

# PORTFOLIO



Regina Gonzalez Rossi





As a designer who has worked and studied across the globe, I believe a collaborative approach is key when dealing with design as a discipline. I explore how visual systems can reveal hidden narratives and serves as a valuable way in which we can understand the forces driving change in a modern globalised world.

My expertise spans book design and printing methods, with a particular focus on creating compelling visual stories that bridge cultural and personal perspectives.

## Experience

A Line Which Forms A Volume  
Graphic Designer Leader  
London / May 2024 - Feb 2025

Incode Technologies  
Junior Graphic Designer  
Mexico City / Jul 2022- May 2023

Contessina  
Design Intern  
Mexico City / Jan 2022- Feb 2023

## Education

MA Graphic Media Design  
London College of Communication  
UAL/ Grade: Distinction

PG Data Visualisation  
Centro de Diseño Cine y Television

BA Visual Communication  
Centro de Diseño Cine y Television  
Grade: Distinction

## Skills

Adobe Suite [Ps, Id, Ai, Pr, Lr]  
Blender  
Microsoft Office  
Figma  
Offset lithography printing  
Print production  
Lasercutting  
Screen printing  
Risograph printing  
Data visualisation  
Flourish  
Qgis  
Kepler



## Editorial

— 2025



# A Line which Forms a Volume 8

160 x 190 mm

Offset lithography, coil binding

- Design leader of ALWFAV 8
- In charge of developing the design system and assigning tasks to corresponding teams
- Sold in a wide range of bookstores across London

*A Line Which Forms a Volume* is a critical reader and symposium of graphic design-led research that is written, edited, designed and published annually by participants of the MA Graphic Media Design course at London College of Communication.

*ALWFAV 8* is inspired by the ever-evolving nature of refraction. As refraction only happens in motion, this phenomenon inspired an interactive and omnidirectional format for all of the content included in this issue.

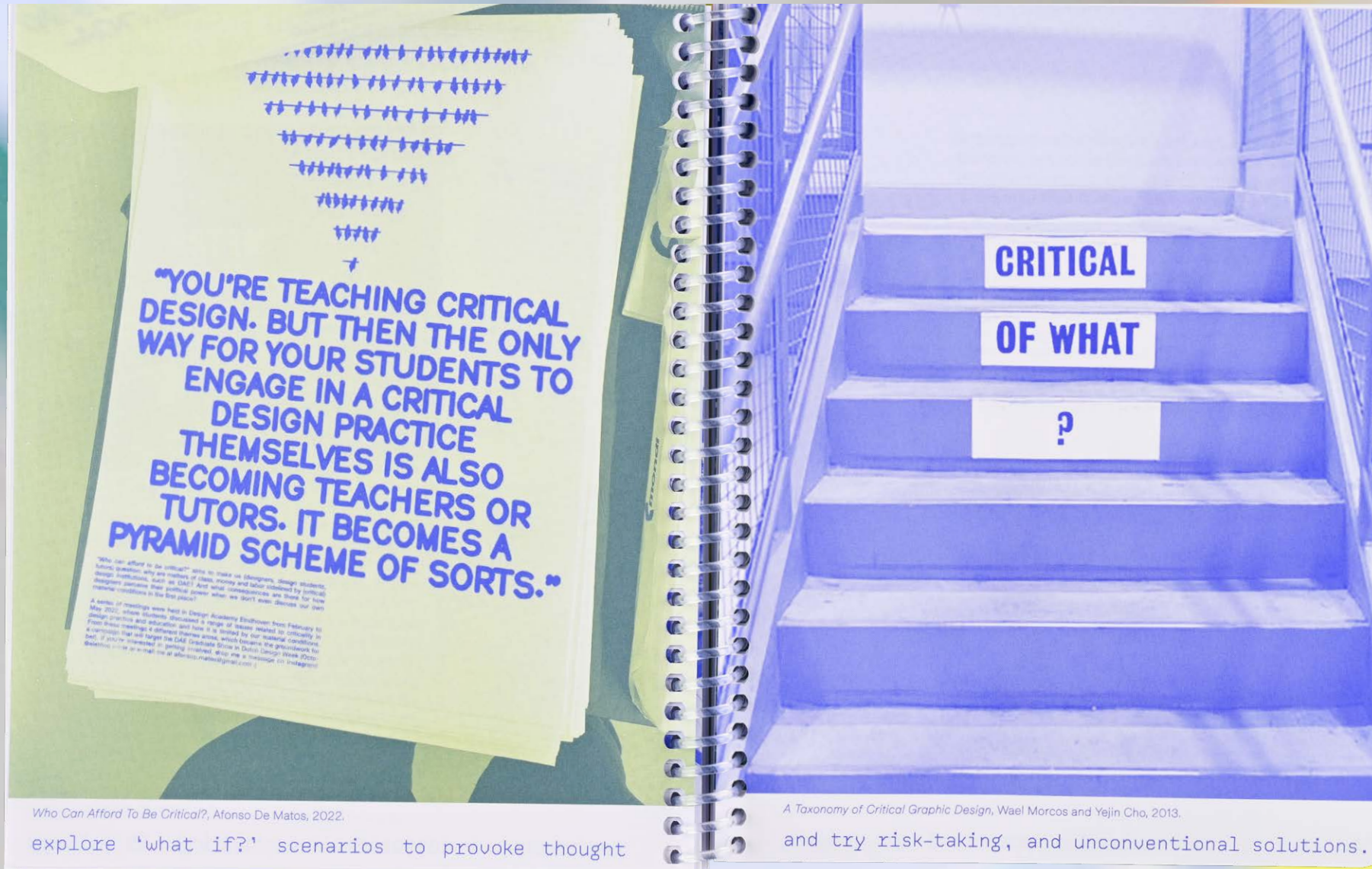




ALWFAV 8 production







Who Can Afford To Be Critical?, Afonso De Matos, 2022.

explore 'what if?' scenarios to provoke thought

A Taxonomy of Critical Graphic Design, Wael Morcos and Yejin Cho, 2013.

and try risk-taking, and unconventional solutions.



### Irony and Cultural Dialogue

Irony is another tool through which Tang Ping memes gain their voice. A meme juxtaposing someone lying flat next to luxury items like a sports car or a designer handbag, offers a sharp critique of materialism and wealth gap. For Tang Ping supporters, this irony reinforces the rejection of societal expectations of wealth and status. For critics, it may appear as hypocrisy or nihilism, an abandonment of ambition at a time when ambition is seen as critical.

Ultimately, Tang Ping memes create a form of a dialogue between different worldviews. The same image can speak to both rebellion and conformity, resistance and resignation. These refracted meanings allow Tang Ping to remain a complex, nuanced movement, where even a single visual metaphor can become a battleground of ideas, reflecting the multifaceted nature of modern society in China.



Никогда не будь добр к буржуазии.  
永远不要对布尔乔亚仁慈。

A left-wing meme. Above, written in Russian: 'Never be nice to the bourgeoisie!'. Below, written in Mandarin: 'Never show mercy to the bourgeoisie!'

Metahaven (2013) 'Can Jokes Bring Down Governments? Memes, Design and Politics', Moscow: Strelka Press.

have. Disagree gracefully. We love sad stories,

ALWFAV 8

In your words, 'a publication can be a bridge between different entities, which or who have things in common'. Whether it's someone who approaches you with a project or a topic they want published, or it's something that you seek out for yourself, do you try to maintain consistency for all the diverse content you work with?

Astrid Vorstermans

Yes, it certainly is, and I think it is at the core of what we're doing. First of all, there needs to be a link between society and what this subject aims to tackle. Then we get all these proposals - but of course, we can't take them all. We really take the time to look into these proposals. So, I think it starts with the content. What is the background of a person? What is the background of an idea, of a plan. Where does it come from? Many artists approach us, and while their work can be interesting, sometimes we think; 'Yes, but this feels more like an artist book! And that doesn't really fit with us, even though I personally like them. So we don't do monographs except in very few cases.

