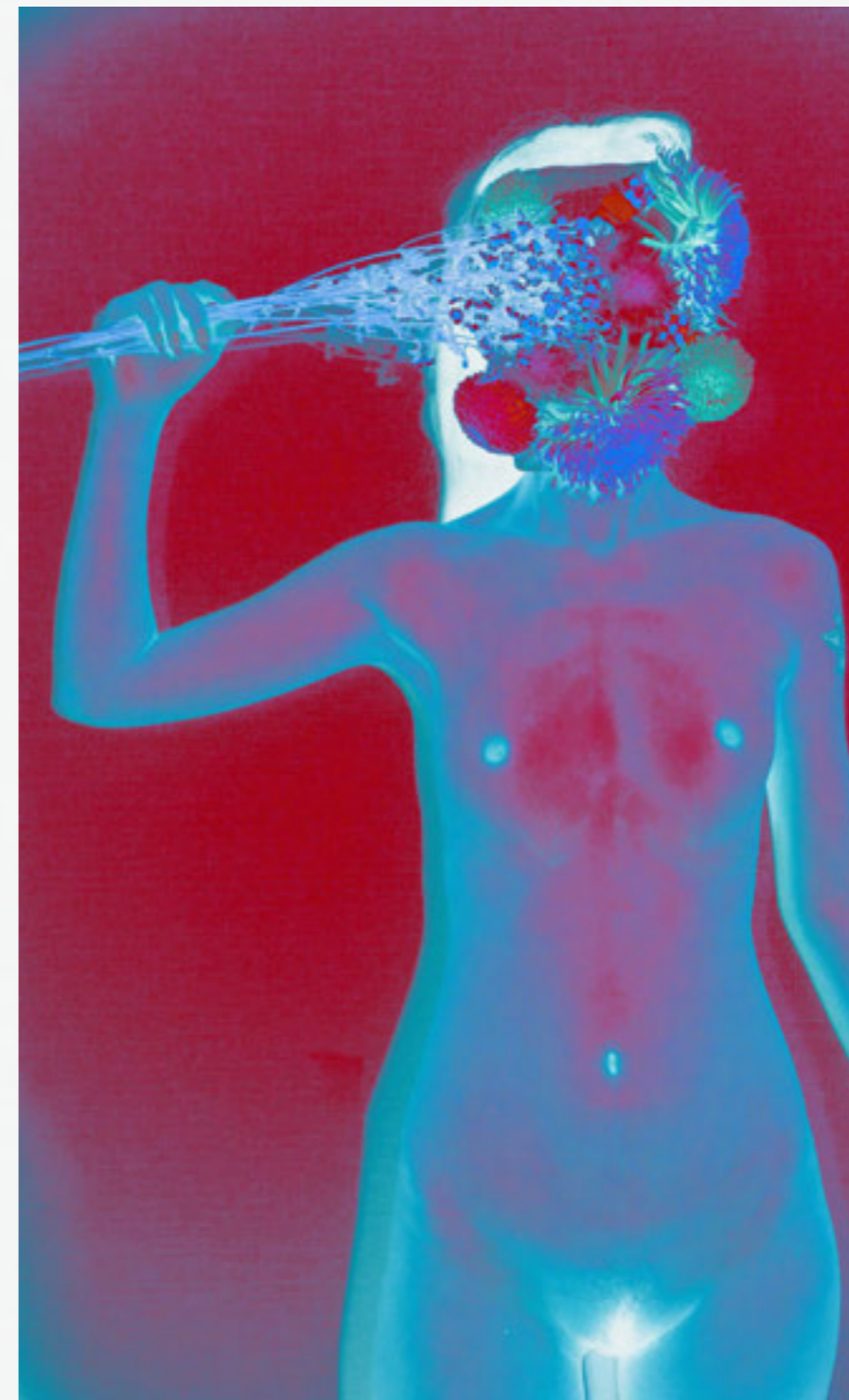
Prostitution is still a taboo matter, especially in Asian societies that are often sexually repressive. Some women choose to take ownership of their bodies but they are often condemned and demoralised. As a society, we should stop viewing sex as a commodity and women as products to be peddled around. Sex workers deserve our respect and my work aims to put them on a pedestal, to honour these women for being a vital part of society.



26

Stop finger licking

This is intended as a public service advertisement, to reduce the spread of viruses in public transportation. The design is intended to be posted on London Underground trains. I hope to remind passengers not to lick their fingers while reading free newspapers, where spit from strangers and huge amounts of germs and bacteria could be picked up. Considering that the windows look black when the train is travelling underground, the figure was designed in white in order to be conspicuous.



27

Art in Desire

In this project, I focus on the idea of desire expressed through the body. I explore this through pose and gesture and also the body in relation to an object or material. My aim is to make a photographic series that communicates a feeling of powerful physicality and a psychological or emotional complexity.

'IT IS AN INTERESTING  
TIME FOR US TO WORK WITH  
SIGNIFICANT RESTRICTION  
AND TO TAKE  
ON CHALLENGES,  
AS WE NEVER KNOW WHAT  
WILL HAPPEN IN THE FUTURE.  
AS DESIGNERS,  
WE WILL ALWAYS NEED TO  
SOLVE PROBLEMS,  
WHATEVER SITUATION WE ARE IN.'

XINYU  
CHEN

ILLUSTRATION  
& PRINTMAKING





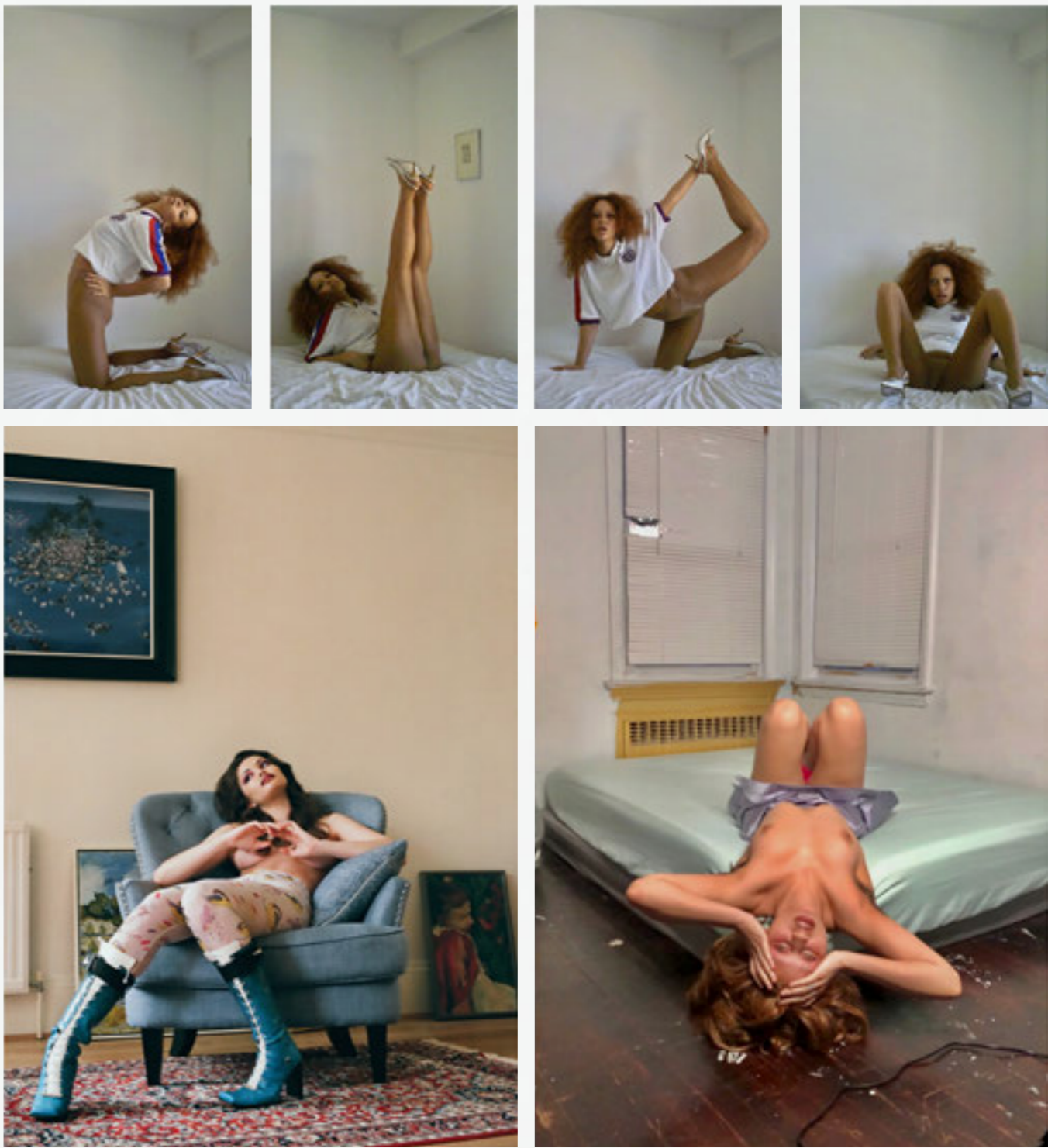
The aim of my project is to generate a range of dysmorphic portraits. The intention is to challenge people's attitudes towards ideals relating to body hair, insecurities and unconventional fashion styles – putting this taboo subject matter in a space where it is accepted rather than shunned. Creating my interpretation of an 'alien' and fusing these atypical traits into each look was my gateway to imagining the openness of what the beauty and fashion industry can become in the future.



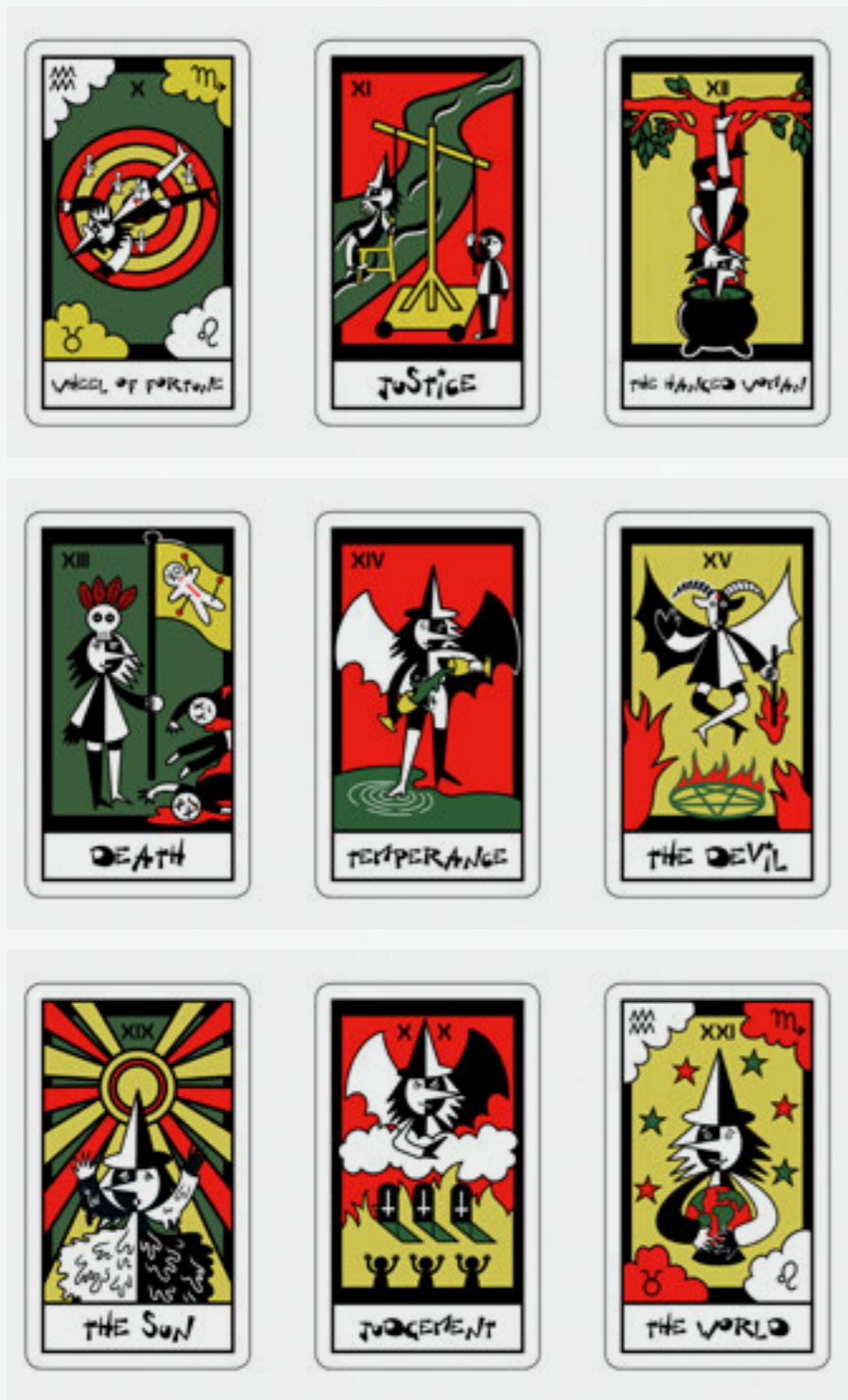
I am interested in how biodiversity plays a key role in enriching society and how, despite a general sympathy toward nature, there isn't nearly enough practical support for organisations that protect it – particularly when climate change is more alarming than ever. My work explores how Kew Gardens could shape a visual campaign to speak to and engage young people in their efforts to protect our natural heritage through the Millennium Seedbank Project.



Investigating the social context behind different music genres and subcultures, I began looking at creating a festival to raise awareness of the current climate crisis. Inspired by the close ties between the music festivals of the 60s and the political CND movement, I wanted to create a positive environment to raise awareness of the environmental crisis, encouraging people to live more sustainably both at the festival and at home.



Britain at its finest; a collection of 00s pop culture disembarking from the stereotypical finesse. Rendering the Britain that Brits know: the tacky and tasteless are highlighted, pulling from national trash-mag treasures such as the infamous Katie Price. God save The Queen, The Grotesque and The Vulgar.



My project has focused on witchcraft and its links to feminism, looking at powerful female political figures, as well as tropes such as tarot cards. This process of research and exploration has culminated in the creation of the *Witch, Please Tarot Deck* which follows staples from the Rider-Waite tarot, as well as depictions of the historical treatment of women/witches, folklore and fairy tales. I aimed to make use of carnivalesque inversion, making the powerless become powerful.



I was alarmed at how the gambling industry promotes itself to those who can least afford it. The laws of averages are so heavily stacked against the chances of winning, yet advertising is used to encourage a belief in the almost impossible. I wanted to expose the reality of the industry and the problem of gambling addiction that it generates.

‘DURING THIS CHALLENGING TIME,  
A LOT OF PEOPLE  
ARE STRUGGLING  
WITH THEIR LIVELIHOODS,  
WHETHER THAT IS FREELANCERS  
WITH PROJECTS ON HOLD  
OR NHS STAFF THAT ARE  
RISKING THEIR LIVES. I THINK IT  
MAKES ME  
UNDERSTAND MY PRIVILEGE  
MUCH MORE. IT MAKES ME WANT  
TO BE MORE ACTIVE IN TERMS OF  
GIVING BACK  
TO SOCIETY.

THERE ARE A LOT  
OF WAYS WE CAN HELP AS  
ARTISTS AND DESIGNERS.  
WE SHOULD BE GIVING  
A VOICE TO  
THOSE WHO DON'T HAVE A PLAT-  
FORM TO SPEAK OUT.  
THIS WAS ESPECIALLY  
IMPORTANT WHEN I WAS  
THINKING ABOUT WHERE  
AND HOW I WANTED TO DISPLAY  
MY WORK.’



Nobody  
Knows Me

I've had so many lives  
Since I was a child  
And I realise  
How many times I've died  
I'm not that kind of guy  
Sometimes I feel shy

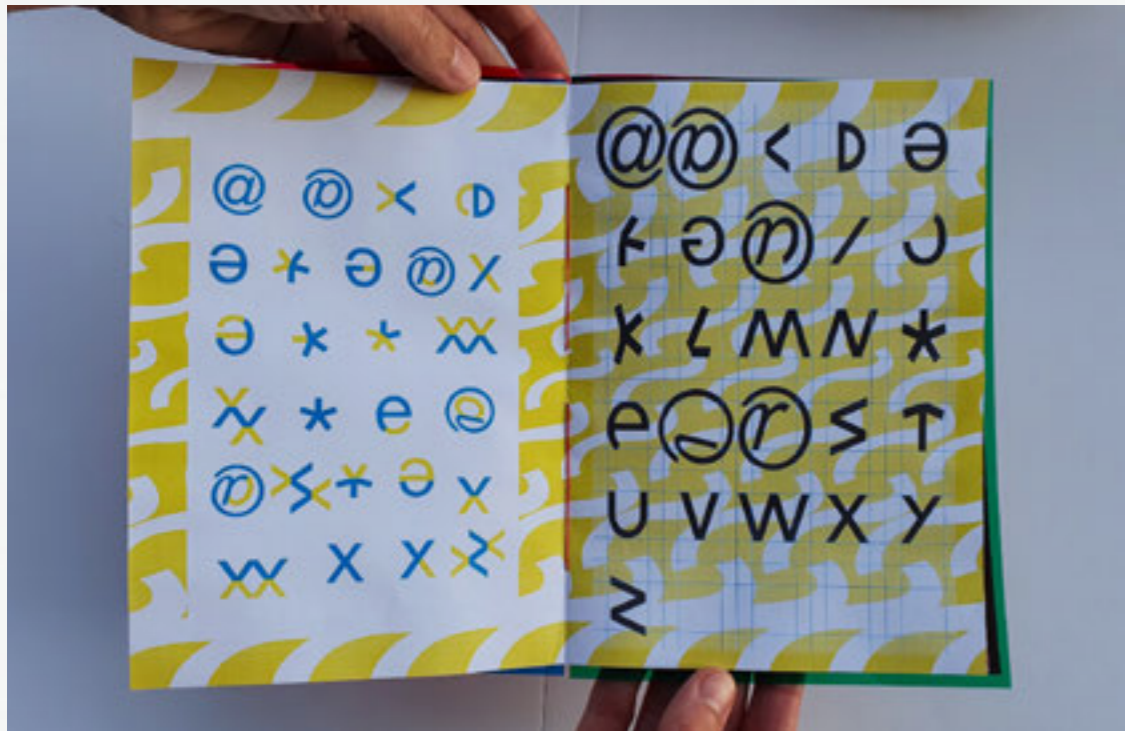
I think I can fly  
Closer to the sky  
No one's telling you  
how to live your life  
But it's a setup  
until you're fed up

It's no good when you're  
misunderstood  
But why should I care  
What the world thinks of me  
Won't let a stranger  
Give me a social disease



A New Testament

*A New Testament* seeks to provide a humorous and iconoclastic look at institutional figures in fashion, to challenge their leadership positions in the hope of encouraging the fashion industry to re-evaluate its priorities and behaviours.



