



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 chance 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

Kepler

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

01

Editorial



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.

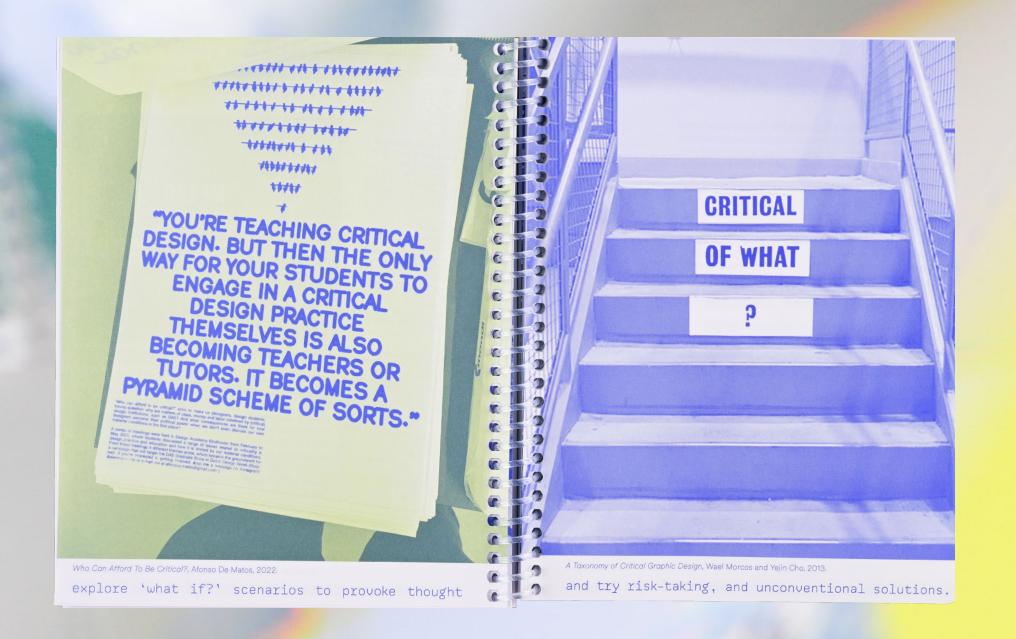
--- 2025



ALWFAV 8 production







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 Astrid Vorstermans

identity and what it repreestablished guidelines?

something that you Yes, it certainly is, and I think it is at the core of what seek out for yourself, we're doing. First of all, there needs to be a link do you try to maintain between society and what this subject aims to tackle. Consistency for all the Then we get all these proposals - but of course, we diverse content you 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 Do you follow estab- background of an idea, of a plan. Where does it come lished guidelines from a from? Many artists approach us, and while their work graphic design perspec- can be interesting, sometimes we think; 'Yes, but this tive or from the editorial feels more like an artist book. And that doesn't really perspective? And are you fit with us, even though I personally like them. So we trying to preserve Valiz's don't do monographs except in very few cases.

sents? Giving space to We also look at feasibility but it can be difficult to a broad range of materials can lead to different shared passion for what we are looking for. We call outcomes, but if the platit a 'Valiz book' and consider whether it fits into the form brings together lines of our program. So, first we ask! 'How does it people with shared interfit into this? Does it fit into a particular series and ests, is it important to have how? What is the urgency of it? Can we make a "one at least a minimal set of 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.

Uygu

PARKE

Voices of Refraction

Evie McNulty and Lauren Housden

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.

your project originated LH

from, but if it was her, I I would say that's true. It's different now, but it also wouldn't be surprised that isn't at the same time. I originally started the project it was formulated that way. she is formulated that way. based on seeing angry clips of women online, which She is sort of the media's based on seeing angry cope of the media's was a trend in 2023. Then I started to research, was a trend in 2023. Then I started to research, 'guinea pig' from the early which got me into Britney Spears, Christina Aguilera, which got me into Britney Spears, Christina Aguilera, 2000s, about how to treat and that kind of world. I noticed that rather than female artists, specifically it being in the media and paparazzi with sensapop artists, to fit into the tionalism, it transitioned into social media and media's narrative. It's not comments. So, people were still treating women only the exploitation of the same way but in a different form. The same Britney Spears, you can see it with Chair, you can see message, nothing has actually changed, I would it with Christina Aguilera, say. It's cleverly being done in a different way now. Lindsay Lohan, all of them. I On YouTube, you can find the same media compathicly the think the media got away with nies doing the same thing, but because it's on social a lot more than they do now. 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 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.

Also with female rage, you could argue that Eve was rageful, that she had anger and that she manifested

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 Bible and those stories you can't help but wonder why LH

we are put in this box from 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

152 Edition by Elias Hanzer

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.