Do you follow established guidelines from a graphic design perspective or from the editorial perspective? And are you trying to preserve Valiz's identity and what it represents? Giving space to a broad range of materials can lead to different outcomes, but if the platform brings together people with shared interests, is it important to have at least a minimal set of established guidelines?

We also look at feasibility but it can be difficult to pinpoint what that exactly is. As a team, we have a shared passion for what we are looking for. We call it a 'Valiz book' and consider whether it fits into the lines of our program. So, first we ask: 'How does it fit into this? Does it fit into a particular series and how? What is the urgency of it? Can we make a "one off" project for it?' And then the second factor is feasibility. It is whether a collaboration is something both sides can benefit from? And when I say benefit I don't mean financially, I mean in terms of learning and growing together. Sometimes, people say, 'This is what I want,' and they are not at all interested in what we might want to do. Which then doesn't work, because we are not service publishers or what is sometimes called packagers. Where you can just

so we delve into them. We do poems with images.



Evie McNulty

I agree with *Raging Louder* that it is sort of fabricated by the media for the media. Lauren Housden: I sure did. In that sense, you talk about diverging from the women's experience to fit the media's narrative. Like with Britney Spears, she didn't necessarily want to go through that (media harassment), I don't know if you watched the Britney Spears documentary.

EM

The media is like 'how can we profit off her using her?' I think she's a really good example of that. I don't know the point your project originated

from, but if it was her, I wouldn't be surprised that it was formulated that way. She is sort of the media's 'guinea pig' from the early 2000s, about how to treat female artists, specifically pop artists, to fit into the media's narrative. It's not only the exploitation of Britney Spears, you can see it with Christina Aguilera, Lindsay Lohan, all of them. I think the media got away with a lot more than they do now.

LH

I would say that's true. It's different now, but it also isn't at the same time. I originally started the project based on seeing angry clips of women online, which was a trend in 2023. Then I started to research, which got me into Britney Spears, Christina Aguilera, and that kind of world. I noticed that rather than it being in the media and paparazzi with sensationalism, it transitioned into social media and comments. So, people were still treating women the same way but in a different form. The same message, nothing has actually changed, I would say. It's cleverly being done in a different way now. On YouTube, you can find the same media companies doing the same thing, but because it's on social media it comes across differently because everyone's mean on social media. It feels more OK but it isn't obviously, and in a way, it makes me think of what could be at the core of this issue, like in your project with Eve.

playlist or just the one that we listen to while

EM

I think Eve's reputation or how women are represented in that sense is a good starting point to look into where LH does that disrespect. Whether it's anger or just women in general, it's for women come from quite easy to put the blame on women in Western culture.

Obviously it doesn't all come from the Bible and the Catholic Church, but it definitely influences a lot of our teachings and a lot of how we treat each other, even if we're not religious. Looking back, it was very natural to blame women for the origin of sin. The repercussions of the woman taking the first bite of the forbidden fruit resulted in a punishment by God. I think blaming and punishing women like that transgresses time.

EM

Also with female rage, you could argue that Eve was rageful, that she had anger and that she manifested that in a different way.

LH

The original angry woman. Yes, it is definitely interesting based on your interpretation of Eve being angry. Since the beginning, it is something that is ingrained within women.

EM

I also think women try to find where this all comes from, even if they're not necessarily religious like me. When you're reading the Bible and those stories you can't help but wonder why we are put in this box from the beginning.

LH

For sure, the foundation has been set and then everything that is happening today with the disrespect towards women has derived off of that.

working. Not only does it motivate us but also



Edition Typeface is a family of one-line fonts. Without a defined thickness, the letterforms are determined by the shape of a line and its path created by various CNC tools. The skeleton of each style recites a historical type classification.

#### Numerical Edition

Numerical Edition is based on the stylistic features, that were introduced in the early computer era, displayed on CRT screens. Several formal aspects are taken from the OCR Fonts.

#### International Edition

International Edition is a direct reference to the swiss/international typographic style that emerged around the early 1920s. Its source of letterforms are taken from modernist classics like Akzidenz Grotesk or Helvetica. It comes with an additional italic/oblique style.

the frame is what our curiosity orbits around. ⊕

## DESIGN NOTES

The ALWFAV 8 design system is the product of many expansions and contractions; cooperation and tra

Content from our Editorial team, the guidance of our team, the critique of our advisors, and the insight of external contributors invited further divergence for a larger dance together through which we learn how to move in response to the other. The design is the result of the dance.

#### Process

A design team of eleven is a challenge but also an opportunity. Our Volume 8 design team, the largest in ALWFAV, has representation from five countries. We convened one master's program in London to bring a kaleidoscope of perspectives that inform how we work, how we think, and how we design. Working together is a collaboration, a negotiation, as well as a choreography of conflict and resolution.

Design iteration as a large group became a manifestation of refraction itself: We ideate separate concepts, combine, remix, and select a single strong concept to move forward with; we then split again to expand upon the opportunities of the chosen design. Our process repeats several cycles as we sharpened our ideas through the input of groups of designers each cycle. The design is evolving, the design is no one's.

#### Colour

The choice of colours in this issue is closely tied to the phenomenon of refraction. When white light undergoes refraction, it not only changes direction, but it is also split into its underlying colours. To reflect this, we decided to use three colours: red, blue, and bright yellow green.

## ALWFAV 8 GLYPHS

Refraction is the bending of light or sound through one medium to another. It's a natural phenomenon that we interpreted visually through scientific diagrams of bending, tilting, shifting, and scattering. Our publication explores and deploys the refraction of ideas in design. We placed small diagrams - circles (the medium) and lines (the ideal) - throughout our text to point readers to relevant external and internal references. When refraction is demonstrated through a text, two overlapping circles notate the significance.



#### Footnotes

The dotted line points to the in-text number, and the solid line points towards the footnote text. The angle of the line depends on the location of the related sentence.



#### In-text footnotes

Indicates a footnote on the page, tied to the relevant text with a number.



#### Refraction

Indicates where an instance of refraction takes place within a text.





## Branding

— 2026



# Arado Coffee Beans

2026

Arado is a visual identity developed for a coffee bean producer located in Pluma Hidalgo, Oaxaca, Mexico, a region defined by its mountainous terrain, rich soil, and long-standing agricultural traditions. The identity is rooted in the act of ploughing, an essential gesture that marks the beginning of cultivation. Inspired by the form and mechanics of old ploughs, the logo abstracts this tool into a simple, structural mark that evokes movement, incision, and preparation of the land.

The graphic system extends this concept through a restrained yet expressive use of colour, texture, and modular layouts, referencing soil layers, climate, and roast profiles. Labels and packaging function as interchangeable elements, allowing each variety to communicate its origin and character while remaining part of a cohesive system. Arado brings together territory, labour, and design, translating the physical act of working the land into a contemporary visual language grounded in place and process.