With this project I decided to bring attention to the lack of gender neutrality in Romance languages, like Italian. I have designed a typeface that, following the simplest grammar rules of the language, allows the reader to eliminate the gender of the subject from the sentence in which it is used. It was created to give non-binary people the opportunity to be represented in their own Romance language.



The idea behind my work is to clear up some of the biggest misconceptions about feminism. I intend not only to help educate those who have not been properly educated on this topic, but also to open the eyes of the public to the reasons why there is negativity surrounding the word 'feminism'. My hope is to trigger the public to start thinking about the misconceptions about feminism and to view the word and its associated movements in a positive light.

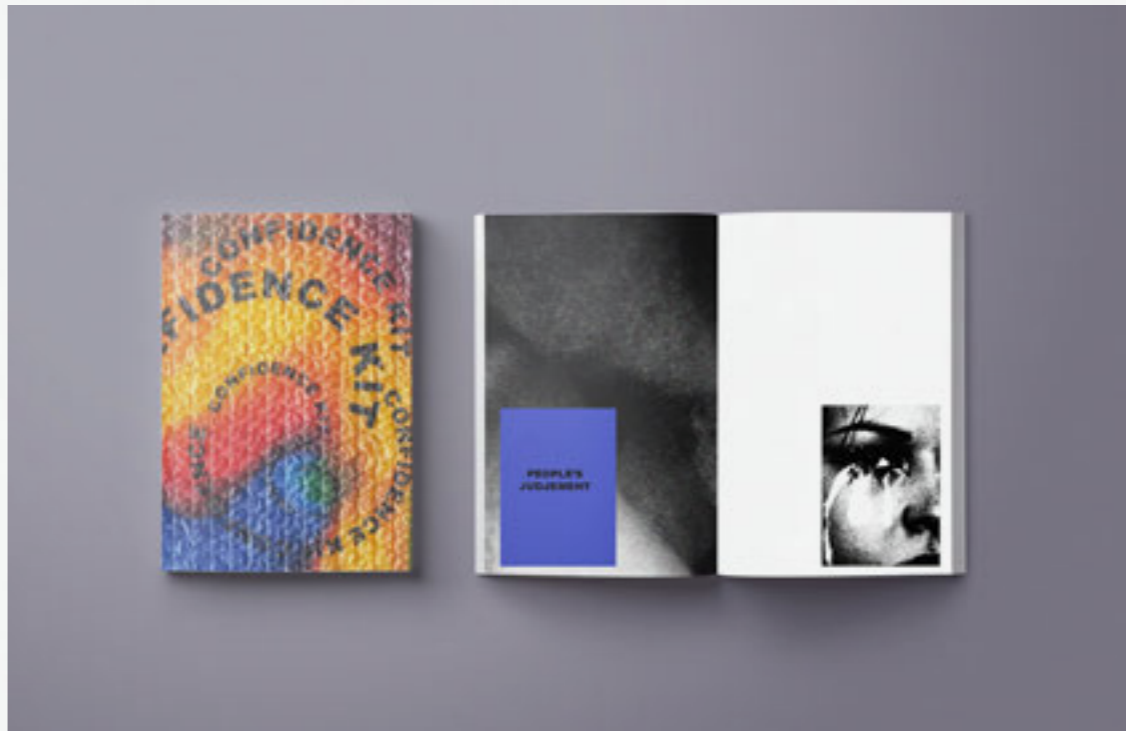
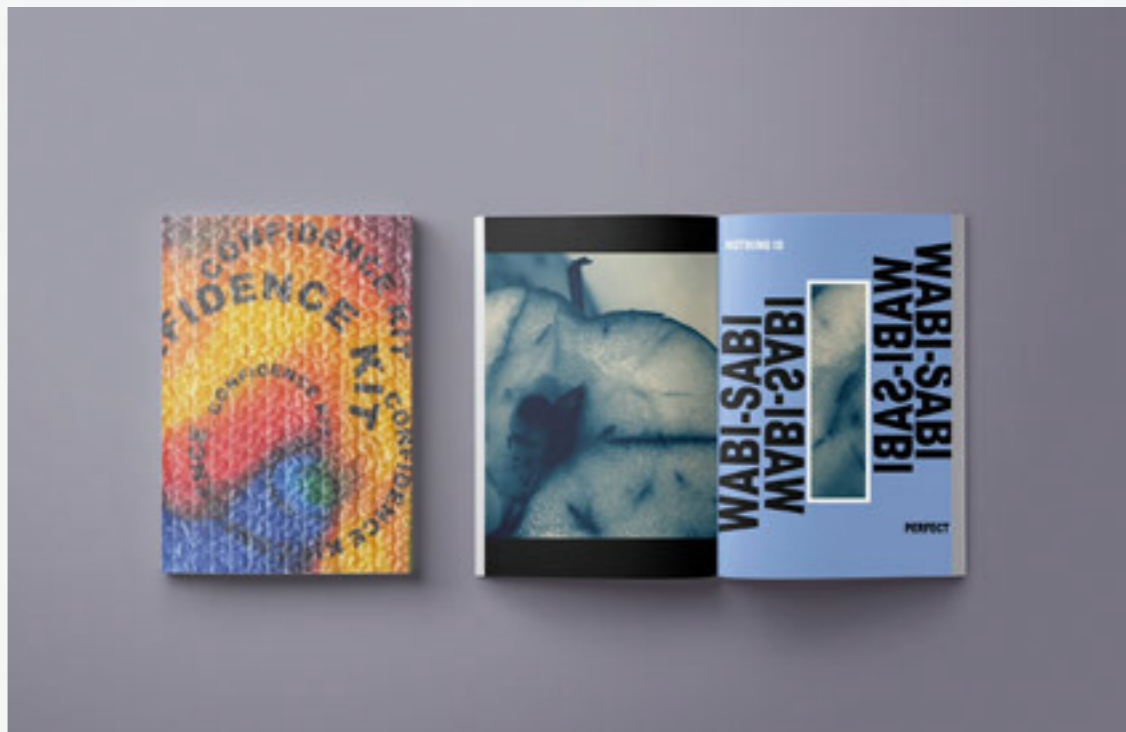


In this project I explored how nostalgia and memories are used to tell stories. I was also interested in how the media can manufacture a sense of nostalgia to emotionally manipulate an audience and encourage a particular response.

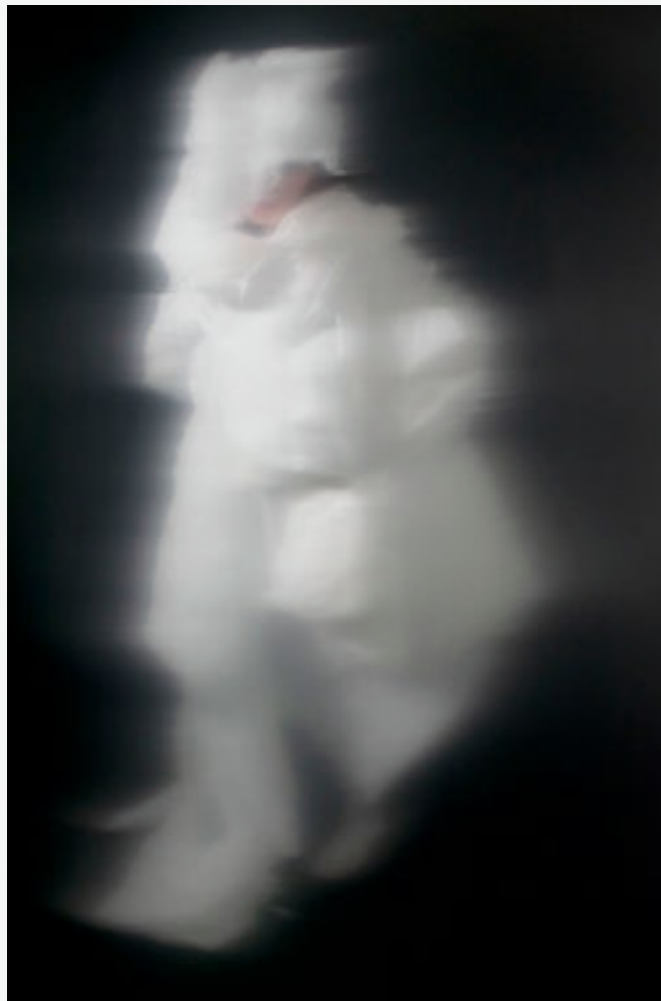
‘POSTING ELEMENTS  
OF MY WORK ONLINE,  
I RECEIVED COMMENTS FROM  
PEOPLE SAYING HOW  
IT MADE THEM FEEL.  
IN THIS WAY,  
I FELT A SENSE OF SUCCESS  
WITH MY PROJECT:  
IF IT MAKES YOU  
FEEL SOMETHING,  
THEN IT HAS FULFILLED  
ITS MAIN PURPOSE.’



Where is the boundary between connectivity and surveillance? Now more than ever, we feel the need to stay connected to society, sometimes trading our privacy for a perception of belonging. Inspired by evolving technologies in the automotive industry, I wanted to create a dynamic visual journey following a tormented person who toes the line between performance and hiding, wanting to be seen and feeling followed. The images are meant to feel contradictory and almost violent, projecting the love and pain of the subject.



My intention was to show people the advantages of having imperfections. With my publication I want to question the idea of perfect beauty and teach young people to love everything about themselves, from their appearance to their character and personality. The words in my work are by Caroline Foran, taken from her book *The Confidence Kit* where she writes eloquently about the reasons why it is sometimes difficult to accept ourselves as we are.



My project investigates the politics of gender and communicates ideas surrounding the difference between sex and gender. I explore the notion of gender being a performance created by societal structures and the stereotypes which enforce certain ideas. Through my work I have tried to destabilise these stereotypes using styling and set and I envision my work being placed out in the world as large-scale projections.



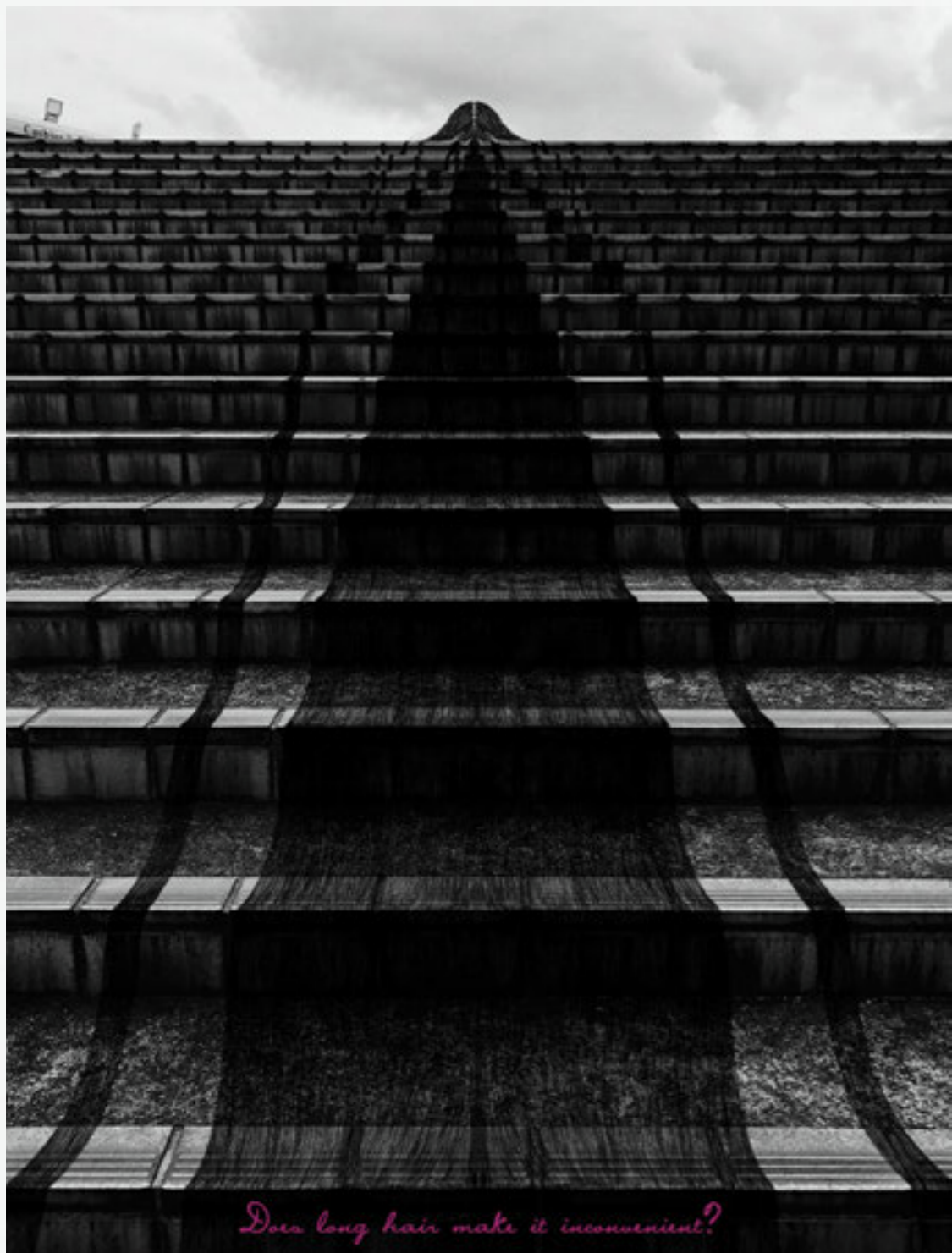
Fashion plays a huge part in expressing our personalities, but it does not always reflect our true identity. I took my Grandmother – a strict and very catholic lady – out of her conservative, plain and simple clothes and styled her in outfits she would never see herself in. This process changed how someone would interpret her character, giving people the wrong impression of her. We can use fashion to change ourselves into different characters and to pretend to be someone we are not.



The intention behind this work is to highlight the invasive, uninvited act of a white person (often a stranger) touching a black person's hair without permission. This is a common issue in the black community, which I wanted to give voice to.



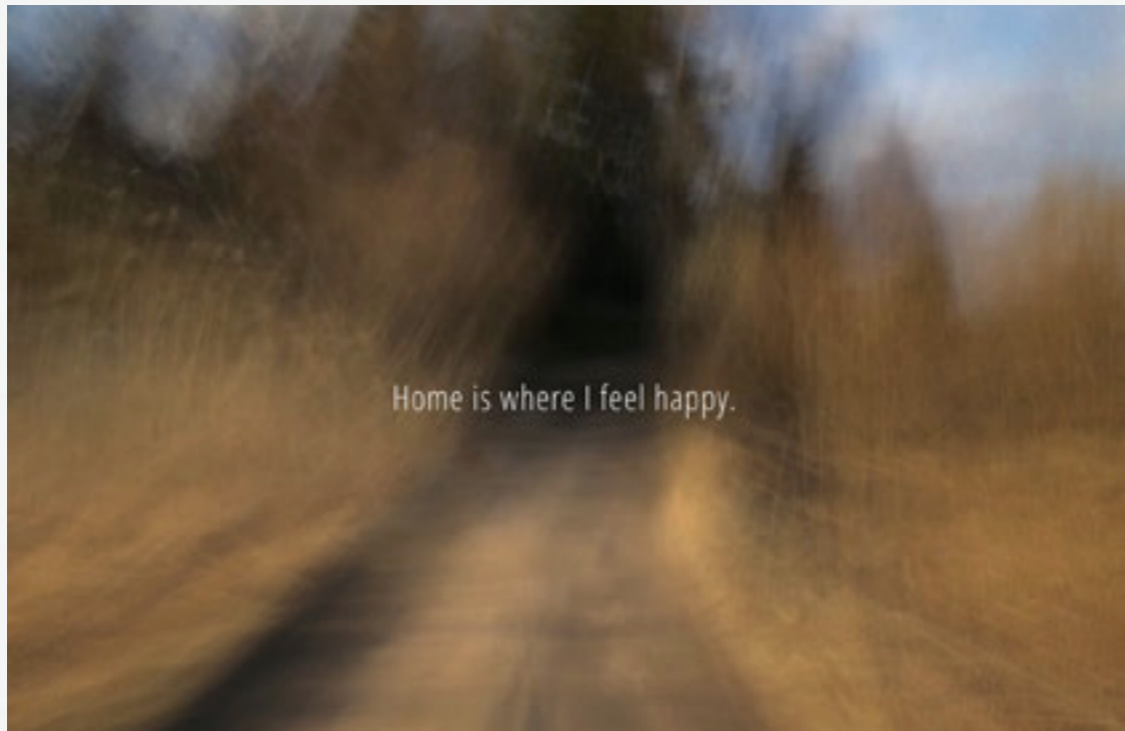
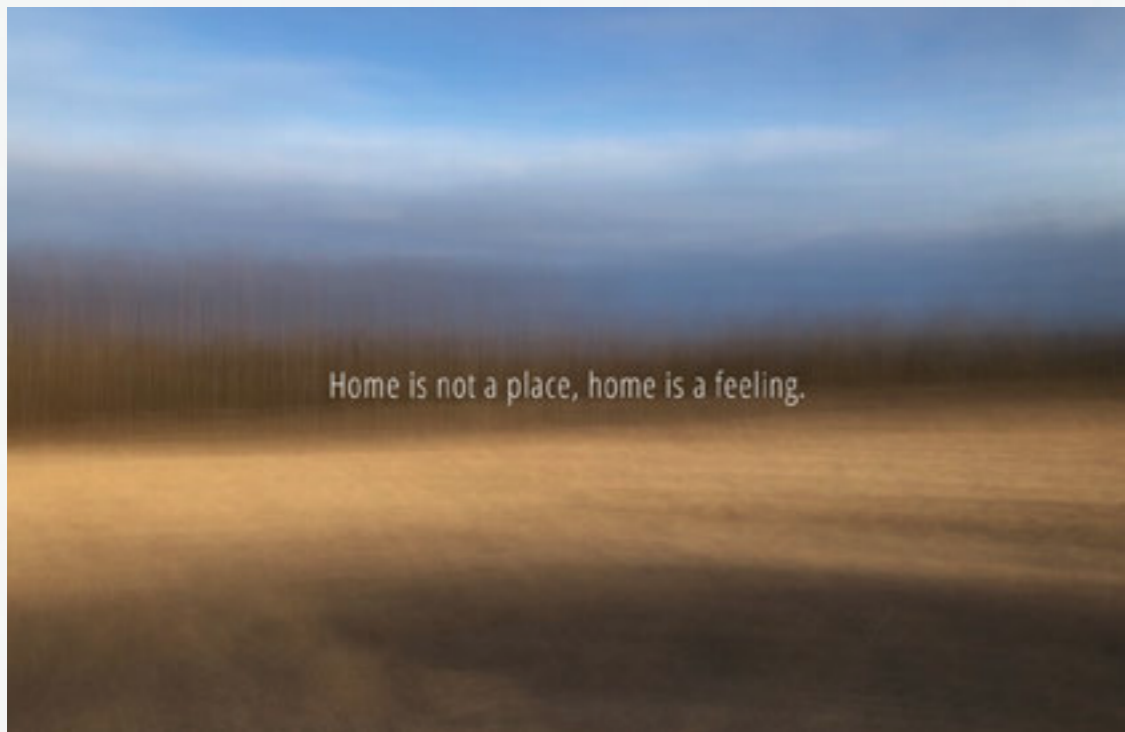
My work is an exploration of how the places where people grow up influence them both internally and externally. I chose to focus on the city of Manchester and documented my friends and their style, questioning them along the way about what personal influences they felt the city has had on them. I explored how this has impacted the ways in which they present themselves alongside the ways that they view the world.