DESIGN NOTES

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

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

Process

A design team of eleven is a challenge but also and Our Volume 8 design team, the largest in ALWF/ has representation from five countries. We conver one master's program in London to bring a kaleic perspectives that inform how we work, how we thin we design. Working together is a collaboration, a nas well as a choreography of conflict and resolution.

Design iteration as a large group became a manife refraction itself: We ideate separate concepts, or combine, remix, and select a single strong concep forward with; we then split again to expand upon the tunities of the chosen design. Our process repeaseveral cycles as we sharpened our ideas throughout groups of designers each cycle. The design is eventhe design is no one's.

Colour

The choice of colours in this issue is closely tied phenomenon of refraction. When white light und refraction, it not only changes direction, but it is all into its underlying colours. To reflect this, we deciuse three colours: red, blue, and bright yellow gre.

ALWFAU 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 idea) - 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.

- -1 Footnotes
 The dotted line points to the in-text number, and the solid line points towards the footnotitext. The angle of the line depends on the location of the related sentence.



the frame is what our curiosity orbits around. $\begin{cal}-\begin{cal}\oplus\end{cal}$

Editorial



Chucherias: notes on mexican souvenirs

148 x 100 mm

Offset lithography and risography

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

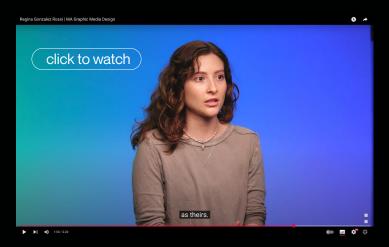
Growing up in Mexico, family trips across the country introduced me to souvenirs that felt both familiar and foreign—sparking a fascination that would later become this research project. I compared London's

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.

--- 2024





UAL Students Voices interview





Undergrad thesis presentation

MANEKI-NEKO





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.

SNOWGLOBE



GLOBO DE NIEVE



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.

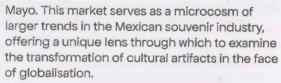
Los globos de nieve se originaron en Europa a finales del siglo XIX. El primer globo de nieve documentado fue exhibido en la Exposición Universal de Paris de 1878 por una empresa local de cristalería. En 1900, Erwin Perzy, un mecánico de instrumentos quirúrgicos de Viena, inventó accidentalmente una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

GLOSARIO

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GLOSSARY





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.

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.

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.

34. 36

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

5/3/30 ck:99:

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INTRODUCTION

INTRODUCCIÓN

aeallesn



25/3/30

6-995

Editorial -2025



Polychrome

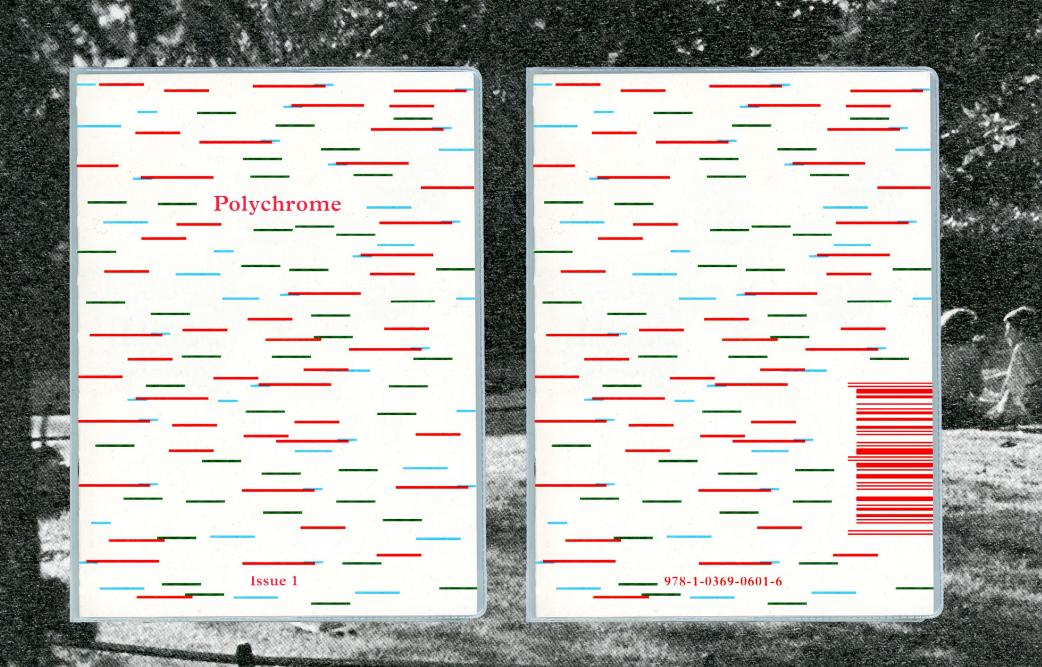
193 x 266 mm

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.



