



BIRMINGHAM FASHION

**WE ARE BIRMINGHAM FASHION [BA Hons],
AT BIRMINGHAM CITY UNIVERSITY.**

OUR BA FASHION DESIGN COURSE PROVIDES A COMPREHENSIVE FASHION DESIGN EDUCATION. THE COURSE ENCOURAGES INNOVATION IN BOTH DESIGN SKILLS AND TECHNICAL CRAFTSMANSHIP WITH A FOCUS ON SUSTAINABILITY, SYSTEM THINKING AND SOCIOECONOMIC PRACTICE. WE PROVIDE STUDENTS WITH INTERNATIONAL OPPORTUNITIES AND INTEGRATION WITH OUR INDUSTRY PARTNERS TO EMPOWER AND EXPLORE INDIVIDUALITY, CREATIVITY, AND FUTURE EMPLOYABILITY.

THIS LOOK BOOK PROUDLY SHOWCASES OUR MOST RECENT GRADUATES, ALONGSIDE INSIGHT INTO A SERIES OF MASTER-CLASSES UNDERTAKEN BY SECOND YEAR STUDENTS. CURATED WITH THE LEATHER SELLERS TO INSTILL ARTISAN CRAFTSMANSHIP AND INNOVATE REGIONAL TRADITIONS.

*THE CLASS OF 2025
@BCU_FASHION*



BRITISH
FASHION
COUNCIL
FOUNDATION

**COLLEGES
COUNCIL**

**NEW
DESIGNERS**

 **INSPIRED
FESTIVAL**
CELEBRATING CREATIVITY
AND INNOVATION AT BCU

BCU PRESENTS:
1000
THREADS





*GRADUATE: BA(HONS)_ FASHION DESIGN FILIPA FARIA

GRADUATE DESIGNER: WENXIN TAM

INSPIRED BY THE ENDURING ELEGANCE OF TRADITIONAL CHINESE COURT DRESS, THIS DESIGN TAKES THE 襖裙 - A PLEATED WRAP SKIRT WORN BY WOMEN OF THE MING AND QING DYNASTIES - AS ITS CENTRAL MOTIF. DRAWING FROM ARCHIVAL REFERENCES AND TEXTILE SAMPLES HOUSED IN MUSEUM COLLECTIONS,

THE PIECE REINTERPRETS THE GARMENT THROUGH CONTEMPORARY CONSTRUCTION TECHNIQUES AND PERFORMANCE-LED MATERIALS. THE STRUCTURED FRONT PANELS ECHO THE HISTORIC SILHOUETTE, WHILE SUBTLE LAYERING AND TRANSLUCENT FABRIC CHOICES SPEAK TO THEMES OF MEMORY, DISPLACEMENT, AND CULTURAL CONTINUITY. THIS APPROACH BRIDGES THE HISTORICAL AND THE PERSONAL, ALLOWING THE 襖裙 TO BECOME A LIVING ARCHIVE- AN EVOLVING EXPRESSION OF HERITAGE THROUGH MOVEMENT AND COSTUME.



FASHION DESIGN _ LOOKBOOK PHOTOGRAPHY:
PHOTOGRAPHER: FRAN GOMEZ DE VILLABOA
PHOTOGRAPHY ASSISTANT: JAKUBS GLOSER
HAIR: SPENCER JADE
MAKE UP: KEVIN CORDO

GRADUATE DESIGNER: FILIPA FARIA

THIS COLLECTION DRAWS INSPIRATION FROM THE ENCHANTING INTERPLAY BETWEEN FANTASY AND NATURE, OFFERING A HANDMADE FASHION LINE THAT CHAMPIONS SUSTAINABILITY THROUGH INNOVATIVE DESIGN. EACH PIECE EMBODIES ELEMENTS OF THE NATURAL WORLD, REIMAGINED IN A MYTHICAL AESTHETIC.