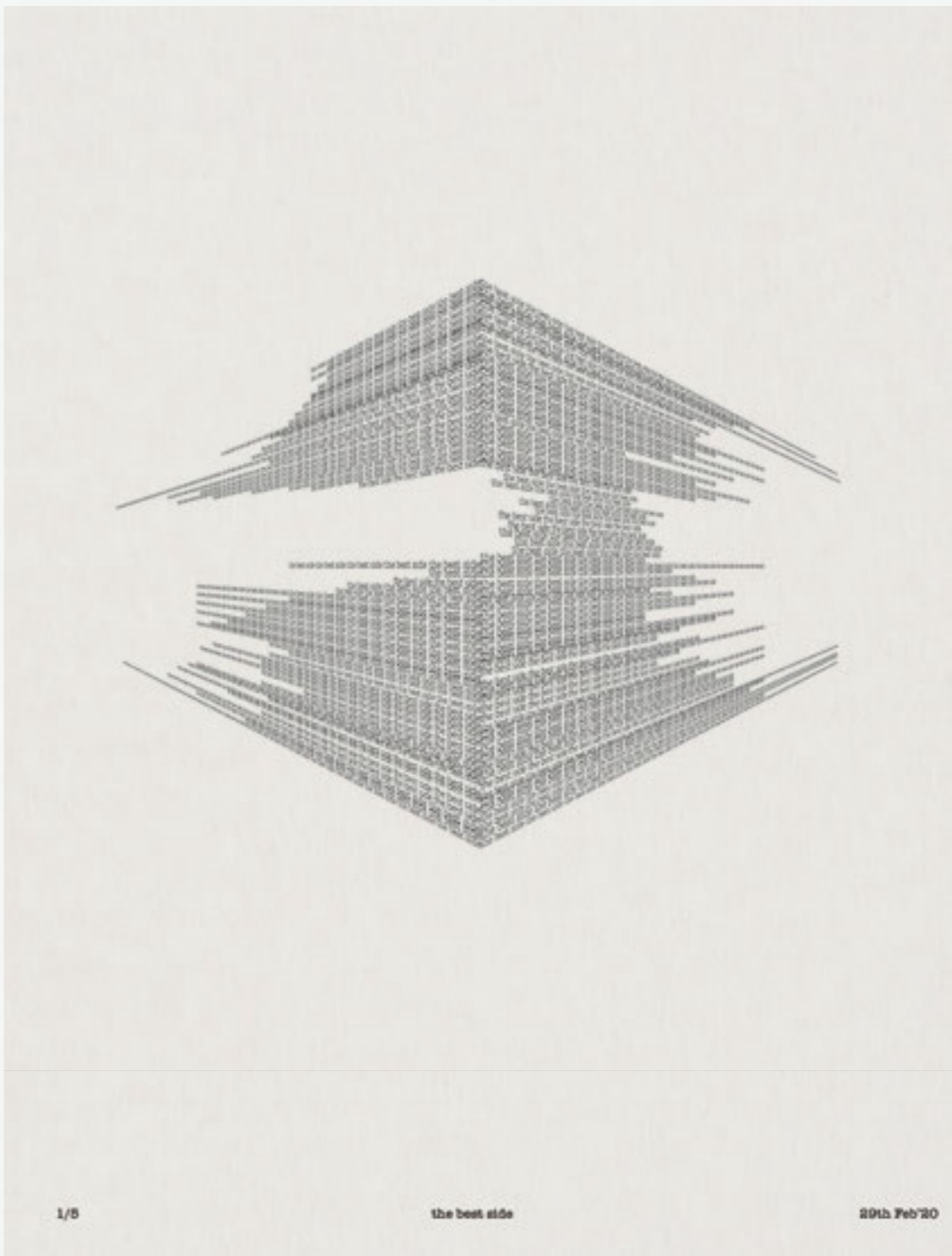
Aiming to explore females' insecurities around living in a male-dominant society, combined with my personal experience and thoughts, I sent out a questionnaire targeted at Asian females who intentionally act masculine. I made illustrations based on selected responses from the questionnaire to develop a series of outcomes.



This project was a response to the pressure that young women in some Asian societies feel to get married. I was interested in female empowerment and independence, so arrived at the idea that women could instead choose to marry themselves. The work is intended to communicate that the value of women is not defined by them being married by a certain age or relying on a man for the rest of their lives.



Over the past few weeks, many people have had to stay far away from their real homes. 'How do you define home?' Most of the people that I interviewed answered that it is just a feeling they have. For my final project, I explored how people that were raised in different cultures may have the same point of view regarding the topic of belonging.



My project is inspired by the anxiety-ridden life of Generation Z. Through concrete poetry, I have explored the Latin script, binary and Braille in the form of animations, textiles, digital and sculptural poems to remind the viewer that while the world may seem overwhelming (binary tunnel), we need to remember to 'breathe', and realise that every aspect of life is the 'best side'. To conclude my project, I visualised an interactive artwork inspired by my Braille outcome.

'I HAVE LEARNED A LOT

FROM THE

RESTRICTIONS FROM

COVID-19, ESPECIALLY.

THE FACT THAT VIRTUAL GAMES  
AND INSTALLATIONS -

THE DEVELOPMENT

OF AI, AR, AND VR -

ARE THE FUTURE

FOR ART AND ART DISTRIBUTION.

WE ARE ENTERING

AN INCREASINGLY VIRTUAL

VISUAL WORLD,

Charlotte Seux

USA

WITNESSING

THE EXTERNAL WORLD

THROUGH SCREENS.

IT HAS PUSHED ME TO LEAN

MY ART PRACTICE TO

A MORE AND MORE VIRTUAL

BASE, I HAVE STARTED

LEARNING CODING SO

THAT I HAVE LESS AND LESS

RESTRICTIONS WHEN

WORKING IN

A VIRTUAL ENVIRONMENT.'



This project investigates the complex process of growing up and letting go of unrealistic childhood dreams. I use the metaphor of cakes and sweets in order to explore how this experience, although sometimes heartbreaking, is nonetheless necessary. Nostalgia can draw us to dwell on what we have left behind, but too much sickly sweet reminiscence isn't healthy.



Pre-lockdown my project *El Dramón* was a soap opera/telenovela revolving around a Joan Collins style housewife, using storylines from classic operas. These images act as character previews, each representing a different opera: *Tosca*, *Suor Angelica* and *Don Pasquale*.



This project builds upon my interest in animation, observation and detail. I explored methods of creating narrative based around location and thought about how atmosphere can be communicated. The outcome is a narrated animation about Ridley Road Market, a characterful site close to my home. It is visualised as an installation at the Kingsland Shopping Centre. This public display would engage local communities and raise awareness for the threats the market is faced with. → [www.vimeo.com/414789696](http://www.vimeo.com/414789696)



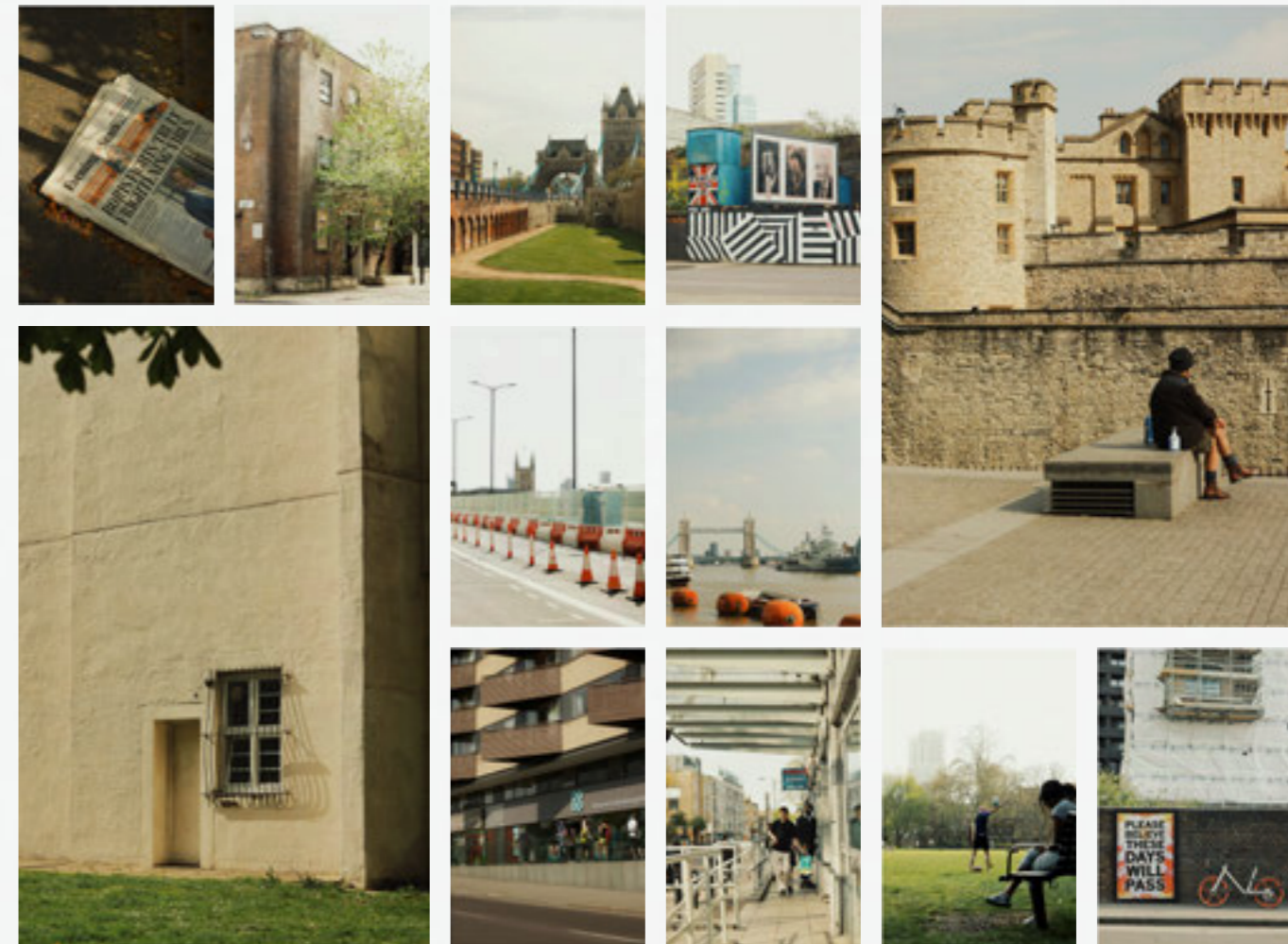
With the ongoing climate crisis and consumer shifts due to digitisation, the fashion industry is currently facing major challenges; it needs to be able adapt to its time and its customers shifting desires and expectations. By experimenting with virtual styling, my work is exploring what fashion could look like in a digital future.



60

Imagination  
and dreams

I have produced a collection of lino prints portraying dreams and nightmares. I gathered different stories and imagery from my friends and family, drawing them and merging them together to make imaginary scenes, taking inspiration from cabinets of curiosities. I have also experimented with printing the imagery onto clothing.



61

London: Playground  
for the Unseen

In this series of photographs, shot in London over a period of two days in April, I set out to explore and document how the pandemic and lockdown have affected the capital city's streets and our attitudes towards one another and the outside world. Everybody is eyeing each other with an air of suspicion, the feeling of unease seeming to ooze from the cracks in the pavement and to spill over windowsills and balconies into the empty streets.



62

Periods in India

My work is generated as a campaign for women residing in rural parts of India. The idea is to challenge and expose the deranged treatment menstruating women receive. They are forced to conceal it and follow certain restrictions which forbid them from living fairly. My intention is to show these women how senseless these stigmas placed upon them are and to empower their period as something of which to be proud rather than ashamed.



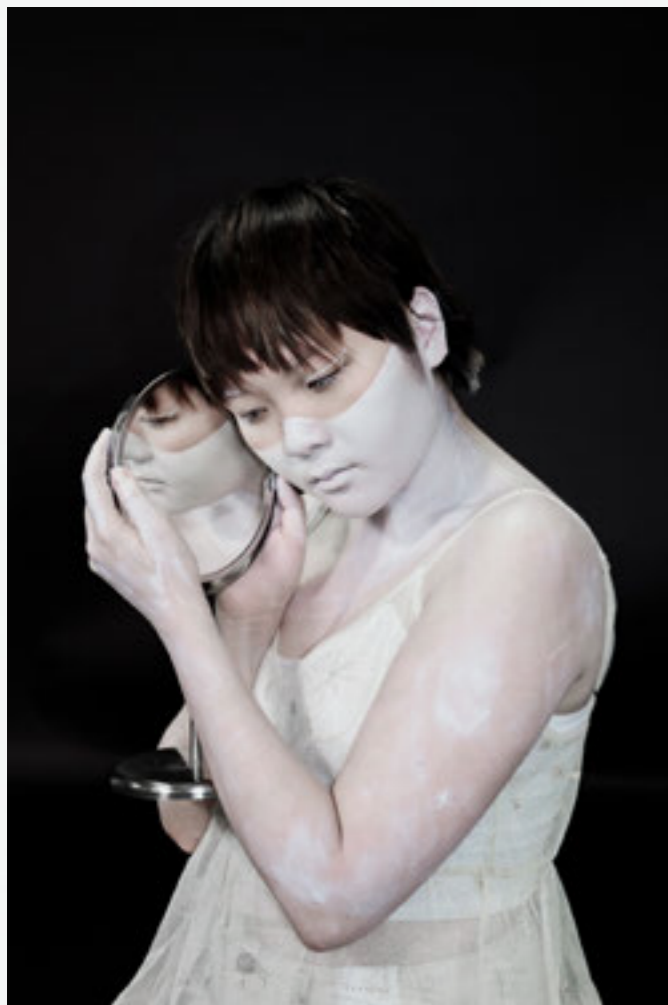
63

Brand Identity and Promotion

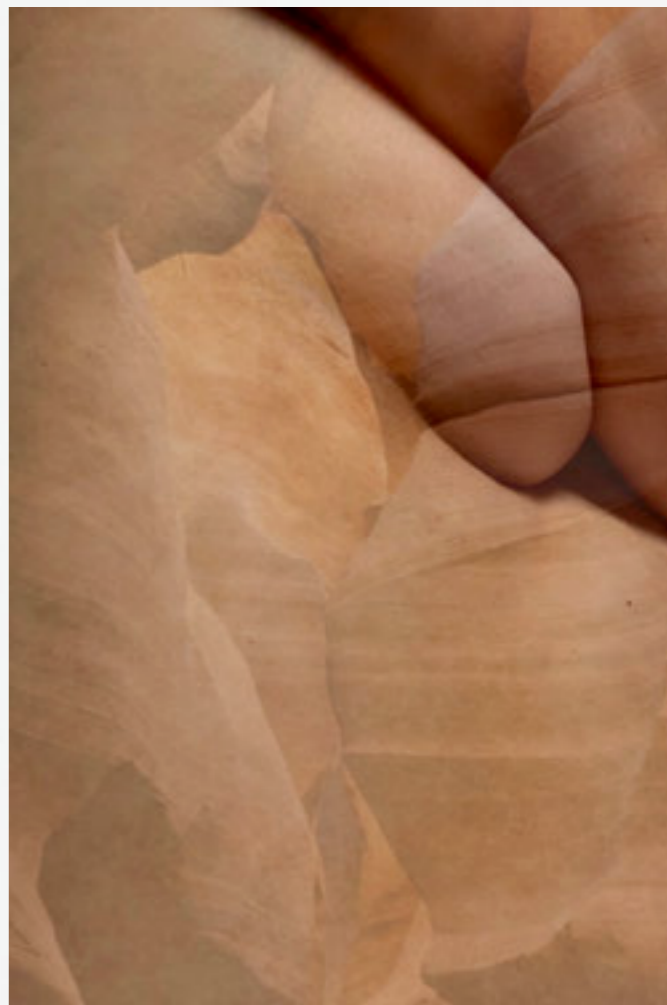
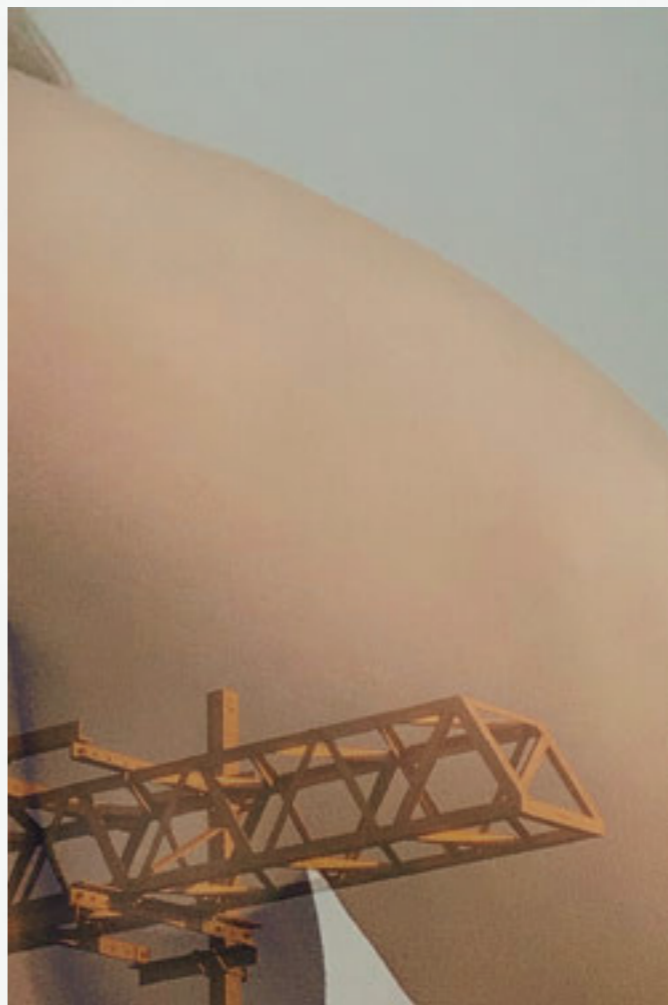
I have invented a series of fictional fashion houses and carried out photoshoots developing their brand identity. In order to communicate my ideas about these brands to a potential consumer, I created magazine covers, advertisements and posters. The restricted means of working turned in my favour as I did not use the conventional way of representing a brand through styling a model, but instead used inanimate objects and abstraction to convey my concept.