PLOW & SOIL

dark roast



oaxaca, pluma hidalgo





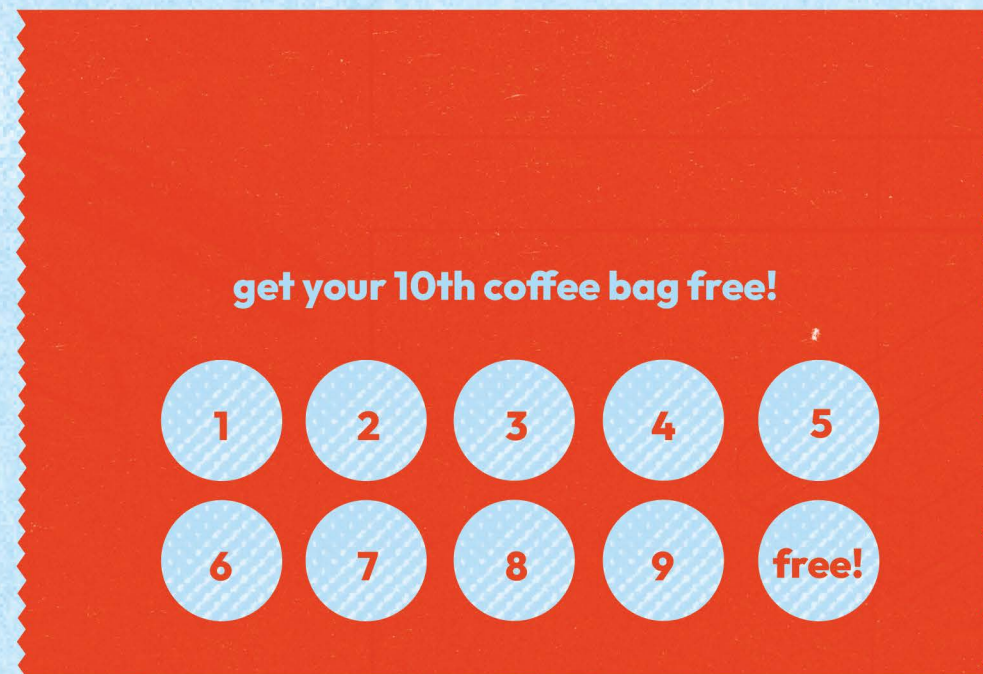
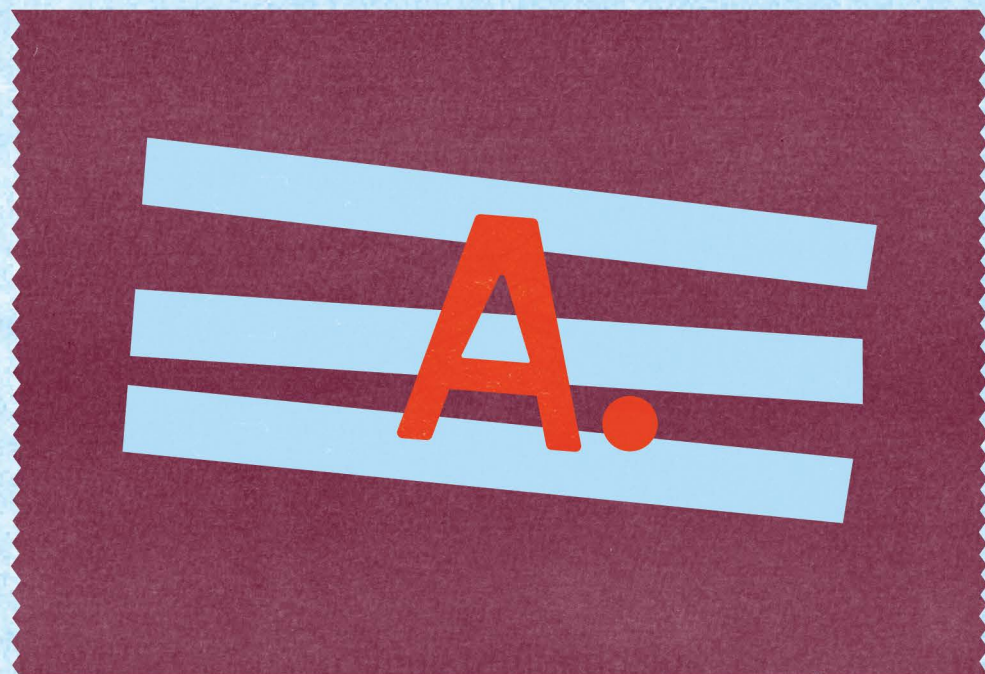
SIERRA OSCURA

medium roast

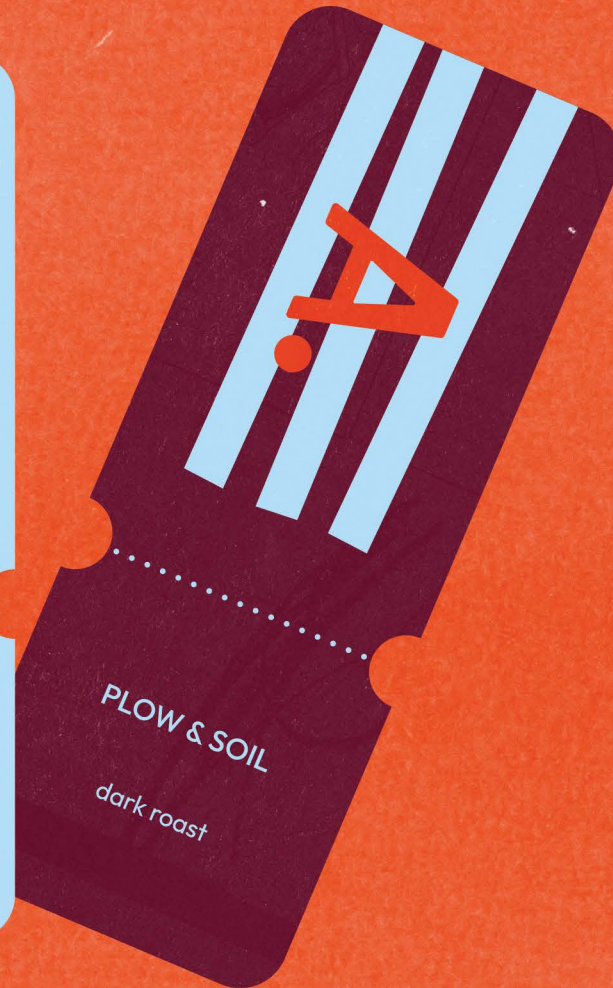
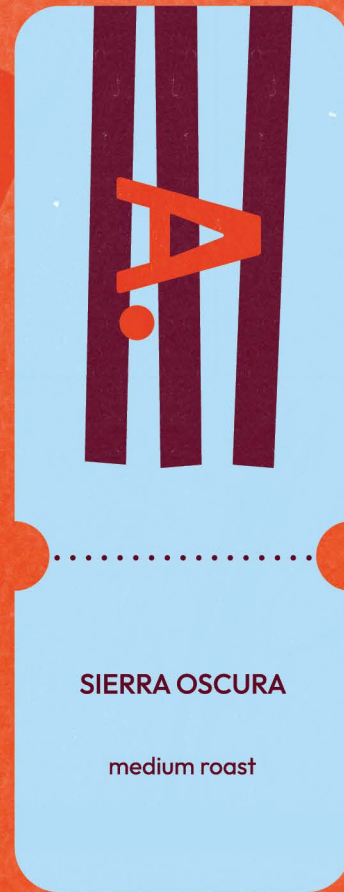
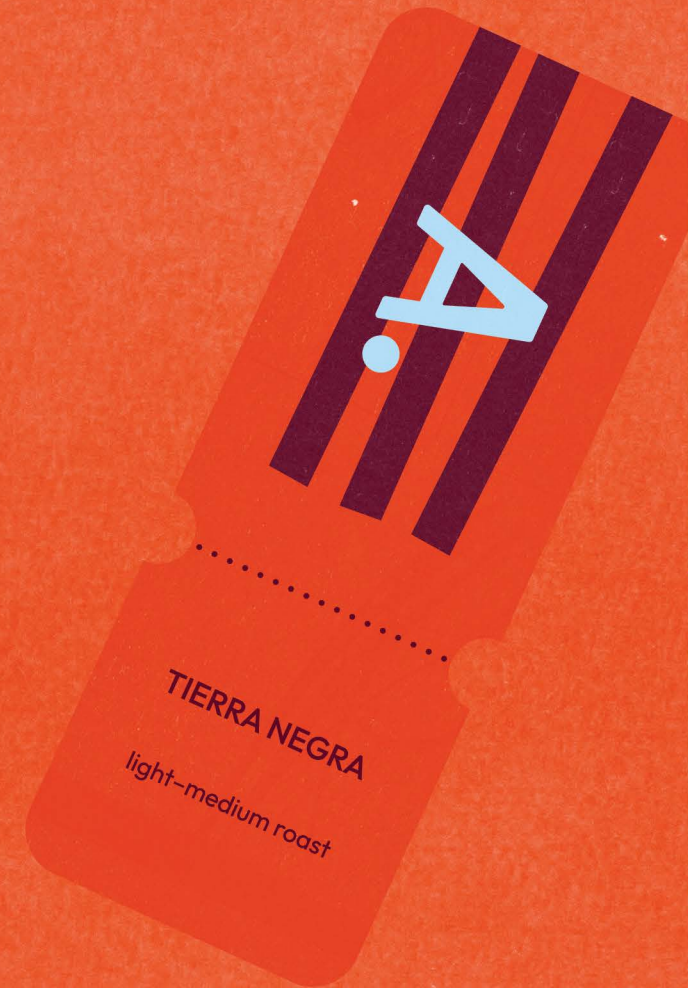