FILIPA HAS DELVED INTO THE TEXTURES, COLOURS, AND FORMS FOUND IN NATURE TO CRAFT GARMENTS THAT FEATURE BOLD, UNCONVENTIONAL SILHOUETTES. UTILISING ADVANCED TECHNIQUES SUCH AS CORSETRY, DRAPING, AND TAMBOUR BEADING, SHE HAS CREATED WEARABLE ART THAT CHALLENGES TRADITIONAL FASHION NORMS.

CORSETRY HAS BEEN EMPLOYED TO SCULPT THE BODY, PROVIDING STRUCTURE AND ENHANCING THE GARMENT'S SILHOUETTE. THIS TECHNIQUE NOT ONLY OFFERS SUPPORT BUT ALSO ADDS AN ELEMENT OF HISTORICAL CRAFTSMANSHIP TO THE MODERN DESIGNS.

DRAPING TECHNIQUES HAVE BEEN USED TO MANIPULATE FABRIC DIRECTLY ON THE DRESS FORM, ALLOWING FOR THE CREATION OF FLUID, ORGANIC SHAPES THAT MIMIC THE NATURAL WORLD. THIS APPROACH ENSURES THAT EACH PIECE IS UNIQUE, WITH THE FABRIC'S MOVEMENT AND FALL DICTATING THE FINAL DESIGN.

TAMBOUR BEADING, A COUTURE TECHNIQUE ORIGINATING IN 18TH-CENTURY EUROPE, INVOLVES USING A SMALL, HOOKED NEEDLE TO ATTACH BEADS OR SEQUINS TO FABRIC IN A CONTINUOUS CHAIN STITCH. THIS METHOD ADDS INTRICATE DETAIL AND TEXTURE, ENHANCING THE GARMENTS WITH A TOUCH OF ELEGANCE AND SPARKLE. THE BEADS ARE TYPICALLY APPLIED FROM THE UNDERSIDE OF THE FABRIC, CREATING A SMOOTH, REFINED FINISH ON THE FRONT.







GRADUATE DESIGNER: JASMINE JOLLEY

AS A REFLECTION OF MY EARLY MEMORIES, THIS COLLECTION DRAWS INSPIRATION FROM MY NANA'S SOFA, AN OBJECT THAT BRINGS A SENSE OF COMFORT AND FAMILIARITY. THE TEXTURES, COLOURS AND SHAPES OF THE SOFA INFLUENCED ALL MY DESIGN CHOICES.

ROOTED IN THE NOSTALGIA OF HOME AND THE STRONG WOMEN THAT HAVE SHAPED MY UPBRINGING, THIS PROJECT SPEAKS TO MY EVOLVING UNDERSTANDING OF WOMANHOOD AND RESPONSIBILITY AS A DESIGNER. MY APPROACH TO DESIGN IS FOCUSSED ON SUSTAINABILITY, TAKING TIME TO ETHICALLY SOURCE DEAD STOCK OR NATURAL FABRICS. HIGH QUALITY FINISHES AND CONSTRUCTION HAS DRIVEN THE COLLECTION MAKING GARMENTS THAT ARE MADE TO LAST OVER TIME RATHER THAN BE DISCARDED, MIRRORING THE DURABILITY OF THE SOFA THAT HAS STOOD THROUGH GENERATIONS IN MY NANA'S LIVING ROOM.



GRADUATE DESIGNER: CHARLIE WOOD

CHARLIE WOOD IS A FASHION DESIGN GRADUATE WHOSE COLLECTION SPEAKS DIRECTLY TO THE NEED FOR SIZE INCLUSIVITY IN THE LUXURY FASHION WORLD. INSPIRED BY HER OWN EXPERIENCES AS A WOMAN WHO WEARS A LARGER SIZE, CHARLIE SET OUT TO CREATE PIECES THAT REFLECT AND CELEBRATE REAL BODIES.