‘HAVING THE  
OPPORTUNITY TO SLOW DOWN  
AND THINK HAS ENRICHED  
MY WORK BECAUSE  
I HAVE BEEN GIVEN  
THE TIME TO PROPERLY  
CONSIDER WHAT IT  
MEANS TO ME INSTEAD OF  
JUMPING INTO CREATION.’

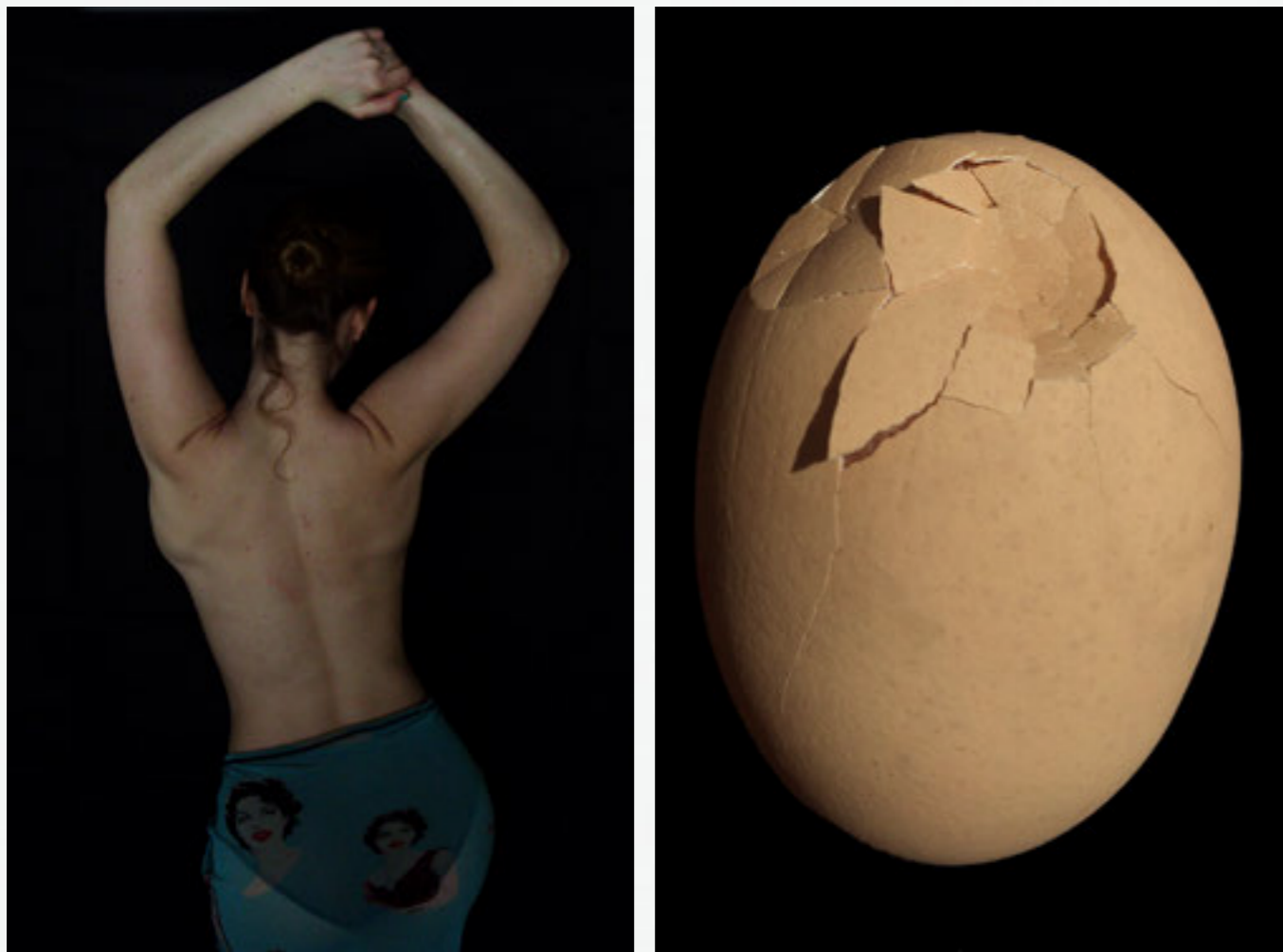
‘I FOUND THAT I  
SHOULDN’T BE SCARED TO  
USE MY OWN EXPERIENCES  
WITHIN MY WORK.  
I DON’T ALWAYS NEED TO DRAW  
FROM OTHER  
PEOPLE’S EXPERIENCES.’



My work aims to reflect an unease about how gender stereotypes are performed in current society. By looking at the beauty standards of females in Asia, people have been brainwashed by society that beauty is represented by pale skin, a small face, a slim figure and a hairless body. My work reflects how gender stereotypes are performed in Asia by looking at and questioning these beauty standards.



Throughout this project, I looked at the body and its structure in comparison to the environment in which we live. I found many similarities in their forms and explored this through a series of photographic images. Using scale and comparison to the environmental and architectural world, I focused on the body's form, for example looking at the curve of a hip in contrast to a strong architectural form like a sky scraper.



68

Human/Nature

This photographic series is focused on the human form in relation to other forms in nature, with the aim of highlighting the idea that everything begins and ends in nature. By juxtaposing the styled body with natural forms, I am able to suggest narratives, evoke metaphors and explore surreal dialogues. The images sit within a black background which represents the silent void I personally feel at the moment, caused by the uncertainty ahead of us.



69

Back to the USSR

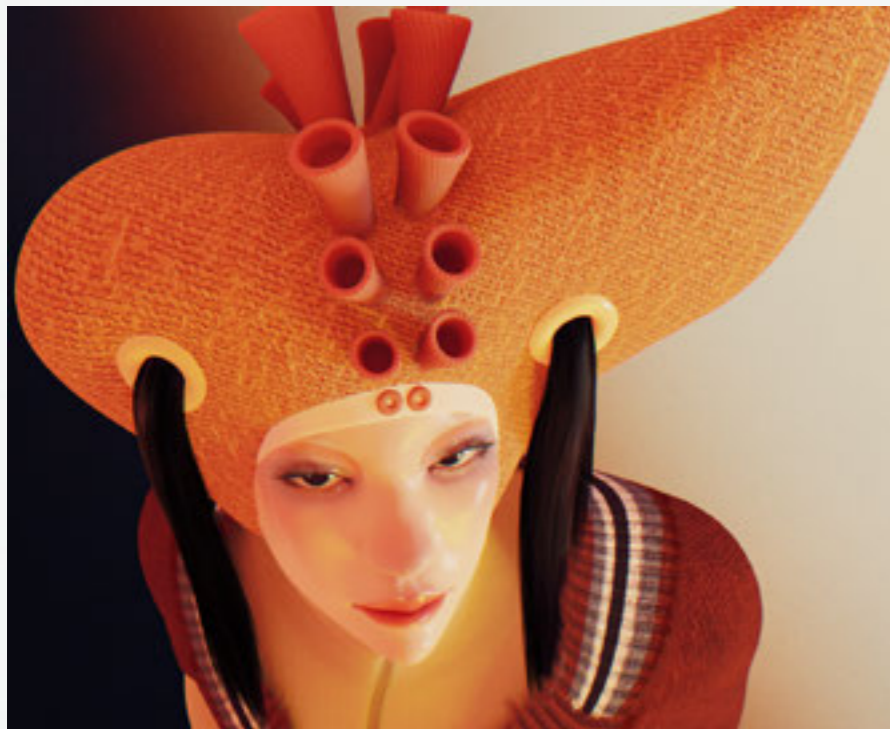
As a Ukrainian, I have never seen the true richness of my culture represented, and my aim in this project was to explore aspects of my culture that most are unaware of. The images play with cultural proverbs, ranging from 'cabbage makes your boobs grow' to labelling sex 'the road to success' for women. I wanted to visually represent these unique and often derogatory sayings that I have grown up with.



Violence seems to be ever present: from the media seeking sensation, to works of fiction which use it to entertain and shock. More often than not perhaps, we avoid the reality of it for fear of confronting our true nature. But what happens when the choice of staying blind is taken away from us? Through projecting video in infrared and only implying its presence through sound, I want to challenge how we perceive and approach violence under the limitations of our physicality.



Life is not perfect, but if you think positively, everything feels better at least. Most people have their own ideal dream, however, most of them haven't been able to achieve as it is usually too far away. My work intended to let the audience fulfil their dreams by taking them into a fantasy world, or driving in unrealistic imaginations into their lives.



I was initially fascinated by the rise and significance of fast fashion and how we as consumers develop meaningful connections with cheap garments. I began exploring the factors behind this universal concept. What makes a disposable, easily replaceable garment precious and personal? This attachment is further investigated by incorporating personal anecdotes such as childhood memories, along with cultural identity and tradition.

‘SINCE I HAD TO SHOOT  
IN MY HOUSE, I LEARNT TO WORK  
WITH MY SURROUNDINGS.  
I WAS FORCED TO MODEL FOR MY  
SHOOT INSTEAD  
OF ASSUMING THE ROLE  
OF PHOTOGRAPHER AND SO  
I ALSO HAD TO LEARN HOW  
TO DIRECT MY PHOTOGRAPHER  
(AKA MY MOTHER).  
THIS INVOLVED PROVIDING  
INSTRUCTIONS AND A DESCRIP-  
TION OF THE KIND OF  
IMAGE I WANTED, BUT SINCE IT  
WAS MY MUM I COULDN'T  
BE TOO BOSSY...’



74

Acculturating  
into YOU

I struggle to identify myself with one culture; I am Korean but I also have strong ideologies that stem from my upbringing in Hong Kong. These works are from neither place, they are from both and this is how I signify my own culture. The garment is influenced by the Korean traditional crane, which is symbolic of longevity and peace. This reflects how I feel about my own culture – something that I have known for a long time and have made peace with.



75

Phantasmagoria

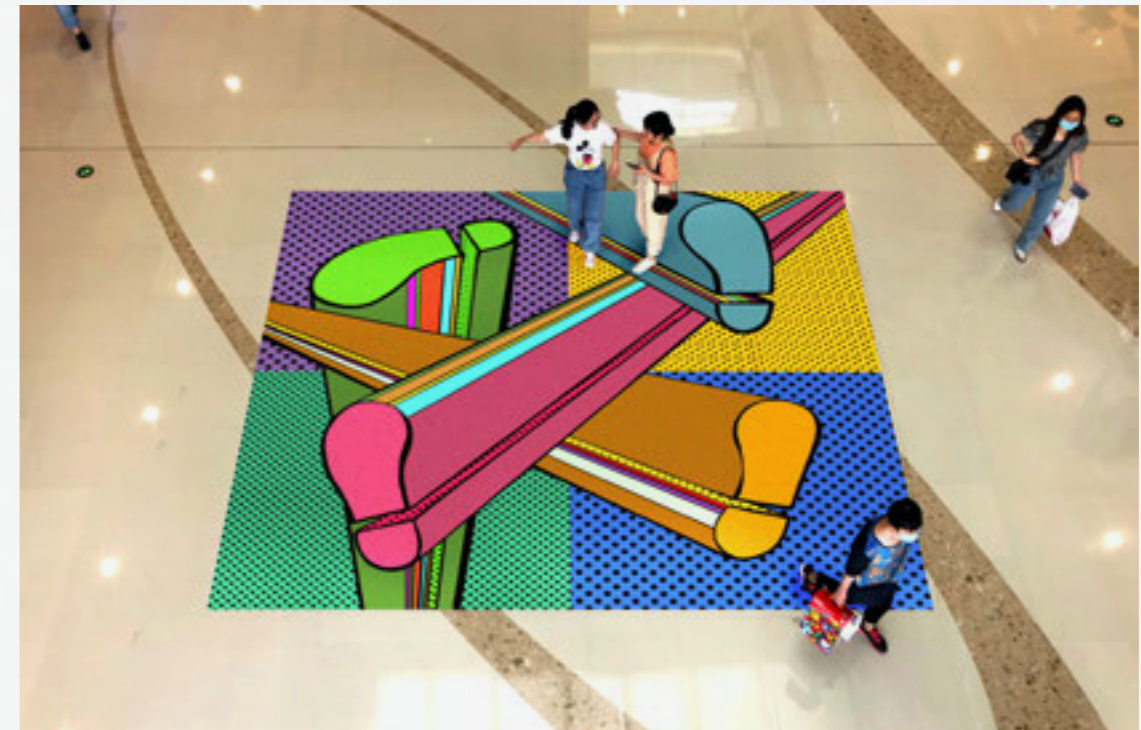
I have used my own dream experiences to gather information in order to create characters based on aspects of my subconscious. I want these subjects to represent a fantastical world, and to feel like they are from a new universe that has not yet been seen.



76

Overexuberance  
in Bankruptcy

My project is focused on the modern-day canon of camp and performative opulence, considered as a creative extension of self. The work acts as well as a subtle form of protest against the binaries of class and taste. I have created a series of publications which summarise my take on these aestheticisms, through self-portraiture, graphic posters and illustrations, as well as my own take on Susan Sontag's *Notes on 'Camp'*.



77

Walking on the Surface

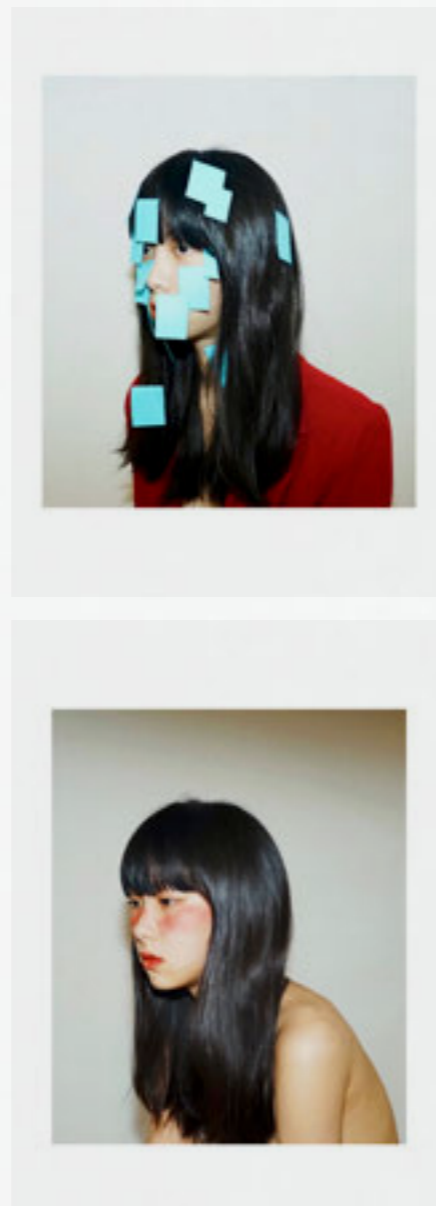
The intention behind my work is to record the trails people walk by using footprints as a visual device. The idea came about when I travelled back to China in March and observed people walking on the street. I decided that I wanted to interpret this visually, so I created patterns and interventions in public spaces.



Memory is often triggered by objects, scents, or moments in our daily lives. I want to convey both the fragile and the tenacious aspects of memory and how our memories shape us under changing conditions. Maybe one day we will forget, or the traces will disappear, but the impact of our memory is indelible and will always be part of us.



I feel there is a lot of frustration, repression, insecurity and conflict within the thoughts and emotions of a young man in today's world. Through my photographs I am exploring personal behaviour and confronting my own, sometimes unexplainable, thoughts and feelings. I want to encourage young men to be comfortable with themselves as they navigate the complexities and turbulence of transitioning from adolescent to adult. I shot this series through the windows of the subjects' homes.



My project is an exploration of identity and self-knowledge. Since traveling around the world, meeting many different people, I have felt some confusion about my own identity. I have observed a tendency, in myself and others, to change behaviour depending on the situation and the company. The aim of my project is to explore myself from different perspectives and ultimately, hopefully, to discover who I am.

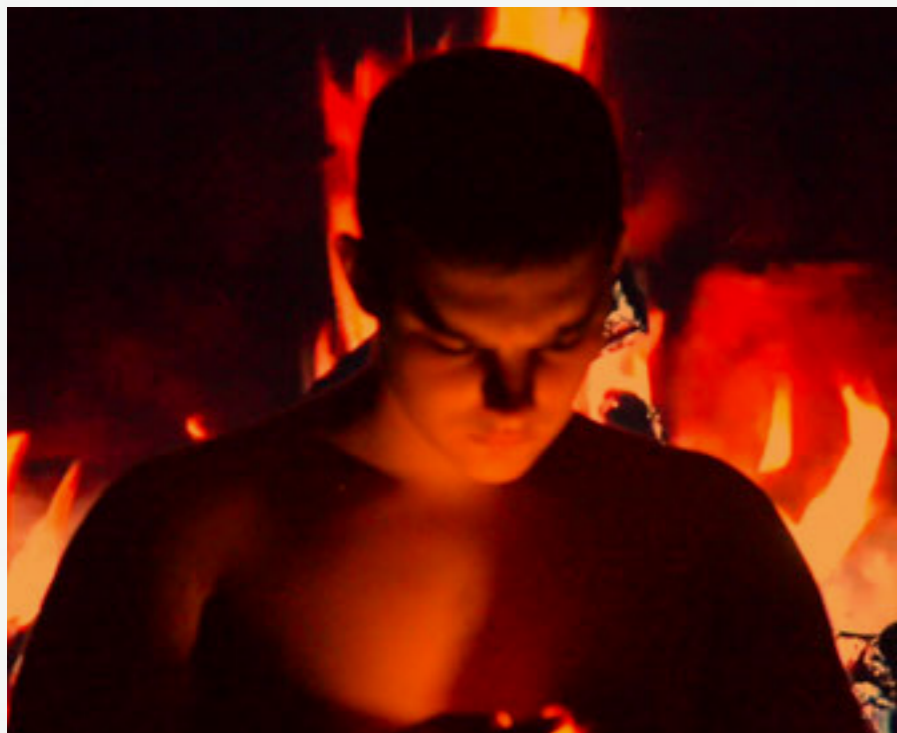
‘THIS SITUATION HAS  
BEEN A VALUABLE  
LESSON FOR ME AND  
MY FUTURE  
CAREER. STRIVING TO WORK  
IN A CREATIVE FIELD WHERE  
COLLABORATION  
IS IMPORTANT, I’VE LEARNED  
THE IMPORTANCE OF  
PROBLEM-SOLVING  
AND BEING MORE ACCEPTING  
TOWARDS THE FACT  
THAT UNPREDICTABLE  
THINGS CAN AND  
WILL HAPPEN.’