oaxaca, pluma hidalgo











A brown paper coffee bag is shown against a light blue background. The bag has a white strip at the top. A dark brown label with rounded corners is affixed to the front. The label features three horizontal white bars. The middle bar contains the text "rosted coffee beans" in a white, lowercase, sans-serif font.

rosted coffee beans



# Chucherías: notes on mexican souvenirs

148 x 100 mm

Offset lithography and  
risography

- Selected for UAL's archive
- Selected to be interviewed as a UAL Student Voice, a unique opportunities to share my experiences as a a design master's student
- Invited to present thesis project to undergraduates

Growing up in Mexico, family trips across the country introduced me to souvenirs that felt both familiar and foreign—sparking a fascination that would later become this research project. I compared London's tourist shops with Huatulco's local markets, discovering that souvenirs exist on a spectrum: from purely local crafts to mass-produced generics, with “customised souvenirs” bridging both worlds.

During fieldwork back home, I interviewed alebrije craftsmen who revealed how customer demands are reshaping traditional practices. This research resulted in a hand-bound publication using lithography and risograph printing, exploring how these seemingly simple objects serve as cultural bridges in our globalised world, adapting local traditions to meet international expectations.



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REDUCED

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BEST BY  
\$6.50

£ 1.00p

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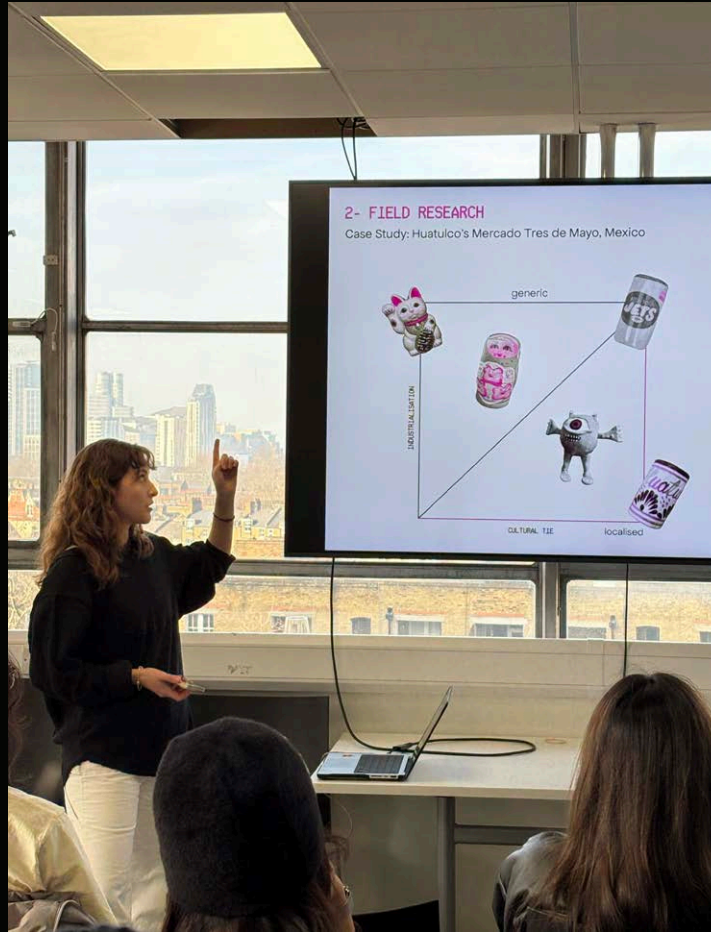
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UAL Students Voices interview



Undergrad thesis presentation





82,83

The Maneki-neko, or "lucky cat," emerged in Japan between the 17th and 19th centuries. This ceramic figure shows a cat with a raised paw, supposedly attracting fortune. Legend says a cat saved a wealthy lord, bringing prosperity to a poor temple. The left paw attracts customers, the right wealth. Today, it's common in Japanese businesses and a global symbol of good luck.

El Maneki-neko, o "gato de la suerte", surgió en Japón entre los siglos XVII y XIX. Esta figura de cerámica muestra un gato con la pata levantada, supuestamente atrayendo fortuna. Según la leyenda, un gato salvó a un señor rico, trayendo prosperidad a un templo pobre. La pata izquierda atrae clientes, la derecha riqueza. Hoy, es común en negocios japoneses y un símbolo global de buena suerte.



84,85

Snow globes originated in Europe in the late 19th century. The first documented snow globe was exhibited at the Paris Universal Expo of 1878 by a local glassware company. In 1900, Erwin Perzy, a Vienna surgical instruments mechanic, accidentally invented a improved version while trying to enhance the brightness of the newly invented electric light bulb. His snow globe, featuring a miniature basilica, became popular and led to a family business that still operates today.

Los globos de nieve se originaron en Europa a finales del siglo XIX. El primer globo de nieve documentado fue exhibido en la Exposición Universal de París de 1878 por una empresa local de cristalería. En 1900, Erwin Perzy, un mecánico de instrumentos quirúrgicos de Viena, inventó accidentalmente una versión mejorada mientras intentaba aumentar el brillo de la recién inventada bombilla eléctrica. Su globo de nieve, que presentaba una basilica en miniatura, se hizo popular y dio lugar a un negocio familiar que aún funciona hoy en día.



Mayo. This market serves as a microcosm of larger trends in the Mexican souvenir industry, offering a unique lens through which to examine the transformation of cultural artifacts in the face of globalisation.

It is also crucial to consider not just the souvenirs themselves, but also the ecosystem that surrounds them. This includes what I term "souvenir paraphernalia" – the often overlooked elements such as packaging, labels, and tags that accompany these cultural artifacts. These items, while seemingly mundane, offer valuable insights into the global nature of the souvenir trade and the standardization of retail practices across different cultural contexts.

34, 36

<sup>1</sup> This categorization draws heavily from the groundbreaking work of He and Timothy (2024) in their study "Understanding Souvenirs from a Place-Product Perspective: Territorialization, Deterritorialization, and Reterritorialization." Their research provides a framework for understanding how souvenirs relate to their places of origin and how global forces impact this relationship.

