Hey, do you know where JL01A is? Yeah, it's my first day. Oh okay, and that's the Design building? Oh right, okay, cool. Past the library and the big silver and blue box. Got it.

Wait, where the fuck is the Library...

Contents

Briefing

005

Why did you get into Graphic Design?

I was originally drawn to graphic design after taking the time to really look at my surroundings and appreciate that some person or team took the time to make that logo or that layout. It started with IKEA magazines (001). After collecting way too many of the magazines, I began to really study the covers and how the insides were laid out and really enjoyed the thought of doing that myself. It then turned to well made appliances and their forms, specifically the SMEG brand (002). And lastly, I can remember taking a day at the supermarket and exploring the aisles to find my favourite carton design. It wasn't Sainsbury's, as that doesn't exist in the states, but you get the idea.

## What interests do you have outside of Graphic Design?

I've learned that my interests lie really in anything creative. Not just the workforce side of it, but in the way in which we are able to communicate creatively. I appreciate forms of well blown glasses, or perfectly placed railings. But what I appreciate more is how creativity can be used in any and all situations. I appreciate how those with creative backgrounds approach situations. When there's a challenge, those who are creative-minded tend to find simple yet elegant ways to get over those hurdles. I am interested in communication and how we all do it. Whether that's through art or design or everyday chit chat.

What previous projects did you enjoy?

The last project that I really enjoyed getting to work through was the Internal Communications project we collaborated with WWF on. Our brief was to create a series of posters that showed WWF's beliefs and how the staff perpetuate those every day. I chose to create a 3D poster with laser cut MDF and Acrylic layers. I enjoyed getting to work with new materials and new technology in order to make this project a reality. I also loved knowing that I had a real audience who would be able to react to my piece. I knew from then that I wanted to be able to make things that affect people.

Are there any Designers you admire and why?

I think it would be unwise for anyone in any creative field not to have people they admire or at least people to learn from. With that being said, there isn't a designer that I don't admire. I admire the fact that
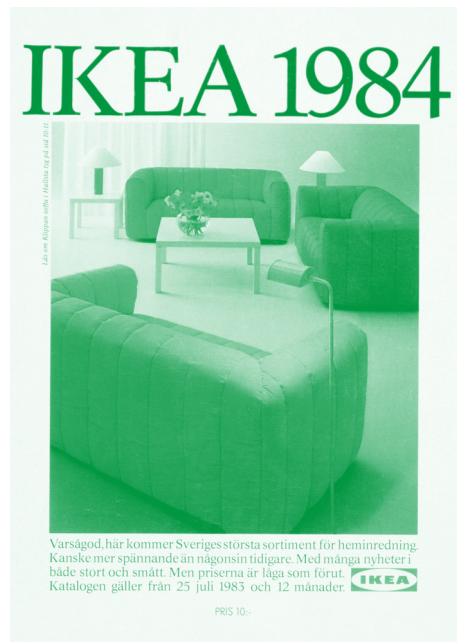
people want to communicate visually, I admire that people realise that one of the easiest ways to get humans to understand information is through well designed objects. Design is design, whether it is 'good' or 'bad'. For example, if something is designed 'bad' the user will understand exactly what they don't want in an object and have an easier time locating what they're actually after. If a piece is designed 'good' then the user doesn't have to do anything but admire. I admire the concept of Design and all those who aspire to follow the rules of Design.

What are your aspirations with Design?

I want to be able to create a more accessible world through Design. By designing with accessibility in mind, or more specifically Universal Design, we can attempt to create a more inclusive environment for everyone involved.

Are there any companies that you would like to work for?

Y'all... I'm just tryna get ethically paid.

001.

IKEA 1984

Varsågod, här kommer Sveriges största sortiment för heminredning. Kanske mer spännande än någonsin tidigare. Med många nyheter i både stort och smått. Men priserna är låga som förut. Katalogen gäller från 25 juli 1983 och 12 månader.

PRIS 10:-

002.

001. IKEA 1984 Magazine Cover
002. SMEG fridge

007

Who am I?

I find myself drawn to the places where design is generally overlooked, ignored and under-appreciated. I am influenced by our world and the chance we all have to purposefully and deliberately expand its potential through creative means. I believe that design has the power to push past the boundaries of the visual, and to the realms of auditory and tactile communication as well.

As a Kinaesthetic Activist, I like to fully involve myself in projects, trying everything at least once. In order to create good design, I believe a multidisciplinary approach is mandatory and this fulfils my need to try everything. The work I involve myself in is always value-driven, specifically campaigns that create a lasting impact. I tend to focus my thoughts on the big picture influence of projects and how design can foster change in our world. To do that, I stick to design that is didactic first, but has the influence of modern aesthetics.

As a Creative Activist, I believe we designers have the power to create real change in our world, and it is our responsibility to use our skills to do just that. We owe it to our communities to be invested and to equitably spread messages needed to further our collective growth. I believe there are no heroes, no top dogs, and no gold medallists in the culture of design, only those who cultivate a better world through creative means.

Statement of Intent

I'll be honest. I did no exploration. I had no intention of looking for something else to do. I knew from the moment I stepped on campus what I wanted to end my career at UCA on.

I take pride in the fact that with everything I design, I try my utmost to take the most accessible route in terms of the outcome. I want to make sure that my work is not just understandable by the basic target market, but by those are within that market but are usually left out. Because of this, in my day to day life I tend to view everything with the lens of 'is this accessible to more people than just me?'. And since my first day on campus at UCA Farnham, all the 'Accessibility Alarms' went off in my head.

In terms of a University campus, inclusion and accessibility could not be more important. UCA already has a beautiful identity, however it is unfortunately used on campus and can only really be recognised in the Universities merchandise. I aim to produce designed solutions that alleviate those 'Accessibility Alarms' and create a more inclusive environment without compromising UCA's beautifully designed identity.

I have chosen to pursue redesigning the wayfinding on UCA Farnham's campus, this will allow me to explore new ways to approach design solutions that affect thousands of people everyday. On top of this, I will be able to truly understand how people interact with signage and wayfinding, and how it causes people to navigate space.