This project is a reflection on femininity in 2020. I feel it is relevant in today's changing world where there is much more than a one-size-fits-all definition of the feminine. I began by interviewing a range of women about their perceptions of femininity. In response to these accounts, I have created this set of images using a combination of self-portraiture and photographs of my mother.



Through this project I have looked at ways to explore and promote intercultural clothing through the process of styling and photography. The purpose of 'Sukhmani' which means bringing together, is to challenge perceptions about what is western or what is Indian and to create silhouettes that can be worn by people of both cultures. With this set of images, I aim to convey my perspective on the integration of different cultures, a growing trend in the fashion industry.



Through my film *Prometheus: Giver of Light!* I aim to retell the Greek myth in the style of a 1950s American B-Movie. I have used a combination of original and archival footage to realise this project. The film reinterprets the myth of Prometheus in a contemporary context; it questions our morality and our actions, but ultimately celebrates the progress of humankind.



My project investigates the idea of memory-work, aiming to create an alternative, often undocumented history of mutually shared events through the recollection of personal memories and experiences. Using my home village of Naunton as the subject, I explored combining archive photographs of specific locations with my own images of the same scenes today. Through revisiting and documenting the change and the continuity in these locations, my layered images engage with the village's history to suggest some of these memories.

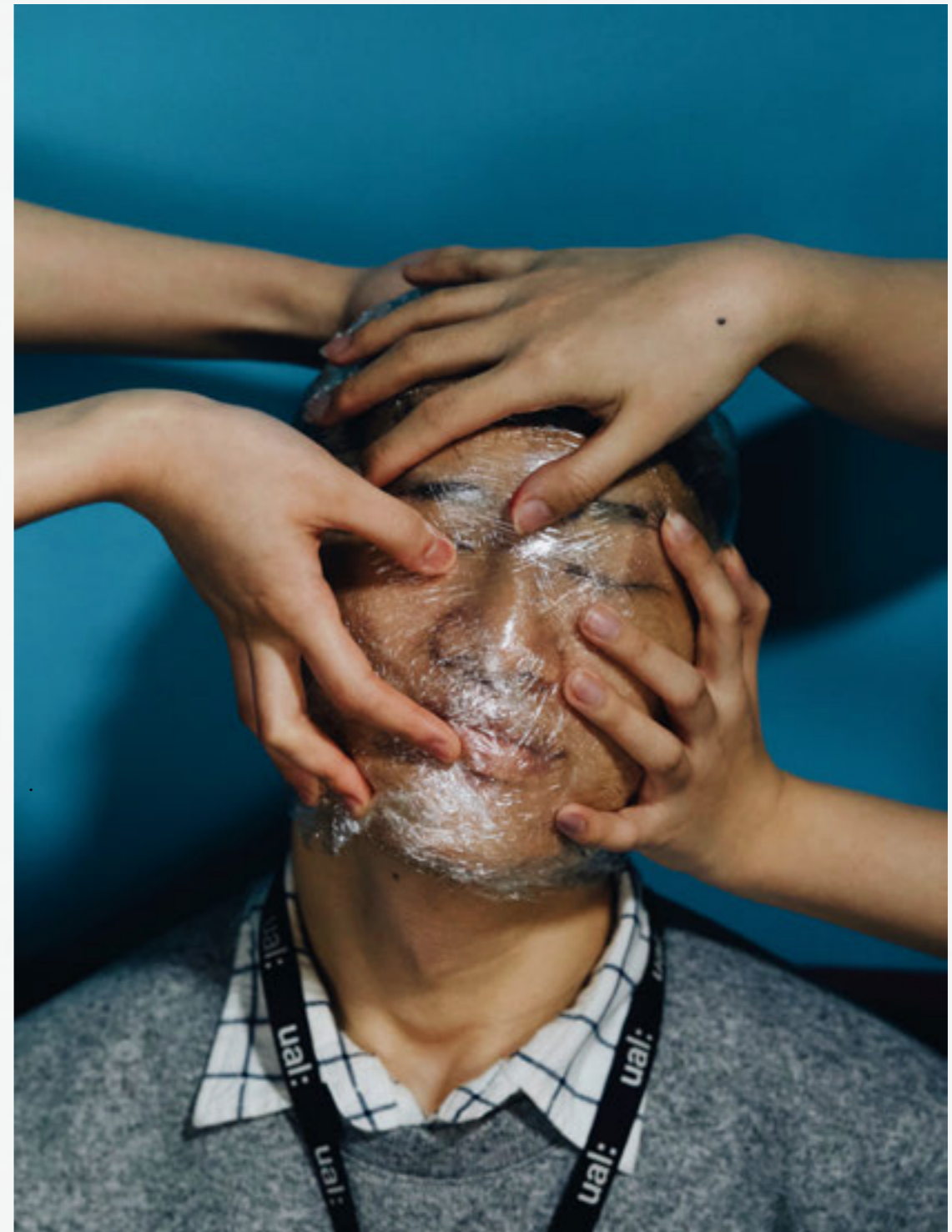
‘THIS PROJECT WAS  
INTERESTING AS  
IT WAS GREAT TO  
CONNECT WITH  
MODELS OVER VIDEO CALL FROM  
LOCATIONS AROUND THE WORLD.  
I FOUND PEOPLE  
WERE EAGER TO WORK WITH  
ME MORE THAN EVER;  
AS HUMANS, WE WANT TO  
STAY STIMULATED  
AND THIS PERIOD MADE  
ME REALISE HOW EMPOWERING  
IT IS TO BE ABLE TO  
WORK CREATIVELY.’

Sam Cohen-Morgan

London, UK

NING FEI  
MOK

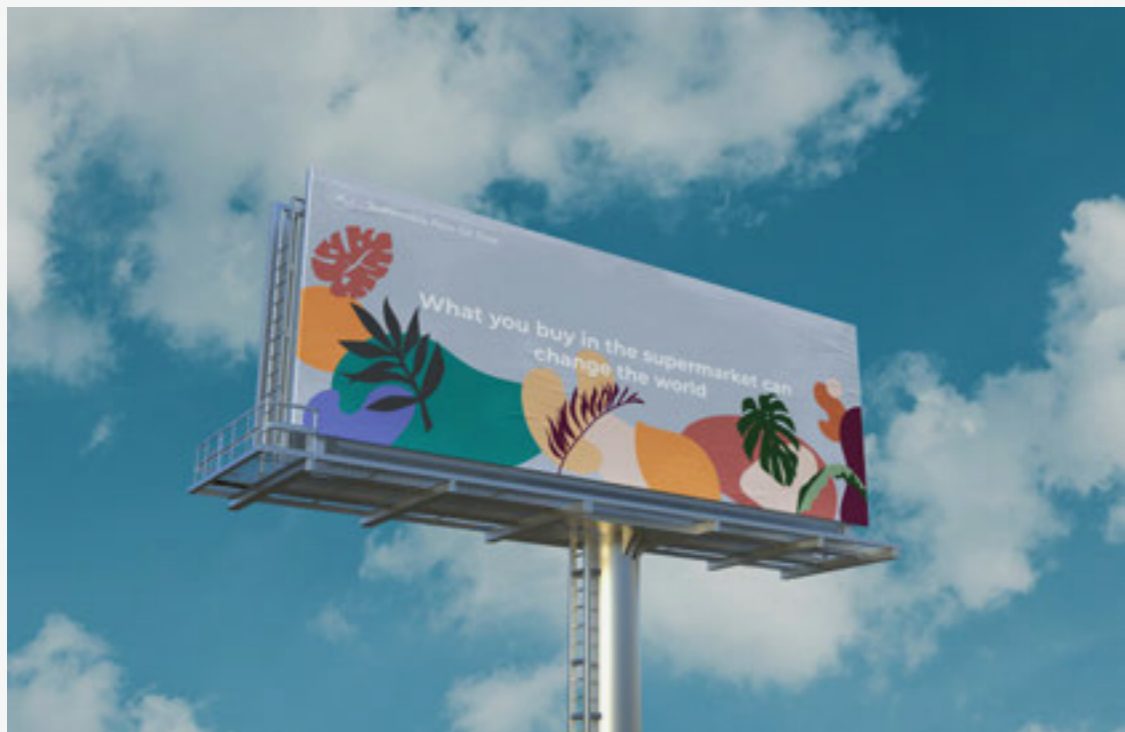
PHOTOGRAPHY  
& MOVING IMAGE



87

Forbearance  
and Confession

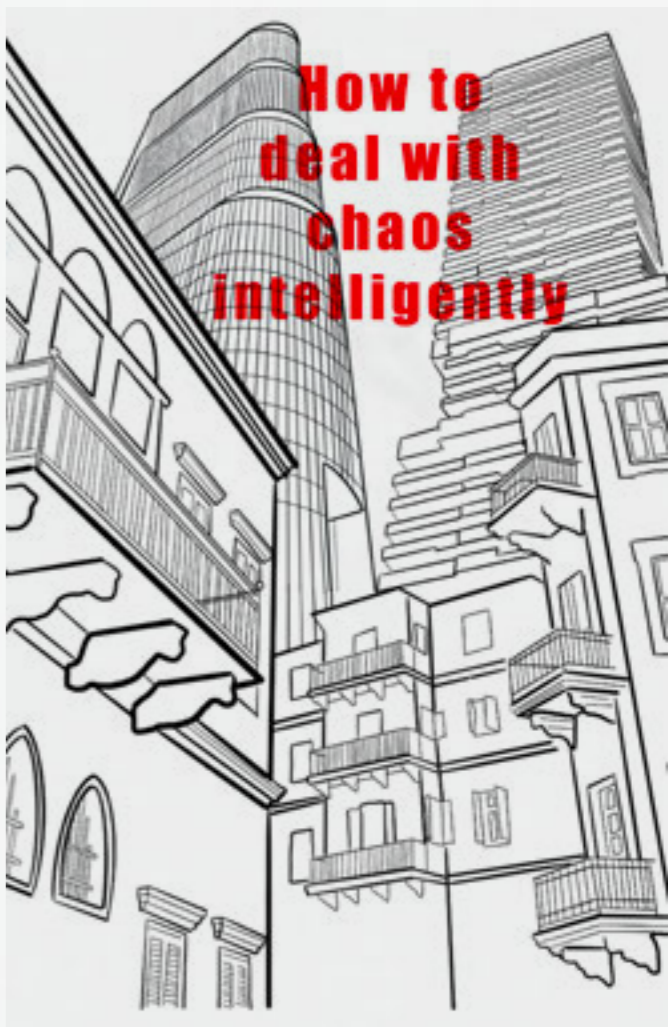
In recent times, I have felt that danger is a state and not necessarily real. When we are aware of stress and discomfort, we are in a dangerous state without knowing it; we passively suppress our feelings of anxiety and fear because of the unpredictable consequences. These images are a metaphor for the uncomfortable relationships we find ourselves in.



88

Endangered

In our consumption-driven world, the natural environment is under increasing pressure. The development of palm oil has devastated jungles in Indonesia, resulting in the loss of habitat for many endangered species. My project focuses on the creation and branding of a fictional organisation called the Sustainable Palm Oil Trust. Through this, I aim to provoke important discussions about the complex issue of agricultural expansion and how to shift consumer behaviour towards a more sustainable future.



89

Life During Rebellion

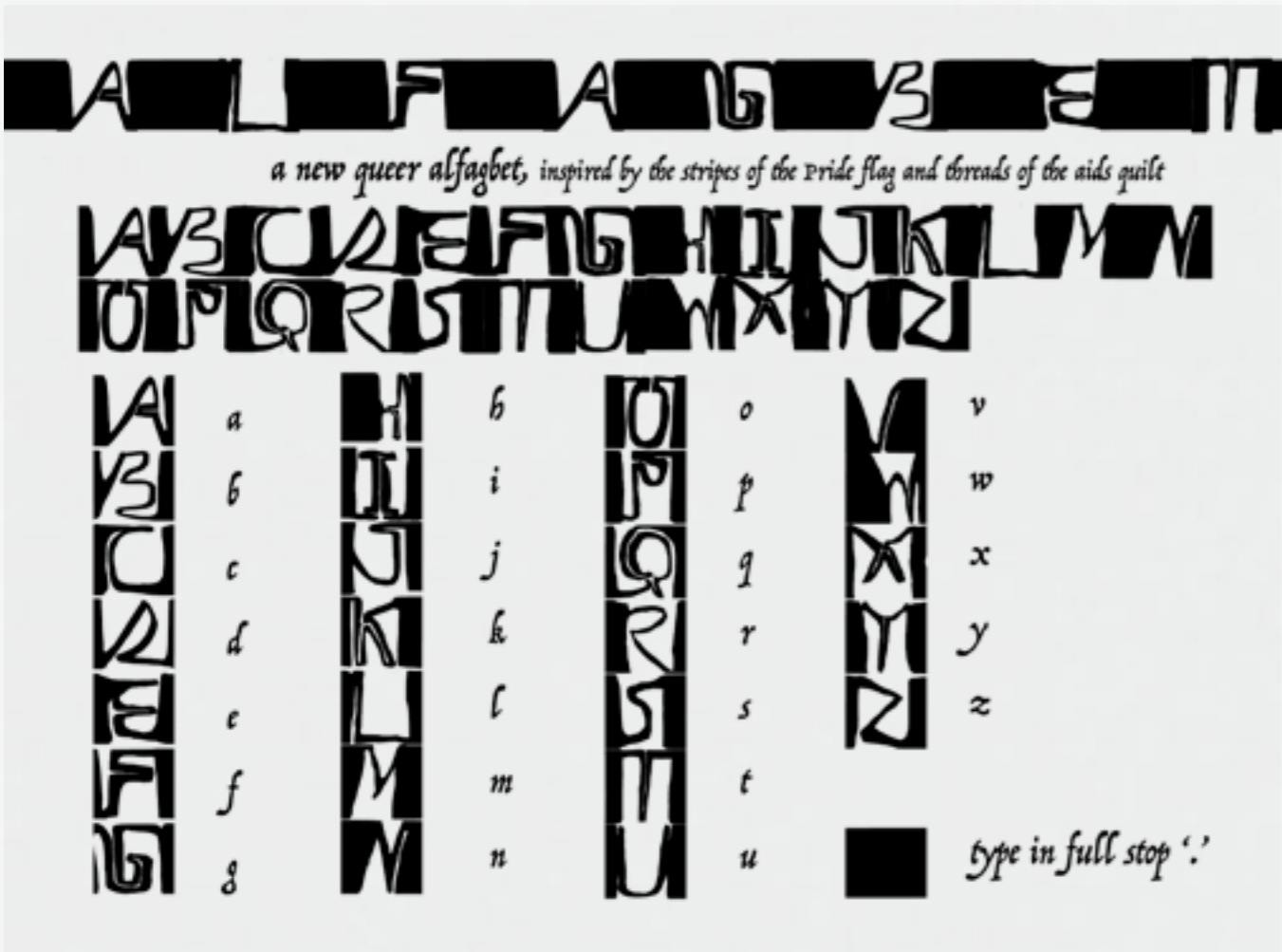
At first I wanted my work to illustrate the inability to participate, but then I decided to focus on communicating a feeling of being overwhelmed. With the latest events in relation to COVID-19, in addition to the revolution in my home country, Lebanon, I feel there is too much information and not enough time to deal with it.



Modern technology is rapidly becoming more prominent in today's society, determining how people interact with one another on a daily basis. My work aims to highlight the importance of taking time to reflect and appreciate the world around you, without the comfort of a screen nearby. The bench is a symbol of peacefulness amongst the intense bustle of many of our daily lives – a place to sit, reflect and have a chance admire your surroundings.



Through my project I wanted to imagine a world where people work together to cause positive change and live more sustainably. I explored various approaches such as designing new materials, systems, organisations and online networks. Rethinking current value systems was one of the key aspects of my project. We need to constantly take a step back and reflect on our thinking and behaviour.



Governments are failing gay people globally. Queer, transgender people of colour are most disproportionately impacted by the COVID-19 pandemic – more likely to fall into unemployment and be left without protections as sex-workers. What does a government that prioritises this community look like? Many questions remain, but *Gay Global Government* attempts to imagine a new political system under a new flag, with a queer currency and a reimagined set of monuments and memorials for the queer community.



An acknowledgement of the overlooked individuals experienced on my London commute, celebrating the unnoticed obscurity of each character. Fusing these personal witnesses with the familiar chaotic atmosphere of the underground to produce a garment possessing the functional quality of adaptability – to provide the wearer control over their scale and presence within a space. This idea of expansion was inspired by observation of commuters making use of the newspaper as a device for discretely gaining space during travel.

‘I’VE LEARNT THAT SOMETIMES  
USING OUR OWN  
BODIES IS THE BEST WAY

TO EXPERIMENT.

WITH RESTRICTED

ACCESS TO MATERIALS, I HAD TO

ADAPT AND BECOME

RESOURCEFUL WITH

EVERYDAY OBJECTS,

THUS PLACING HEAVY

EMPHASIS

ON THE PROCESS OF TESTING

RATHER THAN

JUMPING STRAIGHT FROM

A SKETCHBOOK TO PRODU-

CING A FINAL OUTCOME.

