

1 CLAUDIA GENCO                      LIGHT EMOTIONS                      MENSWEAR

Plays of light and the pureness of white breathes a fresh, transparent scent. In Claudia's collection, games of hide-and-go-seek iter through a Venetian blind, and smooth silhouettes are interrupted by elements of the every day, with outerwear made of waterproof technical fabrics in PVC and organza, combined with knitwear of polypropylene yarn.

2 YUNJIN CHO                      UNDER THE SKIN                      WOMENSWEAR

This collection imagines a reality where human skin functions only as a garment – as if it were something we could put on, as we do clothing each morning. Skin would then be used to express mood, style and personality; the protagonist of each persons' story and nothing else. Flesh tones are hand painted and felted onto classical representations of tailored suits with a nod to two-dimensional geometry, as if issues around skin colour were simple.

3 SOFIA MOLLBERG                      MENSCH                      MENSWEAR

What is the ultimate man: the integrity of the human, Mensch, or physicality and strength? Looking at the stereotypes of menswear and masculinity, Soa used the lens of American culture, of geeks and jocks, to ask this very question. Broken moulded forms re-ect corporeal expectations of Dionysian adolescent boys, and suits cinch as much as garments swamp the body with ill-tting ideas of identity.

4 SHANIA MATTHEWS                      CHILDREN SHOULD BE SEEN AND NOT HEARD                      WOMENSWEAR

The childhood of Shania's mother in Ireland wasn't simple, despite the whimsical photos of her in -ower elds dotted around their family home. It was a horrible moment in British and Irish history, which made Shania re-ect on this incongruous imagery; on how colour can transform things. Broken pieces of china are put back together like a jigsaw on cheerful knitwear, and old pieces of tapestry are spontaneously used with applique and embroidery, as innocent offcuts of a politically charged past.

5 FEDERICO CINA                      VACUUM                      MENSWEAR

Slim bodies of the Chav generation wear leather garments with cuts and volumes exasperating their anatomy, in a suffocating vacuum effect. They are fragile and strong, and their masculinity is never questioned, yet their lonely bones press against the fabric. White skin shapes the edges with powder pastels in lilac and blue, leaving a message of hope, tenderness, and perhaps revenge.

6 XI LUO                      BREAK THE NICENESS                      WOMENSWEAR

Xi sees the world as both more beautiful and more uncertain than ever, and with strong parallels to the Victorian era. Prints from antique fabrics were redrawn on top of Monet's impressions, and silhouettes re-ect fractions of their original Victorian selves. These garment-and print-portions impress and blush with optimism, without really knowing what's about to happen next.

7 ILARIA TOSTI                      THIS CHARMING MAN                      MENSWEAR

Ilaria's passion for everything vintage is funnelled into her collection that re-enacts the style of young Londoners in the 60s and 70s. Tailored jackets with cuts reveal their interior structure, and the silhouette of a parka is revisited in knitwear and shirting fabric. Indeed these vintage garments are re-designed with different fabrics and different cuts, and thus reborn into new icons.

8 ELIZAVETA BURTSEVA                      HIDE                      WOMENSWEAR

Long dresses with loose, statuesque lines evoke the stillness of sculpture and in turn, their own imitation of movement. Lace overalls, embroidered dressing gowns and lingerie in satin, lace and organza, are combined with recycled and deconstructed knitwear, looking at balance and serenity in form. The ease of neutral pink and brown are romantic in their suggestion of colour, and hide away from brash statement.

9 FABIO BIGONDI                      SONS OF GUNS                      MENSWEAR

Playing on the contrast between reality and illusion, Fabio's collection gives a clear message of anti-violence. We are deceived by arms; faces covered in synthetic knitwear, accessories in shades of red, purple, and glitter boots made by fellow student Clara Avino, all ridicule the virility of weapons. Seeking to wreak peaceful havoc on an otherwise untouched subject, iconic pieces from a military wardrobe are made in delicate fabrics.