009

Defining

Wayfinding
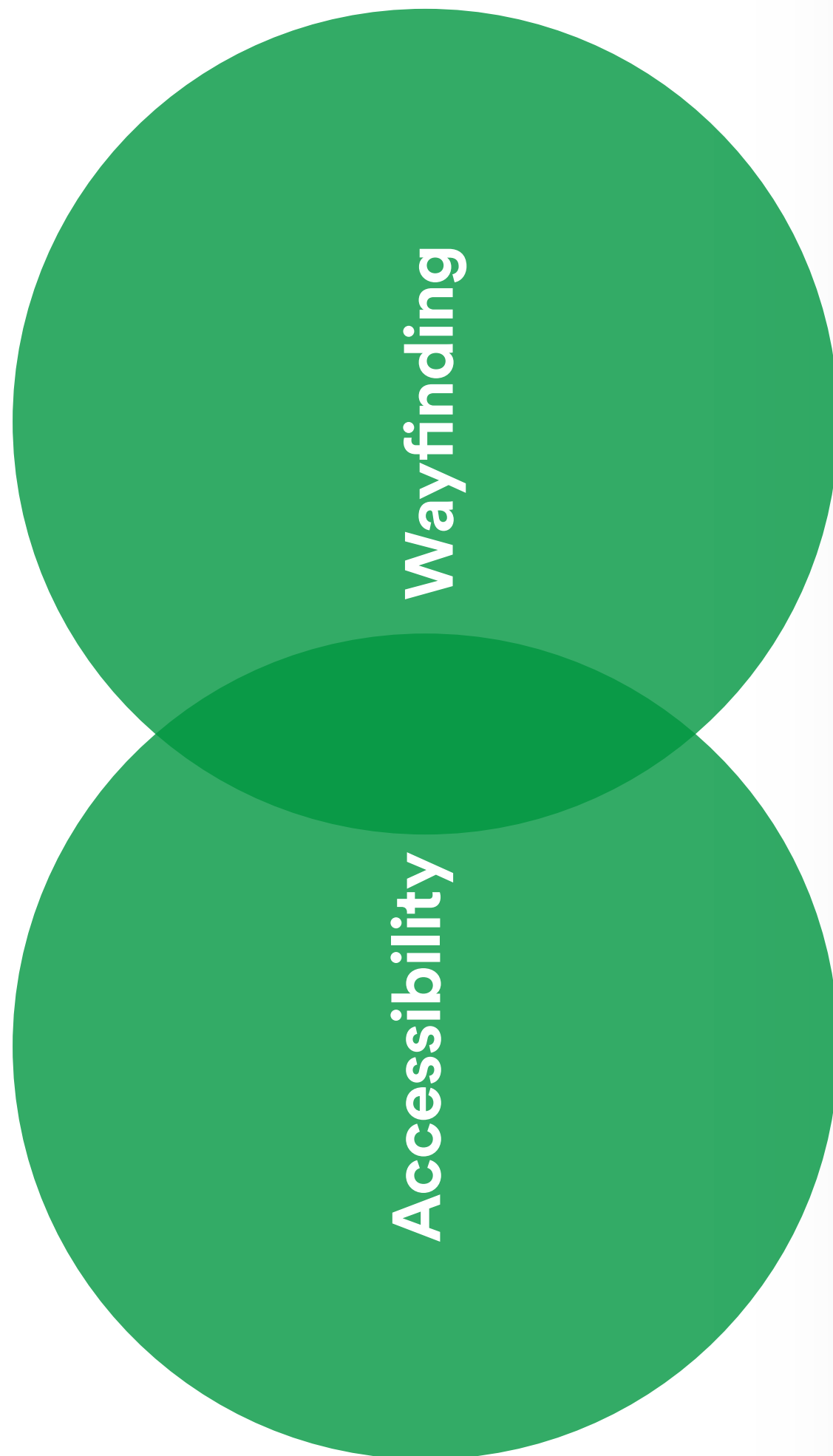
Accessibility

What is your chosen area of study?

The intersection of Accessibility and any form of anything intrigues me. Accessibility affects every single aspect of our lives. It affects whether or not we can navigate a space, it affects whether or not we are able to read a document, it affects whether or not we can understand a message. I want to explore why the campus we study on is so inaccessible to its students. The students are one of if not the most important audience of the wayfinding, and that makes me confused as to why we seem to struggle to orient ourselves on this plane. I want to understand why the signage in place is not creating an ease of navigation for users of the wayfinding.

What are you producing?

A set of accessible and experimental wayfinding signage/assets for the UCA Farnham. Including but not limited to directional signage, floor/wall decoration, map design, and multi-sensory directional tools. A new way of coding the rooms and buildings will also be taken into account to help with navigational efforts.

Why are you producing this?

Since I started at UCA, I have found it hard to find my way around the campus and the tools we were given (the map specifically) were not helpful at all. The amount of students (not just first years) who have come up to me and asked where certain rooms are and the amount of times I've had to say "actually... I don't know" are too many. Hopefully this update will help with cutting down the amount of confusion and the amount of tears due to being late to a class.

013

What is Wayfinding Design?

Historically, wayfinding was coined as a term that involved "...navigating on the open ocean without sextant, compass, clock, radio reports, or satellite reports" (Polynesian Voyaging Society, s.d.). The designated Wayfinder would utilise the sun, stars, swells, and other natural signage to clue in their direction. Hikers have used rock formations called Cairns to guide their way through trails since ancient times. Many groups of people have found natural objects to use as directional signage, Graphic Design simply utilises psychological stimulants in a viewer and makes signage more understandable to the masses.

To effectively navigate a space, one must understand where point A and point B exist. Point A could be the lobby, and Point B could be the Gift Shop, Wayfinding is there to place visitors on a path towards their ideal destination. Wayfinding is utilised by everyone. No matter if one doesn't recognise they're following a designed signage system, they likely are. Knowing one has to turn right at the big McDonald's on the corner is an example of personal wayfinding. Recognising a specific smell wafting from a bread bakery and knowing one is only 5 minutes from home is another example. Not all wayfinding is a black and white monolith with the words 'You Are Here' written on it.

What is Accessible Wayfinding?

In order to make these pieces of directional signage accessible to more than those with 20/20 vision, multiple factors must be considered. Things like visual acuity and impairments, colour theory, as well as the design of a typeface must be analysed to remove any possible barriers to the understanding of navigation. Those without the ability to use their ocular senses are already excluded from the creation of a visual signage system. However, the intersectional identities of accessibility helps to ensure the inclusion of these factors. The relationship between visual design and physical development help to remove a barrier of access to navigation.

Visual Acuity and Visual Impairments

The biggest barrier to understanding visual signage is indeed visual impairment. In the book Sign Design Guide: A guide to inclusive language by Peter Barker and June Fraser, it states that "70-75 percent of the information we receive is given through eyesight" (Barker and Fraser, 2004:3). A person with any degree of visual impairment will experience some sort of informational deficit. With this in mind, signage needs to be designed with visual impairments in mind.

The four most common types of visual impairment include Central Field Loss, Peripheral Field Loss, Combined Field Loss, and Contrast Reduction. The first three field losses feature a diminished part of the visual field, that being what our eyes perceive. If we imagine our field of vision as a rectangle; Central Field Loss is when the area in the middle of this field is impacted, whereas Peripheral Field Loss is the opposite. In this impairment, the areas around the edges of the visual field are impacted, described as "...like looking through a tube" (Barker and Fraser, 2004:13). As can be assumed from the name, Combined Field loss manifests as some sort of combination of these two impairments. Lastly, Reduced Contrast manifests as a 'White-Out'. Specifically, to the viewer, all "Light sources give areas a disabling glare..." (Barker and Fraser, 2004:14).

With these impairments in mind, signage must be designed to accommodate these people to achieve Accessibility. The design idea of 'Levels' is widely used to help mitigate barriers to understanding signage. This method calls for placing the same information on multiple different levels in our field of vision in order to make sure that at least one sign can be read by any one person. For example, in museums, the name of a gallery can be displayed at a general eye-level, as well as projected on the floor, hanging on an overhead sign, and on a hand-held map. This ensures that at some point along their visual journey, a visitor without complete vision loss can find the name of the gallery they are entering. This also references how we have learned to perceive information in Western education. We look up to orient ourselves, then scan down to find more information. However, those with a loss of vision near the top of their visual field are unable to do this. The 'Levels' strategy ensures that those people can still access the information they were previously unable to receive.