I’VE ALSO

LEARNT THAT SOMETIMES

STRIPPING DOWN

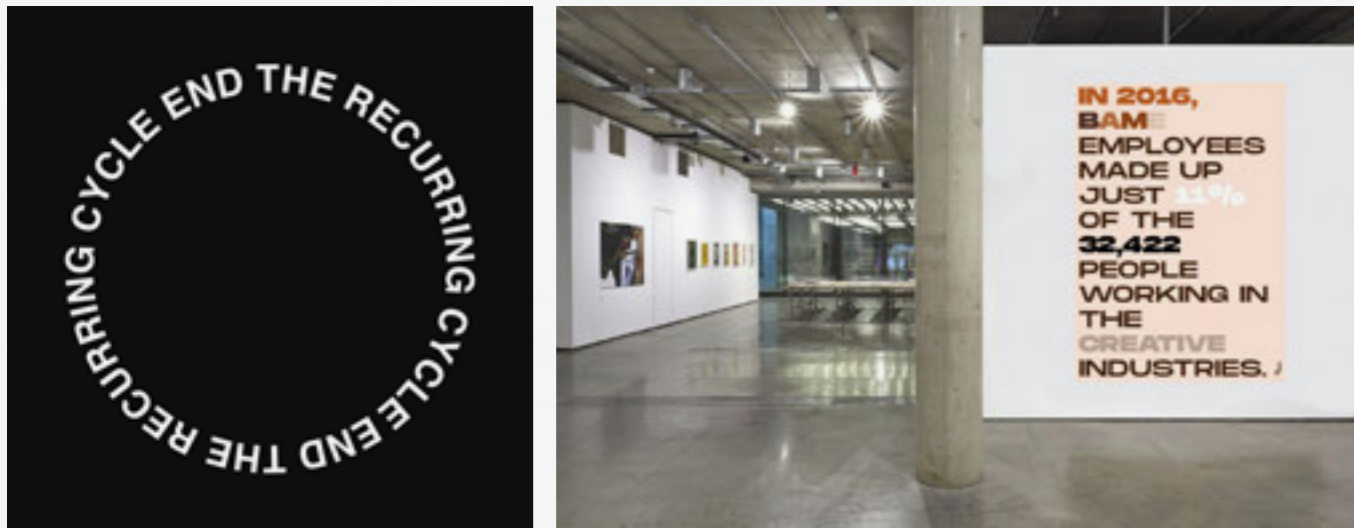
ELEMENTS CAN PRODUCE A

MORE STRIKING OUTCOME,

AND THAT IT DOESN’T ALWAYS

HAVE TO BE SO

COMPLICATED.’





98

Starting Points

*Starting Points* is a tool to help the shy, apprehensive or reticent to talk, providing a first crucial step into a conversation. Committing to the first step is the hardest part for some. *Starting Points* uses graphic design to create safe spaces for the conversations to start. It is designed to serve the lonely, the vulnerable and the anxious, providing a range of important safe starting points to let the conversations flow.



99

Effeminate

My project explores the changing landscape of LGBTQ+ masculinity. It follows the story of my friend Abhay's journey exploring his self-identity using makeup and fashion. This particular image accompanies a video which communicates his feeling of having to hide himself because of past negative experiences he had wearing makeup. Through this, I hope to explore the emotions associated with self-expression and the breakdown of traditional barriers of masculinity.

MARIE-CLAIRE  
PLUMMER

ILLUSTRATION  
& PRINTMAKING



100

Escaping your Lives

My work investigates the concept of escapism, the reasons why people engage in escapism and the effects it might have on those individuals. The aim of this work is to encourage people to daydream and stimulate thoughts of escaping their lives in a metaphorical sense, so they can hopefully develop a better state of mind. I have focused on using bold colours and symbolic imagery that would be naturally highlighted when placed in an ordinary urban environment.

HARVEY  
PRENDERGAST

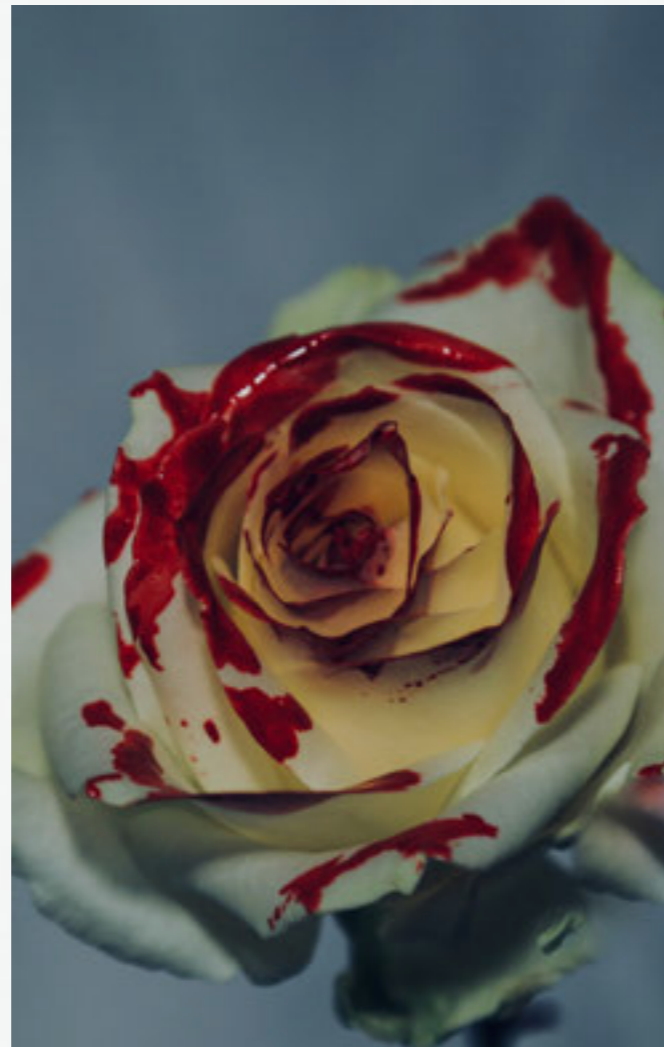
ILLUSTRATION  
& PRINTMAKING



101

No-Body

*No-Body* is a project exploring the depth of every person's life. What you see is the silhouettes of unknown people in motion, printed with light on the walls of my living room. The aim is to humble and ground the viewer with the knowledge that everyone is just as important as they are, a fact that is sometimes known but I feel isn't properly understood. Everyone around us has a life just as in depth as our own and their silhouettes are a reminder of this.

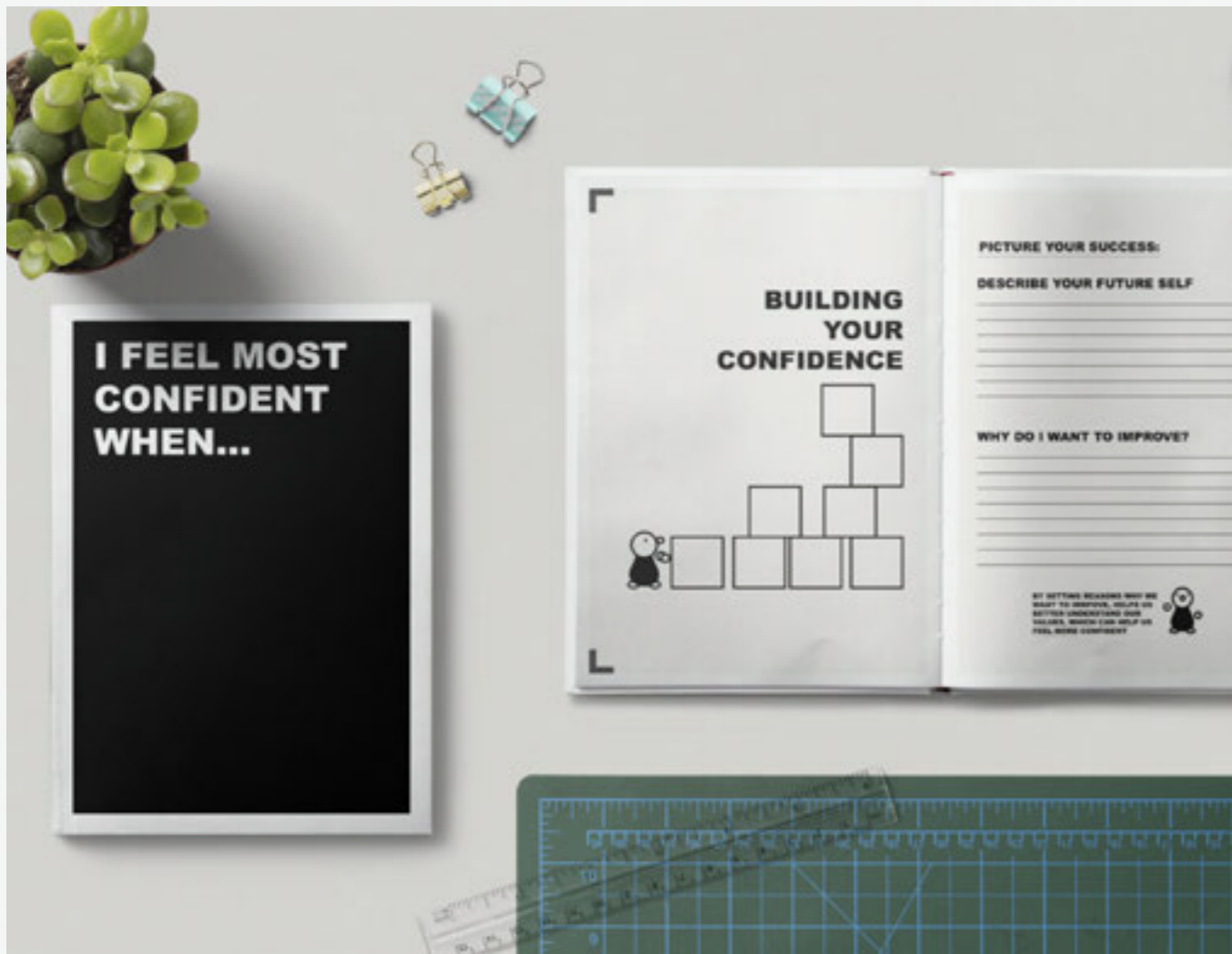


Through my project, I have looked at what it is to be human. As my project developed, it became more focused on a consideration of how menstruation is perceived in society. This series of photographs explores the contradiction of feeling shame for something which is a natural, normal part of life.

‘WORKING WITH  
RESTRICTIONS IS

OFTEN WEIGHED  
DOWN WITH NEGATIVE  
CONNOTATIONS.  
EVEN SO, IT OFFERS  
MANY OPPORTUNITIES TO  
EXPLORE NEW MATERIALS  
AND PROCESSES TO WORK  
AROUND THESE RESTRICTIONS.  
IN ADDITION TO THAT,

IT HAS SHOWN ME  
THAT WE ARE STRONGLY  
INFLUENCED BY  
OUR SURROUNDINGS.’



My aim with this project is to use graphic design to help people build self-confidence. I produced a variety of outcomes that are available digitally and in print, including posters, cards, a website and a journal under the same theme. I hope my designs help people feel less alone in their struggle with confidence and help them turn their negative emotions into positive actions through self-reflection.



This project highlights the life of individuals with diverse backgrounds. I created imagery and incorporated text from conversations with the subjects to trigger a sense of relatability amongst people who reside far from their motherland, home, and roots. This piece exists as an artistic statement; people can read it, as well as view imagery that hopefully transmits empathy. The audience is encouraged to insert themselves into the work and base their interpretation on their personal experiences.



106

Educating the cycle

My project is an attempt to reach out to younger generations and convince them to look less at their screens and more at what is going on around them. I find this topic particularly relevant during the current lockdown as many people are using their screens as a form of escape from their daily cycles, which can be harming to mental health. I have directed my message to the youth as they are particularly at risk during this time.



107

Graffiti Nature

This project is an exploration of the relationship between urban and natural environments. By taking graffiti out of context and placing it in a natural setting alongside plants and flowers, I aim to question traditional notions of beauty. Due to the constraints of lockdown, I have adapted my project to allow me to bring these two contrasting environments together through cyanotype printing.



108

The Importance  
of Companionship

Human behaviour differs across relationships. I wanted to observe two people's companionship, gather data and represent it as physical objects. I studied my parents during lockdown and noted the phrase 'actions speak louder than words'. I turned the line of a walk taken together into the teeth of a house key, and the lock into the silhouette of their faces. Circles show pupil dilation when in love. Their actions became symbolic objects representing a successful companionship.

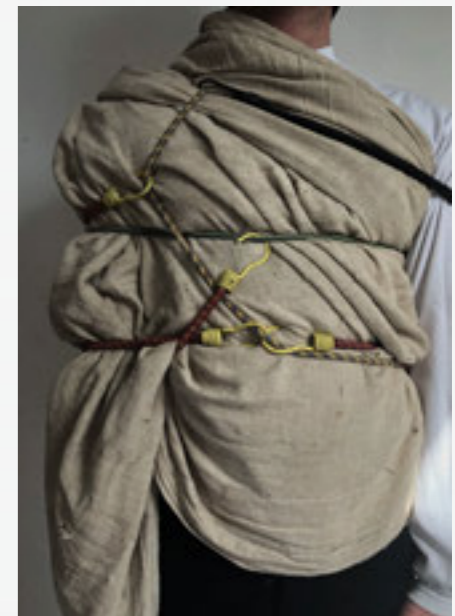


109

April Archive

*April Archive* is an interactive publication made in response to the current global lockdown, and the limited access many people have to outside space and nature. The work is a result of close observation of a specific area of rural Dorset during the month of April. The pages are designed to be distributed digitally and include instructions for installation in the recipient's local context. The project aims not only to educate and inspire, but also to bring a sense of calm and clarity during a time of unprecedented chaos.

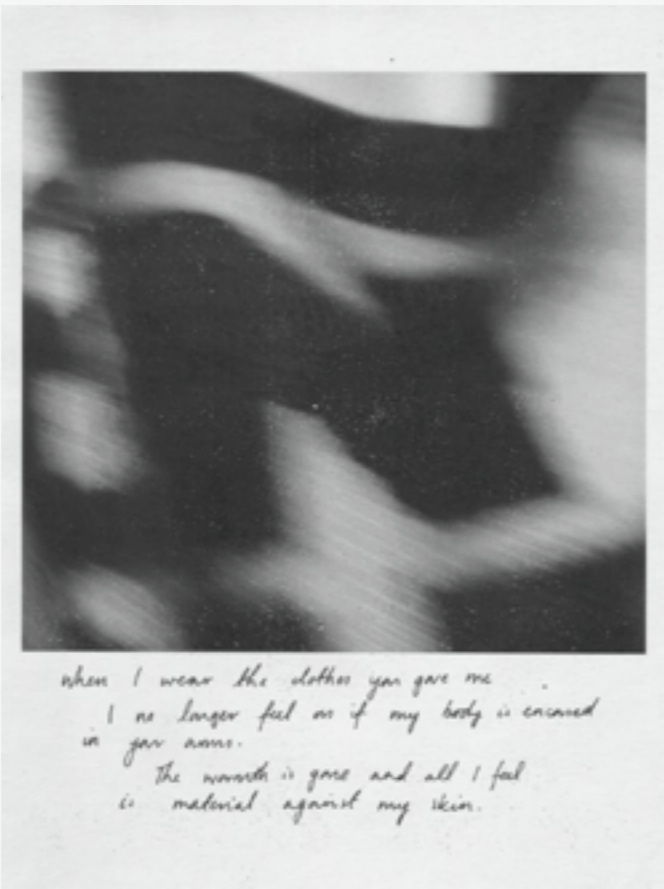
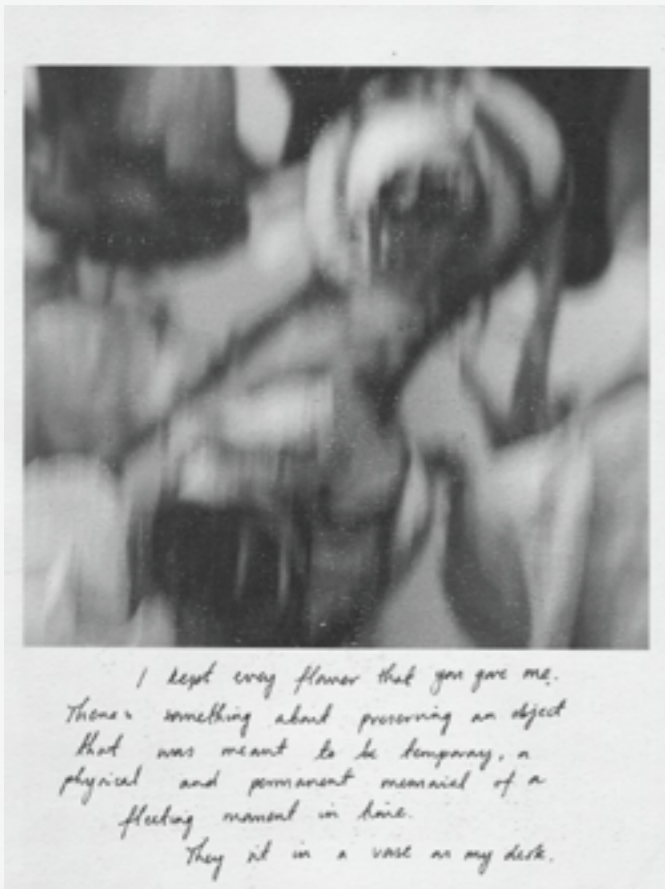
‘THE CURRENT  
SITUATION HAS MADE ME  
THINK MORE ABOUT  
THE INTERDEPENDENCE  
OF OUR WORLD AND HOW  
GLOBAL ISSUES MUST HAVE  
GLOBAL SOLUTIONS.  
IN MY PROJECT,  
THIS LED TO A GREATER FOCUS  
ON ENGAGING THE CONSUMER,  
UTILISING DIGITAL MEDIA  
TO WIDEN MY OUTREACH.’