HER GRADUATE COLLECTION BEGAN WITH A TAILORED SUIT, WHICH SHE CAREFULLY GRADED ACROSS MULTIPLE SIZES - A SKILL SHE TAUGHT HERSELF SPECIFICALLY FOR THIS PROJECT TO ENSURE THE DESIGN WORKED FOR MORE THAN JUST ONE BODY TYPE. SHE THEN CREATED THREE DISTINCT CORSETS, EACH DESIGNED TO SUIT DIFFERENT SILHOUETTES, PROVING THAT BEAUTY, STRUCTURE, AND SUPPORT SHOULD NEVER BE LIMITED BY SIZE. THROUGH THIS COLLECTION, CHARLIE CHALLENGES THE LONG-STANDING EXCLUSIVITY OF LUXURY FASHION AND ADVOCATES FOR A FUTURE WHERE EVERY WOMAN FEELS SEEN, VALUED, AND EMPOWERED.







GRADUATE DESIGNER: XINXIN TAN

MY WORK IS INSPIRED BY THE 17TH-CENTURY WITCH HUNTS, ESPECIALLY THE SALEM TRIALS. I WAS DRAWN TO HOW MANY OF THE ACCUSED WOMEN WERE THOSE WITHOUT POWER OR VOICE—SOMETHING I FEEL STILL ECHOES IN THE EXPERIENCES OF MANY MODERN PROFESSIONAL WOMEN TODAY. IN THIS COLLECTION,

I COMBINE THE RESTRICTIVE SHAPES OF PURITAN DRESS WITH THE STRUCTURE OF CONTEMPORARY POWER SUITS TO EXPLORE A JOURNEY FROM SILENCE TO EMPOWERMENT. I'VE LOOKED AT HISTORICAL COSTUME AND FEMINIST FASHION FROM THE 1960S AND 70S TO UNDERSTAND HOW CLOTHING REFLECTS IDENTITY, STRENGTH, AND SOCIAL ROLES. WORKING WITH NATURAL WOOL AND COTTON, I USE TEARING, TWISTING, AND RECONSTRUCTING TO EXPRESS EMOTIONAL TENSION AND TRANSFORMATION. THE DARK COLOUR PALETTE BRINGS A QUIET INTENSITY, REFLECTING BOTH RESTRAINT AND RESILIENCE.





GRADUATE DESIGNER: EMILY BROOKES

EMILY BROOKES IS AN EMERGING FASHION DESIGNER, KNOWN FOR HER INNOVATIVE PATTERN CUTTING, EXPERIMENTAL TEXTILES AND PASSION FOR SUSTAINABILITY.

HER GRADUATE COLLECTION 'TONGUE IN CHECK' IS A PLAYFUL AND BOLD MENSWEAR COLLECTION INSPIRED BY REPURPOSING WASTE MATERIALS, WITH NODS TO SPORTSWEAR AND TRADITIONAL MENSWEAR TAILORING. BROOKES REINTERPRETS THE USE OF TRADITIONAL 'CHECK' PRINTS FOUND IN MEN'S SUITING THROUGH A BOLD AND UNEXPECTED COLOUR PALETTE AND CLASH OF PATTERNS.

USING DEADSTOCK MATERIALS ACROSS THE ENTIRE COLLECTION, SHE SHOWCASES AN INGENUOUS APPROACH TO PATTERN CUTTING, WHICH HAS RECONSIDERED PRE-EXISTING SILHOUETTES IN MENSWEAR DESIGN. THE COLLECTION ALSO FEATURES AN INVESTIGATIONAL APPROACH TO KNITWEAR DESIGN BY USING UNCONVENTIONAL YARNS, SUCH AS TULLE AND NETTING, WHICH HAVE BEEN GENERATED AS A BY-PRODUCT OF THE GARMENT CONSTRUCTION PROCESS.