Typography and Font Choice

The physical placement of signage is not the only consideration when designing wayfinding, content and composition also need to be analysed. Font choice plays a major role in whether a visitor can understand the information. It is known by designers that serif fonts, like Times New Roman, were created for easy reading in print. While sans-serif fonts, like Arial, are easier to read on a screen. However, whether the font is serif or sans, the economics need to be considered. Not only do bigger letters take up more space on a sign but take longer to read and comprehend for those with visual impairments. On the other hand, condensed letterforms make it harder for those with dyslexia

to understand the information presented. Even then, tightly kerned letterforms make words almost run together and make it difficult for those with unimpaired eyesight.

The physical makeup of a character can even create confusion. The letter 'O' and the number '0' have almost identical physical makeups. Especially in geometric typefaces, these forms tend to be the same character. In a fast-paced environment, or even with a lack of context, trying to differentiate the two forms can take an extended amount of time and act as a barrier to understanding. Because of this phenomenon, the slashed and dotted zero were introduced into signage design. Most known for their integration with the IBM 3270 system, these characters have become used to differentiate between an 'O' and a '0'. However, these characters predate computers as they were created by Florian Cajori in the twelfth century and were referenced in his work A History of Mathematical Notations (Raymond and Steele, 1997). However, at a distance, a slashed zero can look like the figure of an 8 as well as other letters in other languages. In order to mitigate confusion, letterforms must be treated with care and be surrounded by contextual clues to help the viewer understand their relevance.

The Psychology of Colour Theory

Colour theory is arguably one of the most important factors in understanding information at a glance. Colours have been used throughout existence to warn and inform onlookers. Brightly coloured animals usually signal a presence of poison, while muted coloured animals tend to be more passive (AMNH, 2014). For those with colour receptors, the language of colour is one of our first introductions to an object.

Although mostly subconscious, colours have the ability to sway human thinking in an instant. Most bank branding utilises the colour blue or green because we subconsciously trust those colours above any other. Red tends to make us hungry, which is why many fast-food chains use shades of this colour in their identity (Morton, 2016). However, we have also been conditioned to recognise Red and Green as the colours of mandatory signage. Lit up exit signs are usually green, and emergency signs tend to be red. When creating signage, these tendencies and subconscious connections can be used to the designer's advantage, but they can also act as a barrier to understanding. For example, when driving, we learn that stop signs are red octagonal signs with the word 'STOP' written in all caps. After getting used to the road, we come to subconsciously recognise those signs. Out of the corner of our eyes, we see a red blur and know that soon we will need to slow to a stop. What if these signs were green? Or even blue? It is highly plausible that we wouldn't recognise them and cause an accident. Or we may be so enamoured by the out of place signage that we slow to inspect and once again, cause an accident. The colours we encounter in our everyday life dictate the colours we use in man-made signage. A misuse of these

colours can create barriers to understanding information.

In terms of colour accessibility, there is a mass sub-population who experience colour blindness. Some can only comprehend a few colours on the spectrum, while others experience a muted or completely unsaturated range of hues. In this case, using heavily contrasted colours helps those with colour blindness understand the difference of information. Patterns can also be used in tandem with colours to help create another difference in content. The contrast of colour on colour must also be addressed. We have become accustomed to black text on white background; however, many able-sighted people struggle with taking in information this way. Because of the extreme disparity between pure black and pure white, this contrast "creates intense light levels that overstimulate the eyes when reading text" (Anthony, 2018). However, low vision users who experience a sight impairment, but not full blindness, tend to take in information better with pure black on pure white, or pure white on pure black. These nuances in colour contrasts must be taken into consideration when creating signage for viewers.

To create Wayfinding that inspires navigation rather than inhibiting it, one must understand the user of the system. Those with physical, visual, mental, emotional, or audible impairments experience navigation in a completely different way than those who are able-bodied. Universal Design dictates that Wayfinding—or any design intervention—must accommodate and facilitate uninhibited situational understanding.

Focusing

019

Project Brief

What are your fields of study?

Wayfinding Design & Accessibility.

What is your focus?

Designing a new approach to the placemaking/wayfinding of UCA Farnham.

What contextual work do you have to support your area of focus?

For my dissertation, I researched the intersection of accessibility and museum wayfinding. On top of that, I researched the best practices in 'campus wayfinding' and found elements of each that could be found in all of them. Those being the utilisation of a full colour palette, in conjunction with patterns when creating signage. On the other hand, I researched general accessibility practices in terms of Wayfinding Design. Lastly, I sent out a survey to the students on UCA Farnham's campus and received their input on the current wayfinding.

Why is this your focus?

After spending a year trying to navigate the campus, I have found it mildly difficult to find my way around without getting lost or being tardy. From conversations with peers, I am also aware that I am not alone in this feeling, as others have complained to me about trying to navigate the campus. On top of this, the map is actual shit. Spin created a wonderful library of artistic assets that UCA has not been utilising to their fullest intent, I intend to do so.

What is your final outcome?

I want to create a library of wayfinding signage, a system, to create a brand safe and accessible navigation experience for UCA Farnham. This will include; directional signage, room signs, iconography, and a map re-design.

Who is your audience?

First and foremost, my audience are the students of UCA Farnham, creative-minded individuals generally between 17-25. Secondly, the staff of UCA. And lastly, passers-by of the campus. Who or what will influence the visual direction of your final outcome? 001) The UCA Brand - As a pre-existing entity, I will have to work within the limitations of the identity that Spin created for the University. 002) The Students/Staff - At the end of the day, the Students and Staff are the main groups of people interacting with the wayfinding. In order for it to be successful, they have to understand and appreciate the piece. 003) The campus - Since the wayfinding will be built into a pre-existing space, it will have to be formed to it, rather than the space formed around the designs

How are you going to produce your final outcome?

Hopefully I will be able to create the physical pieces, however, it is more than likely that I will design them digitally and impose them onto photographs/footage of the environment.

Are there any particular assets you would like to work with?

More than anything, I want to build upon the patterns and textures that Spin created for UCA.

How will you evaluate your final major project?

In a perfect world, I would set up my system on campus and ask a handful of people to find their way around. However, it is more than likely that I will have to send my visual mock-ups to people who work in

021

The Spin Identity

In 2015, Spin took UCA's identity from normal Western University to sophisticated specialist school. They created an arsenal of beautiful patterns and shapes to be used in tandem with the blocky logo they created. Along with this, they created a sophisticated and vibrant colour palette for the University to utilise throughout their identity.

However, specifically on the Farnham campus, little noticeable effort has been shown in implementing that identity into the signage. The super graphics on buildings are few and far between, and there are only one or two uses of the isometric pieces created by Spin.

Through this project, I hope to do justice by the identity and use as many parts as I can of the vast library.

004.