<sup>1</sup> Esta categorización se basa en gran medida en el trabajo innovador de He y Timothy (2024) en su estudio "Understanding Souvenirs from a Place-Product Perspective: Territorialization, Deterritorialization, and Reterritorialization." Su investigación proporciona un marco crucial para entender cómo los souvenirs se relacionan con sus lugares de origen y cómo las fuerzas globales impactan esta relación.

valiosos y socialmente importantes. Sin embargo, el cambio hacia la producción en masa ha llevado a la proliferación de lo que algunos podrían llamar "kitsch turístico".

Este estudio se centra en la ciudad costera de Huatulco, particularmente en su vibrante Mercado 3 de Mayo. Este mercado sirve como un microcosmos de tendencias más amplias en la industria mexicana de souvenirs, ofreciendo una lente única a través de la cual examinar la transformación de artefactos culturales frente a la globalización.

35, 37

También es crucial considerar no solo los souvenirs en sí, sino también el ecosistema que los rodea. Esto incluye lo que denomino "parafernalia del souvenir" – los elementos a menudo pasados por alto como empaques, etiquetas y rótulos que acompañan a estos artefactos culturales. Estos elementos, aunque aparentemente mundanos, ofrecen valiosas perspectivas sobre la naturaleza global del comercio de souvenirs y la estandarización de las prácticas minoristas en diferentes contextos culturales.







## Editorial

— 2025



# Polychrome

193 x 266 mm

Risography and  
lithography

*Polychrome* curates four years of visual memories spanning Mexico, Texas, and Scotland. Organised by intensity of human presence rather than chronology, the collection transitions from botanical subjects to bustling environments, rendered in a distinctive blue-green risographic palette with red accents.

This publication represents the second chapter in our experimental imagery series, born from a collaborative exploration of lithographic printing techniques. Building upon the narrative established in our first issue, we delved deeper into the expressive possibilities that lithography and risography offers as a medium.

Every aspect—from conceptual development to design and printing—was executed collectively by our team members, allowing us to push the boundaries of what can be achieved through this traditional printing method.



Polychrome

Issue 1

978-1-0369-0601-6



Our inspiration for creating this book stems from an appreciation for physical collections of memories, of my grandparents' photo albums and the memories they document. We wanted to have something of our own both for ourselves and to share with friends, family, and you.

The photographs in this book span the last four years, beginning during lockdown in Cuernavaca, Mexico, before travelling through San Antonio and El Paso, in Texas to Edinburgh and the Scottish Highlands in the UK, with many stops in between.

There is no fixed chronology, but the photographs are ordered according to the strength of human presence: the botanical gradually gives way to bustling civilisation, as this collection aims to capture the wide range of subjects we've photographed across these four years without giving precedence to one or the other.

We noticed when choosing the pictures that there's a predominance of blues and greens which motivates the risography palette of blue, green and red used in this book. While yellow tones are diminished, the resulting tones from the removal of this part of the spectrum fits well with our style and brings a new character to our work.

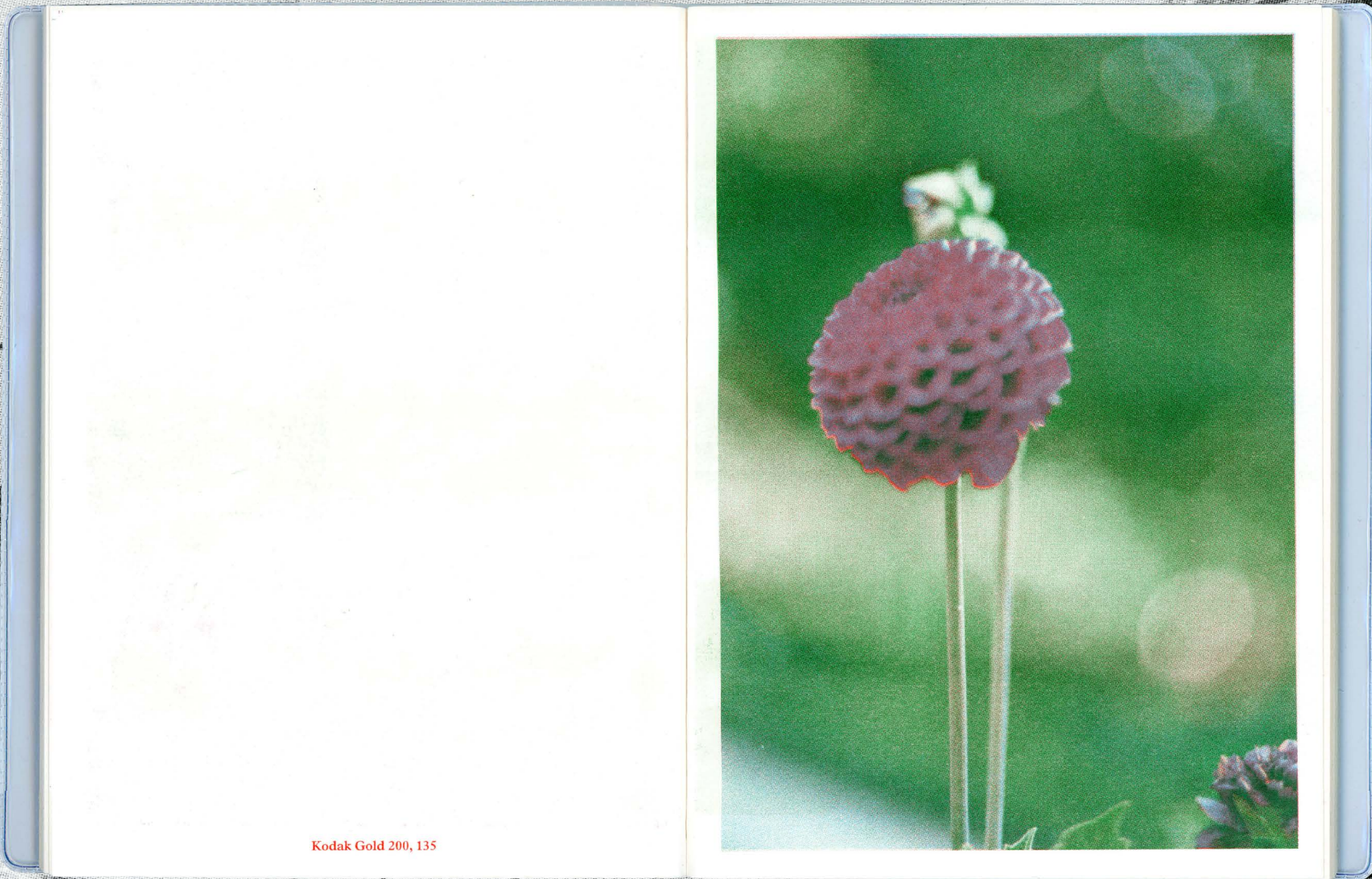
We hope you feel inspired to begin your own photo adventure and enjoy flipping through the pages of this book.



