

**Issue No. 2, July 2020**

**Regent's Fashion & Design Graduates**



## Off the Lawn

**“Out of adversity comes  
invention and innovation.”**

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# Editor's Letter

Welcome to our second issue of Regent's 'On the Lawn' newspaper - which we have temporarily renamed 'Off the Lawn' to reflect the realities of 2020's social distancing.

Although we can't physically celebrate graduation as in previous years, we thought it important to reward our uniquely talented creative graduates before moving on to the next chapter of their professional journey.

Charles Darwin is often misquoted as claiming it was the 'survival of the fittest' who succeeded in life. What he in fact said was resilience and overcoming challenge were far more important.

Having come through a global pandemic, the class of 2020 and their work is testimony to his point.

This issue of 'Off the Lawn' demonstrates our student's inventiveness, resourcefulness - and identity. How well they prove that out of adversity comes invention and innovation. What began with virtual exhibitions and classrooms, and developed through Zoom meet-ups and Skype tutorials, resulted in a final semester of questioning and exploring... 'what if'.

We know it's this mindset that will ultimately equip our students with success. And as we all know, nothing succeeds like success.



**Mark Eley**

**Head of Programmes**

Fashion and Design  
Faculty of Humanities, Arts  
and Social Sciences

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# Foundation Fashion & Design

**F**oundationists, this has not been your average start to professional lives. But then, we know creatives can thrive in situations of uncertainty. Earlier this year, you were introduced to the design cycle, and followed up with a taster of your specialism. This gives you a strong understanding of the most important principle; creativity is everywhere.

You pulled everything together for the Wearable Architecture project, with impressive results starting from museum trips that immersed you experientially to enable and realise informed and exciting, experimental designs.

You later experienced some real life designwork, with The Baker Street Underpass designer, and work-to-scale, applying yourselves to ideas and material. All the projects and experiences were aimed at giving the rationale and skills to move seamlessly forward in your chosen career paths.

**W**e hope you keep your eyes open for random acts of creativity wherever you are. Missing you and looking forward to seeing you again.

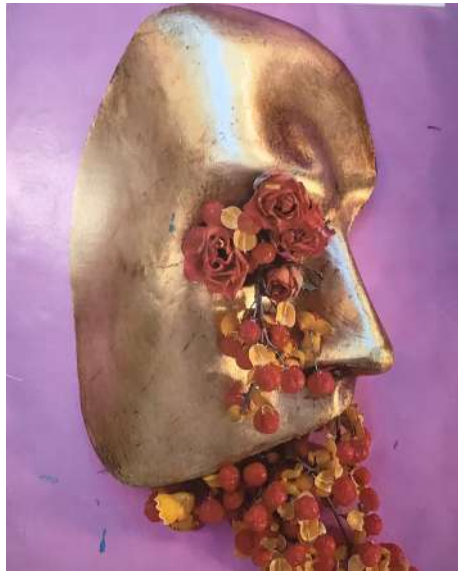
**Your Tutor Team**  
**Foundation Fashion & Design**





**ABOVE**  
Colour wheel collage by Foundation  
Fashion & Design student Teresa Lu.





**ABOVE & TOP RIGHT**  
Foundation students in the studio,  
working on various projects including  
paper-based fashion & sculptural designs.





**“We know creatives  
can thrive in situations  
of uncertainty.”**

**Acknowledgments**

Foundation Fashion & Design would like to thank the following people from our wonderful teaching team:

**Course Leader**

Yaron Lapid

**Tutor team**

Sarah Harkins  
Georg Meyer-Wie  
Jacky Black  
Oliver Wrobel  
Theresa Clark

**BA (Hons)**

# Fashion Design

This year's final Fashion Design students have explored a large variety of themes and aesthetics within their fashion collections. Each year these students work towards expressing their personal design philosophy through the creation of a set of garments.

Our students are as usual from all over the globe. A student's cultural identity is embedded deep within themselves, and informs their own likes and dislikes, this inevitably is apparent in the work they create. However, alongside this there is a cross-pollination of cultures and styles within all of the individual's creations resulting from the exposure to London and the particular type of creative education we offer at Regent's.

Students explored serious matters such as gender identities and the Hong Kong political riots to more humorous research themes such as Pokemon and going out on the town. Bricolage collaging methods translated into fashion forms, sustainability, organically grown textiles, the idea of 'chic', the way a woman carries a child, and challenging the feminine ideal were also themes incorporated into the fashion collections made by the students.

This year has obviously presented us with a great challenge. The coronavirus has meant that all of a sudden the students

had to gather their work together and prepare themselves for the idea of finishing the complicated task of creating a collection of garments from within their home. Students were provided with mannequins and sewing machines with which to create their work. The numerous challenges meant that students had to constantly re-evaluate their designs due to the constraints of the lockdown. They were unable to find and use the specific fabrics, trimmings, sewing methods, and other elements and accoutrements of their designs that they intended to produce. Remarkably the students rose to the challenge and have worked hard to produce some exciting, original, contemporary and varied collections here.

Our philosophy is one of fostering individuality and exploring a student's aesthetic whereby they create something only they are capable of doing. This is very apparent in what is presented here. We hope you appreciate all their hard work as much as we do and wish them every success in the future. We are confident they will continue to express themselves through fashion within the global industry. Congratulations class of 2020!

**Your Tutor Team**

**BA (Hons) Fashion Design**

**Instagram: [@regents.fashion](https://www.instagram.com/regents.fashion)**







## Constant Change

**C**onstants Change is a collection created for the modern girl. The collection takes inspiration from different sculptures by Isaac Kahn and from the contemporary streetwear and sportswear fashion. The movement seen in the sculptures is captured in different structural elements present in most of the garments by using different pattern cutting techniques and choice of fabric.



**Afifa Saqib Altaf**

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# We Exist

My collection titled 'We Exist' (from an Arcade Fire song about societal oppression and self acceptance) is a visual exploration of gender restriction, both physical and mental. My end goal as a designer has always been to make other people feel free to express their true self without shame or filters, and for my graduate collection I wanted to highlight this idea through a set of androgynous, genderless clothes.

## Elisa Alberici

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Must Have Blacked Out

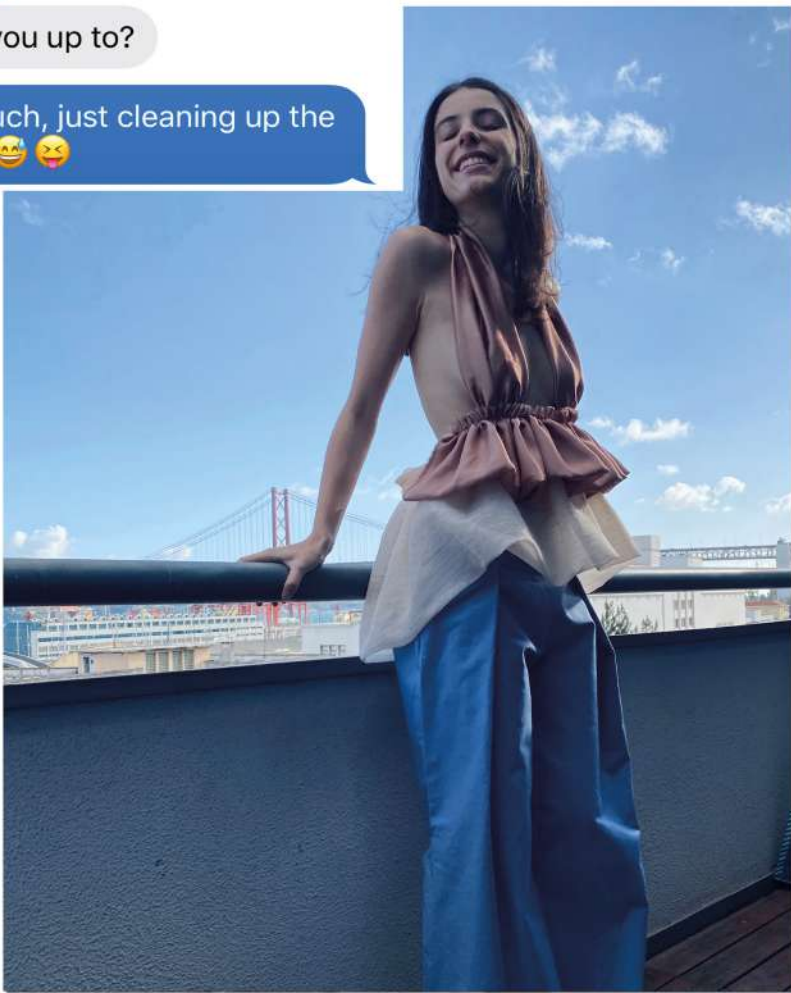
Must Have Blacked Out taps into the idea of getting ready. It meshes the glamour of Golden Age Hollywood with the zeitgeist of Studio 54. Through consistently referencing icons such as Jayne Mansfield, I convey this idea of getting ready through deconstruction of garments. I also attempt to re-create the torn apart or falling garments through draping.



monique\_acosta  
Lisbon District

Heyyyyyy!!! What are you up to?

Not much, just cleaning up the house 😊😘



Liked by joaopcjnr and others  
monique\_acosta cleaning but make it fashion

Monica Acosta Pereira

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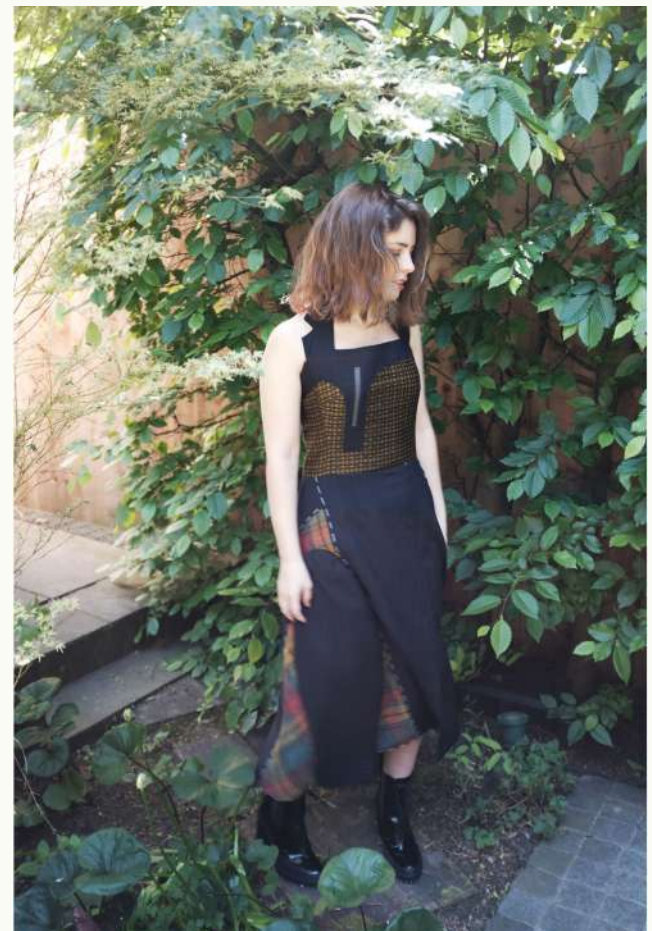
## Gabrielle Schimmel

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## Bricolage

The name of this collection is Bricolage, this means the creation of something from a diverse range of available things. This project was all about collecting old unused and forgotten garments and upcycling them to give new life and purpose. A suit jacket that was once worn perhaps by a man at the office is given a new purpose as a dress etc. I was very inspired by the artist Michael Mapes who collects various objects that have no longer got use to them and utilizes them to create a portrait of a face. I was also inspired by Arte Povera, poor mans art, this was a contemporary art movement that saw artists collecting whatever it was that they could get their hands on, even rubbish off the street, and creating pieces of art with them. This concept gave me the idea of collecting old vintage oversized suit blazers from charity shops and vintage markets and using them to create something fresh with a completely new form. I wanted to show people that instead of succumbing to fast fashion and excessive buying it is still possible to take what you already own and revamp it to create something fresh and contemporary.





## Wabi-Sabi Weavings



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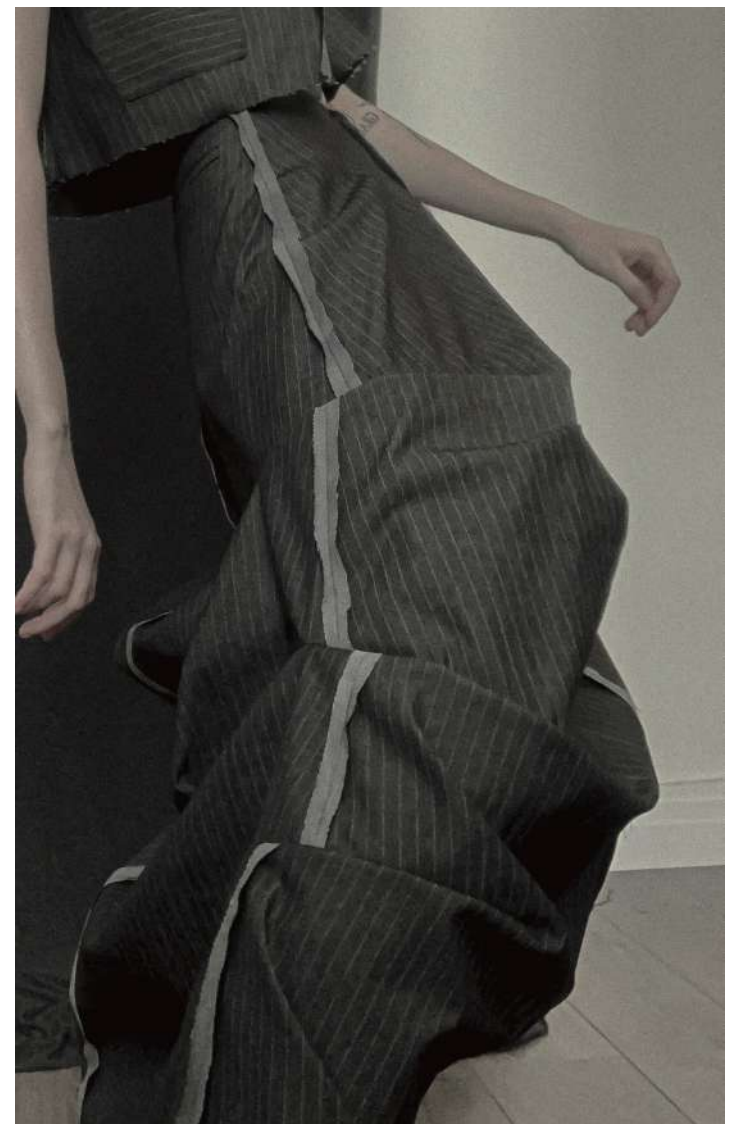




## Studio Highlights

### Year 2

The 'Wabi-Sabi Weavings' collection embodies a visually contemporary take on the ancient Japanese philosophies; Wabi-Sabi and Kintsugi. Wabi-Sabi can be summarized to be the adoration of the naturally imperfect and incomplete in any circumstance. Through my work I have tried to incorporate this in a subtle way by introducing seamlines in the garments, that create soft color blocking, mimicking the aesthetic of Kintsugi. Additionally, I have been inspired by the silhouettes and iconic garments of the traditional Japanese wardrobe, alongside using earthy color palettes you find throughout nature and its many beautiful facets.



**LEFT & ABOVE**  
Images by second year BA  
(Hons) Fashion Design  
student Isabella Charles.

# BA (Hons) Fashion Design with Marketing

This year's final Fashion Design students have explored a large variety of themes and aesthetics within their fashion collections. Each year these students work towards expressing their personal design philosophy through the creation of a set of garments.

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**Your Tutor Team**

**BA (Hons) Fashion Design with Marketing**

**Instagram: [@regents.fashion](https://www.instagram.com/regents.fashion)**







## Degrave Shadow

**T**he concept of this collection is inspired by the Weimar Nightlife that took place in the 20's / 30's. This Weimar Culture in addition to my French origins reflect perfectly my design philosophy which is highlighting the masculine power that a women can have by wearing tailored clothes while remaining sensual thanks to the silhouette / texture of the garment. I've chosen to focus myself on the dark side of Cabarets: what happens behind the scenes, behind the glitter, after the show. This darkness has always inspired me a lot.

### Juliette Bougartchev

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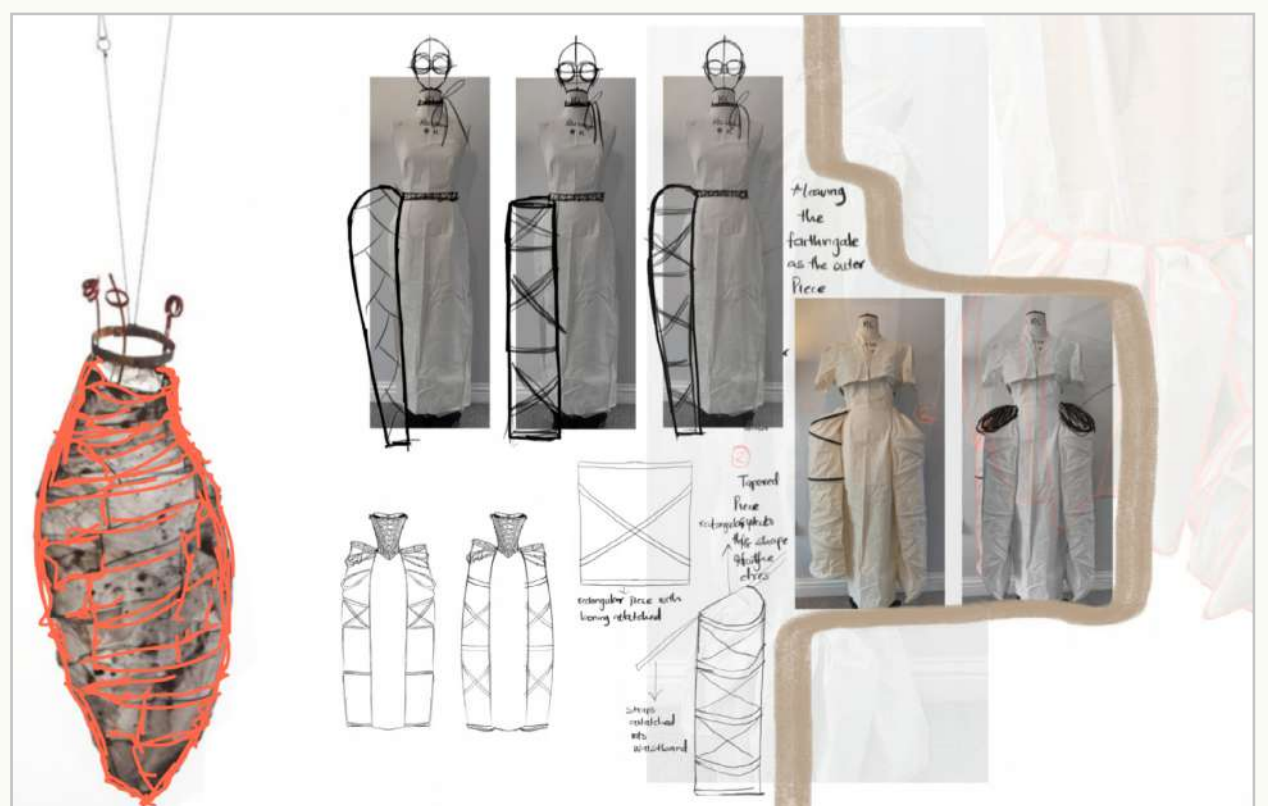
**V**intage Babies is a celebration of cultural identities, experiences and the space in which they intersect with the western world. It explores contemporary methods from artists like Tshabalaba Self and Yinka Shonibare and how elements like hybridity is translated through their work. The collection is reflective of western 19th century silhouettes as well as tailoring techniques from the Congolese Dandies. The aim of this collection is to create new forms of cultural meaning and identity that myself and people with different experiences from mine can relate with.