003.
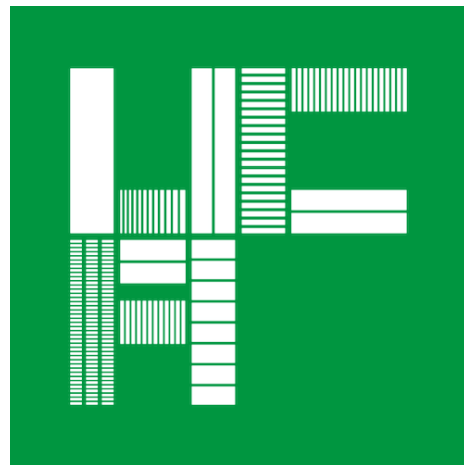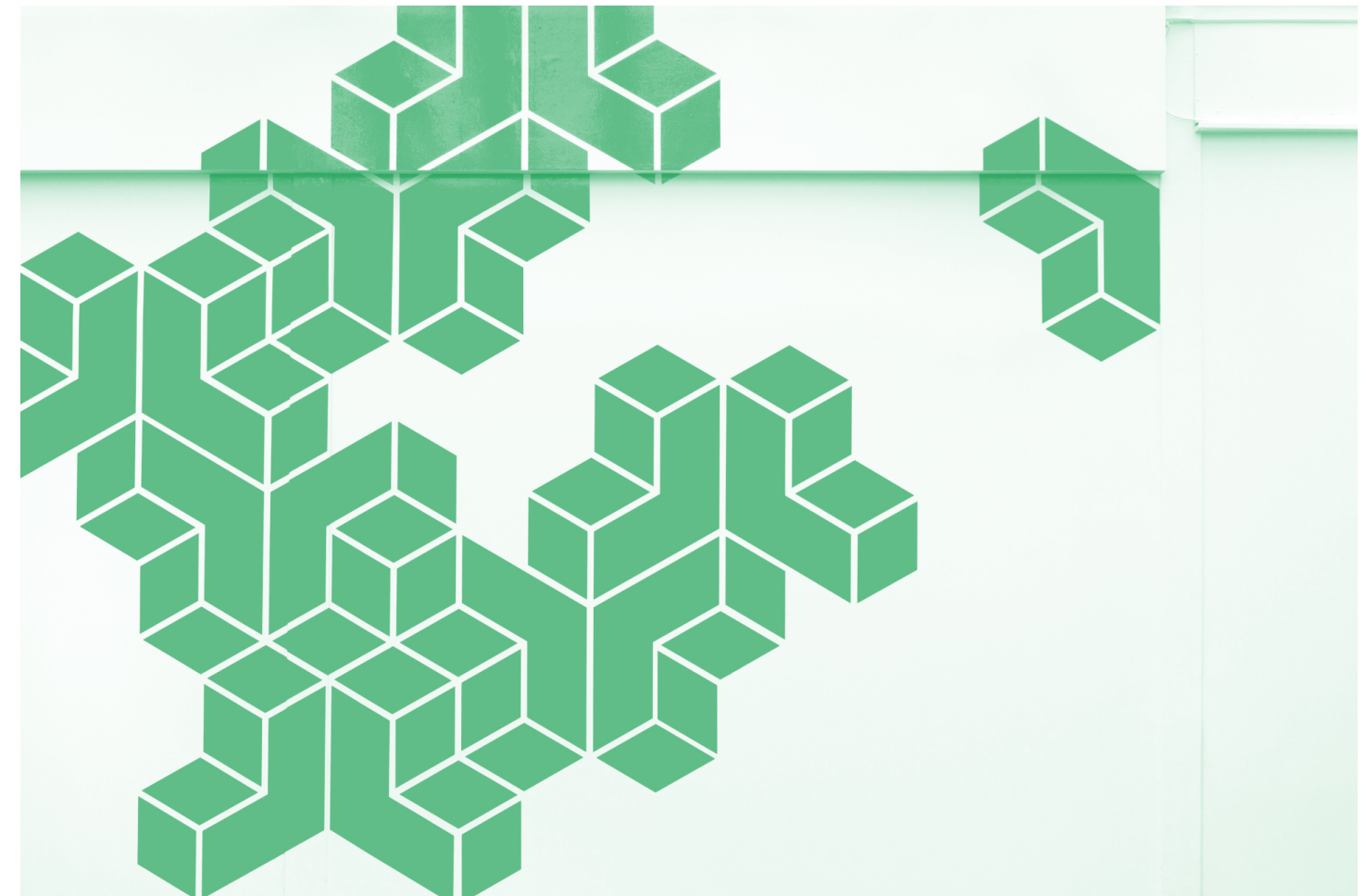
003. UCA Block Logo
004. Isometric Super graphics

Studying

025

Case Study 001:
DN&Co for The Victoria & Albert Museum

Dn&co's 2019 restructuring of the V&A's wayfinding system creates a more socio-economically accessible take on the V&A's identity. On top of this, the signage system utilises the tools needed to create a visually inclusive environment. In order to understand why Dn&Co used the design interventions they did, one must examine the choices through the lens of Universal Design. The influence of these philosophies on the implementation is clear and objectively accommodating.

"Our brief was to facilitate an outstanding visitor experience: not just about getting people from A to B but encouraging them to discover lesser-known parts of the museum's collection, beyond the ground floor.

Working with All Points West, we devised a city wayfinding approach to this vast building, introducing signs at the thresholds between spaces to reassure visitors they were still on the right route. Much like a trail of breadcrumbs"

Dn&Co's visual approach to the Victoria & Albert Museum brand communicates the historically philanthropic nature of the museum. The signage system features a palette of design choices that read more like a system you would encounter in an everyday space. The clean and human typeface resembles that of a system like the London Underground, inviting and far from intimidating. The bright colours used to denote the paid exhibition communicate a more human and fun aesthetic, rather than the stuffiness that comes from using pure black and white or muted palettes. The iconography, rounded and not stylistic, helps to push the human-first identity. By using imagery and elements of visual culture that reflect the human experience, a system can effortlessly aid the human experience without hindering.

006.
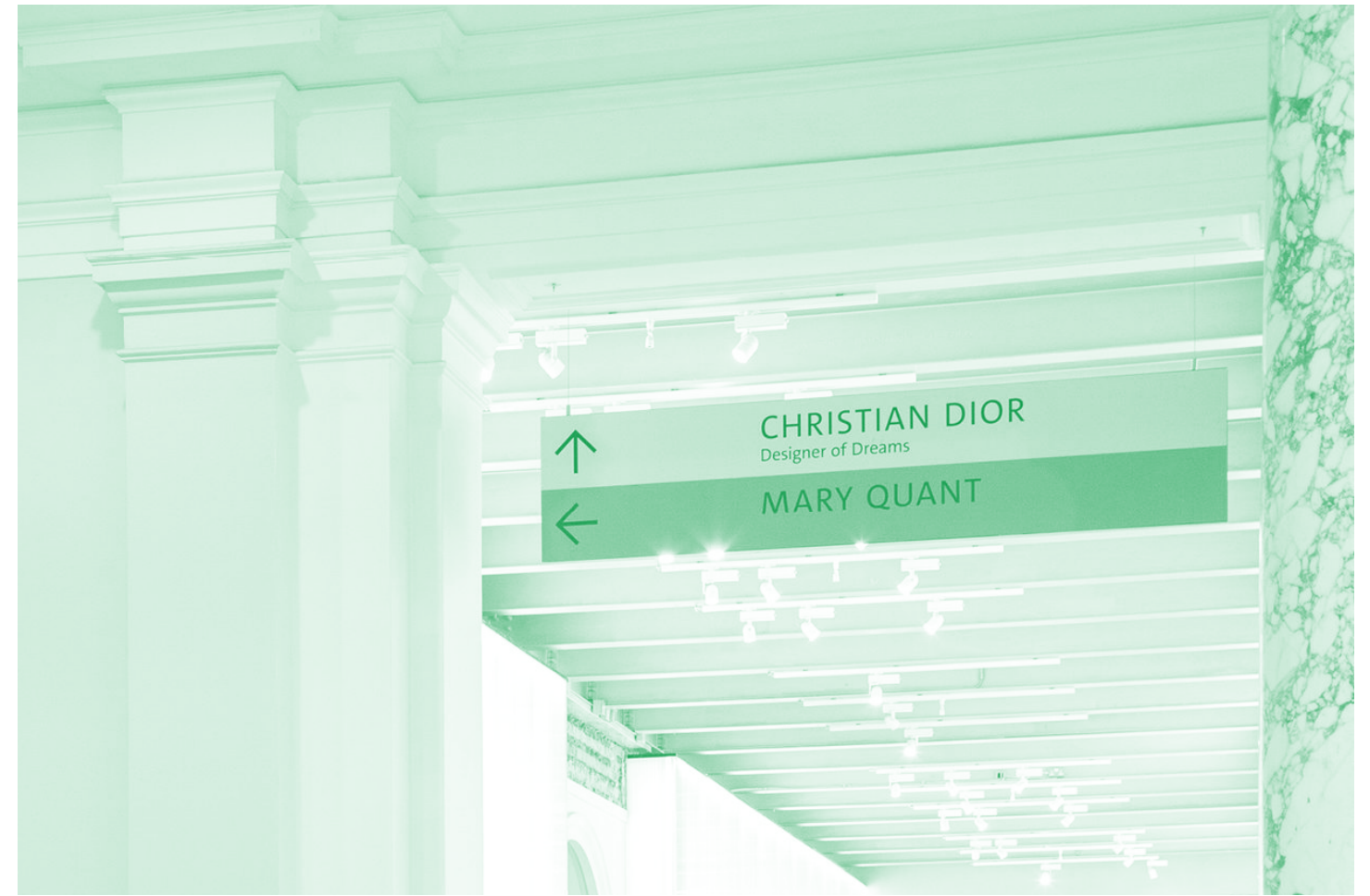
007.