Kodak Gold 200, 120







Kodak Gold 200, 135

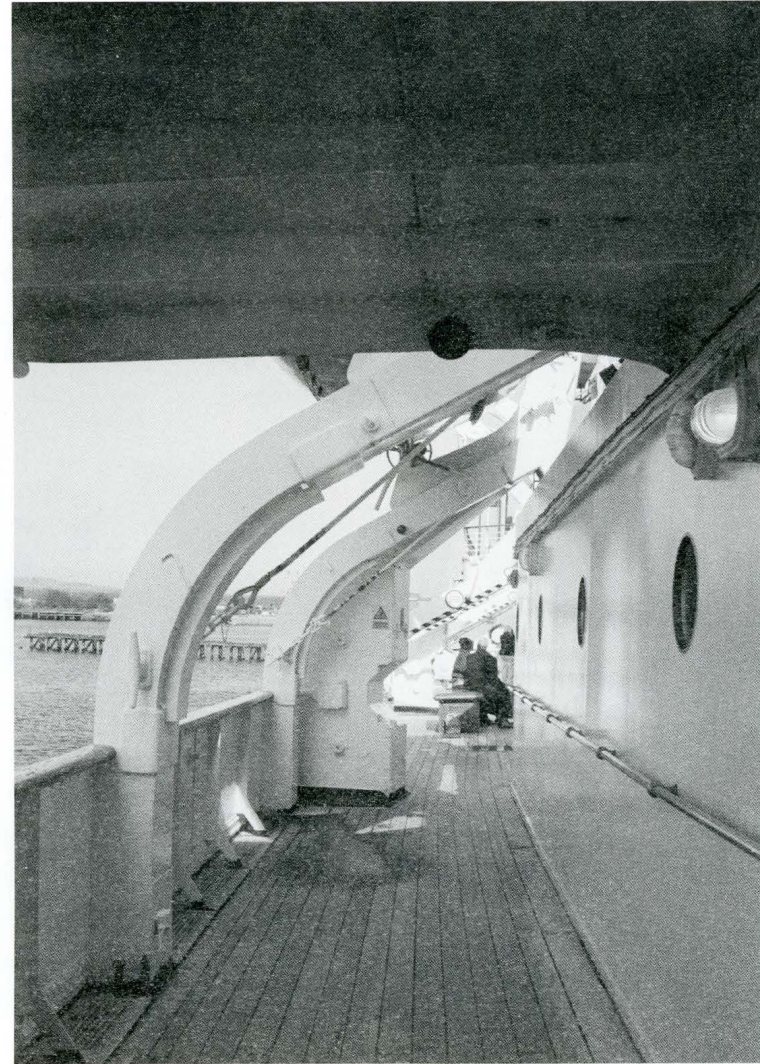






Kodak Ektachrome E100, 135





Ilford Delta 400, 135





Ilford Delta 400, 135



## Branding

— 2025



# Kharon Rituals

### Work in progress

*Kharon Rituals* emerges from an exploration of ancient wisdom meeting contemporary wellness rituals. Drawing inspiration from traditional remedies passed down through generations, this brand identity centers on four foundational ingredients—turmeric, green tea, coffee, and cacao—each carrying centuries of cultural significance and healing properties.

The visual language translates these ingredients into an organic color palette where golden turmeric, verdant tea leaves, rich coffee grounds, and deep cacao create a chromatic narrative across all touchpoints.

The logo, inspired by ancient Greek coinage, features a refined emblematic symbol that echoes the circular motifs found on classical currency—anchoring the brand's philosophy of guiding consumers through their skincare journey, much like Kharon ferried souls across mythological waters.

Positioning itself as “The Altruistic Caregiver,” the brand's visual identity weaves natural gradients and organic color washes throughout its packaging system, deliberately distancing itself from the sterile, clinical aesthetic that dominates the wellness industry.

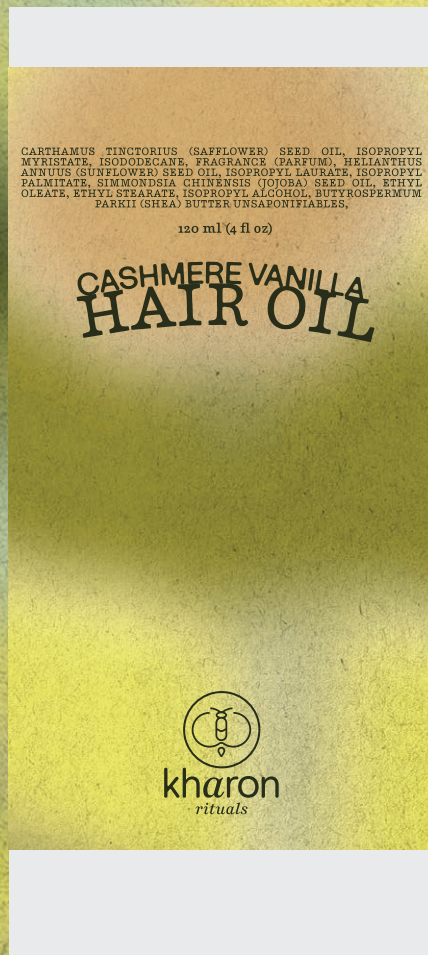














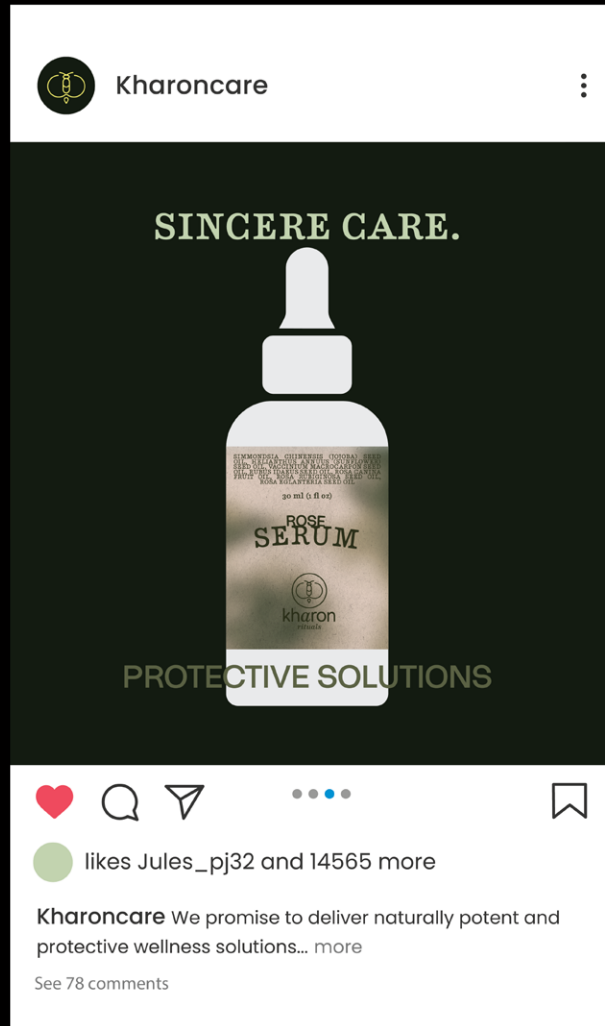
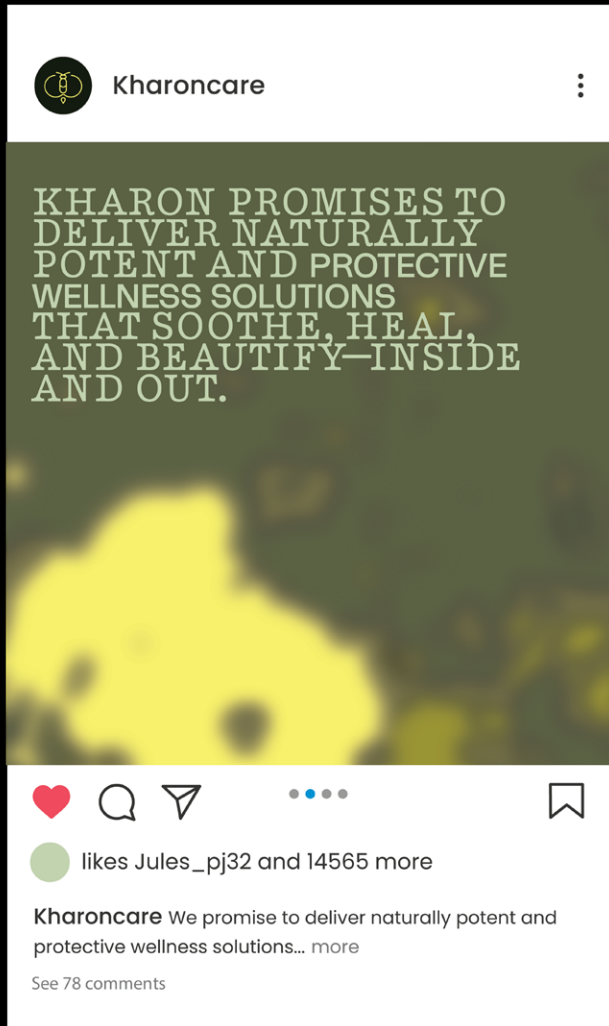
(kharon)

**SINCERE CARE**

KHARON PROMISES TO DELIVER NATURALLY POTENT  
AND PROTECTIVE WELLNESS SOLUTIONS THAT SOOTHIE, HEAL,  
AND BEAUTIFY-INSIDE AND OUT.