EMILY BROOKES

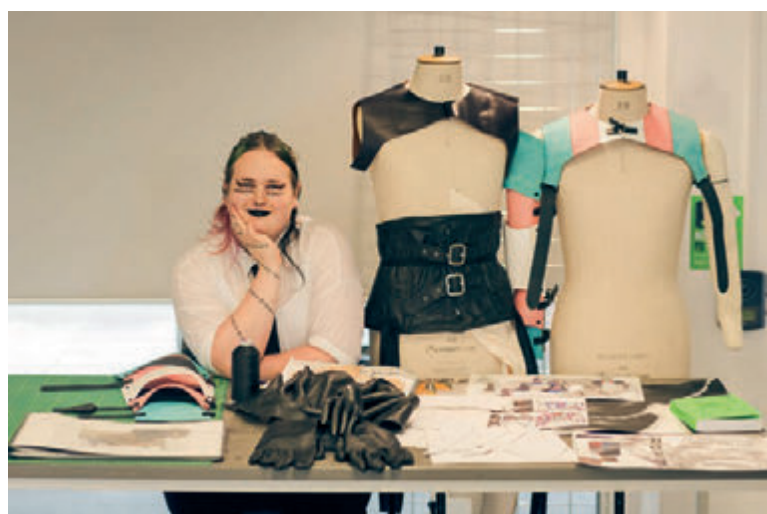
*GRADUATE: BAI(HONS)_ FASHION DESIGN

LEATHER COURSE _ INDUSTRY INITIATIVE

IN A BID TO PRESERVE AND INNOVATE WITHIN THE LEATHERCRAFT INDUSTRY, A SERIES OF ADVANCED LEATHERWORKING MASTERCLASSES HAVE BEEN LAUNCHED AS PART OF THE BA FASHION DESIGN COURSE, AIMED AT STUDENTS EAGER TO REFINE THEIR SKILLS AND DEEPEN THEIR UNDERSTANDING OF THIS TIMELESS CRAFT.

SUPPORTED BY THE LEATHERSELLERS' FOUNDATION AND ABBEY ENGLAND, THESE WORKSHOPS OFFER HANDS-ON EXPERIENCE, EXPERT INSTRUCTION, AND A PLATFORM FOR CREATIVE EXPLORATION.

JOSEPH TURVEY AND LAUREN BROXTON WORKED IN CONJUNCTION WITH ABBEY ENGLAND AND THE LEATHER SELLERS TO CURATE THESE MASTERCLASSES, NOT ONLY TO PRESERVE TRADITIONAL LEATHERWORKING TECHNIQUES BUT ALSO TO INSPIRE A NEW GENERATION OF ARTISANS COMMITTED TO INNOVATION AND SUSTAINABILITY IN THEIR CRAFT.







*2ND YEAR STUDENTS:
AMELIA GEBRUERS [ABOVE]



ROHAN SCOTT [LEFT]
SADIE TROMANS [BELOW]

GRADUATE DESIGNER: DIVLEEN KAUR

ENSNARED AND YET ENJOYING THE LIFE ARE COMBINED TO PRODUCE A COLLECTION THAT CAPTURE MY CHILDHOOD EXPERIENCES. I TOOK INSPIRATION FROM MY SURROUNDINGS AND ENVIRONMENT AND CONVEY THE SENSE THAT I HAVE LIVED A LIFE WHILE NEVER HAVING SEEN THE OUTSIDE WORLD THROUGH, MARK MAKINGS, TEXTURES, FABRICS AND COLOURS.

I BELIEVE THAT THIS COLLECTION VISUALISES BY BEING DEVOTED TO AND UNDERSTANDING MY EXPERIENCES AND SHOWS A DEEP CONNECTION TO MY PAST.