006. V&A Iconography
007. Overhead Signage

029

Case Study 002:
Des Signes for City of Congresses of Valenciennes

Des Signes physical pin signage is a beautiful representation of how simple attributes can create beautiful outcomes. A seemingly cheap project, easily replicated by a pin board and screws/washers, this system plays well with the environment without detracting from the beauty of the building.

"The signage is based on the creation of a specific and unique alphabet produced for the new centre. This typographic character, drawn by Des Signes, all in capital letters, carries the values sought for this new place: welcome, warmth, arts & culture, sobriety, vitality, modernity,clarity, singularity, contemporaneity. It also reflects the strong desire to place this new place in the future. The large strolling areas under the canopy require large-scale signage. The Valendote, deployed vertically for the main directions (hall, nave, village, water tower, etc.) on both sides, allows great lightness, accompanying the architectural gesture without disturbing it"

008. Pin signage across campus

009.
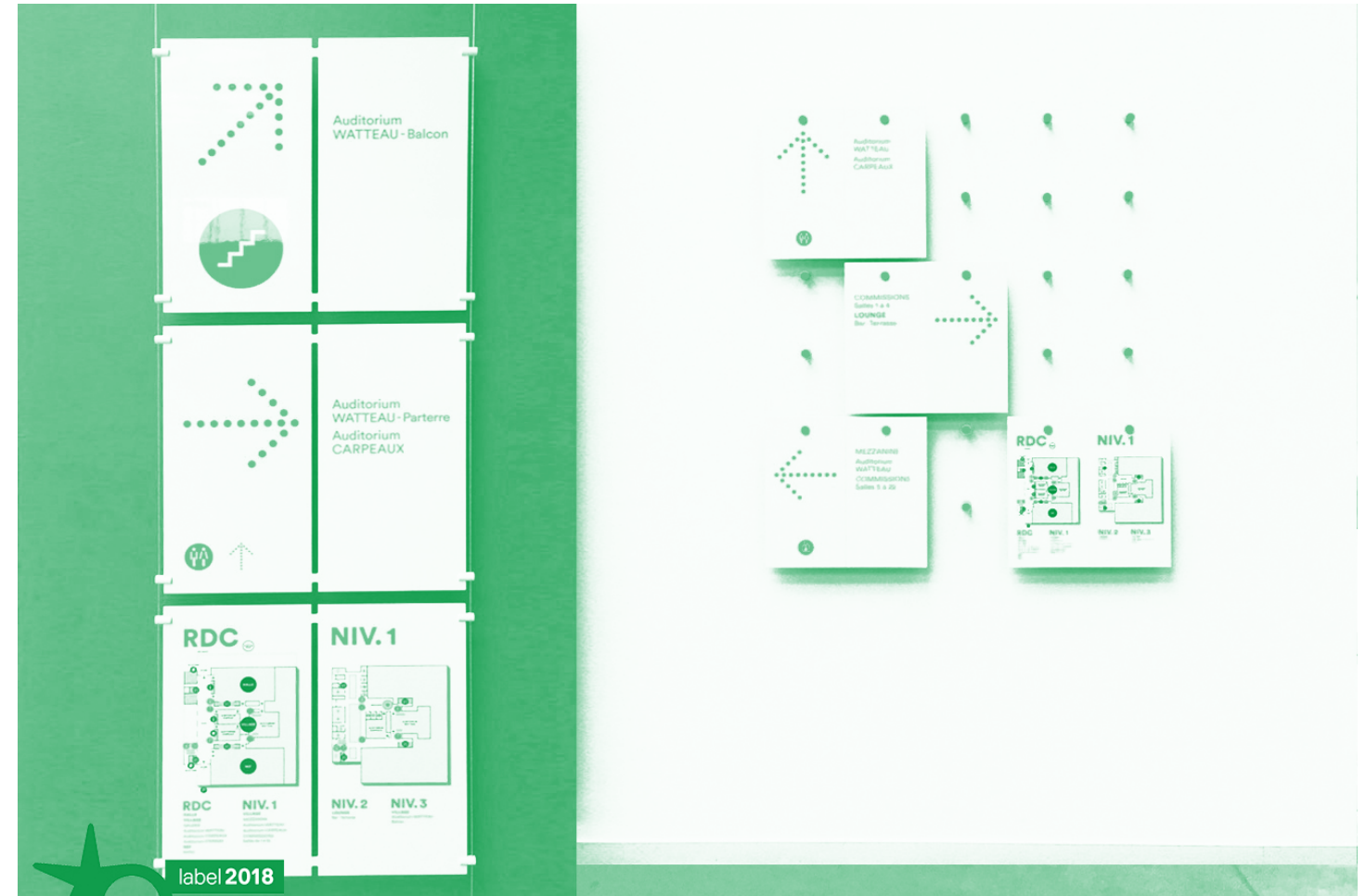
010.

009. Pin details
010. Directional signage

033

Case Study 003:
Flandoli for Marist School of Quito, Ecuador

Flandoli's system for this school takes colourful academia and turns it on its head. Instead of looking childish and elementary, the identity within the wayfinding creates a welcoming and inviting environment.

"In collaboration with the architects, we defined the nomenclature for the blocks, classrooms, administrative and functional spaces.

The information was synthesized in a system organized by icons, colours and typography that was integrated into the architecture achieving different levels of communication with directional, identifying and decorative signs."