10 DAISY RAMER                      SUCK REAL                      WOMENSWEAR

Excess, rebellion and independence; these are the people of Liverpool. With a strong sense of irony and the ability to not take themselves too seriously, Liverpoolians and their scouse accents are in complete opposition to old England and the way many imagine Great Britain today. Their destroyed T-shirts are fringed and cut, and incongruous large draped volumes often in tulle and Marie Antoinette collars sit alongside recycled and restored knitwear and acetate sweatshirts.

11 MARGHERITA BANTI                      WHAT'S WRONG WITH ME?                      WOMENSWEAR

With 100% leather garments in a nude palette of diverse skin tones, Margherita's collection draws on the irony of denying the perfect body. Extending contemporary ideas of bodily aesthetics, she exaggerates hyper-feminine forms with large breasts and buttocks. These women are satirical personifications of the ideal body and walking Pantone swatches, for whom comfort and individual agency is completely irrelevant.

12 MIRCO ARENA                      DEAL WITH DIVINITY                      MENSWEAR

Mirco resumes the myth of Narcissus, the beautiful and cruel deity who's in constant search of unattainable perfection. In reinterpreting stylistic elements of male stereotypes from the trench coat to the bomber jacket, armour and high-waisted trousers, this collection accentuates sensual parts of the body, plays with nakedness and transparency, and explores the world of 'gaywear'. Leather and Swarovski applications complete the mythology, extending it into the inferno.

13 OLGA VASYUKOVA NO SEX IN THE USSR MENSWEAR

Beyond the now common and one-dimensional representations of her culture, Olga shows her childhood when her family had to queue for their daily necessities, when the only thing most children could buy was milk, and when she had the best fun! It was in these queues where she met her friends, played games, and formed her fondest, cosiest memories. Tetra pack shoulders and puffed nylon layers warm her soul despite the stark reality that was Perestroika.

14 MAXIMILIANO RUELAS JUCHITÀN DE LAS MUJERES MENSWEAR

When Spain colonised Mexico, elements of traditional culture were celebrated and remained, some were appropriated, and others transformed by introduced religious doctrine. With a post-colonial view, Maximiliano used hand-pleating, embroidery and huipile-like garments from Mexico's past with large dresses of tulle lining as ghosts of introduced law. White-face masks that are still used in traditional dance today show what is now a uniquely blended culture, syncretism, and that true strength comes from individuals and the free relationships between peoples.

15 MIRANDA HOCHKOEPLER DYSTOPIA WOMENSWEAR

Traditional garments and accessories of a secretary from the 60s are reinterpreted and worn in an unconventional way to look at order and disorder in a banal office space. Paper manufacturers who produce reams of documents are written and stitched into garments, collars become sleeves, sleeves continue into pants, and suits are worn on just one leg in this irrational but inconsequential dystopia.

16 LAISHU LIN KANON MENSWEAR

Inspired by Freud and the hundreds of theories that followed, this collection reinterprets classical men's clothing by shifting their focus points. In a game of optical illusion, sartorial silhouettes see their traditional lines moved, stretched and distorted with a different visual perspective. Prospective forms and polyester prints contribute this hyper-realism, while red, blue, and green hide subconscious thought under primary colour.

17 MAX ANISH GOWRIAH I WOMENSWEAR

To understand if it was even possible to create a collection with effectively no money, Max used only found textiles from offcuts, extras from other students' work and test fabrics seldom used in real garments to create his dramatic silhouettes and 3D forms. With the liberty of love in the background, garments are made with free experimentation, spontaneous draping and the exploration of form with jersey in coincidental colours. Max indeed proved that – with love - anything is possible!

18 NING YANG SIZHU WOMENSWEAR

The sweet and ancient Chinese woman is modernised in Ning's collection of soft duvets enveloping both the body and adjoining baskets. Wide and asymmetrical shapes develop this simple idea with volume and form, creating matelassé garments for both the body and everything it carries, and jersey is printed with traditional Chinese motifs in cream and grey-green tones.

19 PEIRONG JIANG FAKE MENSWEAR

Peirong imagines an alternative human race composed solely of men, who only have female spirits living inside their bodies. These men even marry themselves, forming entangled man-woman duos both physically and in law, in one double-body. The soul directs the internal dialogue and of the human race through the outside world, where both the man and the woman are real and one, and create a neutral frame for a simpler world.