## 111

## Beyond the Pines

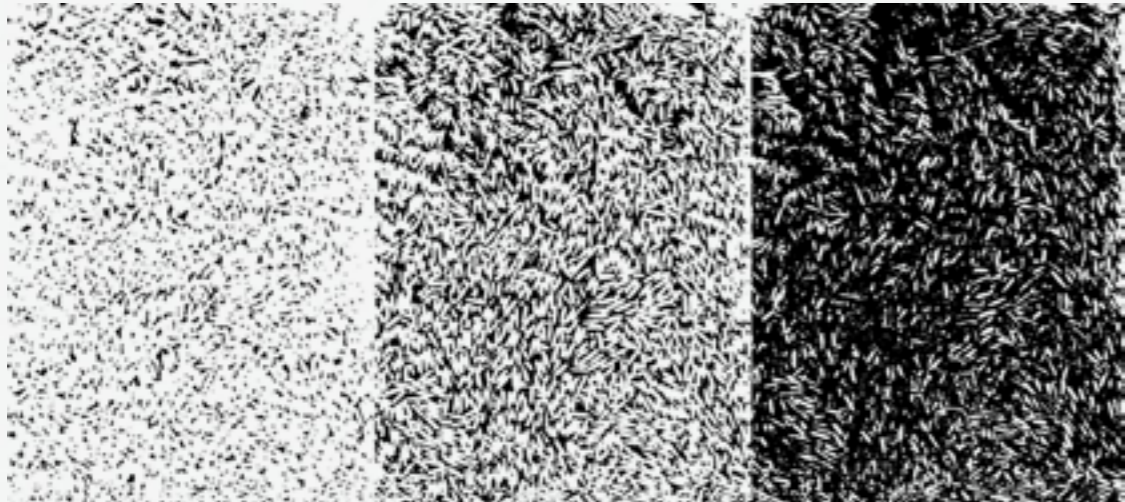
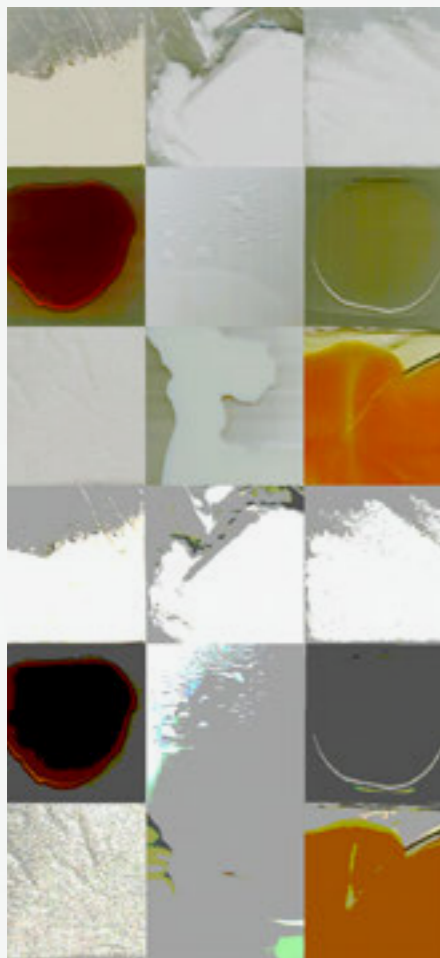
My project looks at possibilities for reconnecting with nature, using outdoor mountaineering equipment as the key reference for a design process. My aim for this project was to depict the beauty of outdoor activities, looking at how they can inspire silhouette and functionality in fashion. *Beyond the Pines* refers to the environment that these activities occupy, often above the tree line, but also alludes to the limits that adventurers are willing push to in order to reach their goals.



*This is for You* is inspired by our generation's collective experience of love and serves as a physical archive of online relationships. Using social media to collect research and content, the project explores how technology has arguably impacted and interfered with love in this digital age. It also touches on topics such as how our interactions have adapted since the rise of social media and to what extent both physicality and permanence play a role in these relationships.



During my project I explored the significant role that Bitcoin and other tech infrastructures play in shaping the future of cryptocurrencies. I wanted to use 3D virtual renders to give digital objects a 'material' role. My final exploration is a four-minute manifesto which questions the nature of digital objects. Circulating objects similarly to Google Map navigation tools, the work engages with the symbolism of historic statues in relation to the structure of blockchains.



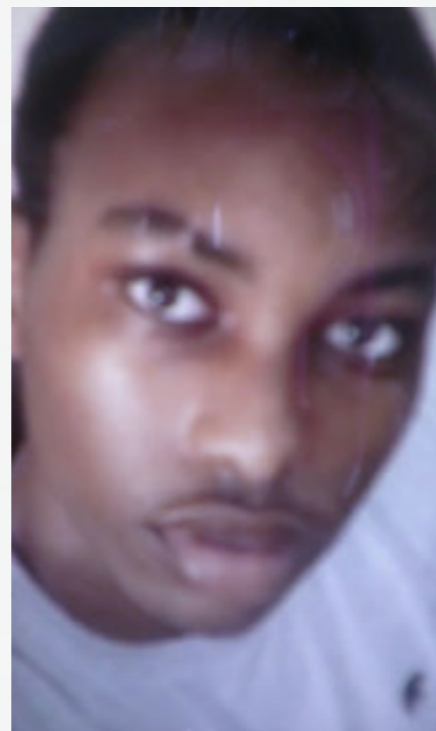
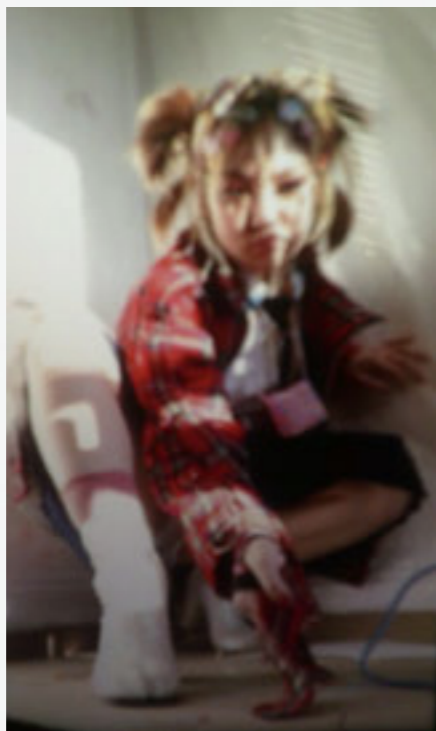
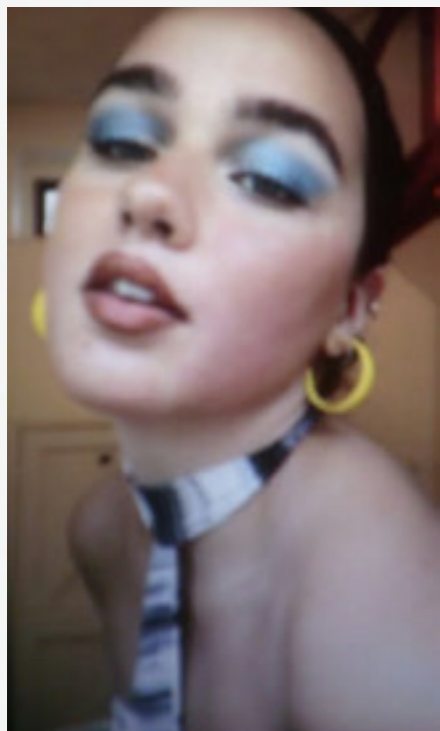
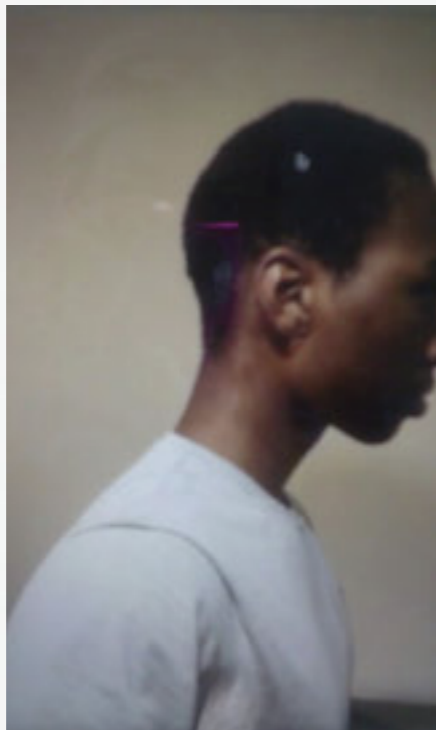
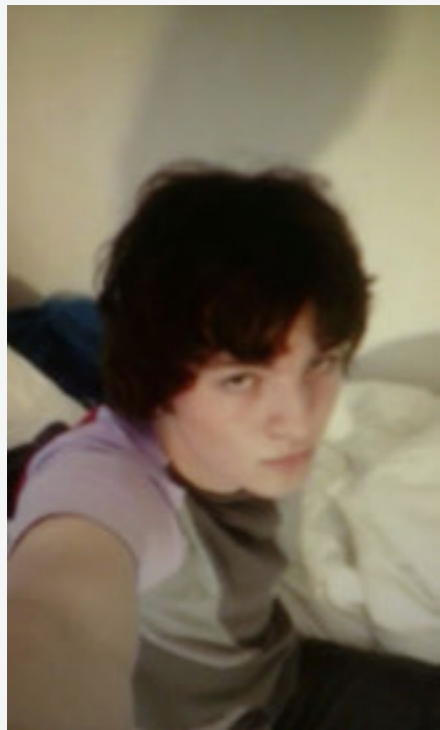
114  
Its not just African  
American history,  
its American history

My work looks at the black history behind soul food. Many types of foods were brought over to America during the slave trade in the 18th and 19th century, and these ingredients are still used today to make the same recipes that were made back then. Using analogue printmaking techniques alongside digital processes, I have used my work to explore and celebrate the story of soul food.



115  
American  
Horror Story

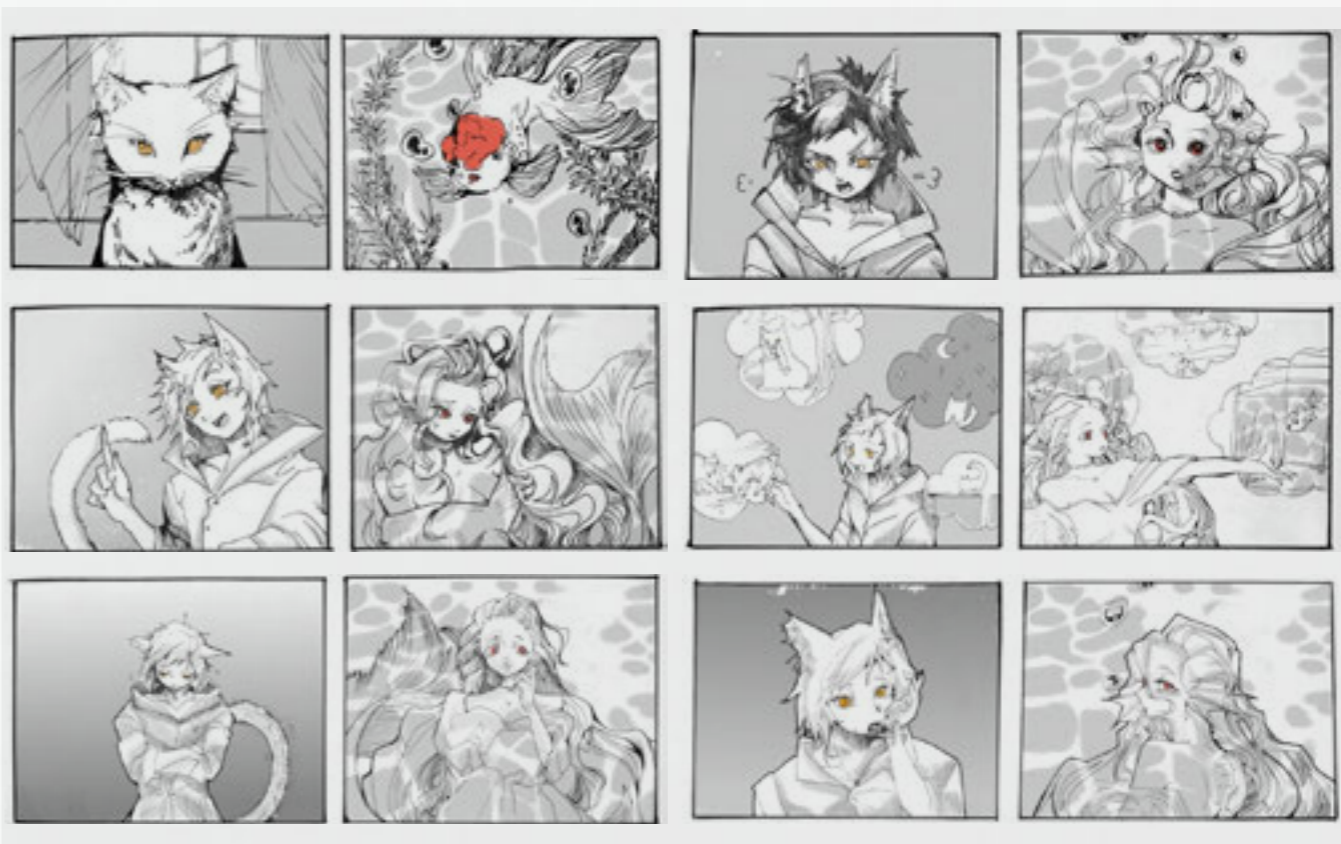
For my project, I have created a video game that can be distributed via the App Store. The game invites the player to explore the opioid epidemic in the United States of America where opioid users are often stigmatised as criminals and ostracised from their communities. My aim is to use the gaming platform as a way to change the player's perspective and humanise our perception of addicts. Each room in the game is based on a different opioid user's story.



‘WHEN LOCKDOWN BEGAN,  
I WAS QUITE SHOCKED AND  
DID NOT KNOW HOW  
I WOULD MANAGE TO  
MAKE WORK AND WHAT  
I WOULD WORK WITH.  
IT SEEMED LIKE I HAD  
NO SOURCES, MATERIALS,  
EQUIPMENT OR EVEN  
PEOPLE AROUND ME  
TO INTERVIEW OR SHOOT.  
HOWEVER, I FOUND A WAY  
OF USING THE LOCATION I WAS IN  
AND MYSELF  
TO CREATE SOMETHING NEW.’



Starting from the idea that animals and humans are born equal, I want to give a voice to animals and bring awareness to their suffering. Humans do not understand the language of animals. They often inflict harm and coerce them, keeping them in captivity, domesticating them, trafficking and abusing them. I hope to bring awareness, persuade, provoke, influence and appeal for people to resist and protest against such treatment of our valuable animal kingdom.



I think we all wear masks intentionally or unintentionally in our lives. How do people express themselves and why do they wear these masks? I have used three different forms to explore and express my theme. I would like my work to be seen in a public place: on the ground, on a building, or even projected into the sky.





“THE CURRENT SITUATION HAS  
COMPLETELY SHIFTED  
MY FOCUS FOR THIS PROJECT.  
I’VE BECOME MUCH  
MORE INTERESTED IN FEELING,  
AND LESS IN MATERIAL  
CONCEPTS. DESPITE BEING  
IN ISOLATION,  
WE STAY CONNECTED,  
SOMETIMES OBSESSIVELY  
OR EVEN UNCONSCIOUSLY.”

Fashion and trends are constantly changing, for better and for worse. Today these trends are popularised by social media allowing for them to change and spread quickly, no matter how ridiculous they are. My work explores the weirdest ‘trends’ followed throughout the last 600 years, placing them in a modern context to blatantly display the impracticality of the item.



This project seeks to encapsulate the life of a single *Rent the Runway* dress as it journeys across a continent and past differing lifestyle milieu, while bringing joy to several wearers. My work aims to advertise and celebrate sustainability in fashion, whilst also representing clients who are largely ignored in fashion marketing campaigns in favour of idealised fashion models.



My work focuses on raising awareness for anxiety. I express everyday situations that are routine yet can cause an extreme sense of stress to an individual. Many young adults do not feel comfortable coming forward and seeking help. My work exists in the world where they are most likely to see it: social media and popular apps and games. I hope that with this infiltration into popular platforms, talking about it or looking up questions is encouraged.



50% of our oxygen comes from coral reefs. They are the habitat of 25% of marine life, but due to stresses such as rising sea temperatures, they are bleaching and dying. My project aims to explore the impact of coral bleaching on both ourselves and the planet, and create a conversation that allows an audience to gain further insights into this ever-growing issue. I approached these problems through animation, installation, product and print.