The iconography within the system plays perfectly with the shapes of the signage themselves, creating a cohesive unit. Each sign is well thought through and easily understandable by the masses. Not speaking this language, I still completely understand how to get from the canteen to the library.
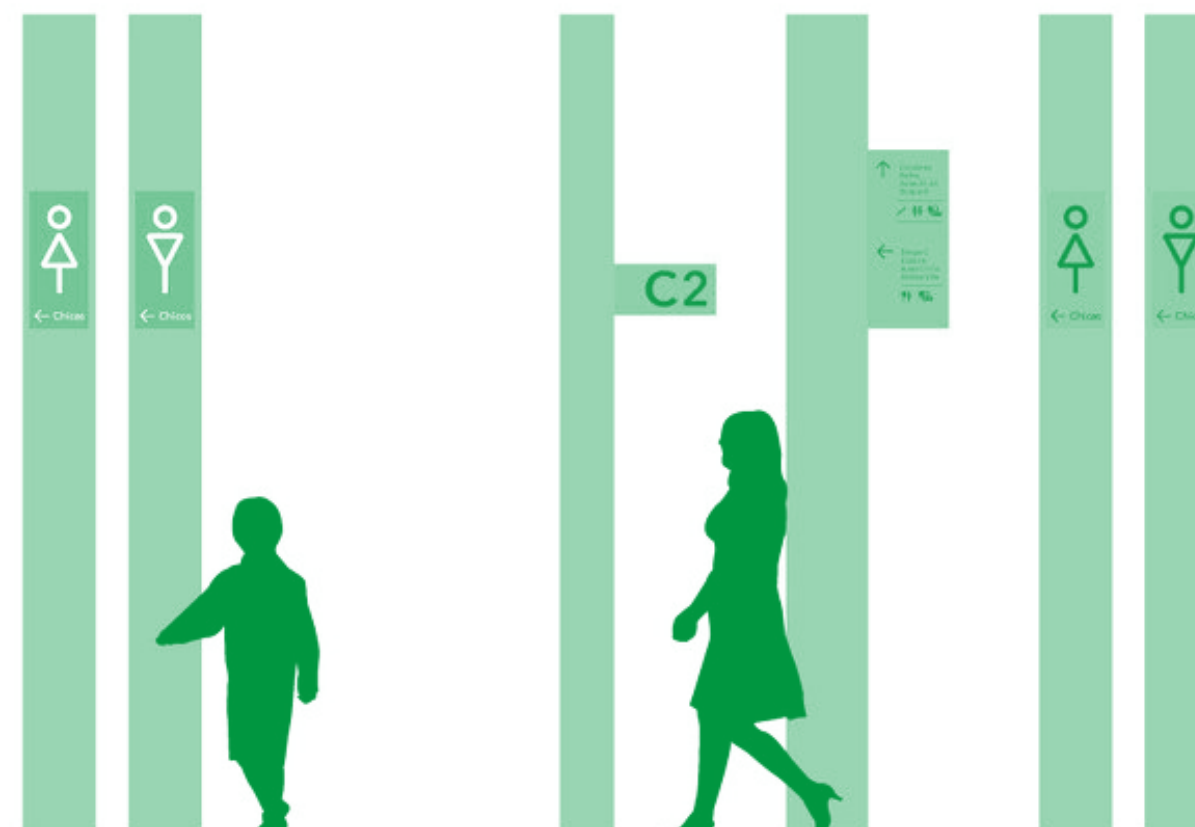

011.