EST 1968







— 2022

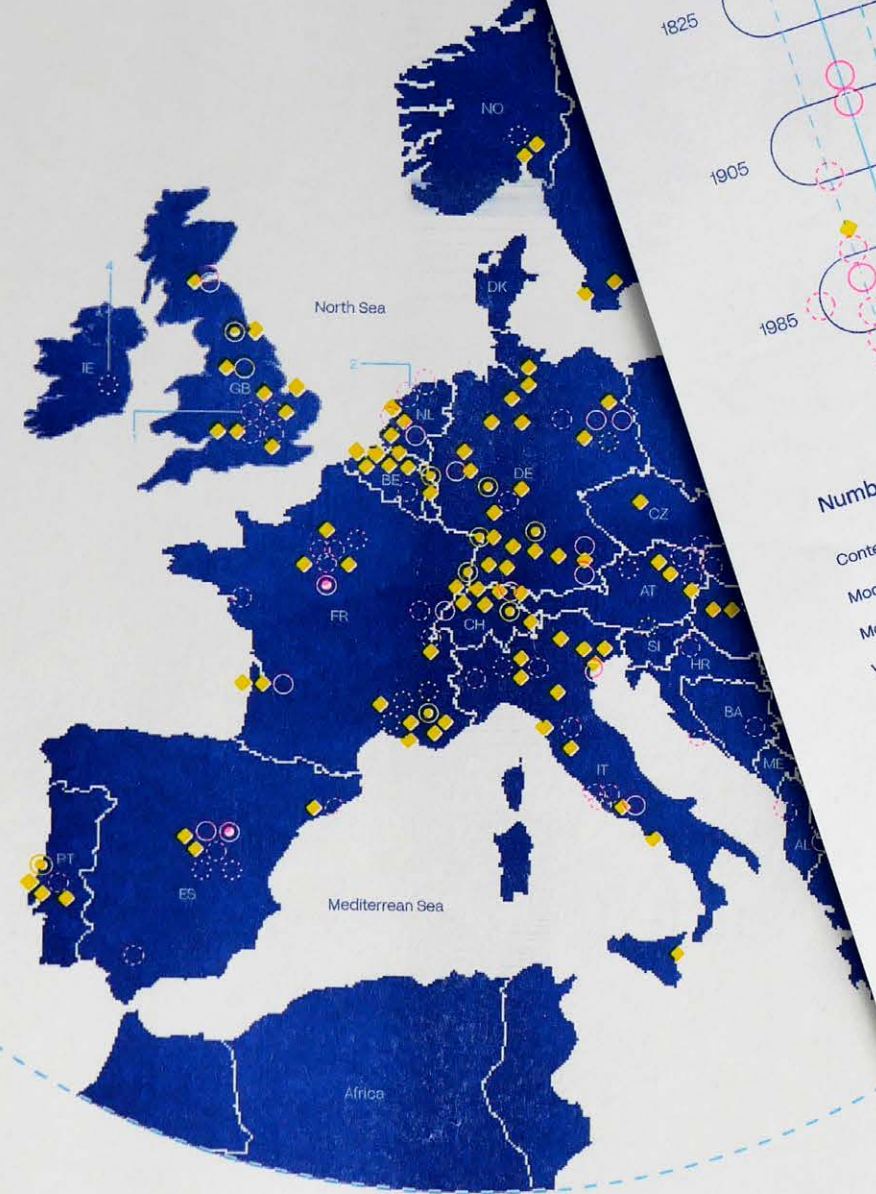


*How Have Art Collections Changed in the World?* is a data-driven research project that examines the evolving landscape of art collections across Europe through geographical visualisation and comparative analysis. This study traces the historical trajectory from ancient conquest trophies to contemporary private collections, revealing significant shifts in cultural patronage and access.

It visualises the unprecedented surge of private collections in the 21st century, where over 90% focus exclusively on contemporary art. Through mapping and data graphics, the project exposes distinct geographical patterns across Europe—from the concentration of

wealth-driven collections in central regions to the sparse distribution in Eastern and Southern territories, reflecting broader economic disparities and cultural traditions. The project geographical mapping with analytical graphics to question the democratisation of art in an era of increasing privatisation. As we witness a return from public accessibility to private exclusivity, this visualisation asks: are we moving towards an art world that once again serves only privileged minorities?





The geographical distribution across Europe shows distinct patterns: public collections tend to feature diverse periods, while private collections overwhelmingly focus on

**The Future of Art Collections**  
The 21st century has witnessed an unprecedented surge in private collections, marking a significant shift in the art ecosystem. From a

Opening of public and private (non-cumulative)



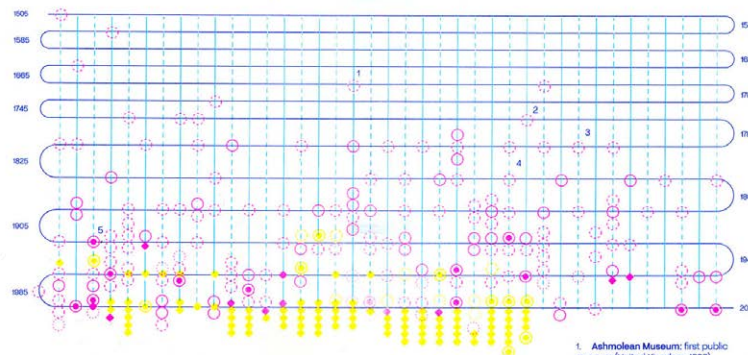


## How have art collections changed in the world?

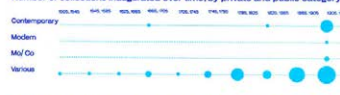
To read the poster, take into account the following symbology



Timeline representing the inauguration of art collections, by year from 1505 to 2026.



Number of collections inaugurated over time, by private and public category



Number of collections inaugurated over time, by private and public category



**What are art collections?** is the compilation of artistic pieces by a person or institution (Britannica, 2014)

**Historical context.** First stage: Collections have existed since the earliest civilisations, whether the oldest or modern ones. It is said that the taste for collecting formally developed in Greece in the 4th and 1st centuries BC, although there were civilisations older than the Greek that collected art, the beginning is defined at this stage by the intention behind the collection: artistic appreciation of previous stylistic periods. This distinction is important since older civilisations collected art with the intention of flaunting the conquest of a foreign civilisation.

**Second stage:** A key element in the development of collections was the evolution of nobility in Europe and East Asia. With them emerged art collections as a display of hereditary wealth, rarely shown to the public and kept private, the private collections, compared to fairly continuous growth in public ones since the late 18th century. Within private collections, changed hands or were destroyed, presenting the opportunity for art to be exposed to the public—managed by the corresponding patron—opened in a greater focus distribution than in

1853 Ashmolean Museum in Oxford, the wasn't until 110 years later, in 1763, that the Louvre Museum in Paris opened its doors.