## Orezime Oreoluwa Esseh

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## Aaaiieeeeeee!!

In my collection, I have incorporated both minimalism and maximalism in separate forms. Following a minimalist lifestyle personally, my aesthetic usually consisted of simple yet complex silhouettes. As these philosophies cannot live without one or the other, I made the bold choice of incorporating the element of maximalism that was born with the purpose to oppose to minimalism. Instead of weaving them together, I distinctly chose to juxtapose them in a two layer form where there is an exposure of the indecisiveness of the modern fashion world. Arguably the combination of these supporting themes will play a major role in the emerging ambience of maximalism yet with careful placement and layering glimpse of minimalism is injected.

## Melodi Selma Turkes

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## Beauty Unravelled

**B**eauty Unravelled is a story that exposes the perceived notion of beauty and a submersion of sex, in the life of a young individual who rebels against an idealistic world, combining femininity with the binary opposition of masculine elements. With contemporary references from Alexander McQueen, Georgia O'Keefe and Nick Knight, this collection re-invents the floral form which grows from the body and combines statement pieces with beauty complimenting function. My collection stands out for its fabric and colour scheme as it merges heavyweight fabrics with lightweight fabrics such as my own print in canvas, duchess silks, taffeta, cotton drills, leathers and nylons which feature warm hues such as olive green and accents of dusky pink, complimented with white. This is woven with deep, rebellious shades of black and bordeaux which demonstrate a rich complexity, emphasising sexualisation and domination.

## Stephanie Ferreira

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# BA (Hons) Fashion Marketing

The BA (Hons) Fashion Marketing graduating class of 2020 have produced a wide range of work reflecting personal interests, skills and outcomes as diverse as the students themselves. At the start of the year, students presented a topic to explore through both primary and secondary research, culminating in solutions to problems and recommendations for industry through innovative concepts and realisations of marketing and promotional strategies.

The Class of 2020 did exceptionally well in seeing their work through, even in uncertain times of a world health crisis that demanded a lockdown and ongoing social distancing. They have all profited from the resilience they gained and the challenge of adaptability, both ultimate virtues to succeed in today's professional working environment.

This year, our students have explored sustainable concepts of renting fashion products, cut-to-order garment production and virtual gaming attire. They also explored business ideas in the area of talent agency, mental health support and experiential shopping experiences. Furthermore, were the foundations laid for innovative creative consultancies and the production of thought-provoking visual fashion content in still and animated form for both online and printed purposes. Magazine launch issues are now prepared to be tested for distribution for their intended audiences. Ventures for online retail were developed

that reach customers in parts of the world not used to access of such diverse products. As always, promoting a global reach in the marketing of fashion featured in many final projects.

Although an exhibition to celebrate their great achievements can't be arranged for under current circumstances, this publication is proof of their hard work and success. Each student's journey is further reflected through their online portfolios and press packages – a curated platform of their individually determined best work through their time with us at Regent's University London. There is much to see and explore, and we hope you enjoy looking at their endeavours throughout this varied display.

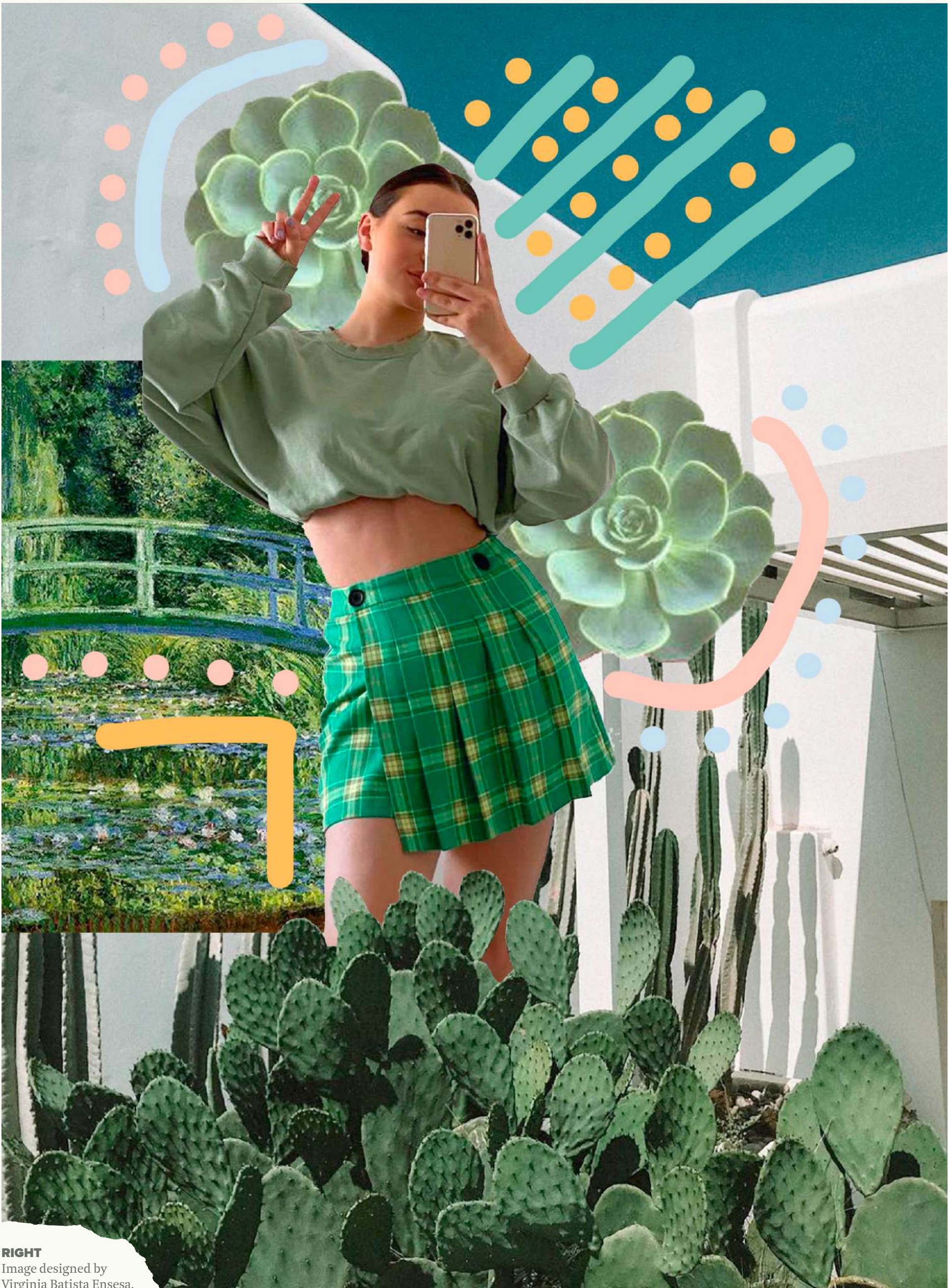
On behalf of the entire team involved with the BA (Hons) Fashion Marketing Programme, we would like to thank you for your support and for joining us in celebrating the achievements of the Class of 2020. Finally, to our students, our warmest congratulations and very best wishes for the future – we will be watching your careers and development with great interest, and we look forward to hearing of your future achievements!

**Your Tutor Team**

**BA (Hons) Fashion Marketing**

**Instagram: [@regents.fashion](https://www.instagram.com/regents.fashion)**





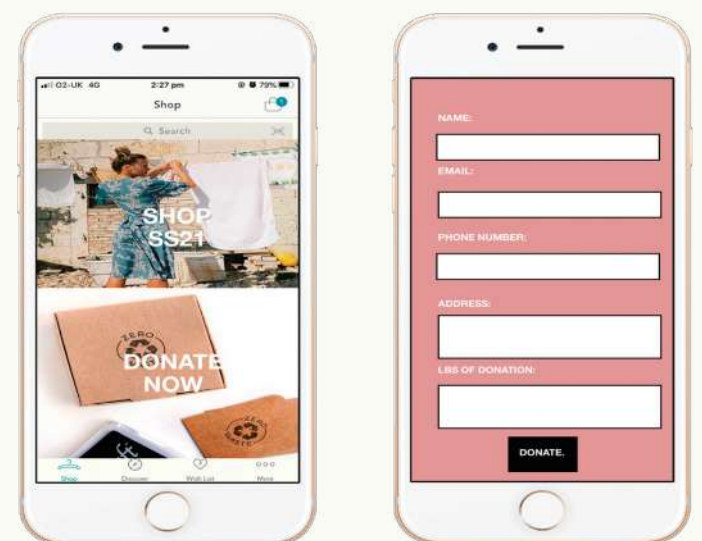
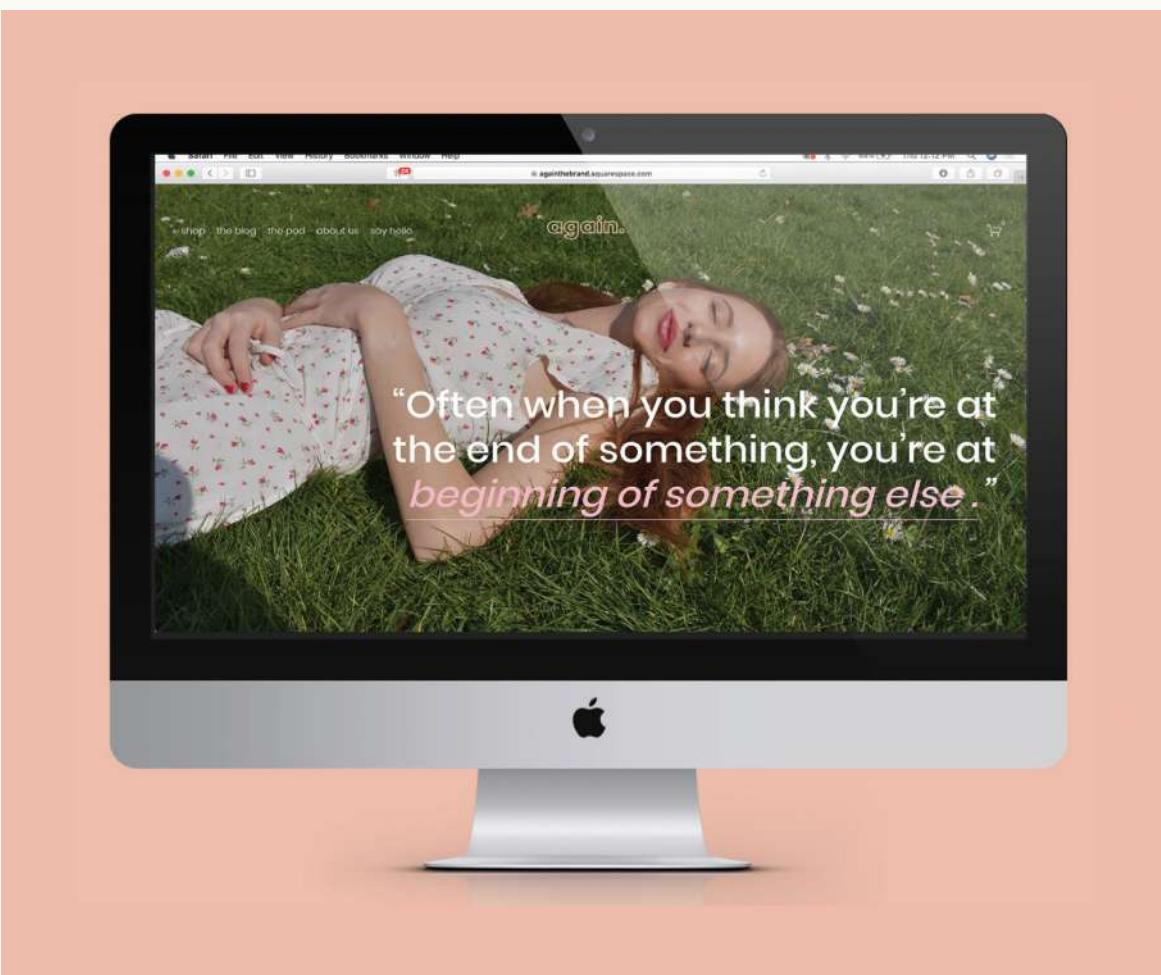
**RIGHT**  
Image designed by  
Virginia Batista Ensesa.





## Again

For my final major project I knew I wanted to focus on sustainability. I was lucky enough to be raised around beautiful lakes and oceans which led to spending most of my time outdoors. After studying fashion for 3 years, I have seen first hand what the industry is doing to our earth. My brand “again” is dedicated to reducing waste and toxins that are destroying the nature we have around us. The company focused on the repurposing of clothes and creating a sustainable company through every aspect of the supply chain. “again” is an online store that runs on a circular concept. We accept donations of any kind no matter the condition, giving people a place to safely discard their unwanted clothes. From there we up-cycle the clothes into new resell-able items. We combine garments, sew new details, add patches, & more. We do not use dye, nor produce our own fabrics. Everything is completely up-cycled from a garment that has already had a life & its own story.



## Allison Ziegelasch

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## brands are expected to take a stance.

64%

of people are belief-driven buyers who choose, switch, avoid or boycott a brand based on its stand on social issues. (Edelman, 2018)

**The majority of buyers are belief-driven.** Out of belief-driven buyers, 65% bought a brand for the first time due to its position on a controversial issue, and 67% will not buy a brand because it stayed silent on an issue they believed the brand had an obligation to address. The amount of belief-driven buyers is on the rise. From 2017 to 2018, the amount went from 1 in 2, to almost 2 in 3 (Edelman, 2018).

53%

of people believe brands can do more to solve social ills than the government. (Edelman, 2018)

**Lead your brand like you would a country.** Most people have more faith in a brand's social power than their own government. They believe a brand will answer their call, with 54% saying it is easier for people to get brands to address social problems, than to get government to take action. Just like a state leader, brand CEOs are being held accountable. 64% says that a CEO should take the lead rather than waiting on the government to impose it. (Edelman, 2018).

55%

of consumers believe the products they buy do not show enough information on social, health, safety and environmental issues (Futerra & CGF, 2018).

**There is a disconnect between brands and consumers when it comes to transparency.** Most brands (86.4%) believe their consumers are satisfied with their transparency on social, health, safety and environmental issues, yet over half of consumers disagree. (Futerra & CGF, 2018).

## A the agency

With a fast-changing social climate, more and more brands are searching for ways to make an impact with their marketing, yet often find themselves clueless as to how. A the agency is an agency that simplifies this mission by connecting brands with pioneering activists, community leaders and interest groups to create effective, empowering campaigns. A the agency operates on the principles of marketing that matters as a provider of social change. Its impact is something the consumer wants to be a part of it.

# we are A the agency.

We firmly believe that brands hold power when it comes to social change. We also know consumers increasingly expect it. Our innovative approach connects your brand with leading activists and community leaders to create marketing that matters. Representing hundreds of trailblazers and disruptors, we can offer everything from consultation work to brand ambassadors. Connect with us, and we will tailor the best approach for your wants, needs and budget.

All PR is *not* good PR. With more and more brands attempting progressiveness, inclusivity and taking a social stance, it is easy to make mistakes. By consulting with a leading group of activist, your brand lessens the risk of a potential devastating PR scandal.

Want an extra punch to your marketing? Hiring a credible, well-known activist is the way to go. Several of our activists are available for modeling and brand ambassador work. Thinking of doing a charitable campaign? Do it right by allowing us to connect you with a wide range of charities, interest groups and organizations.

Your brand's voice matter. Let us help you amplify it.



“Corporations may manufacture products, but what consumers buy are brands.”

- Naomi Klein (2010)

“at A the agency, we believe brands hold power when it comes to social change. our mission is to bring brands and activists together to create campaigns that make an impact.”

## Amalie Leraand

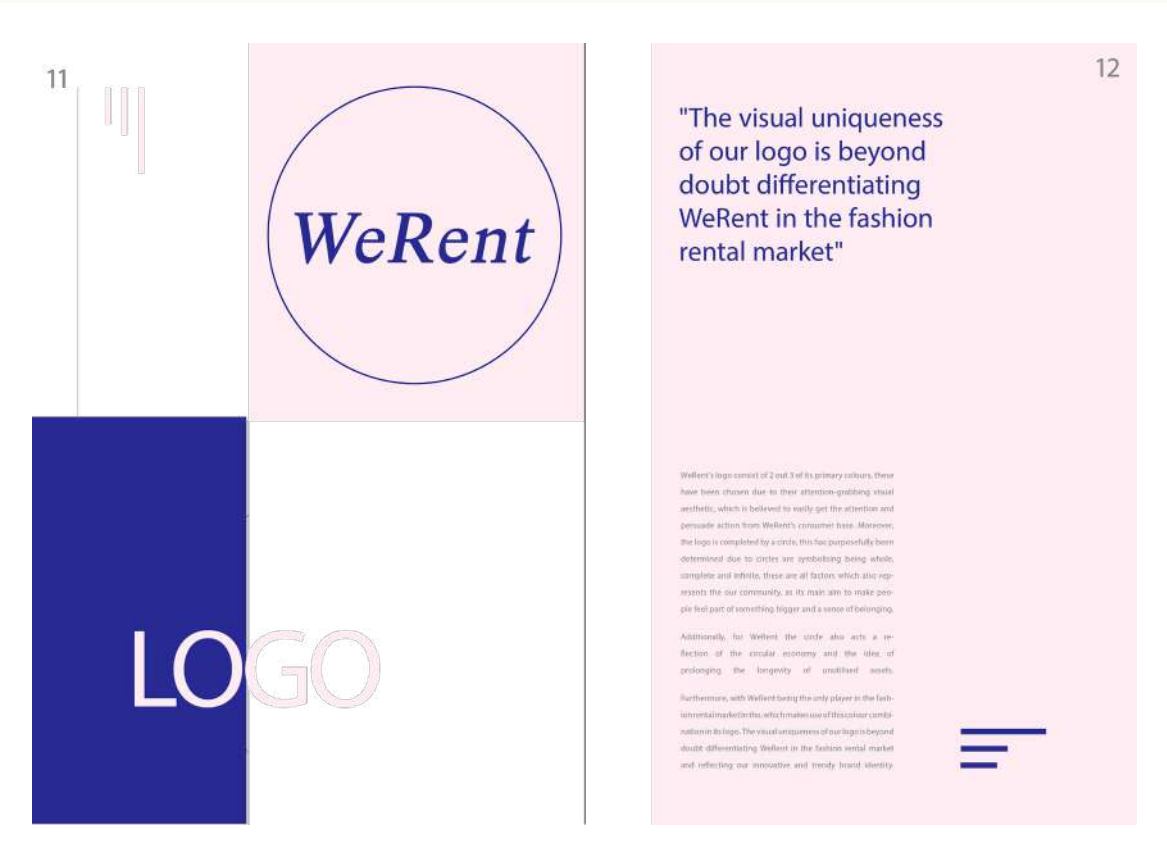
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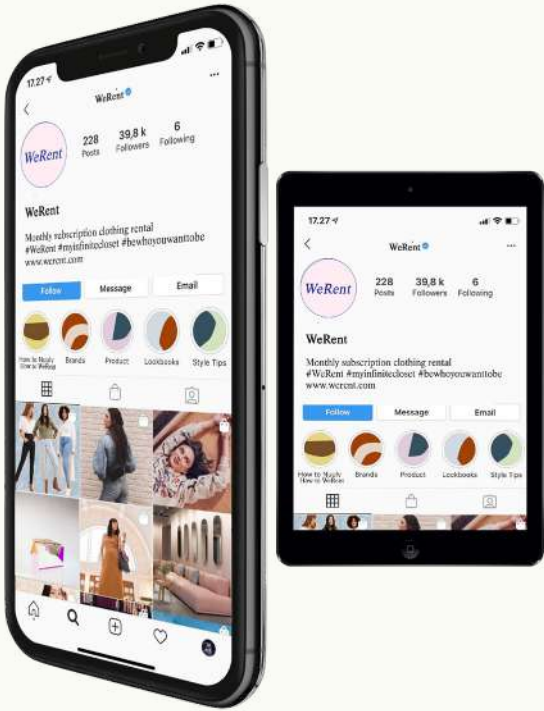
Website: amalieleraand.myportfolio.com



# WeRent



**W**eRent is a British subscription based online and offline mid-market fashion rental service, with one store located in London, Soho. The brand is catering for the increasing demand of fashion rental amongst Generation Z females. Furthermore, WeRent is aiming at bridging the gap between online convenience and an experiential in-store shopping experience. The brand firmly believes that its strategy to create a social, exciting and inclusive in-store environment, combined with constantly encouraging feedback from its consumers both online and in-person will enable WeRent to build a tight-knitted community around its brand, resulting in a reliant, strong and long-lasting consumer relationship.