GRADUATE DESIGNER: SARAH MOORE

MY PROJECT HIGHLIGHTS HOW INDIAN CULTURE IS AFFECTING BRITISH CULTURE. THE INDO-WESTERN COLLECTION AIMS TO CREATE A BALANCE BETWEEN TWO CULTURES THROUGH BRIDAL CLOTHING INVOLVING TRADITIONAL AND CONCEPTUAL IDEAS.

MY FINAL GARMENTS INCLUDE: GHARARA AND SHARARA STYLE TROUSERS (NORTHERN INDIA) WITH CROP TOPS SHOWING THE MIDRIF (CENTRAL AND WESTERN INDIA). INSPIRED BY INDIAN SAREES AND DUPATTAS, I CREATED MODERN, CONCEPTUAL, DRAPED CLOTHING. THE PINK BONING CAGE IS A MODERN TWIST ON BRITISH HISTORICAL CLOTHING.

THE COLLECTION OF SIX OUTFITS HAS A GOLD, PINK AND WHITE COLOUR SCHEME WITH SKIRTS INSPIRED BY LEHENGAS, FULL DRESSES FROM BRITISH BRIDALWEAR AND A MODERN STYLE JUMPSUIT. EMBROIDERED TULLE, SILK AND DUCHESS SATIN WITH BEADS AND SEQUINS ARE USED. EACH HAS A CONCEPTUAL GARMENT/SHAPE WITHIN, IS DESIGNED TO BE WORN IN DIFFERENT WAYS FOR DIFFERENT OCCASIONS AND IS BESPOKE, SLOW FASHION.



*GRADUATE: BAIHONS)_ FASHION DESIGN

HARRIET TOLLEY





GRADUATE DESIGNER: MEGAN GINN

THIS PROJECT IS INSPIRED BY MY IRISH HERITAGE, DRAWING ON TRADITIONAL ARAN KNITWEAR AS A KEY STARTING POINT AND THEN INTRODUCING MY RESEARCH INTO BIOMATERIALS.

THROUGHOUT MY STUDIES, I'VE DEVELOPED AN ALGAE-BASED BIOMATERIAL THAT I USED TO BOND THE WOOL TO THE FABRIC, CREATING A DISTINCTIVE LOOK.

THIS MATERIAL CAN BE REHEATED AND RESHAPED, ALLOWING EACH GARMENT TO TRANSFORM AND FORM PART OF THE DESIGN PROCESS – OFFERING A UNIQUE, EVER-EVOLVING AESTHETIC WITH EVERY WEARER.







GRADUATE DESIGNER: LAURA TAMEA

OF MY WOMAN EXPLORES TRANSFORMATION THROUGH THE LENS OF HAN KANG'S SHORT STORY FRUIT OF MY WOMAN. THE COLLECTION FOLLOWS THE QUIET METAMORPHOSIS OF A WIFE WHO BEGINS TO PHYSICALLY CHANGE INTO A PLANT, ESCAPING HER UNFEELING HUSBAND AND THEIR CONFINED, STALE LIVES

AS A COSTUME DESIGNER, I'M DRAWN TO THE EMOTIONAL POTENTIAL OF CLOTHING- HOW SHAPE, TEXTURE, AND DETAIL CAN TELL STORIES ABOUT IDENTITY AND INNER LIFE. MY PROCESS COMBINES TRADITIONAL MAKING TECHNIQUES LIKE HAND DYEING, KNITTING, AND QUILTING WITH DIGITAL DESIGN TOOLS SUCH AS CLO3D, ALLOWING ME TO MOVE FLUIDLY BETWEEN EXPERIMENTAL TOILING AND REFINED OUTCOMES. THIS COLLECTION REFLECTS MY DESIRE TO CREATE GARMENTS THAT CHANNEL NARRATIVE ENERGY, ACTING LESS AS LITERAL COSTUMES AND MORE AS EMBODIMENTS OF EMOTION.



A woman with dark hair, wearing a black dress with a high collar and a necklace with a large, ornate pendant, looking down. The background is a solid light gray.

BIRMINGHAM FASHION



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