**Fourth stage:** The influence of this museum led to more public collections opening their doors: very old private collections began to become public, and many other new ones were inaugurated. This trend saw a change resurfacised, accelerating at a pace never before seen.

**Methodology** Two sources were analysed: for private collections The Fifth BMW art guide (Barilla, 2018) and for public collections a Wikipedia list of art collections (Brown Kathryn, 2017).

**Findings** A database was created to compare private collections The Fifth BMW art guide (Barilla, 2018) and for public collections a Wikipedia list of art collections (Brown Kathryn, 2017).

Just over 80% of private collections were founded in the 21st century, the private collections, compared to fairly continuous growth in public ones since the late 18th century. Within private collections, changed hands or were destroyed, presenting the opportunity for art to be exposed to the public—managed by the corresponding patron—opened in a greater focus distribution than in

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The visualisation shows the current state of the collections.

The study was conducted with an arbitrary sample.

Regina González Rossi | Data Visualisation | 2022

## The boom of private art collections

To read the poster, take into account the following symbology



Location of art collections by artistic movement.



Important data to take into account

1. Ashmolean Museum: first public museum (United Kingdom, 1683)
2. The Charleston Museum: first public museum in the United States (USA, 1773)
3. Louvre Museum: first famous public museum (France, 1793)
4. Hermitage: largest museum in the world (Russia, 1852)
5. Hugh Lane Gallery: first modern public gallery (Ireland, 1908)

The geographical distribution across Europe shows distinct patterns: public collections tend to feature diverse periods, while private collections overwhelmingly focus on contemporary art. This concentration is particularly evident in wealthy central European regions, with fewer collections in Eastern and Southern Europe potentially reflecting economic differences and varying traditions of art patronage.

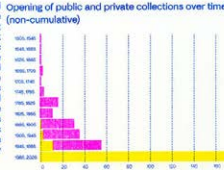
There is a higher density of private collections than public ones, with on ensuring privately held art remains private collections predominantly focused on contemporary art. Public return to art being accessible primarily to privileged minorities.

The visualisation shows the current state of the collections based on an arbitrary sample.

The Future of Art Collections

The 21st century has witnessed an unprecedented surge in private collections, marking a significant shift in the art ecosystem. From ancient conquest trophies to aristocratic collections to public museums, we've now entered a new phase dominated by private collections focused on contemporary art. This trend raises important questions about cultural access and democratisation. The sustainability of the model depends on ensuring privately held art remains part of public discourse, preventing a return to art being accessible primarily to privileged minorities.

Opening of public and private collections over time (non-cumulative)



Source: Personal database (The Fifth BMW art guide, List of art museums Wikipedia)

The study was conducted with an arbitrary sample.

Regina González Rossi | Data Visualisation | 2022



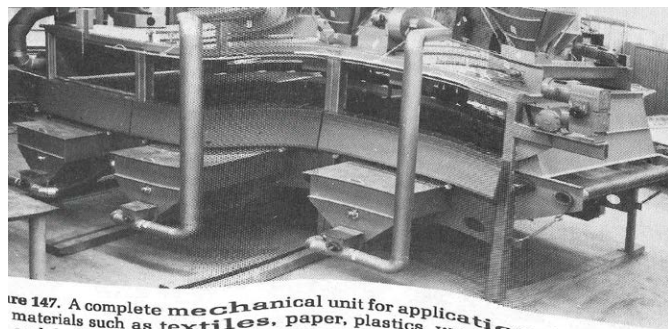


Figure 147. A complete mechanical unit for application of flock to objects and materials such as textiles, paper, plastics, wood, metal, foam materials and the like. Machine design permits components to be changed to suit customer's needs. Machine may be adapted to handle material up to 12 feet (3.658m) in width or more.

# The Shape of Printing Presses

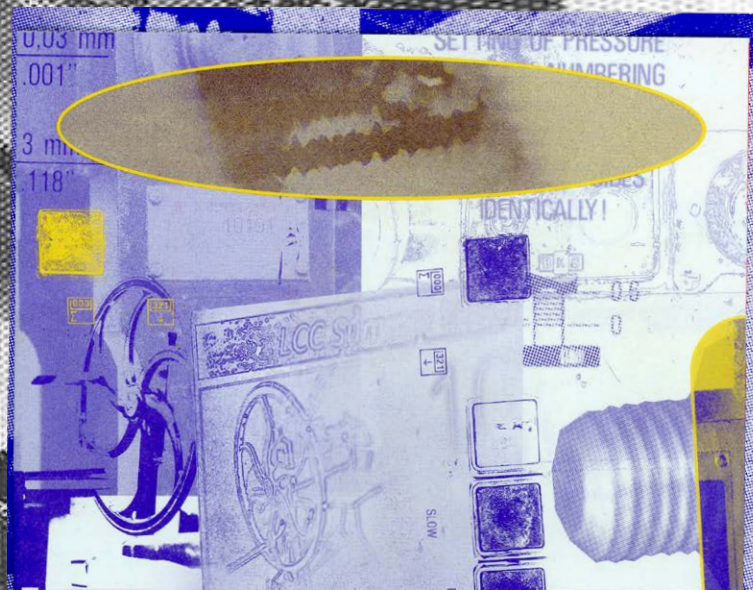
148 x 100mm

Offset Lithography

This publication represents the second chapter in our experimental imagery series, born from a collaborative exploration of lithographic printing techniques. Building upon the narrative established in our first issue, we delved deeper into the expressive possibilities that lithography offers as a medium.

Every aspect—from conceptual development to design and printing—was executed collectively by our team members, allowing us to push the boundaries of what can be achieved through this traditional printing method.





## THE SHAPE OF PRINTING PRESSES

In the second series of  
EXPERIMENTAL IMAGERY,  
we present the symbiotic  
relationship between London  
College of Communication and the  
LANGUAGE OF PRINT.

This publication highlights the  
visual aspects of  
PRINT MACHINERY,  
creating a narrative flow by focusing  
on various shapes and details  
sourced from diagrams in archival  
manuals and firsthand images taken  
in the LCC printing rooms.

Through the layering of imagery and  
the exploration of colour, this design  
project presents the essence and  
importance of printing presses and  
print technology in  
LONDON COLLEGE OF  
COMMUNICATION.







from 24.  
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The printing machines not only exist within the space but  
also embody the core purpose of the premises. Within this  
context, as we operate the historical printing machines,  
we realise that the nature of printing extends beyond the  
machinery itself, encompassing the relationships and  
linear traces associated with it. We're exploring the deeper  
connection between these machines and the printers who  
operate them, as well as the textures that symbolise the  
years of wear and tear.

As an extension of the print machines at London College  
of Communication, this collection of images includes both  
full pictures of the print presses and detailed observations  
of the textures on this equipment. This project focuses  
not only on the layering of printing techniques but also  
aims to reveal the surface textures of various machines.  
The volume explores the language of printing through four  
chapters, each dedicated to different shapes and forms of  
printing machines: letterpress, screenprinting, litho offset,  
and litho relief.

#### Designed by

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Li-Ting Wang (Uly)  
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Regina González Rossi  
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This publication was produced  
during the **MA Graphic Media Design**  
course, during a **London College of  
Communication** press workshop led by  
Daniel Fletcher for students between  
May and June of 2024.

Produced in the Print and Finishing  
Department at LCC.

**Production Advisor**  
Daniel Fletcher

#### Tools

Heidelberg Supersetter  
Heidelberg GTO Offset Litho Press  
Heidelberg Stahl Folder  
Brehmer Single Head Wire Stitcher  
Polar Mohr 115 Guillotine

#### Special thanks to

Tony Credland, Amy Henry  
Carlos Romo-Melgar



[Contact me for more information](#)