## Amanda Stengram Mortensen

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# Cycle



The purpose of my Final Major Project research was to examine whether Generation Z are aware of how their fashion consumption effects the environment and whether they are equipped with enough information by the fashion industry and

government to make a fully informed decision when they shop. For the realisation portion of the project, a brand extension of the NGO Fashion Revolution was created. It was a pop-up store called Cycle and was

targeted for Generation Z, stocking the 5 most transparent brands on Fashion Revolutions Transparency Index. The aim of the project was to fill the gap in the market allowing Generation Z to make informed sustainable purchases at an affordable price.



## Helena Wiltshire

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## SAD!

**M**y final major project is 'SAD! Creative Agency'. SAD! is a London based creative content agency founded in 2019, specialising in social media platforms, e-commerce, branding and fashion contents. Our goal is to clearly communicate your brands core message in order to attract, covert, retain and engage your target consumers. With integrated marketing expertise and knowledge of global market situation, we create custom solutions with successful results, meanwhile, maximising cost effectiveness of all client initiatives. SAD! only works with people that are willing to break new ground to solve old problems in new ways.



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## 2. Brand Overview

### Brand vision and mission statement

SAD! is a creative agency that believes in embracing the unknown, we only work with people that are willing to break new ground to solve old problems in new ways. Whether our clients are emerging or already established, our creative partnerships are all equal to us. We take pride in working with forward-thinking fashion brands.

SAD! 's manifesto is being the industry pioneer. We hold a fluid perspective towards clients needs, so we can be flexible enough to meet the demands of a rapidly evolving society and customer. The company's creative vision is to function as a modern interpretation of changing scenarios. Observation and a curiosity for the world is at the core of our creative process, as we believe that change is constant in society and thus in fashion.





## Have A Nice Day

**F**or my final major project, I came up with 'Have A Nice Day'. Striking to make a difference, it is determined to improve the mind and wellbeing of our customers. Activities such as Rage Rooms, Scream Rooms and creative workshop will be present. We promise to build a safe community for those who feel vulnerable and outcastes in society. We understand the feeling of being excluded in society. Have A Nice Day was a very personal project, and will be launched in the near future!

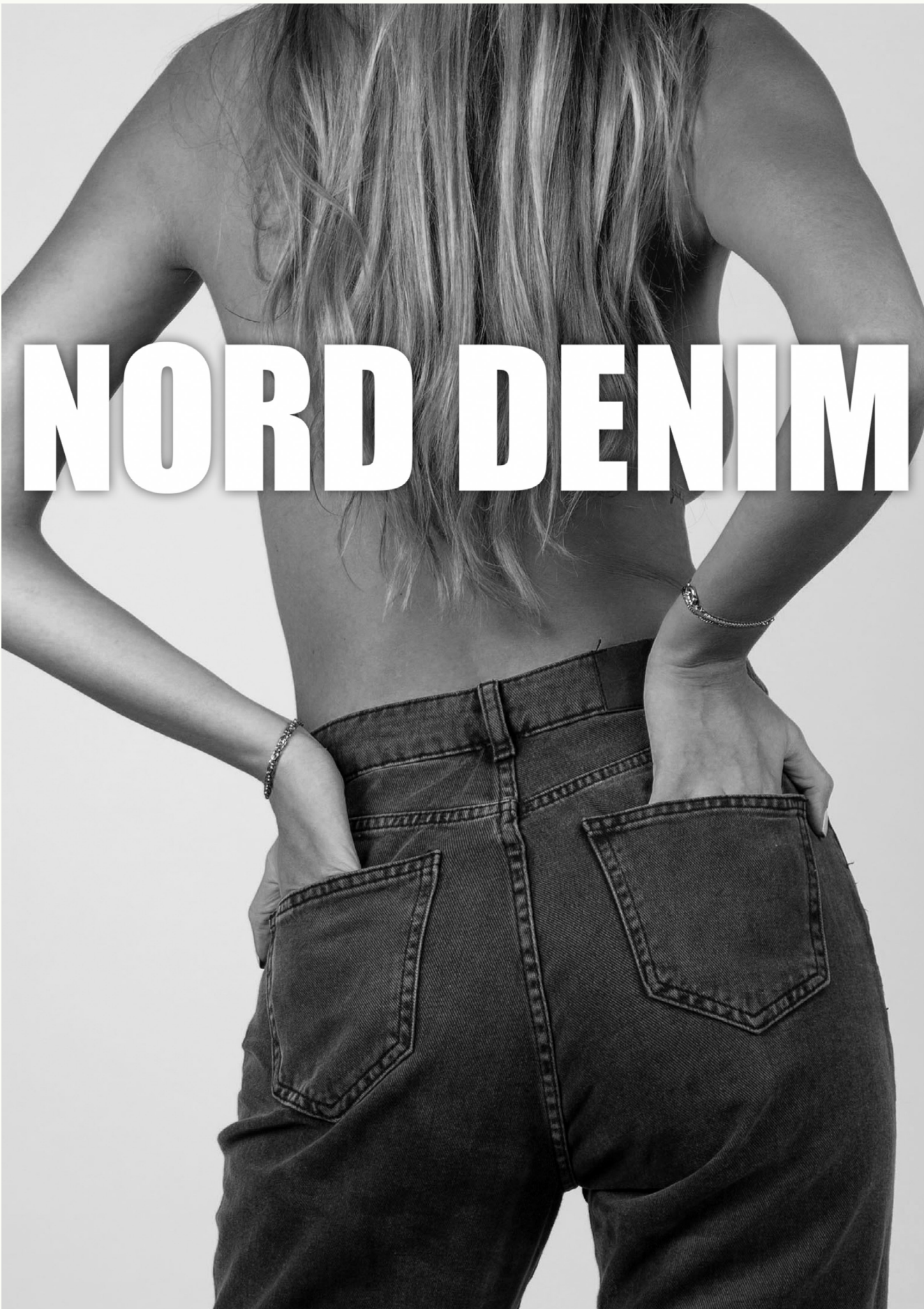


## Jiji Jaroenvejjakarn

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## Nord Denim

**M**y major project was inspired from the research I conducted for my dissertation, all about consumer experience in stores. I wanted to create a pop-up shop that would cater to any shopper and that fulfilled every need. I chose to sell denim wear in it as denim is always needed and sought after by the general public, and it has the ability to be an extremely bespoke and enjoyable purchasing experience.



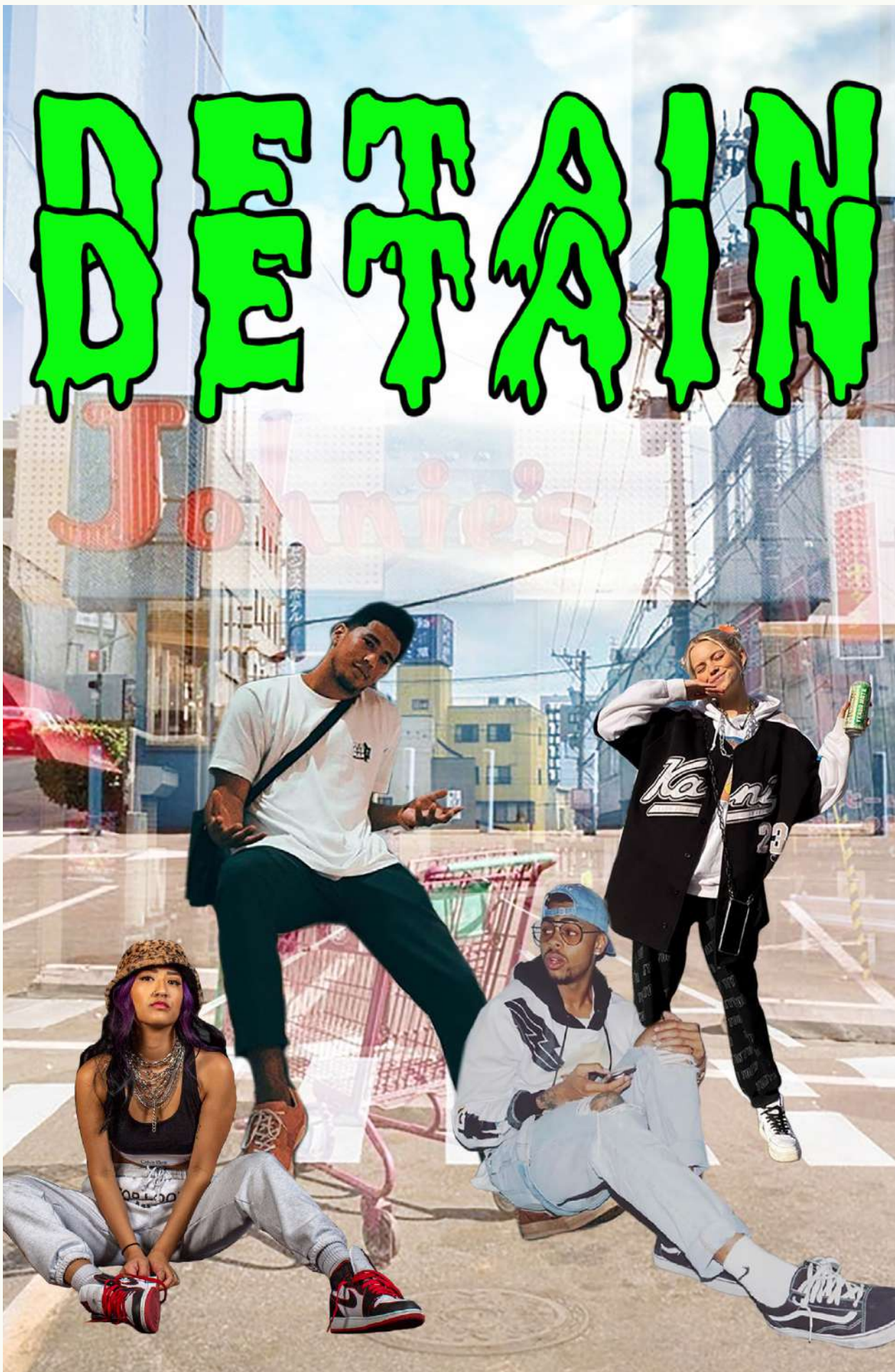
### Katarina Nord

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## Detain

**D**etain Magazine focuses on raw, genuine and unretouched content – a place for people to embrace themselves for who they are. Detain keeps the reader up to date on the latest trends and on current topics surrounding pop culture. With a strong focus on streetwear, Detain features new designers and emerging subcultures. Readers can submit their own content across music, art and fashion and grow a new following.



## Kate Jinakunwiphat

Country of origin: USA





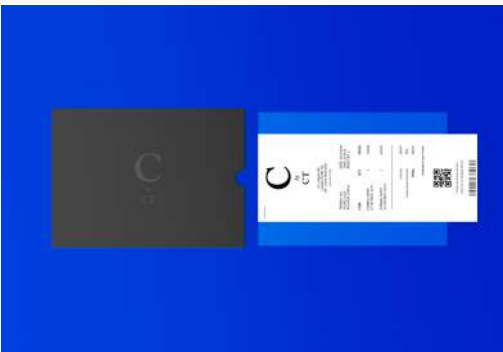
# C by CT



C by CT is the name of my final major project as part of my bachelor's degree in Fashion Marketing. It served as a creative solution to the issue identified in my dissertation "Can we improve menswear shopping environments to redefine the male relationship with fashion?" which explores the buying behaviours and preferences of the male generation X. C by CT is a conceptual sub brand of English menswear label Charles Tyrwhitt. The focus for C by CT is the store environment. By implementing features such as smart screens throughout the store, styling and item checker in fitting rooms and self checkouts, the customer experience becomes efficient and informative through easier product discovery and availability. C by CT aims to improve the overall relationship between men and retail. The brand differentiates itself by truly knowing its consumer and applying that knowledge in everything from product selection, stock availability, store functionality, B2C service and promotional strategy.

## Louise Wingren

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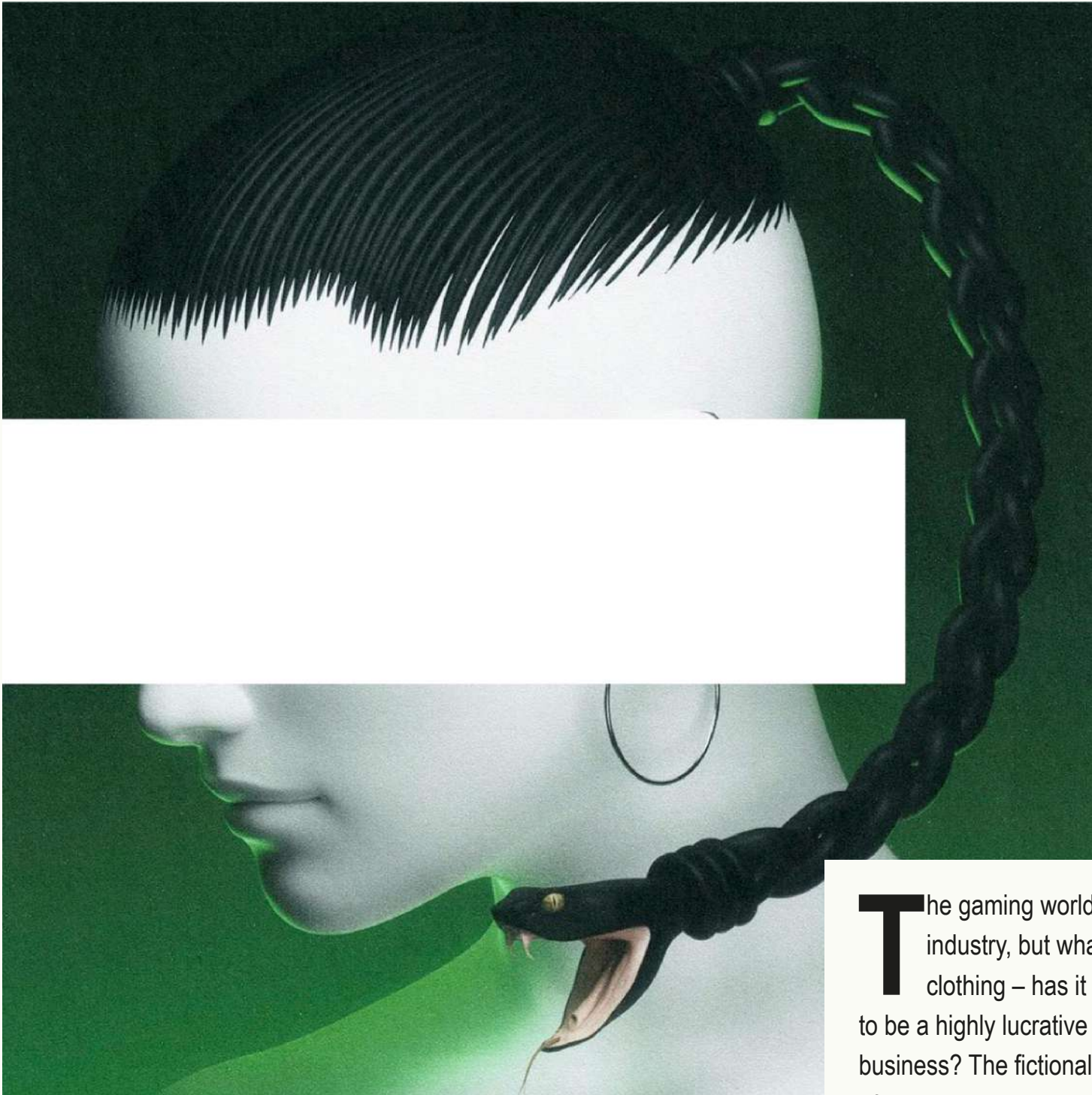


Making it  
easier  
for men  
to shop well.





## Fortnite x Sucuk und Bratwurst



**T**he gaming world is a billion-dollar industry, but what about its clothing – has it got the potential to be a highly lucrative fashion business? The fictional collaboration of this major project between Fortnite X Sucuk and Bratwurst explores how a crossover between the gaming world and the fashion industry might look like. Comprehensive analysis and research for this project has been developed in an academic dissertation, which formed the underpinning for the practical outcomes created in this major project.



**Maxine Huenerwadel**

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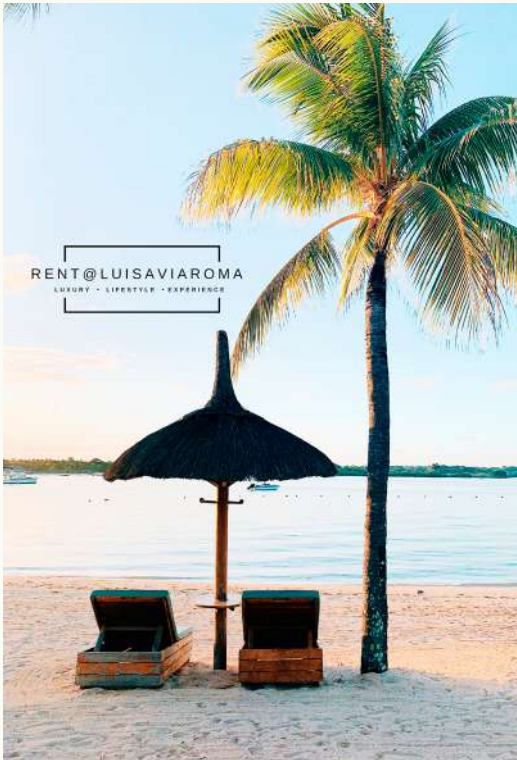
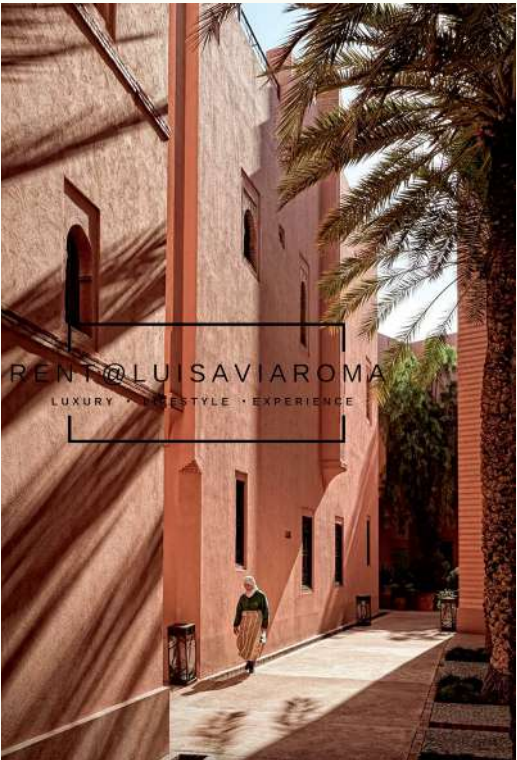


## Luisa Via Roma & The Leading Hotels of the World

For my final project I created a partnership between Luisa Via Roma and The Leading Hotels of the World proposing an innovative rental concept, focusing on a responsible way of consuming while enjoying a lifestyle experience. Through creating an in-depth analysis of the rental market and consumer demand. The key objective of this project was to propose a new way of consuming luxury fashion while responding to the weakness of competitors.