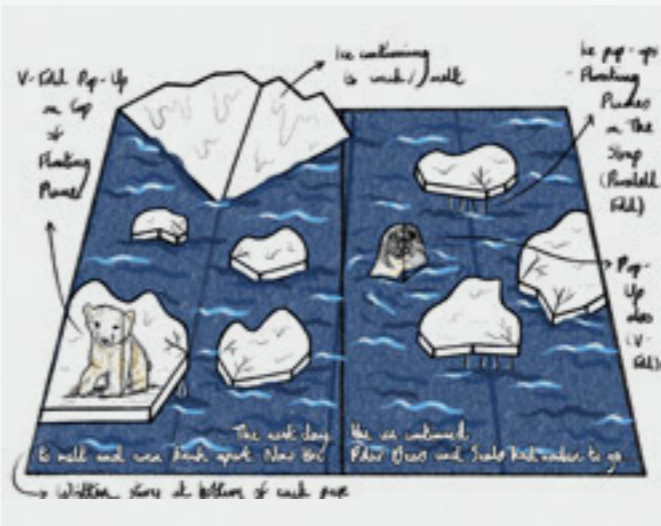
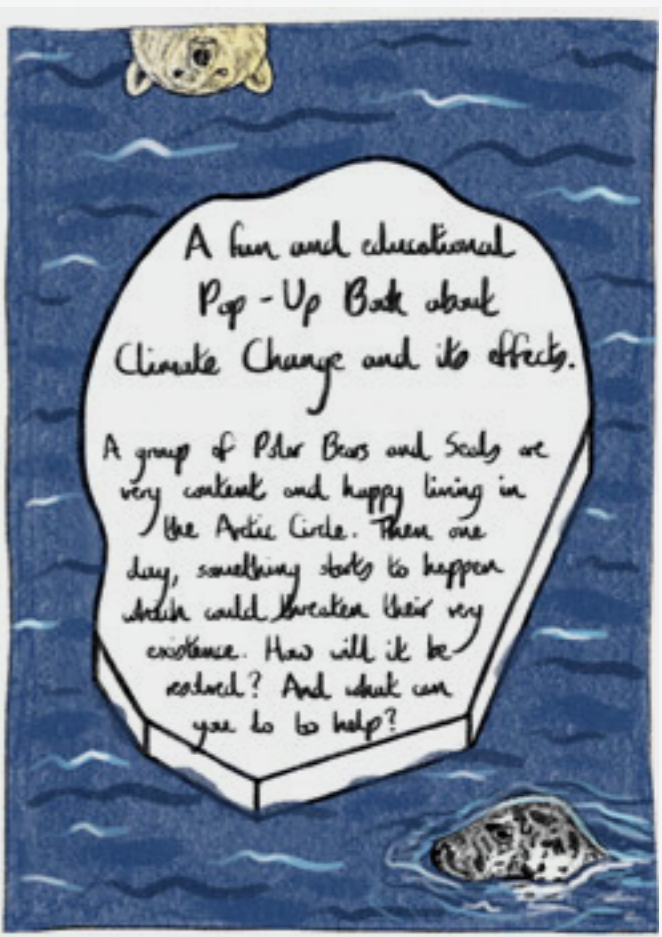
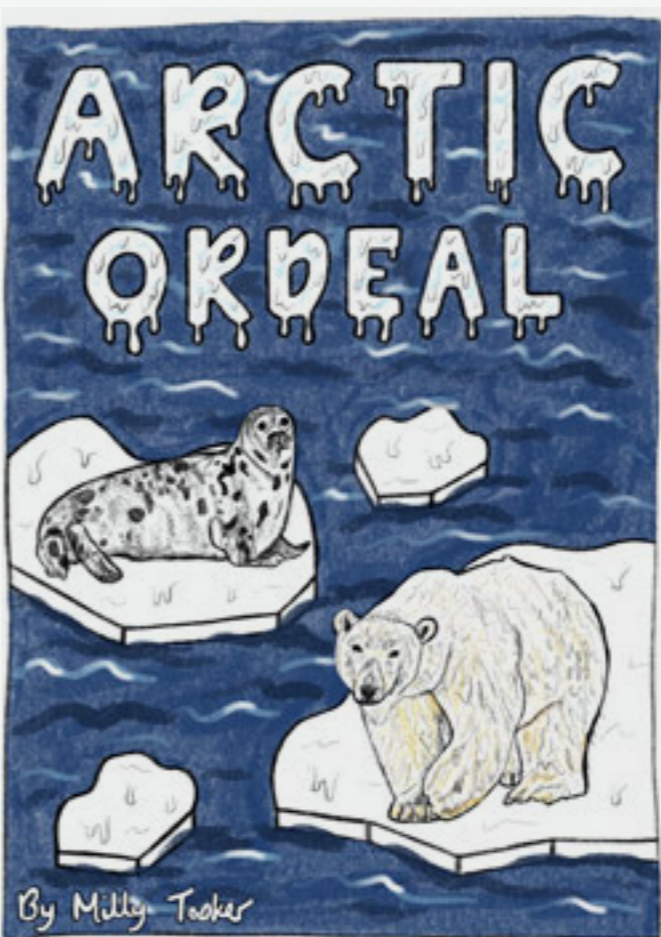
Through my work I am exploring my belief that the LGBTQ+ community is being sensationalised by the media, treated as a means to gain attention and readership, rather than as a normal part of society. I wanted to create a project which advocates for the normalisation of the presence of this extremely prominent community, whilst also staying light-hearted and positive. Thus, this short animation is a playful, rather comedic rendition of Eros' day at work, in which he goes about his usual business.

'I LEARNT A LOT ABOUT  
THE IMPORTANCE  
OF COMMUNICATION.  
LOSING PHYSICAL  
CONTROL OF THE CAMERA WHEN  
SHOOTING OVER FACETIME,  
I FOUND THAT WAY  
MORE INSTRUCTION WAS  
NECESSARY TO ACHIEVE  
THE DESIRED RESULT -

MY IMPROVED  
COMMUNICATION WAS  
EVIDENT AS MY IMAGES  
PROGRESSED.  
I CAME UP WITH IDEAS  
I WOULDN'T HAVE OTHERWISE,  
AND SO I LEARNT THAT  
RESTRICTION ENCOURAGES ME  
TO BE MUCH MORE  
CREATIVE WITH TOOLS  
I ALREADY HAVE.'



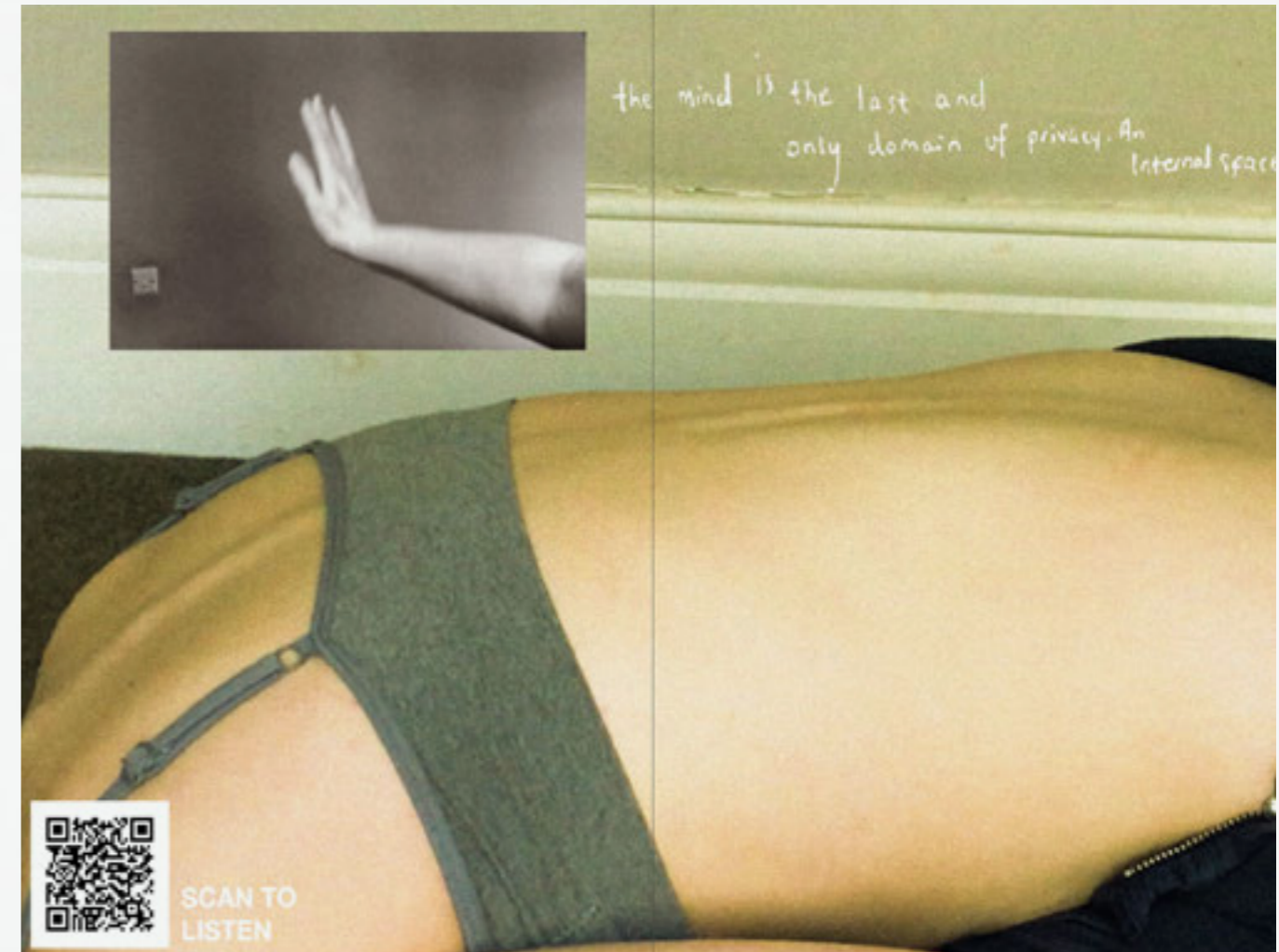
Before mobile phone notifications and alerts existed, reports of missing children appeared on the sides of milk cartons, products guaranteed to reach the masses at their kitchen table. This mechanism ignited my interest in the use of packaging as a means of communication and spreading a message. My approach has been to explore the following ideas: representation through portraits and habits, and a comparison between what society considers normal or an outlier.



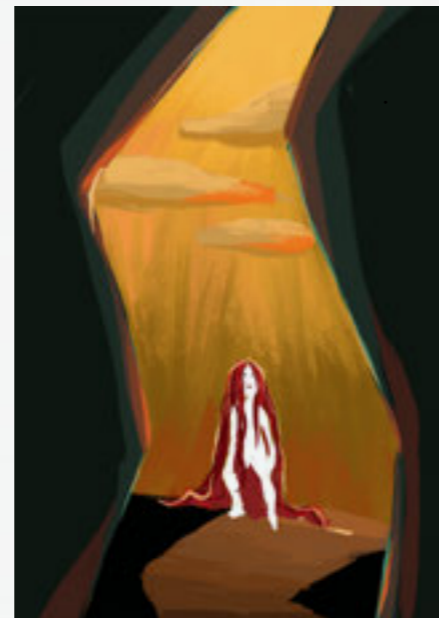
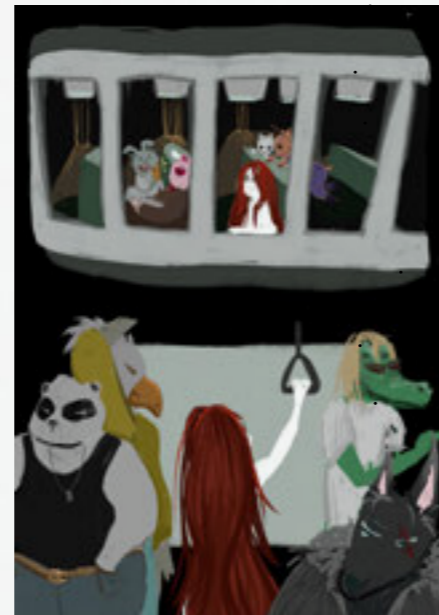
The culmination of my *Little Stories* project takes form in the digital visualisations of each page of my pop-up book *Arctic Ordeal*. This book aims to teach young children (of around 3-8 years of age) about the extremely important issue of climate change through the use of appealing imagery, fun pop-up elements and a moral story about saving the amazing animals that they know and love.



It can be easy for us to be absorbed in a completely different reality through our phones. The aim of my project is to push my generation to appreciate and be more mindful of our immediate physical surroundings: by being less on our phones, engaging more in face-to-face conversations and learning how to be present.



Through the use of distorted photography and sound design, I wanted to convey the human tendency to seek distraction and relief from reality, despite still being in it. I hope that my project helps people to feel a bit different to normal, whether that's confronted, related to or taken aback. I want my work to offer a space to question whether there is a way to tap out of the loop of routine and reality.



‘ALLOWING WORK TO  
BE AN ARCHIVE  
OF A PARTICULAR TIME  
FEELS IMPORTANT BECAUSE  
IT WILL GIVE PEOPLE  
THE CHANCE TO LOOK BACK AND  
WITNESS OR REMEMBER  
THIS MOMENT IN HISTORY.’

POPPY  
TINGLEY

ILLUSTRATION  
& PRINTMAKING



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Comfort Zones

What happens when introversion and isolation are enforced by law? I have been exploring safe spaces and how they could be altered to feel unsafe. Isolation has become the norm, naturally enhancing fears, anxieties and emotions. My bedroom is the place I go for privacy and where I feel a sense of belonging. I have noticed how much pressure is on this space now. I wanted to alter the bedroom for it to feel uncomfortable.

KIM  
TRAINOR

PHOTOGRAPHY  
& MOVING IMAGE



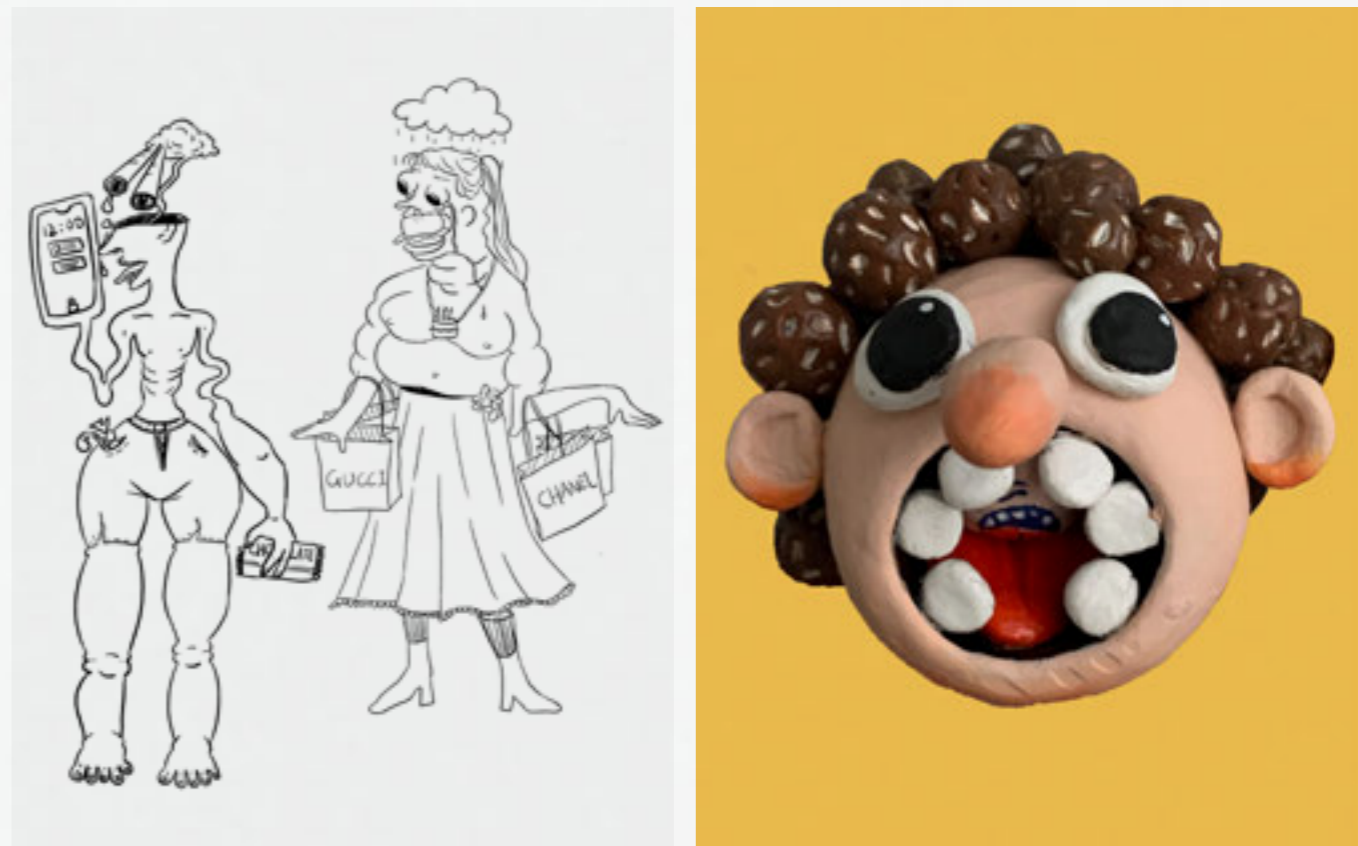
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Investigating Truth

My work is an investigation into personality and behaviour, with a particular focus on the human tendency to project ourselves onto the way we view the world. My publication is the amalgamation of multiple individuals describing their idea of the appearance of a character they hear talking, but don't see. These descriptions have been placed alongside an image of the person being imagined, opening up questions about the gap between perception and reality.



*Familia* (Latin for family) is a film proposal exploring the isolation (physical and psychological) of a fictional, auto-sufficient family ruled by over-controlling parents. 'Family bonding' and the household serve as an antidote to the immorality of the outside world, resulting in a cult-like experience. Every three months they perform a ritual, destroying their clothes, shaving their hair, and taking a very hot shower, as a symbolic act to cleanse the evil of the world.



I have created a website for a hypothetical company that provides a service for people to enjoy their guilty pleasures. The idea is to create a comfortable environment for all audiences to share, experience and embrace their pleasures, without feeling revealed and judged. I believe it's important to remind people that there's no need to hide your true selves, and we should all celebrate our differences as individuals.

→ [www.af21963431.icoc.vc](http://www.af21963431.icoc.vc)

‘DEALING WITH LIVING IN  
A HOUSEHOLD WITH  
A NHS WORKER,  
AND THEN EXPERIENCING  
THE SUDDEN DEATH  
OF A FAMILY MEMBER,  
I FOUND MYSELF TRYING  
TO FIND LIGHTNESS AND  
HUMOUR IN MY WORK.

THIS LED ME AWAY  
FROM THE THEMES  
OF ISOLATION I HAD EXPLORED  
EARLIER IN MY PROJECT,  
BUT WAS A MORE HONEST  
REPRESENTATION OF HOW  
I NEEDED TO  
EXPRESS MYSELF CREATIVELY  
DURING THIS TIME.’



This two-book series explores the parallel between nightmares and the reality they're manifested from. The first book *0.1.* details the horrors of nightmares, which delves into the different concepts of fear. The second book *0.2.* explores the different real-life horrors that are the causes of the nightmares that haunt us.



I am interested in what happens in the process of information being passed from person to person. My work for this project has explored how words and images can be seen and interpreted differently depending on the context and the audience. This series of posters, which state 'The only thing that doesn't matter is the truth' were designed to be placed in a public context. I hope they provoke thought and start conversations.



‘IN THIS PERIOD OF TIME,  
I HAVE FELT LIKE I AM RIDING  
AN EMOTIONAL ROLLERCOASTER.  
ONE MOMENT I WANT  
TO MAKE WORK,  
BUT THE NEXT SECOND  
I GET DEPRESSED BECAUSE I AM  
NOT WORKING WITH MY FRIENDS  
AND TUTORS,  
I AM JUST WORKING ALONE.  
BUT IN SOME WAYS I GET  
A SENSE OF MY FUTURE AS  
WELL, BEYOND EDUCATION,  
WHICH IS A REALLY  
NICE AND RARE OPPORTUNITY.’

YA-TING  
YU

ILLUSTRATION  
& PRINTMAKING





Many people living in today's world have sleep problems and everyone has different sleeping habits. I conducted a survey and found that many people's sleep problems are due to excessive stress. I decided to come up with suggestions for how to deal with that in a playful way so that people can relax on the way home from work.



My work explores language and translations. The idea behind this project is to encourage people to share their native language. Using illustration and animation, the project hopes to get more people interested in languages and encourage them to learn something new.

# COLOPHON

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All featured images are courtesy of the relevant artist. All images © the artist.

\*Each year, the identity for the Central Saint Martins' graduate show is designed by a group of third-year students from BA Graphic Communication Design.  
The 2020 show identity is designed by Julia Luckmann and Scene Peng, who both completed the Foundation Diploma in Art and Design in 2017.