011. Directional signage

Señales
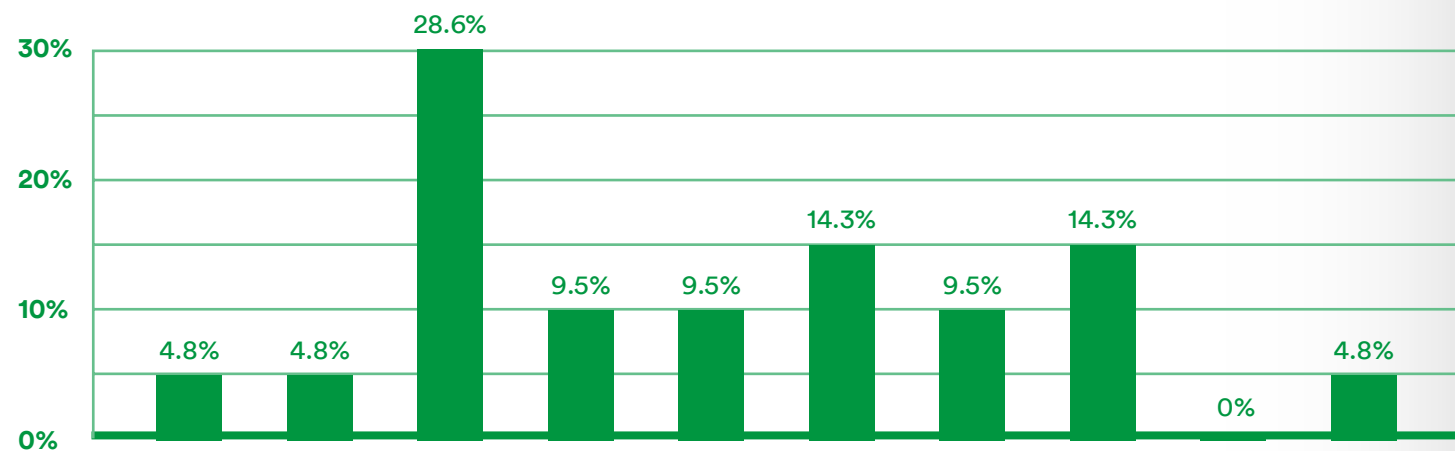bloque A

Señales
bloque B

Señales
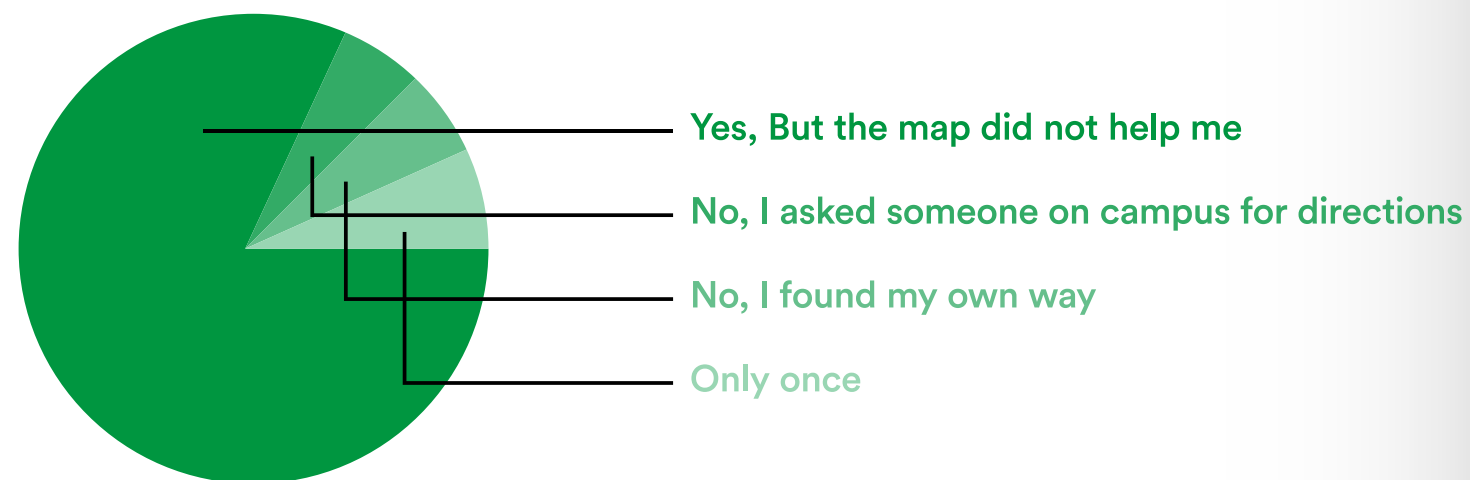bloque C

A2

B2

C2

012.
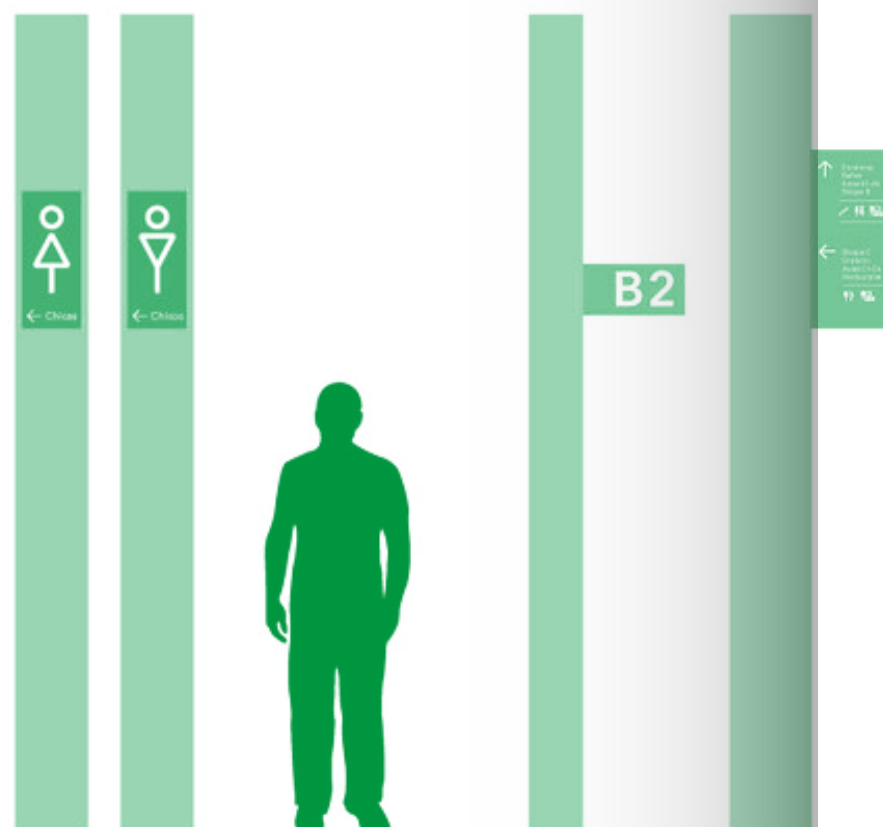
Searching

Market Research

As my project revolves solely around the place I go to study, I thought it would be wise to get the perspectives of other students who study at this University. By conducting a brief survey about students relationship with navigating UCA Farnham, I was able to back up the necessity of creating a new navigation system.

On a scale from 1-10, how comfortable are you with navigating Farnham campus?

Did you at any point consult the Farnham Campus Map to find your way around campus?

Yes, But the map did not help me

No, I asked someone on campus for directions

No, I found my own way

Only once

In detail, please describe a time when you were finding a new room on campus. How easy was it? Did you run into any problems when finding the room? Did you consult with your classmates/tutors?

· It was difficult and had to keep messaging fellow classmates to figure out where the room was located I was in 2nd year

· CTS lectures were often changed rooms, and once it was changed to the building directly opposite when you leave the canteen. Myself and a few other students spent ages trying to find this room.

· not too easy. i would've used the map, but it's too condensed to be legible.

· I look at the map for a longest time, use all me deduction skills to remeber the way. Even tho when at quad I spot someone I know and follow them. If they don't know where to go we search for another person we know.

· it's just so confusing. all the time none of it makes sense

· I cannot think of a time where I haven't struggled to find the room if it's my first time visiting it and I wish I was exaggerating

· We were told to meet in the cinema room and was given the name of the room however nobody knew how to get there. I looked at the map but found it very confusing to find a path to reach the room so ended up meeting up with some classmates and all went together to find the room. We did find it however we had to guess which way to go until we found the room we needed to be at

· Print room was easy to find

· Text on the map is small so it was hard to find the room number, it took

041

3 of us to finally find the room and where it was on the campus

· Had to visit a photography studio along the spinal corridor and struggled to find the room and it wasn't signed off very well. During first year finding any rooms around campus was a struggle due to the map layout being confusing and the strange variation in room names.

· during first year i remember looking for a classroom on the map and it took me a while to locate it so i would ask the students in my class rather than look at the map again. The current map definitely needs to be upgraded and easier to read

· Had to ask a tutor who showed me the way. I tried to use the map but its so confusing

· I found it really difficult and the map didn't help and was confusing I usually asked other students or the reception bit when you walk into the university. I'm already bad with maps and directions and think the uca map could be clearer!

· I attempted to use the map initially but that didn't really work due to the map just not really making sense for me. I'd often just go to reception or ask a classmate where the rooms were

· I'd ask someone I knew was going to the same place and went with them if they knew; or I'd follow people that were going there; asked random people on campus sometimes for directions (hard to follow though tbf); most useful info was usually the room number so you could get in the building and look

· On multiple occasions I have thought I was heading for the right room but end up no where near, every time i have to ask my class mates how to get there

· G152 is always a difficult one to locate, I ran into location issues because it isn't in a clear area. I consulted a lecturer and they walked me there because the directions didn't make sense to me.

· I got confused so many times and when I asked a student even she was confused. Many times I was given a room that didn't exist

· i found it hard to locate the room numbers, both on the map and on the doors/signage plaques attached to the rooms. i would have to ask for directions multiple times. the students that already knew the campus were of most help, while the SU referred me back to the map, which is testing at best.

Have you ever been late to class because you couldn't find a classroom?
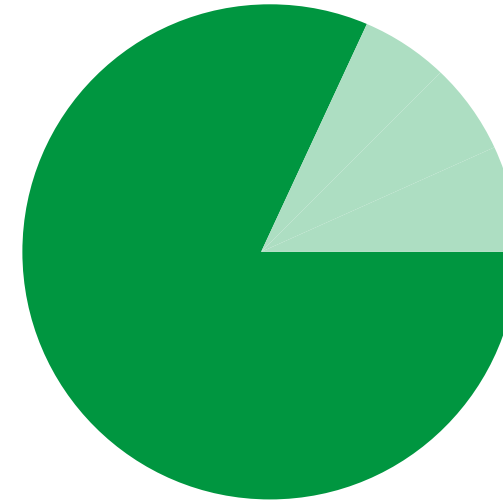
Yes, I was late to my class because I struggled to find my way to the room it was in.

No, I always give myself extra time to find a room that I haven't been to on campus.