### Maylis De Vlieghe

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Website: [www.maylisdevlieghe.com](http://www.maylisdevlieghe.com)







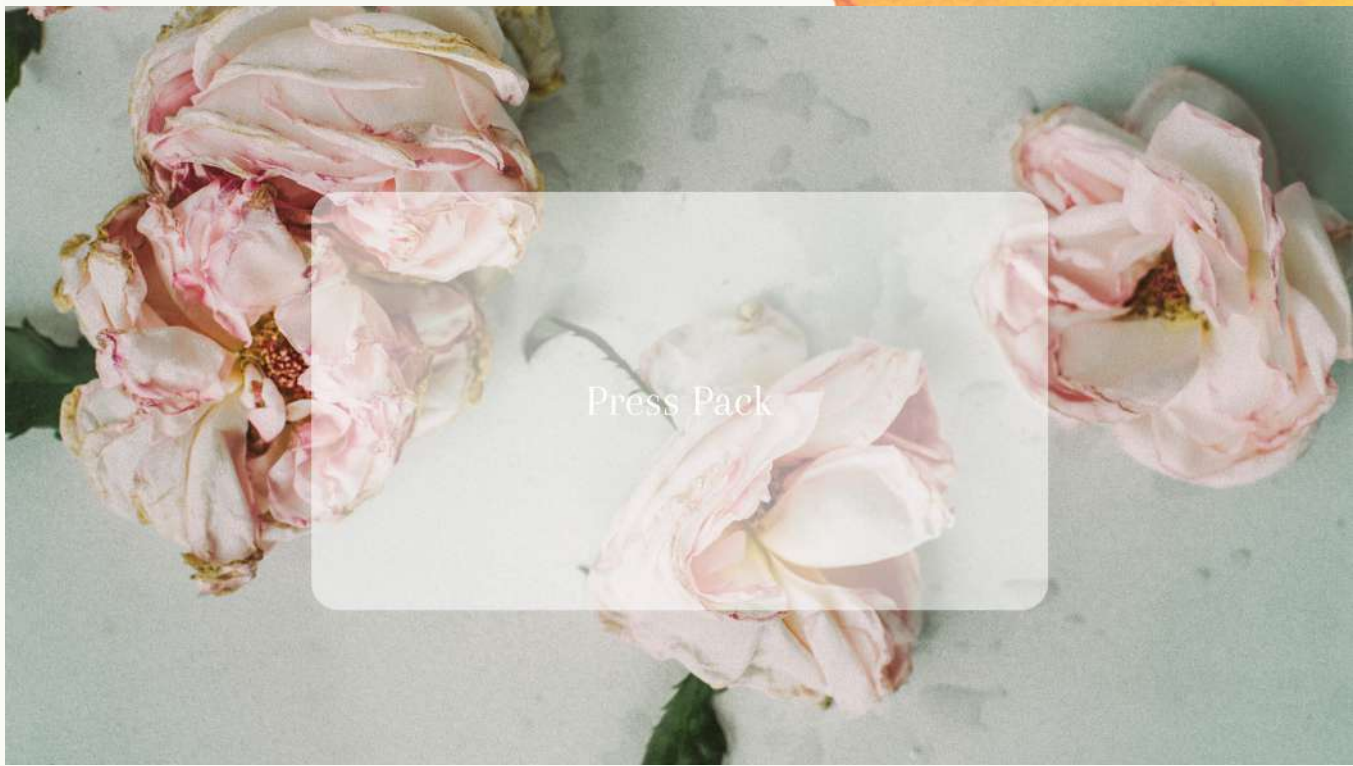
## Stefanel

The mission of STEFAN, an extension brand of STEFANEL, is to become one of the top retail brands providing its customers with excellent quality products and a unique shopping experience when the products are entering the stores. STEFANEL itself is most famous for its exquisite knitwear. The new brand extension STEFAN however will be offering much more than that: STEFAN will combine the softness of knitwear with the boldness of leather and the elegance of lace.

These will be the three key materials which will launch the new brand as a cool, bold and desirable one. The customers will want to buy the garments in order to stand out, feel confident, feminine and daring.

New brand extension name:

**STEFANEL**



**Milica Djordjevic**  
Country of origin: Romania & Serbia  
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Saint Laurent x Nike



In pursuit of luxury and comfort, the collaboration between Saint Laurent X Nike regenerates both, unveiling a stunning collection of glamorous yet relaxed streetwear and athleisurewear. The comfy, edgy and innovative designs molded into one garment that can be worn from street to studio.



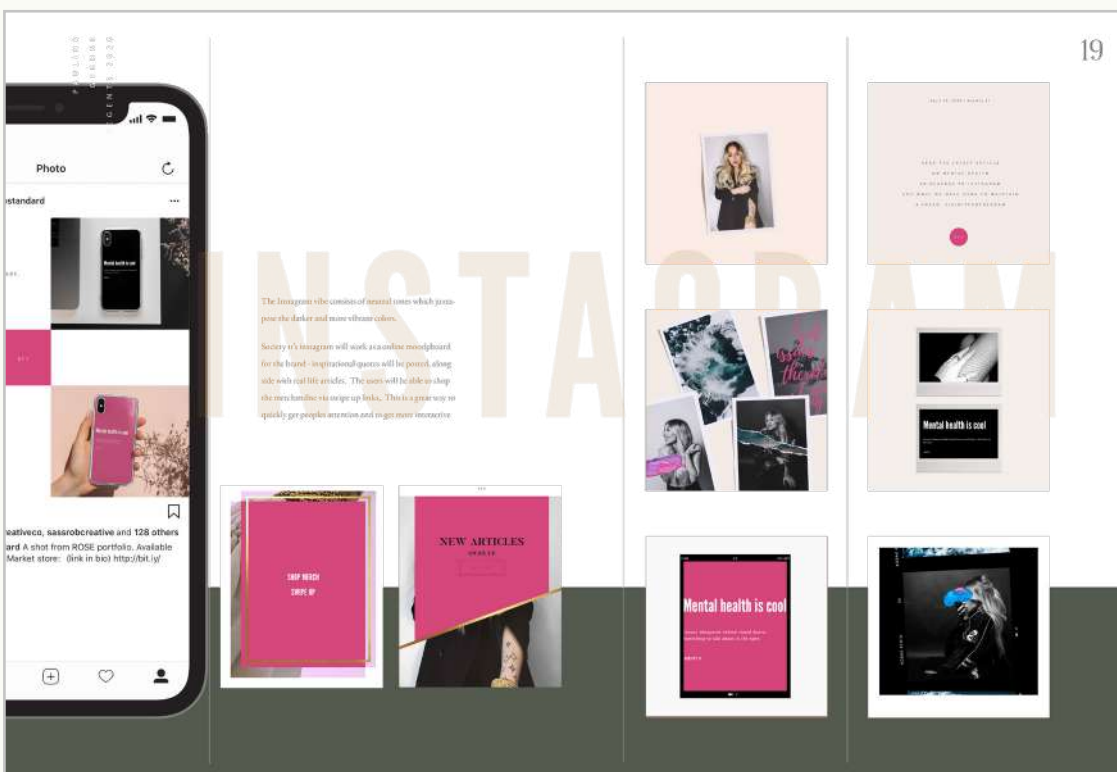
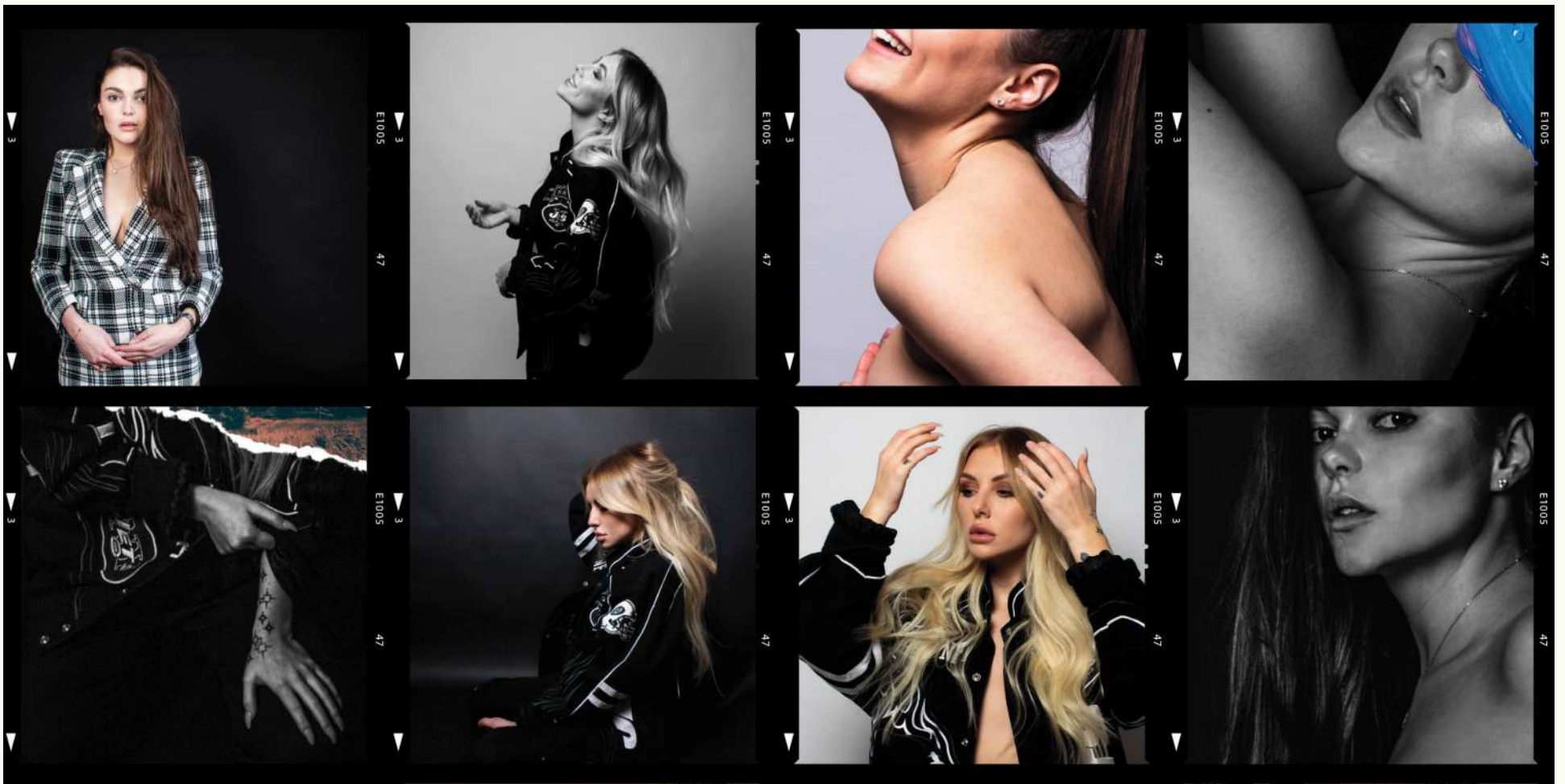
BRAND IDENTITY



Nour Abou Jaoude

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Website: [www.aboujaoudenour.com](http://www.aboujaoudenour.com)





## Society 11

For the major project, I decided to create an app that will through data check our mental health, how we are feeling and interacting, behaviours that we might now know that we have, in context to the social media application Instagram. I decided to focus solely on Instagram, and not other apps. I created an app that analyses behaviours, words usage and what we like on Instagram, to give the user a weekly mental health chart, to see how we are REALLY feeling. I also created an online magazine, where articles about normal people and influencers, speak out about what they have done for the gram, with a #IDIDITGORTHEGRAM, which is a twist on #DOITFORTHEGRAM. Here will people speak out about what they have done in orders to get likes etc, such as starving themselves, using drugs to keep a certain appearance etc. Nothing is off limits.

## Paulina Gerdne

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# Milana



**T**echnical

The luxury fashion industry is pioneering a technological revolution that is embracing the new capabilities of artificial intelligence and virtual reality. In recent years, there has been a slow-down in the traditional channels that grow sales figures of luxury fashion labels so brands are looking for more innovative methods to engage with their customers. As a semi luxury brand, Milana could be the first platform that introduces Pakistani consumers to a new fashion experience. (Jiang, E, 2017)

Social Media is a large part of our daily lives and users are now looking towards more of these platforms to follow trends and lifestyle choices (how social media and its influencers are driving fashion). According to primary research, Generation Z participants in Pakistan confirmed that they are influenced by what they see on social media (Faruque, S, 2020)

As a visually led platform, Instagram acts as a personal look book or style guide for online users. Fashion brands are evolving in the ways they communicate with their customers by becoming "more fluid and interactive" through using social media as an effective advertising platform.

**E**nvironment

Recently brands in Pakistan have begun to understand the value of building a sustainable supply chain. For example, Ali Xeesan's theatre Studio, Sapphire amongst others Fashion designer Misha Lakhani is also known to encourage her customers to buy luxury fashion whilst remaining true to their sustainable products. Her pieces consist of clothing handcrafted from traditional methods and her clothing support her local artisans which helps keeping independent fashion designers in business. (Lakdawala, F, 2019)

Parts of Pakistan are susceptible to Earthquakes including the areas up north such as the KPK province and others. Historically this has negatively impacted the fashion industry as often production factories have collapsed which limits the output of the region. (The Guardian, 2015)

*New In from Maheen Karim Khan*

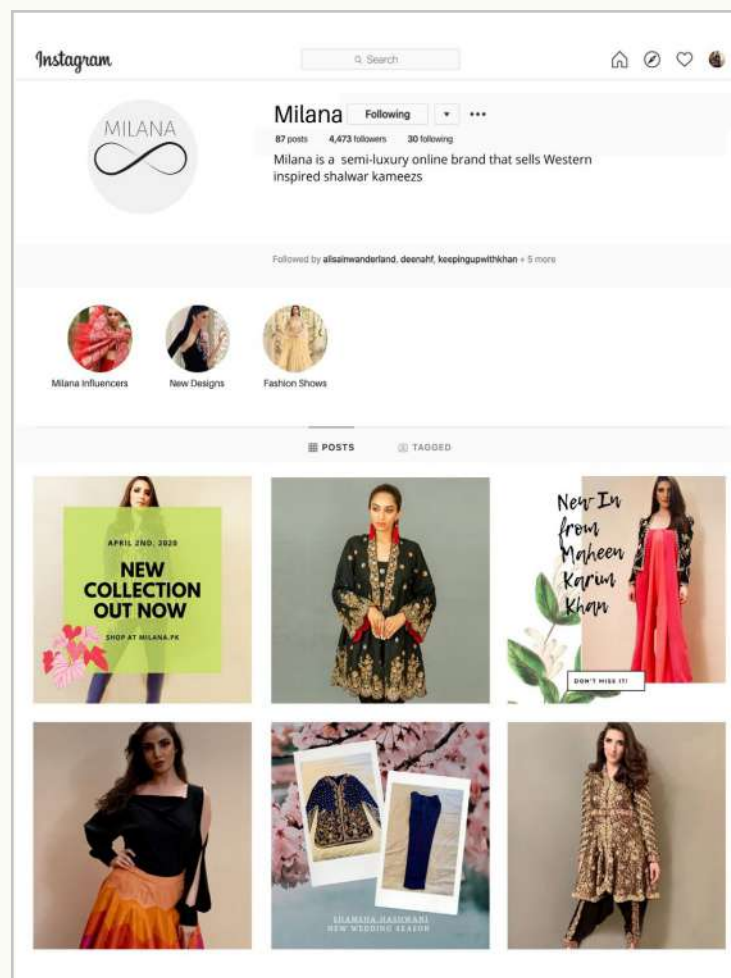


**DON'T MISS IT!**

**M**ilana is a Pakistani e-commerce store that will specialise in Pakistani designers combining Western influences and traditional Pakistani shalwar kameez. This will be the first e-commerce platform showcasing Pakistani luxury and mid-market brands on one platform. As part of its marketing plan, a launch event in Karachi will be organised. For this a variety of different brands will be presented in a fashion show attended by relevant social media influencers.

**Sophia Faruque**

Country of origin: Pakistan



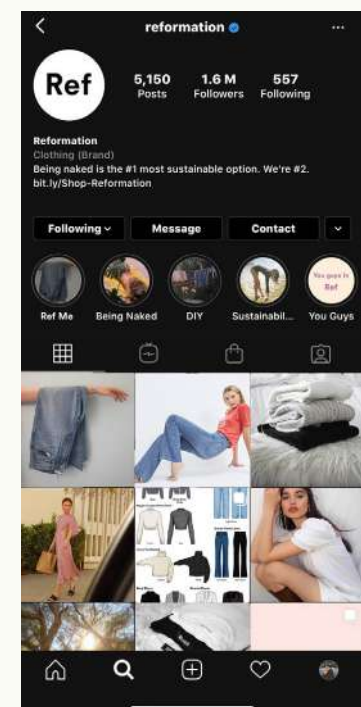
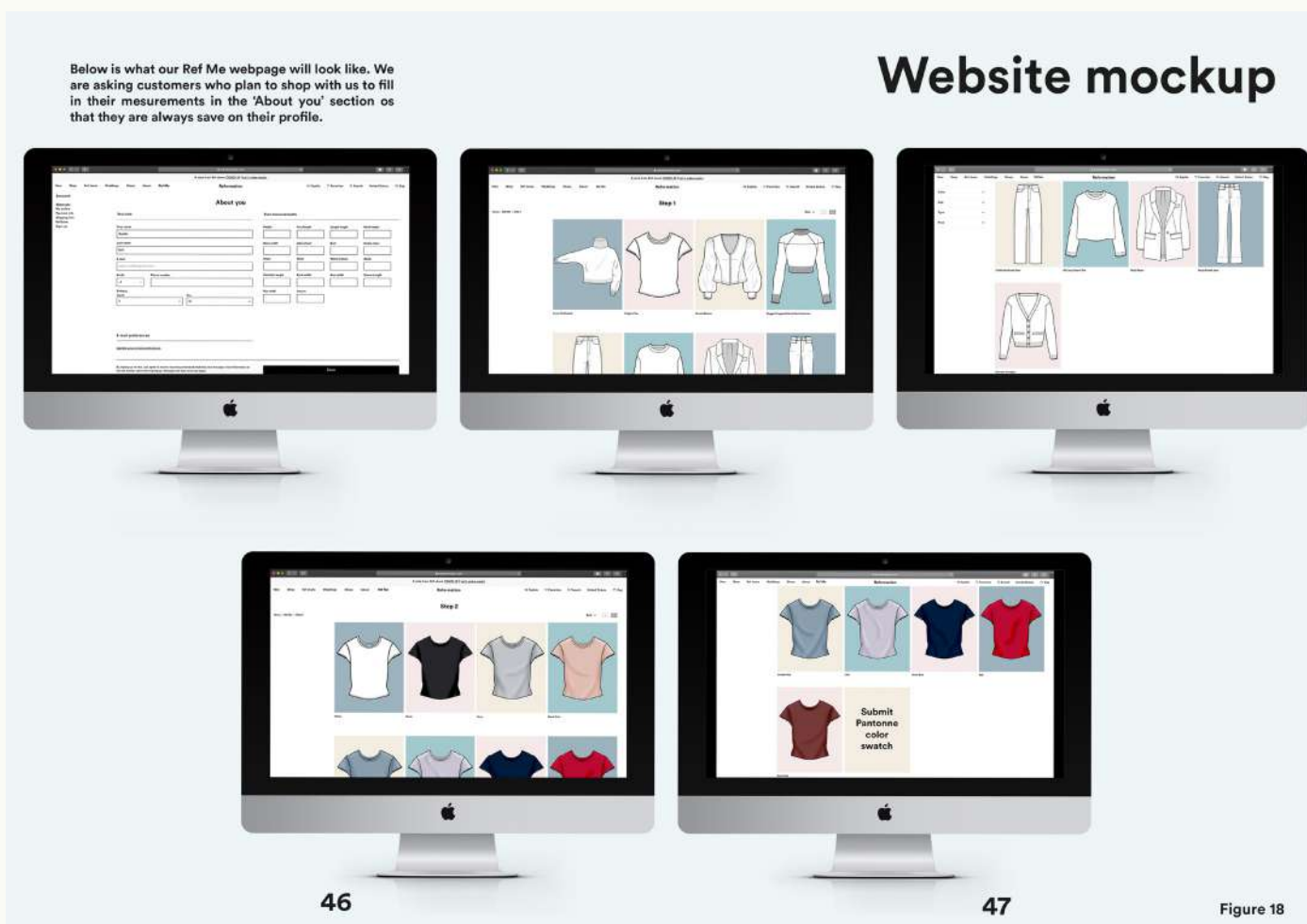


# Ref Me



Figure 4

For our final year project, we had to come up with a brand concept and create a marketing plan for our business idea. From this, the idea for Ref Me developed – a subcategory of Reformation that specializes in cut-to-order products. Through analysis of mass production, the Zero Waste Movement, and the current made-to-measure market – the information gathered allowed for this idea to come to fruition. Mass production is a huge issue the industry faces and it is extremely important to stop – or minimize – these practices as soon as possible to help our Earth. It also addresses the issue of women feeling misrepresented within fashion and this sub category aims to make sure all women can shop the product.



**Sophie Kull**

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Serums and face soaps



All Bloom’s packaging is ethically sourced and made from recycled materials.

Bloom

Bloom is a clean beauty brand, with a wide range of products that are fun, innovative and 100% clean certified. A range of daily care products such as cleansers, toners, face creams, face masks and serums will be available for a broad age group. A competitive price will prove that clean and organic products are available for all skin types and budgets. Bloom products will be available online, in two flagship stores in London and New York and in pop-up stores around the world.



Victoria Magistretti  
Country of origin: Switzerland





Ageless



The Final Major Project consisted of a mixed research project, that inferring from primary and secondary sources, explored the question: Attitude towards body positivity, who could benefit more from information concerning the topic: Generation X or Baby Boomers? The research outcomes proved that there was a gap in the market concerning fashion services targeted at these generations, females aged between 35-65 years old, that despite being one of the most economically secure and active market segments in today's society are a highly under-appreciated segment.

As a result, I decided to fulfil the identified gap by creating the ultimate consultancy service, which explicitly caters mature women needs, Ageless. A brand extension of Soho House & Co consisting of a variety of analysis tools and correlated services to help the client to examine, re-evaluate and readapt products in respect to their persona and the changes in their body. Targeted specifically to the discovered under-appreciated market segment, females of Generation X and Baby Boomers. Situated in 17 exclusive Soho House locations worldwide, to offer a trusted and well-known global service where you can buy into both the consultancy and/or access the range of exclusively developed products.

### WHY SHOULD I BUY INTO IT?

*Ageless*

The main indicators that can make you understand that you may need an image consultancy are:

- You buy a lot of clothes but in the end you never have anything to wear, this may be due to the fact you buy clothes of colours that do not fit together well (because they are not part of the same palette) and so, even though you have many, you can't match them.
- You have difficulty shopping because you don't know what suits you best and so you always take refuge in the "comfort zone" of black.
- You have dyed your hair but since then you feel tired and bored.
- You have tried a thousand tricks but no one seems to work on your face.
- You are not happy with how you look and would like to transform more through your image.

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PROMOTIONAL MIX

# AIDA

**AWARENESS** of the existence of a product or service. How do we make consumers aware of our products?  
Produce a poster that should be displayed in all the different Soho House locations and magazines such as Harper Bazaar to announce the launch of the service.

**INTEREST** in paying attention to the product's benefits. How will we gain their interest?  
Produce engaged advertisement campaigns featuring more elderly women to reflect and represent completely their target audience. Furthermore, imagery should support the fight against discrimination and, therefore, should include a broad range of aspects, like race, gender, age, size, etc.

**DESIRE** for the product. What makes this product desirable?  
Produce small booklet to promote and publicise all the different services offered within our stores (the target generation responds well to print, and prints consequently brings them online). Produce a website and social media page to promote the service online.

**ACTION** and purchasing the product, downloading information or making an enquiry. Where are the calls to action?  
Organise a launch event in order to promote the service and engage with the potential clients.



# Hop

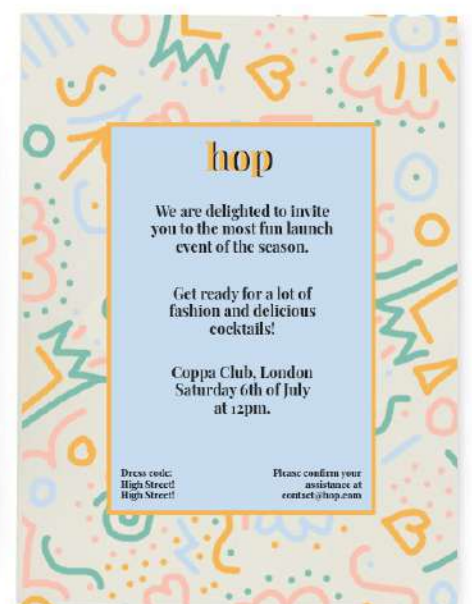
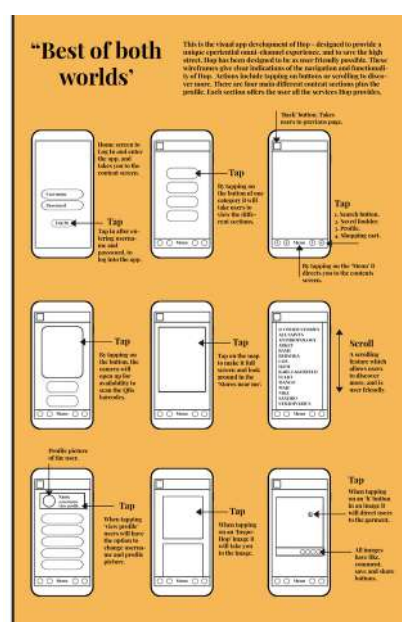
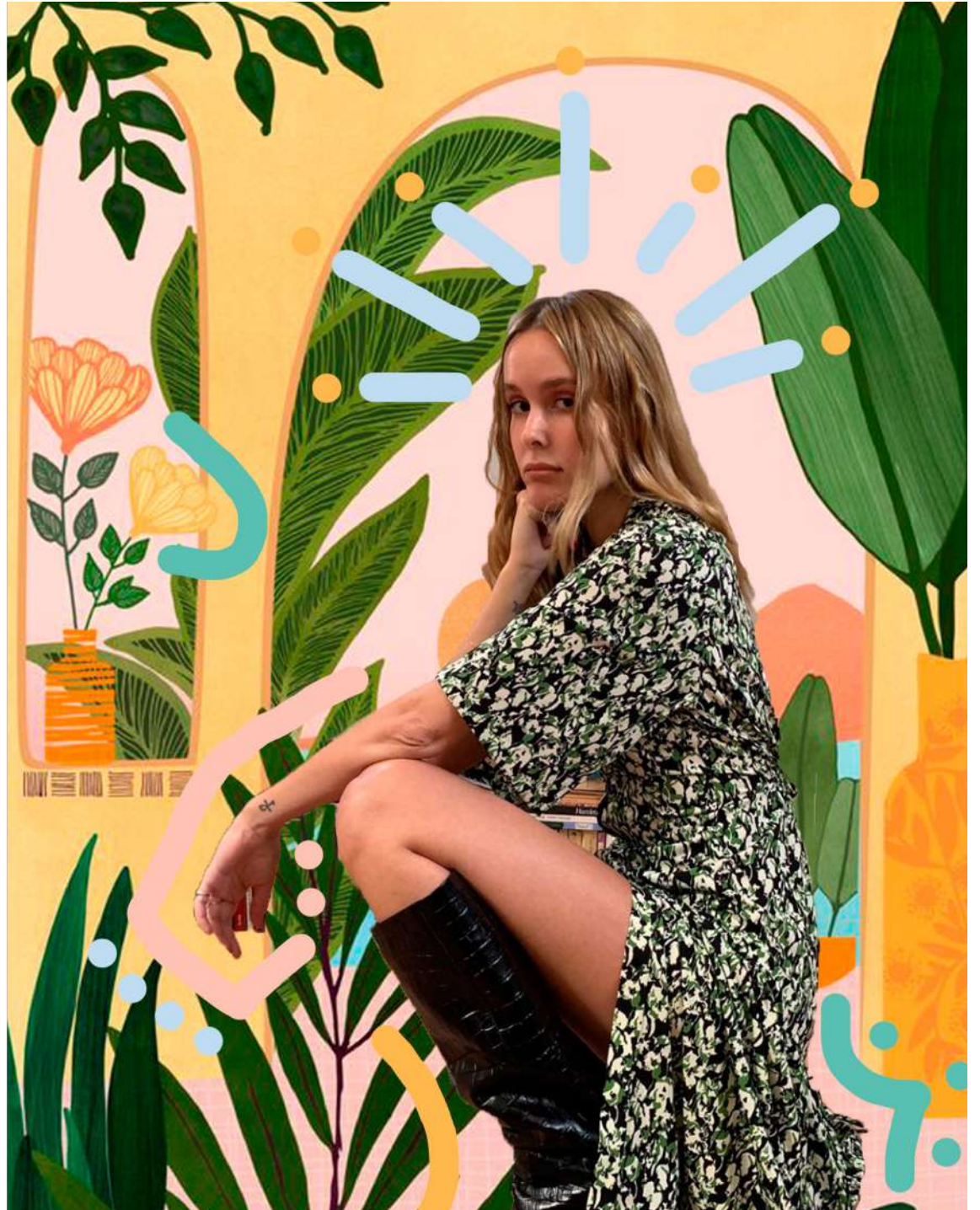
For my Final Major Project, I developed a high street fashion app prototype. During the primary research I found that online shopping should not be seen as a threat but as a solution to the decline in the United Kingdom's high street, which is why I created Hop; a tech company whose aim is to join the high street and online shopping into one innovative omni-channel experience. Hop is hoped to be the solution retailers are looking for. Hop is an interactive app which will perfectly combine these two worlds into one experience.

## Virginia Batista Ensesa

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### Acknowledgements

BA (Hons) Fashion Marketing would like to thank all academic and support staff, and of course our students for contributing to our programme's community, and for their dedication, contribution and support throughout this extremely successful year at Regent's University London.

Many thanks in particular to:

#### Head of School

Gill Stark

#### Head of Programmes

Fashion & Design

Mark Eley

#### BA (Hons) Fashion Marketing

Course Team

Kim Blake

Jochen Braun

Theresa Clark

Helen Joslin

Vicky McClenaghan

Julia Robson

#### Visiting Lecturers

Jayne Cunnick

Lynsey Fox

Georg Meyer-Wiel

Angela Purnell

John Walford

#### Industry & Alumni Guests

Gordon Folta

Tamara Cincik

#### External Examiner

Jon Cope

#### Senior Faculty Administrator

Tajinder Gahuniya



# BA (Hons) Interior Design

This year's interior design graduates set out to investigate ideas of impermanence and temporality in the city, exploring transformation, change, flux. Over the course of the year the graduates worked in two different cities, both steeped in history but undergoing constant change: London with its transient populations, passing through, leaving their mark on the city scape, and, Margate which has recently become a migratory point for ex-Londonites, settling in and transforming the quiet seaside town into a buzzing artist enclave (nicknamed 'Shoreditch-on-Sea'). In both places old and new, preservation and renewal co-exist, creating a palimpsest.

The first term saw students take over a vacant retail site adjacent to Centre Point Tower in London and transform this into a space for an artist or scientist in-[temporary] residence. We were invited by developer Almacantar to display the resulting proposals in the Centre Point Gallery.

For the final design project, the students took a trip to the seaside, travelling to Margate to design a proposal for the reuse of the Woolworth Department store on the High Street, which is now the home of the Margate School of Art. Each student developed their own response to the site, creating

individual building programmes which aim to preserve/ conserve Margate's intrinsic qualities whilst invigorating a quickly changing urban environment. The result is a plethora of design proposals, each one reflecting and completing the students' personal journeys through the course. The students' work is on show as part of the Dezeen Virtual Design Festival from June 2020: <https://www.dezeen.com/2020/06/10/regents-university-london-interior-design-vdf-school-shows/>

On behalf of the entire ID team we would like to thank you for your support, and we hope you enjoy exploring the achievements of the Class of 2020 in this Viewspaper. And, finally, the biggest thank you and warmest congratulations goes to our ID graduates, who have been fantastic in adapting to a very different teaching environment for the final weeks of their degree. We are all very proud of each of you and the resilience you have shown in this unprecedented transition of our ID programme online. We send our warmest wishes to you and wish you all the best for your creative journey into the future.

**Your Tutor Team**

**BA (Hons) Interior Design**

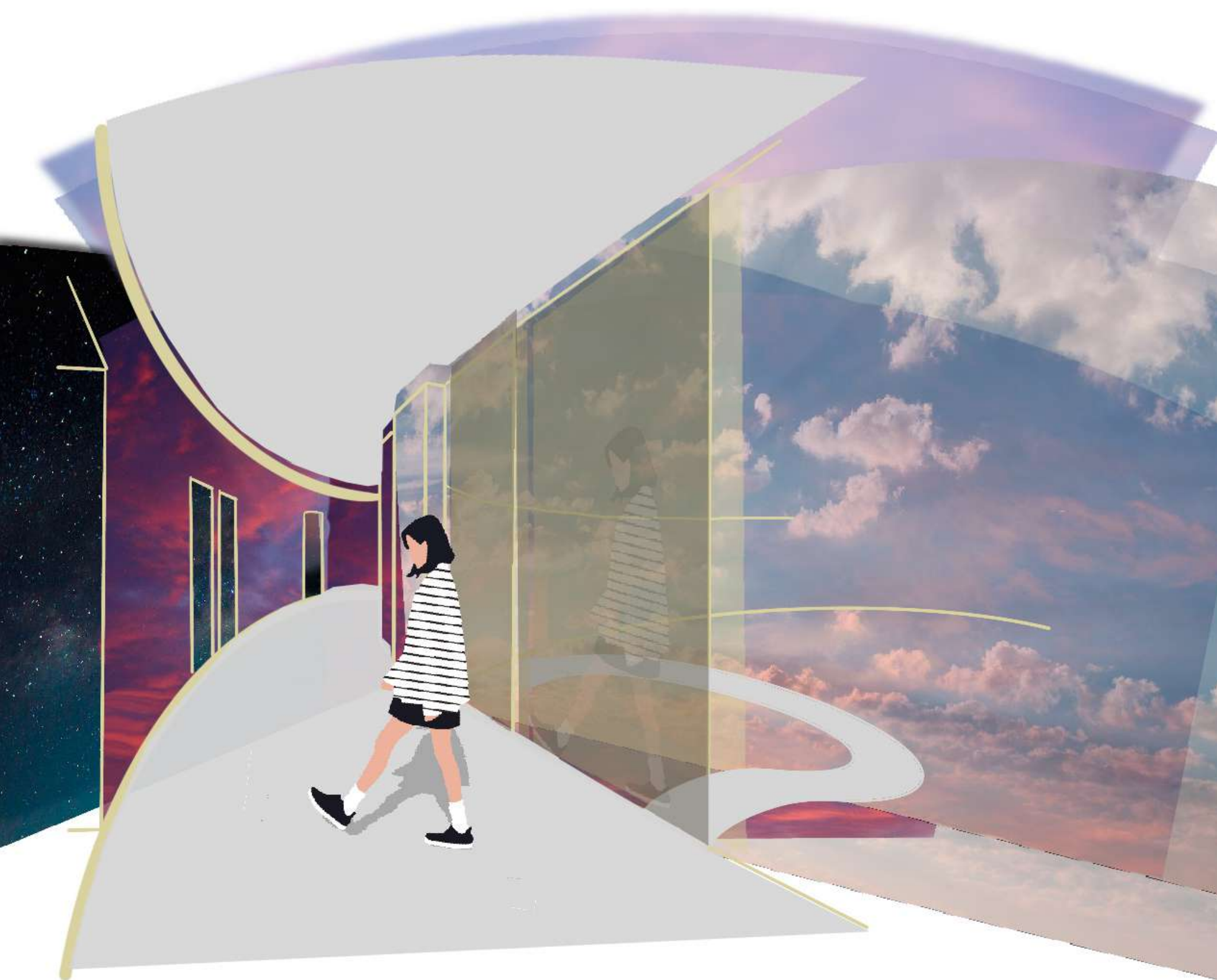
**Instagram: [@regents.interiors](https://www.instagram.com/regents.interiors)**

**Visit our 'Urban Flux'**

**Online Graduate Gallery:**

**<https://www.regentsinteriors.online/level-6>**





**ABOVE**

Image by BA (Hons) Interior  
Design graduate Maria Gedike.

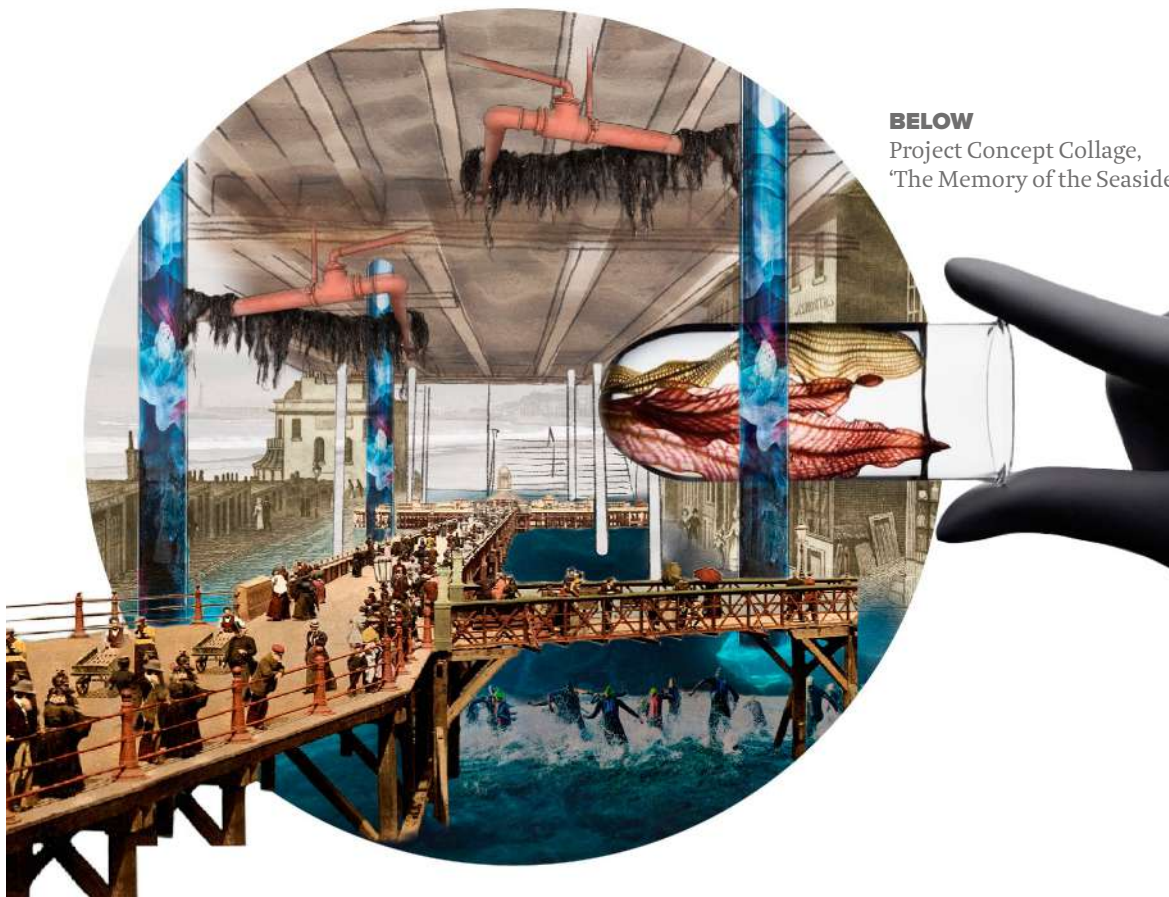


# The Maritime Machine



## ABOVE

Perspective Section, showing research labs, Board walk and Rooftop pool.