043

Doing

045

Conclusion

By taking into consideration the need for a better navigation system expressed by the student body, as well as the brilliant system Spin has created for the University, I have been able to understand how to design a system that will utilise the identity while making navigation more accessible. However, due to circumstances beyond my control throughout this project, the affect the pandemic has taken on my family, as well as my own massive dip in mental health, I do not have the time nor the resources to do what I originally set out to do.
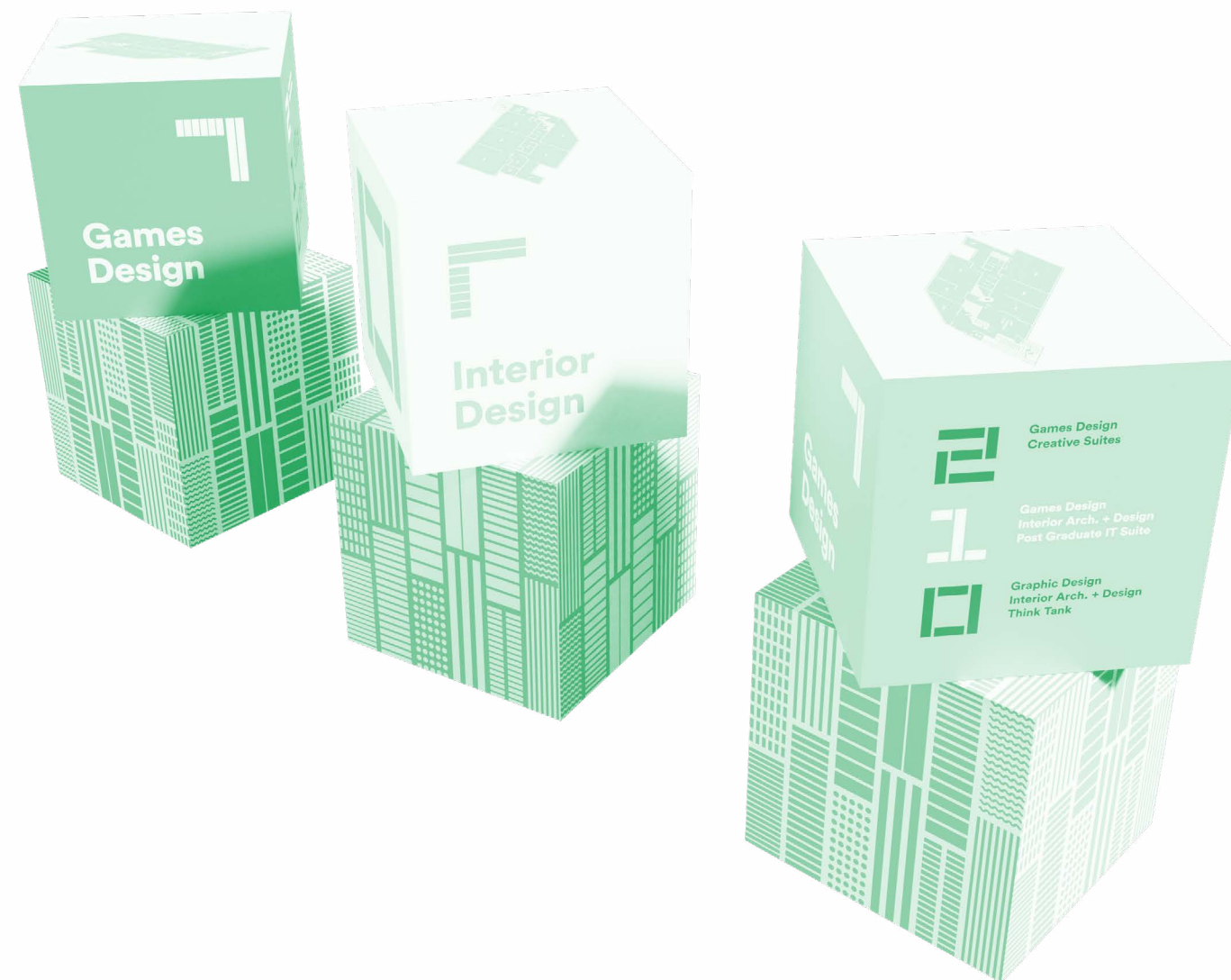
My hope is to reduce my project scope down to that of one building, the one that I spend the most time in. By creating a base set of outcomes for the John Luard, and referencing how to continue this practice throughout the campus, I hope to create a solid final work.

013. AR Projection

014.

015.

014. Bollard Design
015. Bollard Design

Reflecting

051

What did I learn?

Throughout the process, I learned more about myself than I think I learned about accessibility or wayfinding. Most of the research was already done since this piece is loosely based off of my Dissertation. However, I learned about my work ethic in EXCRUCIATING detail throughout this process. I learned that if I am not inspired by a project, I WILL NOT touch it, so much so that I risk sabotaging my final score.

During this project, I checked myself into therapy because I was scared I was so down far a hole I would be unable to pull myself back out. I learned that I thrive when I know I'm creating something for someone else, and when I'm just creating for myself (or in this case, creating a hypothetical project) I don't care to put in the effort. I'm pushed to do better when I know it will benefit someone else. I treated this project like a fake, and that was my downfall. Now I know better. Near the end, I taught myself two new software programs in order to make ends meet once I realised that this was indeed an important project.

Overall, I learned that the pandemic sucks and has made me feel like all work is optional. However, I've now learned how to kick my ass in gear, even though it happened at the last minute.

What surprised me?

I mean, I came into my final year SO excited to learned about accessibility and to implement my learning through my FMP. It surprised me how quickly I lost that excitement. It surprised me how much I was able to let it ruin me and my mental health.

But on the other hand, it surprised me how I was able to turn around a decent project. Do I think it's Final Major Project worthy? No. But I learned how to use new programs efficiently, I learned where my trigger points are and how to avoid them, and I learned what type of designer I don't want to be.

What did I find difficult/easy?

I've said it before, but I found finding motivation for this project difficult. Trying to make my brain understand that this is not just something I can throw away, that this is an opportunity to make a great portfolio piece, that this isn't just a 'uni project' but my final work in academia.

On the other hand, I found it easy to teach myself content. Am I happy that I spent $15k to teach myself and watch youtube tutorials? FUCK NO. I'm pissed. However, I now know how I learn and how I can teach myself new content. And maybe MAYBE that's worth 15,000 dollars. But it sure don't feel like it yet.

How would I do things differently if I were to do it again?

Obviously, I would try to do the actual project I set out to do. However, if I were to do an FMP again, I would choose a field that my tutors had knowledge in. Sitting in tutorials where my only feedback was 'I don't really have knowledge in this field' doesn't make for a confident student. I don't blame the tutors, in fact, I appreciate every single bit of information they were able to give, I was simply unable to register that now was my time to learn something from them.

Had I chosen something more type based, or editorial, I would have been able to learn really niche skills that no other tutor would be able to give me, however, I let my own bias get in the way. I've learned now to be aware of who you have on your team and what you can learn from them. I'm used to being a lone wolf and doing things for and by myself, but that backfired this time.

If there were a next time, I would choose to do something within the scope of my team. With that, I cannot that Lisa, Paul, and Tom enough for their continued support. Even though the pandemic was shit, and my final year of academia was in a nutshell... shit, I have learned so much from these people and are forever indebted to their wisdom. I wish I was in a place to have grown with you.

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Yeah, it's in the John Luard, past the Library and the Film building, it's a big silver and blue box. You can't miss it! Are you a first year? Ah cute, well good luck and Welcome to UCA!

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