The Maritime Machine is an Oceanic Research Institute, focusing on the health benefits of sea water and the wider oceanic environment. The programme combines endurance swimming training with scientific research and a sea water rooftop training pool. The concept of my design stems from the historic sea bathing culture of Margate, especially the history of 'The Royal Sea Bathing Hospital', as well as explorations into marine flora and structures, such as seaweed and algae.

The project aims to reinstate the lost connection of the site to the ocean through its plan layout which is derived from abstract sand patterns. The existing first floor has been replaced by a board walk structure, which is inspired by Margate's lost pier. A series of vertical lab spaces clad with seaweed infused bio-resin pierce through the double height space, allowing the visiting public to get glimpses of the environmental scientists' work.

## BELOW

Colour Scheme of The Maritime Machine.



## Courtney Celine Welham

Country of origin: United Kingdom/Germany

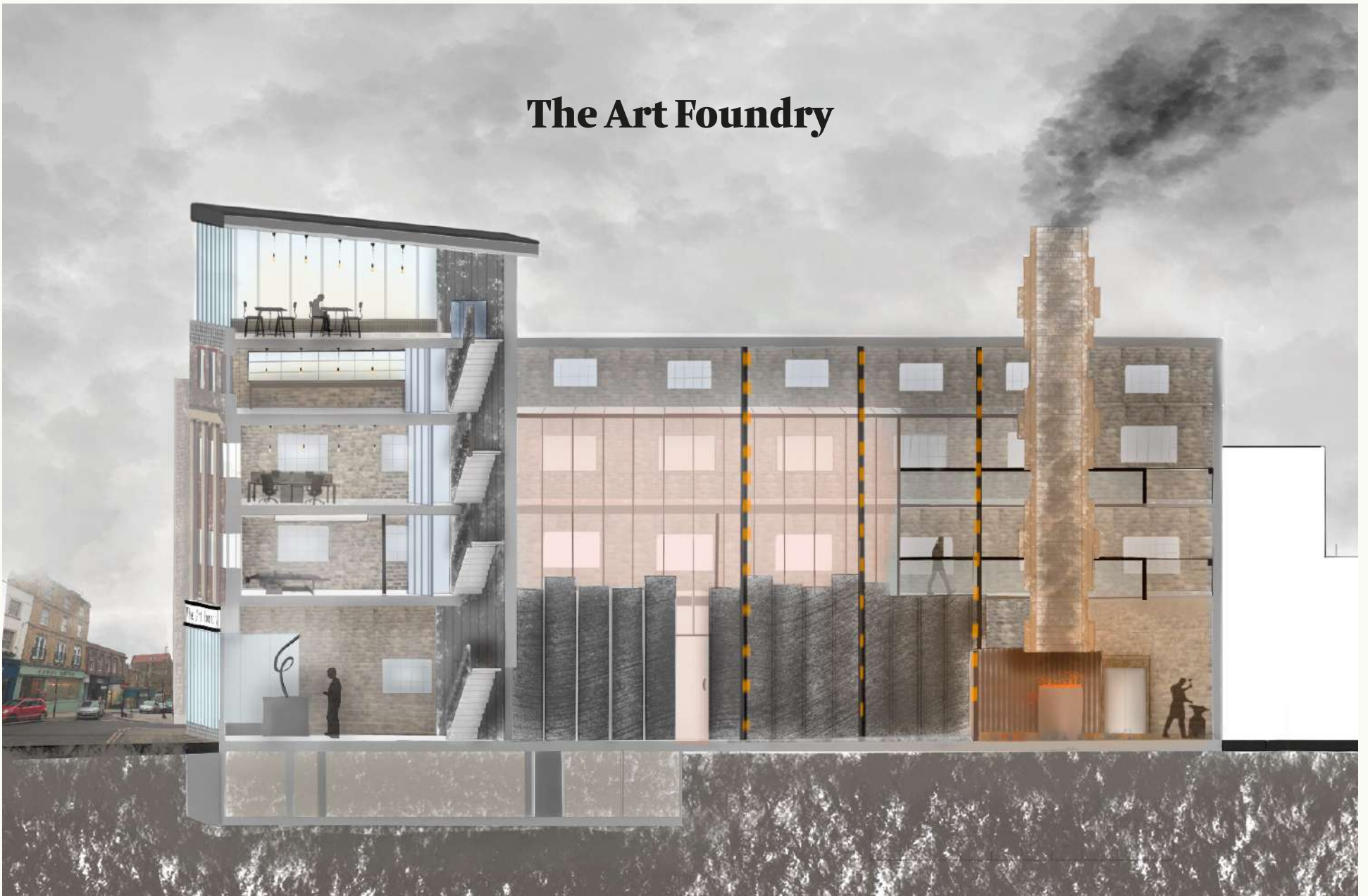
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Instagram: [@courtney\\_celine\\_design](https://www.instagram.com/courtney_celine_design)

Portfolio: [courtneycelinedesign.com](http://courtneycelinedesign.com)



## The Art Foundry

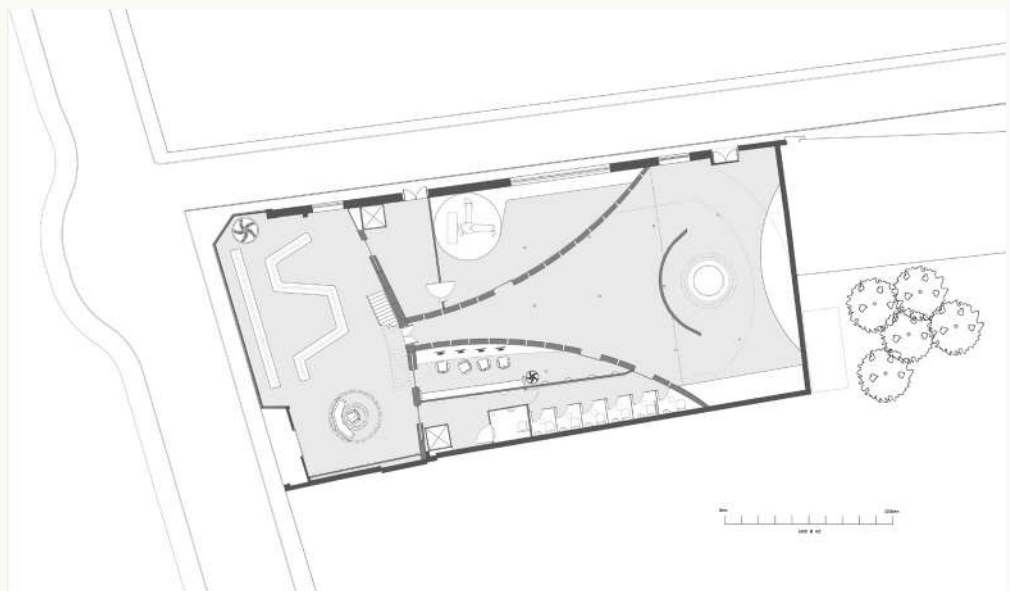


### ABOVE & BELOW

Iron Foundry Long Section and Ground Floor Plan.

**M**y project introduces an iron foundry for artists into the seaside town of Margate, as an extension of the current AB Art Foundry in East London. It will be a space available to artists in the area looking to create sculptures from iron, whilst also being open to youths from the Pie Music Factory, to give them a new creative experience and learn new skills. The initial idea was inspired by Margate's lost Victorian pier, a historic piece of British industrial design made possible due to the Victorian industrial revolution.

Designing an iron foundry on this site will not only invigorate the community with job opportunities and a creative outlet, it will also maintain and showcase Margate's proud Victorian history. The design was inspired by the iron casting process itself, and is organised around two opposing moments, which are reflected in the material palette: the glowing heat of the furnace versus the cool calm of the vertical concrete wall, which divides the workshops from the front of the building.



### LEFT

Walkway over Foundry (collage).

## Emily Hutchins

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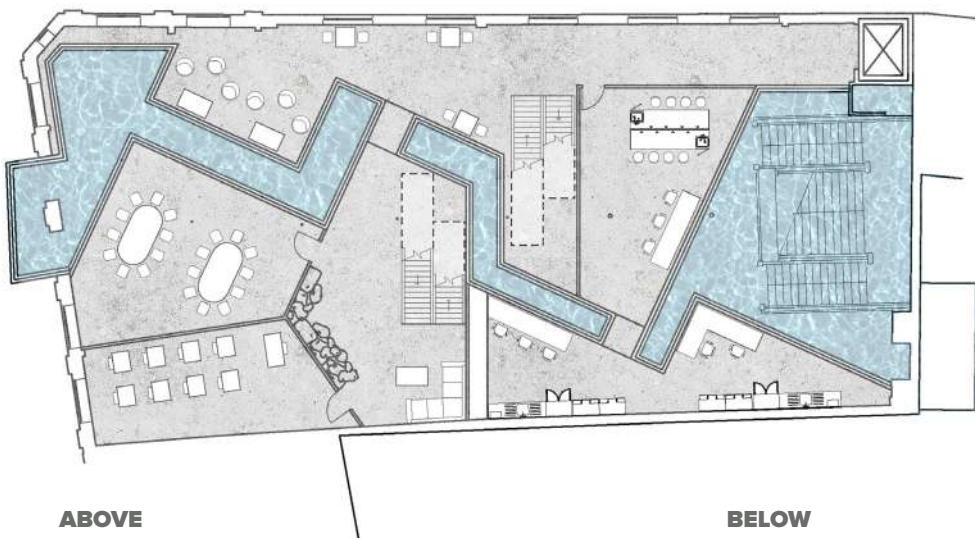
Instagram: @emilyhdesign



# The Deep - Diving into Marine Geology



**ABOVE**  
Sectional Perspective Showing Vertical  
and Horizontal Volumes.



**ABOVE**  
First Floor Plan.

**BELOW**  
Relationship Between the  
Tank and the High Street.



**T**he Deep proposes a cave diving training centre and marine geology research facility in the site of the former Woolworth Shop in Margate. A vertical / horizontal tank structure which exists throughout the building, forms the key feature of the design. The project was inspired by the local Margate Caves and links to Thanet's chalk cliffs. It provides research and experimentation laboratories for the cave diver / marine geologists, providing them with a base to explore the local marine geology whilst developing their cave diving skills. The building also accommodates educational classrooms, meeting rooms, a café and a diving equipment shop, and aims to introduce the local community to scuba diving and marine geology. The cave divers /scientists have access to private apartments whilst training and researching on site. These facilities have views into the tank which meanders throughout the building. The tank expands out of the facade with views onto the high street, angled towards the sea. The relationship between the building and tank creates a thought provoking concept by demonstrating a flooded building, reflecting the impact of global warming and rising sea levels.

## Hannah Gates

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Instagram: @missgatesinteriors





## Margate Sky Archive & Observatory

### ABOVE

Outside view of the new additions to the Site.



### ABOVE & RIGHT

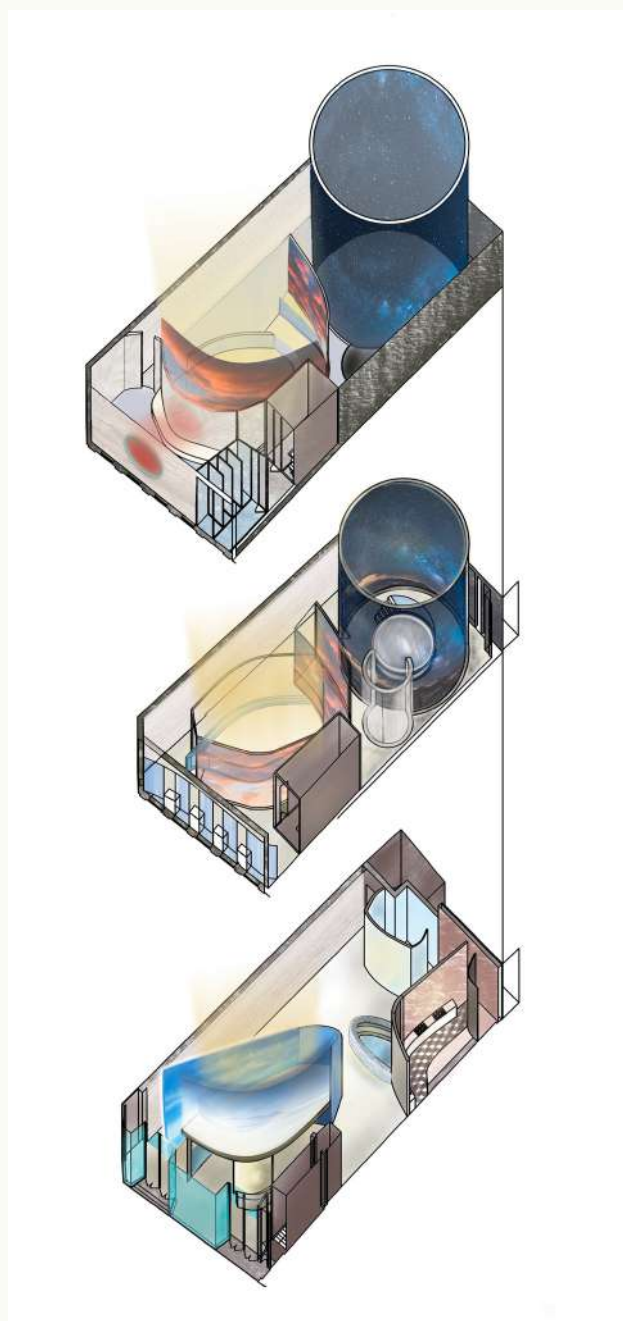
Materiality Experiment "Inside The Observatory" & Rendered Axonometric Drawing.

## Maria Gedike

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Instagram: @\_\_\_\_\_.gm



**M**y project aims to uncover the hidden beauty and history of Margate, illuminating the existing in a new "light" for the public to experience. Artists such as James Turrell & Olafur Eliasson inspired me to use concepts of colour & light as a primary medium for my proposed new function. The 'Margate Sky Archive & Observatory' focuses on the appreciation of the beauty of Margate's skies, which already inspired J.M.W. Turner's famous watercolour paintings. Spaces such as the Sky Library & Archive, the Live Sky Portal and the Sky Observatory encourage visitors to appreciate the beauty of the skies, both during the day and at night, and show what they could be missing outside by spending a day at home or working in the office. Viewing pods & platforms offer a different perspective view of the seaside. I chose the "Cloud Appreciation society" as my client because of their interesting 'Cloud-a-Day' Service. They believe that clouds have a profound effect on our wellbeing and that is why they send a cloud to their members each morning.



## Store 192 – Print Press Archive



**ABOVE**  
Print Archive Concept Collage.



**LEFT**  
Material investigations.

**M**argate has recently experienced an influx of artists and designers who have chosen to leave London to look for an alternative live-work-play environment. This project aims to explore how preservation and renewal can co-exist in context using The Margate School as the project site considering the urban transformation of the town at present.

'Store 192' is a project aimed at rejuvenating a lost industry in a once thriving Margate town. It proposes a creation of a Printing Press Archive in conjunction with the Margate School of Art. Traditional methods of printing are quickly vanishing in our digital world.

Paper making and letterpress printing were once valuable skills acquired through apprenticeship.

The design strategy is based on moving typography, typesetting and compositing type in a chase. It aims to analyse how a grid system can be used to insert new functional blocks within the existing building frame, comparative to a compositor setting type within a chase to make a form for printing.

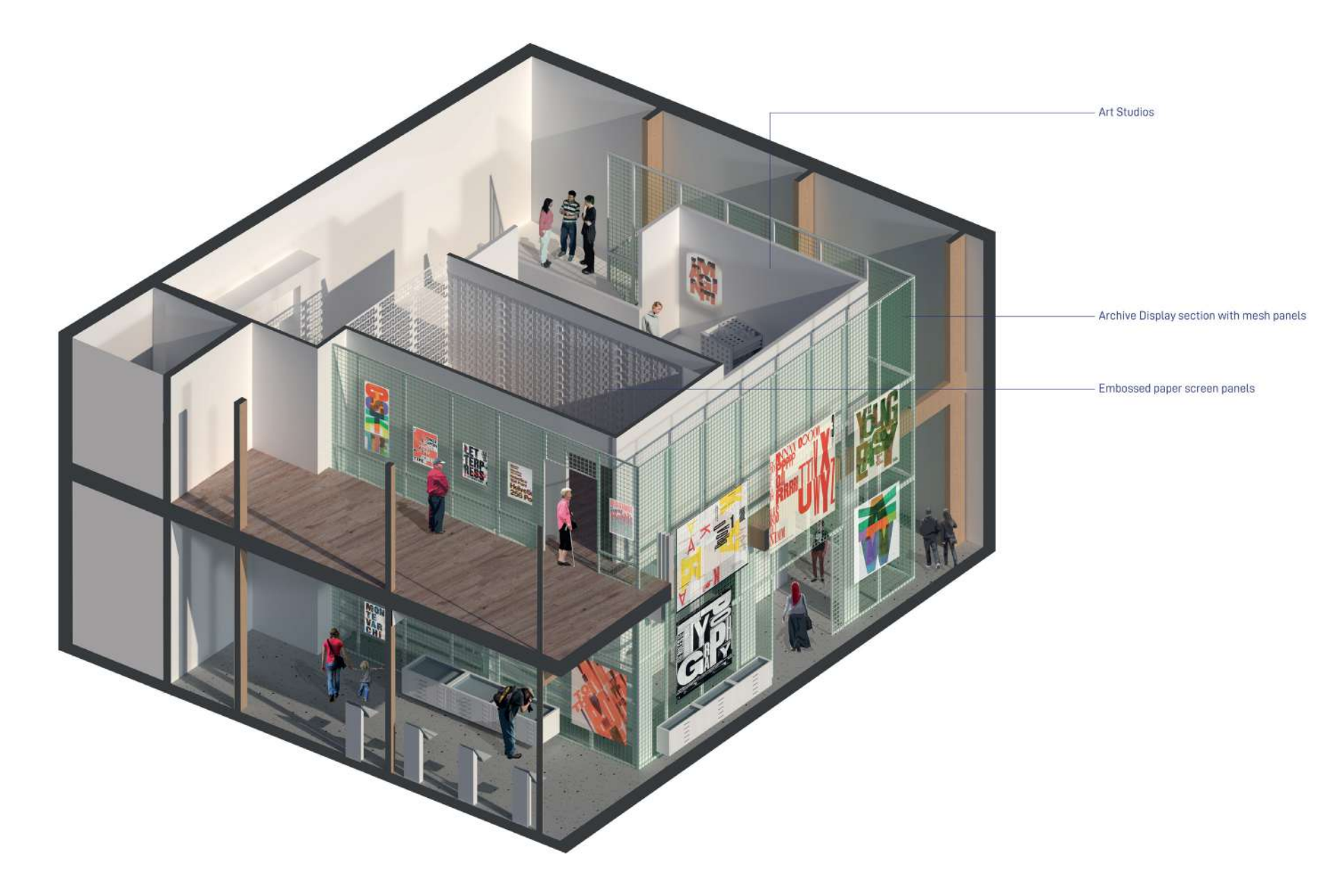
The programme is also reflected in the materiality of the project, which evokes and combines two more lost crafts: paper making and seaweed harvesting, to create a series of translucent screens. The

process by which pulp is produced from seaweed is much more environmentally friendly than the process of making wood pulp. Gutweed and wrack species of seaweed were collected from the beach, before undergoing a process of transformation from fresh product into two forms, as a powder and ground to a pulp, before combining it with recycled paper pulp in different amounts to make the screens.

### **Mercy Sossion**

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Instagram: @mer\_c\_soso





**ABOVE**  
Axonometric view of Store 192.



**ABOVE**  
Embossed Paper Model.



**ABOVE**  
Interior Art Studio room.



**ABOVE**  
Whitegutweed paper transparent.



# London Zoo

## Interior Design students complete live brief with Zoological Society of London

**E**arlier this year, Year 1 Interior Design students were invited by the Zoological Society of London (ZSL) to develop proposals for a new welcome area and community space in the zoo's education building.

The 12-week live project asked students to prepare proposals for the final fit-out, which would take a year to build. The students needed to consider community and accessibility requirements and to explore spatial ideas that would enhance the educational experience. They also needed to consider the zoo's branding.

In the first part of the project, 'Designing for People', students were introduced to the knowledge and skills required to understand how interior spaces affect and enhance the experience of the occupation.



**ABOVE**  
Students on a site visit to London Zoo in January.

As this is was a live project, the students took part in a site visit and a briefing meeting with the ZSL Community Engagement team: Emma Whitbread, Community Engagement & Outreach Officer, James Little, Community

Engagement Officer, and Kate Rowland, Senior Projects Manager.

In the second part of the project, 'Design into Detail', they researched the qualities and effects of different materials and finishes that were appropriate for the site, programme and their concept.

Midway through, the project was shifted online due to the COVID-19 pandemic. With no access to workshop facilities, our student's proposals were developed at home through sketches, models, digital drawings, hybrid collages and various other visual representational techniques. They continued working closely with their tutors during this time.

They then used their research as the basis to develop a detailed element of the interior space.

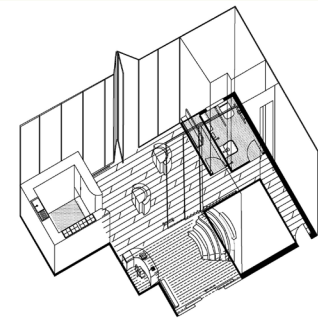
The final proposals consider the education centre as a sanctuary, a library space that encourages adventure learning, and a place to reflect and share thoughts.

### The ZSL

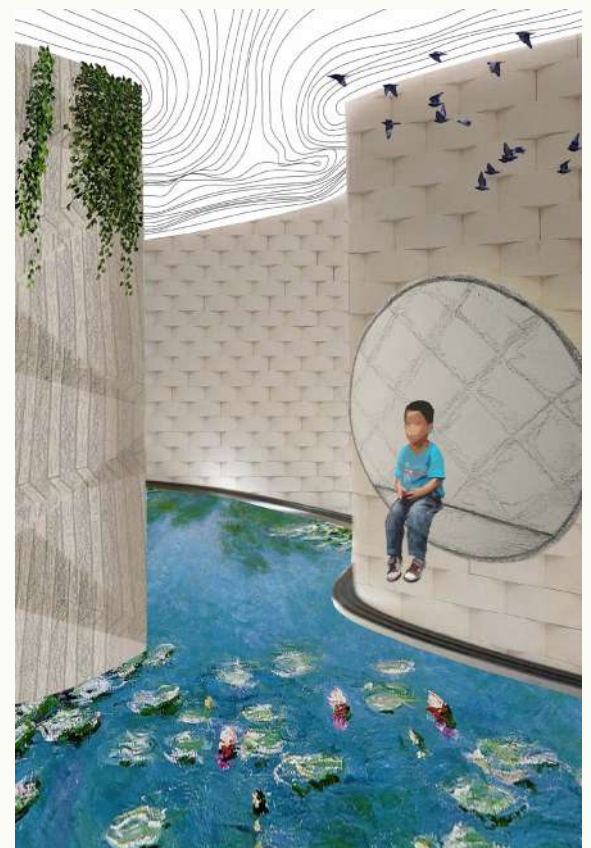
The Zoological Society of London is an international conservation charity working to create a world where wildlife thrives.

### Tutors

Paul Bretherton & Laoura Englezou (Design: Inhabitation) & Owain Caruana-Davies (Communication Skills II: Digital Skills).



**ABOVE**  
Axonometric drawing by Florence Turay.

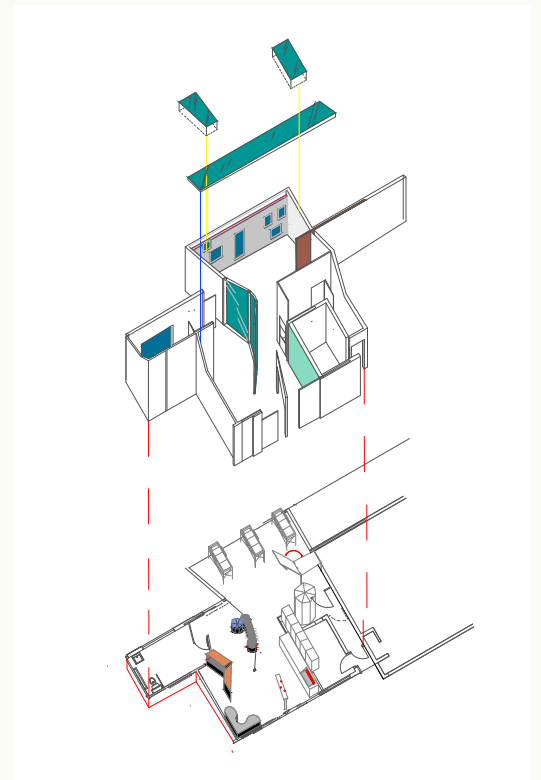
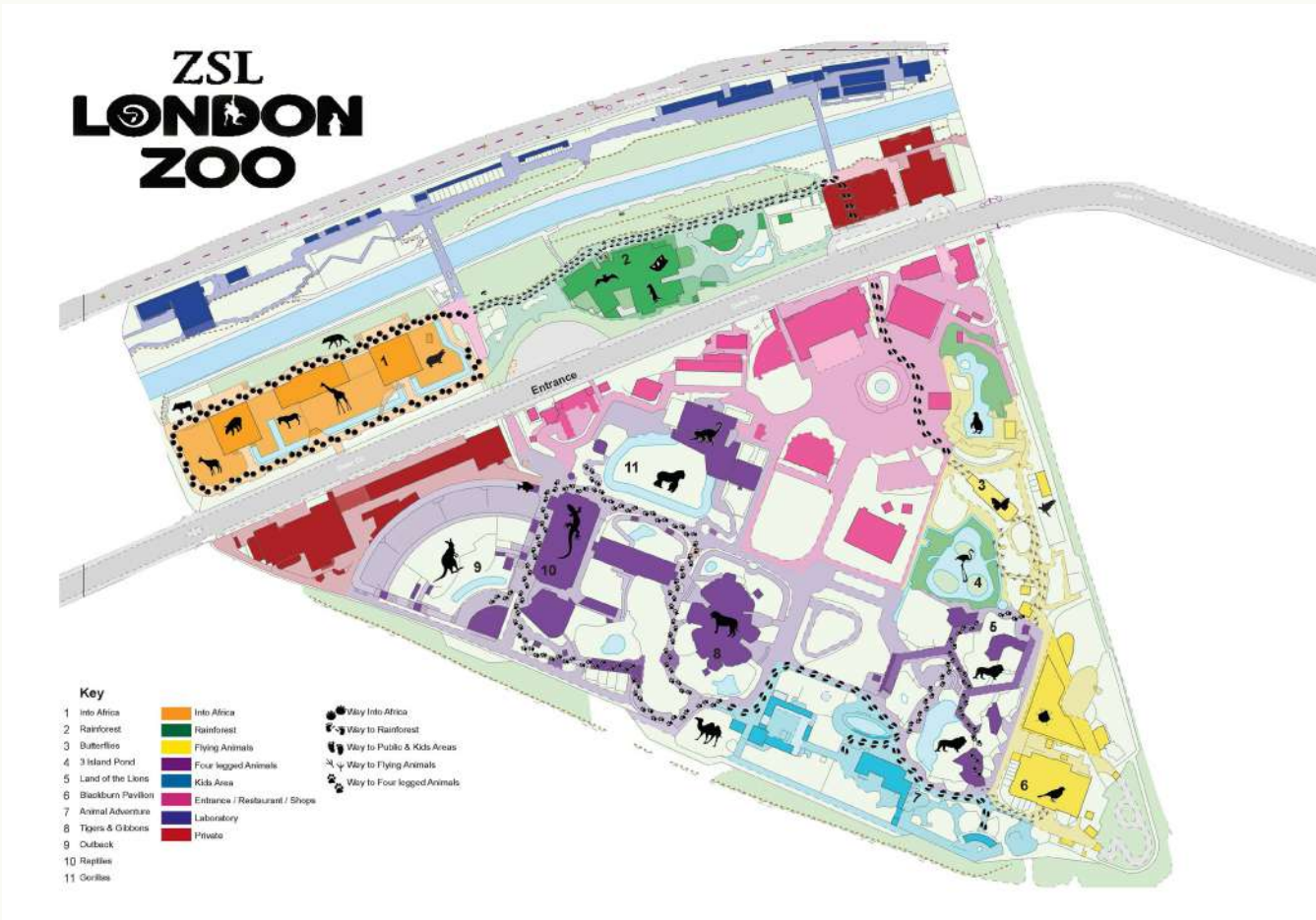


**ABOVE**  
Hybrid drawing by Sadeel Alesayi.

### Students

Aziz Abri, Enkhjin Adiya, Sadeel Alesayi, Hasnaa Al-Hussaini, Chandmani-Erdene Baatarsuren, Giovanni Bergamo, Christine Binlayo, Giulia Burfeindt, Marie Couturier, Nafisah Farooq Musa, Yara Ismail, Sopon Kanjana, Lucinda Lovett, Nurmisa Ozurk, Eden Pagirsky & Florence Turay.





**ABOVE**  
Axonometric drawing by  
Christine Binlayo.

**ABOVE**  
Accessibility map  
of Lonon Zoo by  
Marie Couturier.

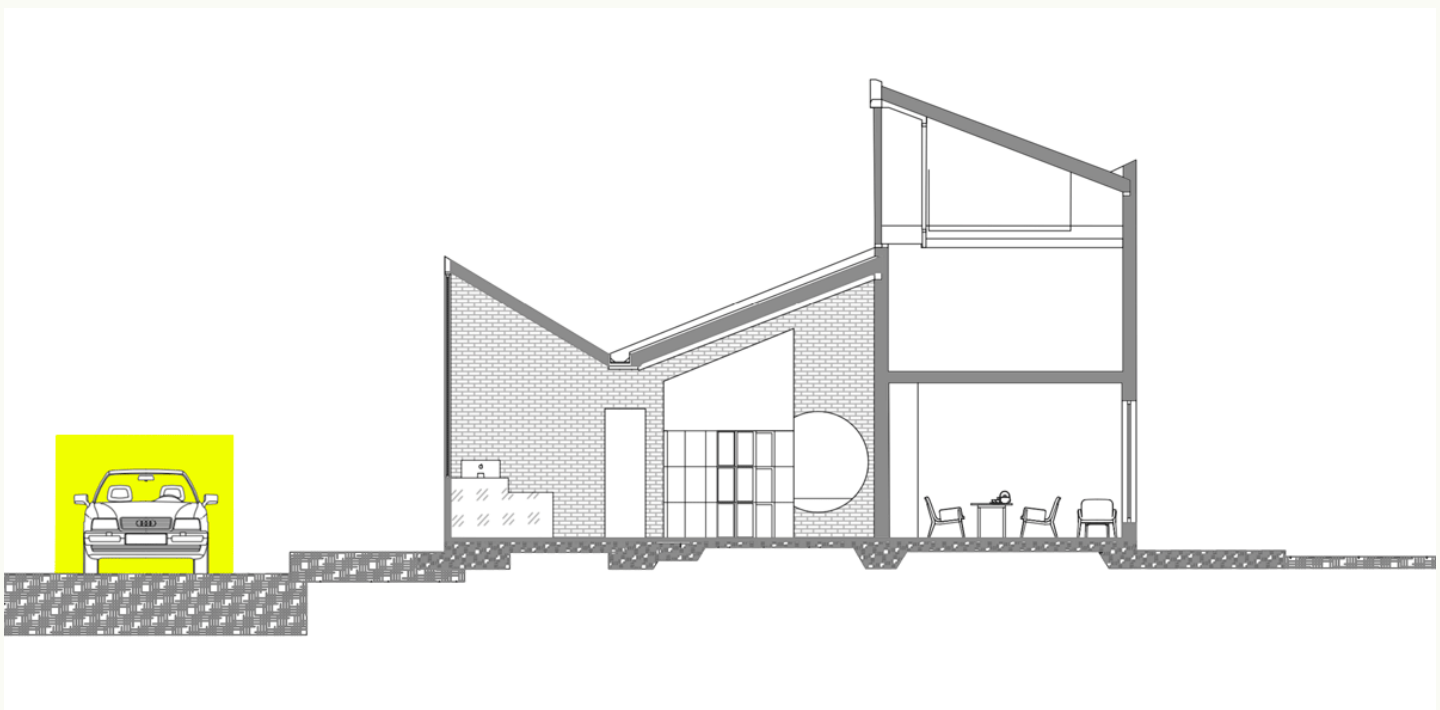


**ABOVE**  
Hybrid drawing showing materials,  
joints & junctions by Sadeel Alesayi.



**ABOVE**  
Concept narrative collage  
by Giovanni Bergamo.

**ABOVE RIGHT**  
'Follow the rhythm of the  
Day' concept narrative by  
Marie Couturier.



**RIGHT**  
ZSL Community Centre  
GIF showing functionality  
of interior, Sadeel Alesayi.



# The Pirate Castle

## Camden Council Community Project

**Y**ear 2 Interior Design students have designed and launched a website to exhibit collaborative projects with The Pirate Castle in Camden Town and celebrate their creative activities of the past academic year.

Students worked with the Pirate Castle, a community centre for boating and outdoor activities on the Regent's Canal, from October to December 2019 in a design module, ReHab ReUse. The module prompted them to analyse the site and develop design schemes, including a community centre for elderly and youth to interact, an urban farm with honeybees, and performing art studios.



**ABOVE**  
Performing art studio, by Zeinab Al-Nuaimi.

They were planning to exhibit the projects at the Pirate Castle in April 2020 with exhibition display structures they designed and constructed in a design module, Events and Exhibitions. Although the exhibition was cancelled due to the pandemic, students developed the website all together by organising series of online discussions and workshops from



**ABOVE**  
Student collage showing exhibition structures.

their home countries including Spain, Saudi Arabia, Norway, India, Lebanon, and London, UK. Some of them joined the online meetings from a hotel room from lockdown. Siddhi Ghodgaonkar said: "It is an opportunity to be creative and innovative as budding designers, especially in this digital age!"

Students who have never made a website helped each other using online tools and achieved to propose their projects and activities to their audience and clients virtually. They have gained confidence and autonomy and it has enabled them to embark on their final year of study.

### Tutors:

Rentaro Nishimura, Paul Bretherton  
Nick Rawcliffe & William Warren.

### Students:

Zeinab Al-Nuaimi, Rawan Baghlaf  
Nadim El Majzoub, Siddhi Ghodgaonkar  
Ansh Gupta, Sakina Kapadia,  
Emma Perquy Diez & Henriette Rustad.



**ABOVE**  
Students photographing scaled models of the exhibition display structures for use in collages.



**ABOVE**  
Model by Siddhi Ghodgaonkar.



**ABOVE**  
The Pirate Castle website, made by students to showcase their work.

### Online Gallery

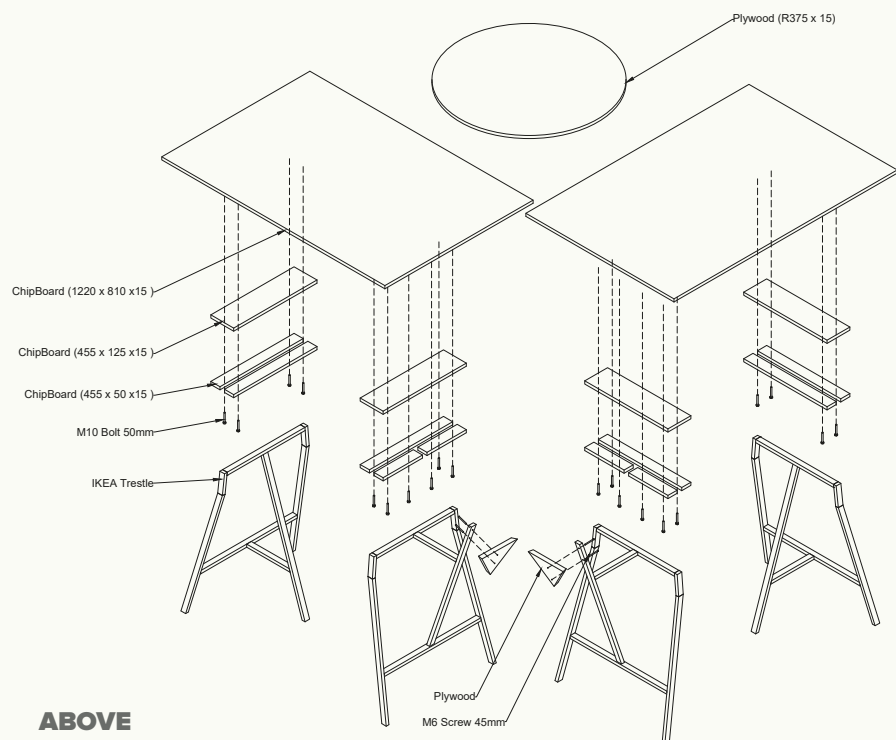
Visit the student's Pirate Castle website to learn more about their projects:

**[www.regentsinteriors.online](http://www.regentsinteriors.online)**





**ABOVE**  
Collage showing bee keeping and greenhouse vegetable gardens, by Sakina Kapadia.



**ABOVE**  
Drawing by Rawan Baghlaf.



**ABOVE**  
Collage by Rawan Baghlaf.



# Centre Point Gallery

## “Person in [Temporary] Residence” exhibition - Working with MICA Architects and developers Almacantar Ltd

**P**erson in [Temporary] Residence are a series of design projects by final year BA(Hons) Interior Design students at Regent’s University London, investigating notions of impermanence and temporality in London.

Each design proposal explores a temporary habitat at Centre Point for an artist or scientist, enabling them to work, explore or reflect, whilst they are drawing inspiration from the city around them. The chosen characters range from a 21st century Frida Kahlo to a gin perfumer.



### ABOVE

Our Level 6 students outside their exhibition in Centre Point Gallery, (central London).

## Industry connections

MICA Architects, who designed the building the students are working with, talked to the students about their design ideas and provided feedback to the students in a review.

James Kirk, MICA Architects Associate, said: “Working with the Regent’s University London students was enjoyable and rewarding. Their proposals

were thought-provoking and compelling, and they developed interesting briefs that translated into spatially rich design proposals.

“The students and their projects remind us to think more broadly in practice and the exhibition brings much interest and colour to this part of the new square.”

Each proposal explores a temporary habitat for an artist or scientist that enables them to work, reflect and draw inspiration from the city. The students’ work ranges from a 21st century Frida Kahlo to Jimi Hendrix, whose flat was located around the corner.

Senior lecturer and module leader Sophie Ungerer said: “We’re very excited to work with prominent design industry players to showcase our final year student’s work in such a public space.

“This brief continues Regent’s tradition of live projects, in which students engage with the professional world they’ll soon be part of. By designing proposals, creating models and crafting drawings for an audience, students see their work as much more than an academic submission.”

Courtney Welham, a BA (Hons) Interior Design student, said: “Because our lecturers and tutors have such brilliant industry contacts, we can apply our skills in live projects like this. It means our work is much more than concepts on a page – it’s real.”



### ABOVE & BELOW

1:20 model of the Ol-fak-tuh-ry.



## Tutors


Sarah Harkins & Sophie Ungerer.

## Students

Abdulhadi Banaim, Hannah Gates, Maria Gedike, Emily Hutchins, Mercy Sossion & Courtney Welham.









OL-FAK-TUH-RY  
MERCY SOSSION  
@mer\_c\_soso





Travelling Laboratory

Hannah Gates  
@missgatesinteriors









## Acknowledgements

Thank you to the following members of staff and industry contributors for their expertise, dedication and continued support provided to the BA (Hons) Interior Design programme at Regent's University London:

### **Our dedicated & brilliant teaching team:**

Paul Bretherton  
Owain Caruana-Davies  
Nerma Cridge  
Laoura Englezou  
Sarah Harkins  
Antonis Karydis  
Rentaro Nishimura  
Dragan Pavlovic  
Nick Rawcliffe  
Sophie Ungerer  
William Warren

### **Our talented workshop technician**

Krzysztof Jezowski

### **Our dedicated subject librarian**

Claire Shapiro

### **Our wonderful Faculty Administrator**

Taj Gahuniya

### **Our Health & Safety & Environmental Performance Manager**

Anna Hurst

#### **LEFT & ABOVE RIGHT**

Courtney Welham's collage-based banner & cube for the Centre Point Gallery exhibition.

### **Our External Examiner**

Naomi House (Middlesex University),  
for all her fantastic support and feedback

### **Thank you to our clients that made all the live projects a reality:**

Uwe Dersken / Margate School of Art;  
Runa Folkes & Kal Webb / The Pirate Castle Camden;  
James Little, Caroline Parkins, Kate Rowland & Emma Whitbread / Zoological Society of London;  
James Kirk / MICA Architects;  
Rachel Moore / Almacantar Ltd

### **With very special thanks to all our collaborators, guests, speakers and review panel members for giving their time, creativity and experiences:**

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Mia Tsujimura Hjaere / AIS Workspace  
Chee-Kit Lai / Mobile Studio  
David Lewis / Outreach Manager Regent's University  
Stephen Newby / The Hive at Regent's  
Michael Spooner / Studio SPOON  
Robert Storey / Storey Studio  
Rosie Tharp / Camden Council

### **Frida Kahlo's Exploration into 21st Century Women**

Courtney Welham  
@courtney\_celine\_design



**Thank you also for your dedication, support and sharing the vision:**  
Mark Eley / Regent's University London, Head of Programmes Fashion and Design; Paul Ryan / Dean and Professor, Gill Stark / Assistant Dean, School of Creative and Liberal Arts.

**And, finally, the biggest thank you goes to all of the Interior Design students.**

We send our warmest wishes to you and your creative journey into the future.

**For further details about the programme please contact:**

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# MA International Fashion Marketing

What a difference a year makes. MAIFM thanks visiting industry guests – fashion artist, Gary James McQueen, who we worked with for the live project; consultant, Faizia Khan; Stylist, Chloe Beeney; accessory designers, Diego and Gotzon Vanassibara, milliner, Prudence, Melanie Chan, Dr. Matteo Augello and Harrods CEO Mark Ward – who helped activate and challenge our creativity.

An increasingly turbulent, globally competitive market-driven landscape needs distractions. The MAIFM class of 2020/21 is poised to deliver exactly this – and more. Strategic marketing

starts and ends with ideas generation. We hope our work here showcases our many considerable talents. Happily, pre-COVID 19, we managed a culture trip to Paris. The inspiration we drew from this and all our dynamic and diverse projects at Regent's has helped start us on our journey to professional success.

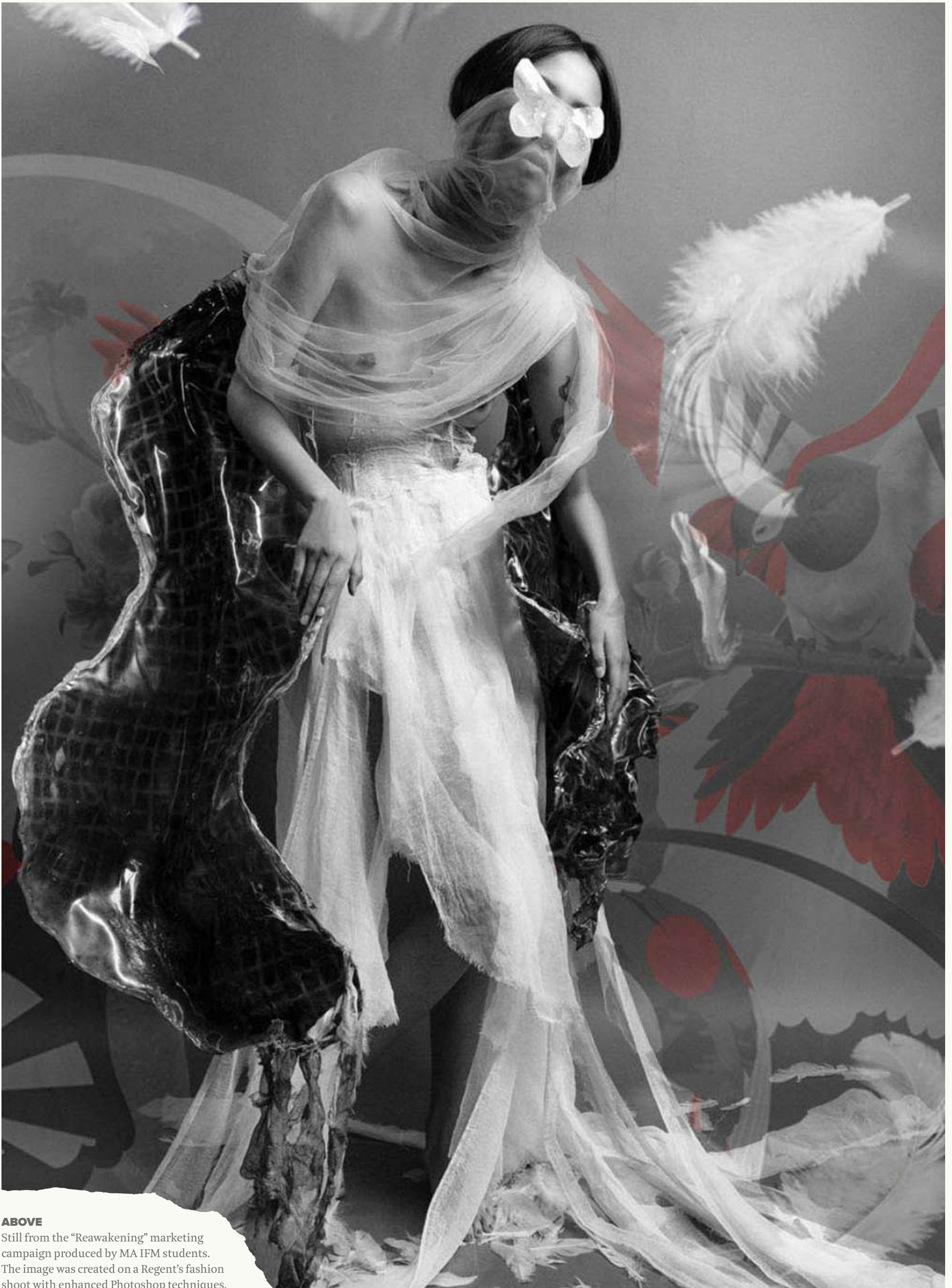
## **The MA IFM team**

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**& Julia Robson** ([robsonj@regents.ac.uk](mailto:robsonj@regents.ac.uk))

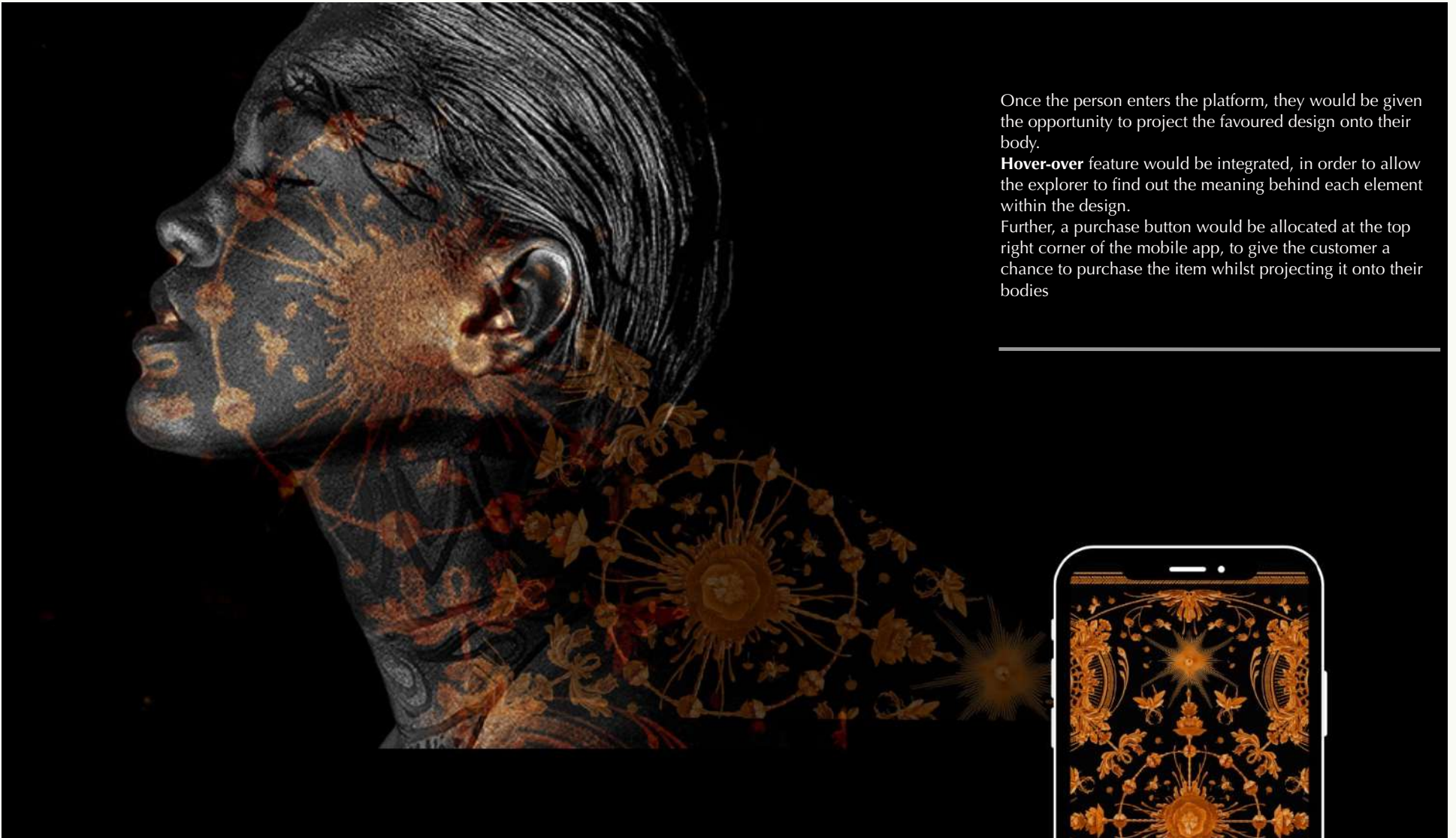




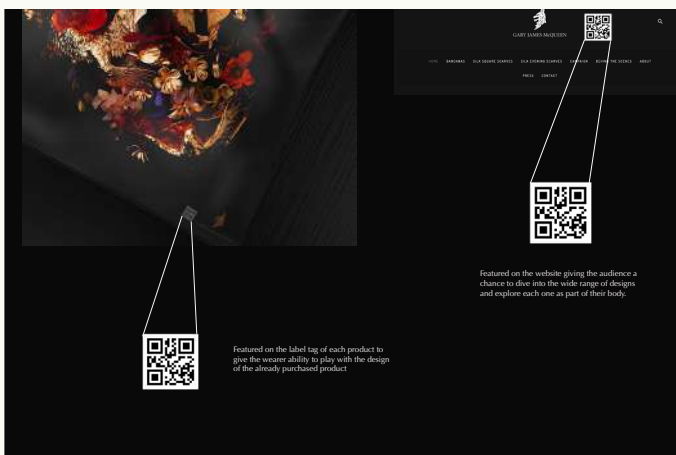
**ABOVE**  
Still from the “Reawakening” marketing campaign produced by MA IFM students. The image was created on a Regent’s fashion shoot with enhanced Photoshop techniques.



## ‘Reawakening’ Group Project



The students were tasked with creating awareness of Gary James McQueen's brand internationally and proposed a VR feature, as 'bodyart', a zone in which the audience could explore the nexus between mind, body and the animated power of his artistic interpretation. His prints could be worn to challenge the constraints of the body and the wearer's perception.



### ABOVE & FAR ABOVE

Images depicting an immersive virtual reality experience proposed by the campaign.



### ABOVE

Illustration from the 'Reawakening' campaign to promote Gary James McQueen's scarves.

## Students:

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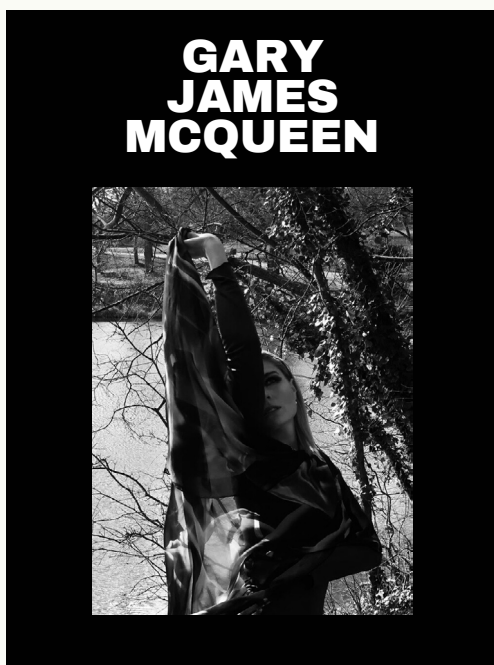
Instagram: @vipavieww



## ‘Heartbeat’ Group Project



**H**earbeat is a short film students produced for their Gary James McQueen campaign. It's inspired by Maurice Merleau-Ponty and was shot on Hampstead Heath, London in freezing weather conditions.



### Students:

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**LEFT & ABOVE**

Imagery from the group project called: 'Fashion Marketing Communications Strategy - Gary James McQueen'.



## ‘Using Fashion as a Force for Good’



### ABOVE

MA IFM student Casey-Anne Williams produced a short film discussing her creative practice.

### FAR RIGHT

Excerpts from Williams' PR campaign proposal.



### CJR X WRAP.ORG.UK

The value of unused clothing in wardrobes has been estimated at around £30 billion. It is also estimated £140 million worth of clothing goes into landfill each year. These estimates suggest there is an opportunity for local authorities to divert clothing waste away from disposal by promoting better care for clothing and alternative management options. Local authorities also have a role to play in providing advice on extending the life of clothes through enhanced care, re-use and recycling.

## DYSTOPIA

Casey-Anne Williams' PR campaign proposal was for Louisiana-born fashion designer, Christopher John Rogers, to collaborate on a film with photographer, Glen Luchford, highlighting the grotesque excesses of fashion set in an urban warehouse piled high with over produced clothing.

### Casey-Anne Williams

Email: willmscasey@gmail.com

Instagram: @caseywillms

### ABOVE

A collage illustrating the scale of waste produced by the fashion industry.



PR  
CAMPAIGN  
PROPOSAL

CHRISTOPHER  
JOHN ROGERS

WHO IS  
CHRISTOPHER  
JOHN  
ROGERS?

BATON  
ROUGE,  
LOUISIANA

"THE CJR WOMAN  
EMBODIES A  
DECLARATIVE IDEA  
OF WHAT IT TRULY  
MEANS TO BE  
CHIC."

CFDA/VOGUE  
FASHION FUND  
FINALIST



CJR AND HIS  
INSPIRATIONS

CHRISTOPHER JOHN ROGERS DRAWS  
HIS INSPIRATION FROM MID-  
CENTURY ART, INDIGENOUS TRIBES  
IN AFRICA, CLOWNS, AND BOLD,  
LUXURIOUS MATERIALS.

828  
Posts

40.2K  
Followers

96  
Following

Christopher John Rogers  
Visual Arts  
2019 CVFF Winner  
christopherjohnrogers.com  
Followed by mefeater, londongirlinnyc and 9 others

Following Message Email

SIGHTINGS... BESPOKE SIGHTINGS... SIGHTINGS...

INSPIRATIONS AND  
SIGHTINGS

CUSTOMER PROFILE

Shiloh is a woman who is fiercely independent and knows what she wants in the world. She doesn't look for validation in others, so she dresses in a way that inspires herself rather than to please others. She is a businesswoman and is constantly looking for a way to excel to higher heights. She works hard but knows the how to have a good time. She is bold, speaks her mind, and her only fear is failure.



FASHION  
PRESENTATION

Venus of the Rags by  
Michelangelo Pistoletto  
Roman goddess of love,  
beauty and fertility, with  
a large pile of brightly  
coloured, discarded  
clothes that are heaped  
on the floor.



BEGIN WITH IDEAS AND CREATE STORIES

**EMBRACE CHANGE**

ENJOY AND HAVE FUN CELEBRATE  
COINCIDENCE

**MISTAKES DO HAPPEN AND** REVEL IN THE  
FACT THAT YOU'RE  
AWARE OF THIS

**BELIEVE COMPLEX IDEAS  
PRODUCE SIMPLE THINGS** **CAN**

**AD-LIB AND MAKE THINGS UP**

**TRUST THE PROCESS**

**PROPOSE HONESTY AS A SOLUTION**

**ASPIRE &** MOTIVATE EVERYONE AROUND  
TO ENABLE YOU TO ACHIEVE

**SUSTAIN THE  
INTEGRITY OF** **AN IDEA** B E  
PATIENT

**EXPECT THE UNKNOWN AND BE READY**



**Off the Lawn**

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