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.



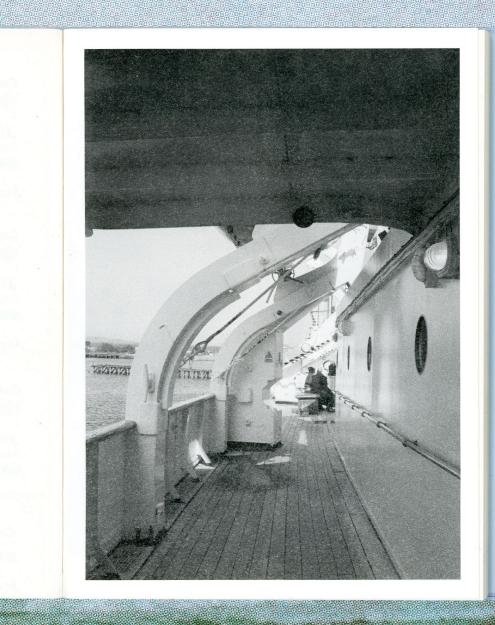




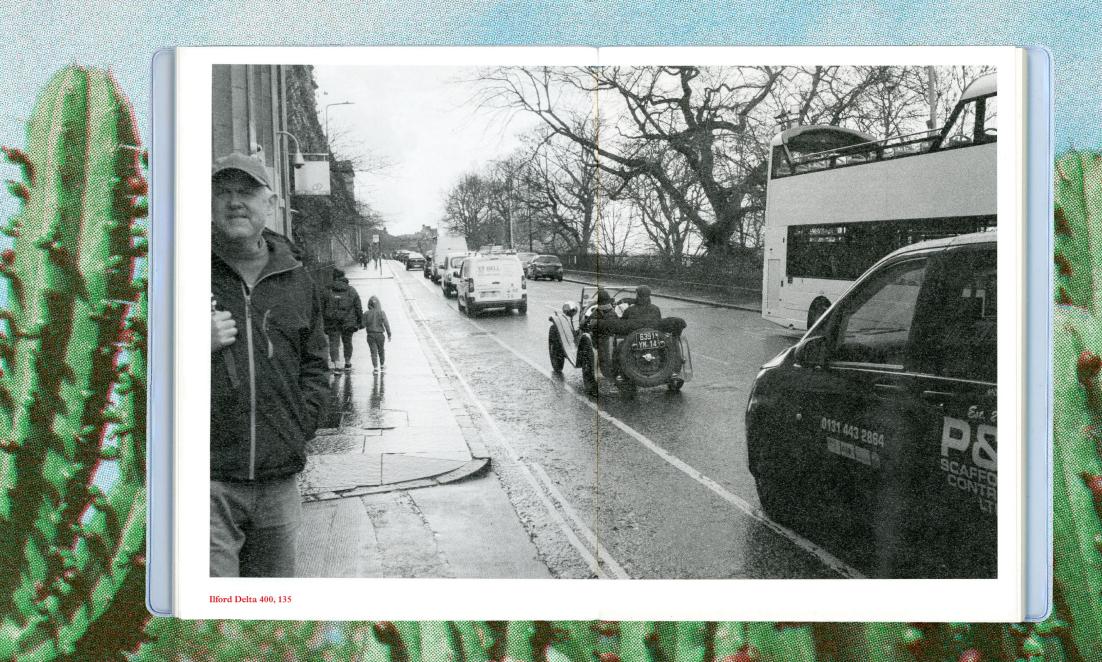








Ilford Delta 400, 135



--- 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

CREMA PARA MANOS Antimanchas





Modo de empleo

Aplica en cada mano una cantidad similar al tamaño de una abejita haciendo un ligero masaje entre dedos y palmas

Advertencias

Uso Externo, Evitar contacto con ojos y mucosas. Mantenga fuera del alcance de los niños. Mujeres embarazadas, consultar a su médico. Producto cosmético sin acción terapéutica

Ingredientes

Agua, Butilglicol, Ácido hialurónico, Glicerina, Extracto de caviar, Perla hidrolizada, Aceite de jojoba, Vitamina E, Colágeno hidrolizado, Manteca de karité, Aceite de fruto de lichi, Arbutina, Nicotinamida, Extracto de Centella asiática, Polifenoles de té verde, Extracto de algas, Polisacárido de Euglena Gracilis, Péptido, Ácidos alfa hidroxiácidos (AHA), Agente emulsionante, Acido alfa lipoico, Extracto de regaliz, Ácido elágico.

País de Origen: China. Fabricado por: Guangzhou Yalam International Cosmetics Ltd. Importado y Distribuido por: Stellar Brands, S. A. de C. V., Priv Puerto Ensenada 42, 62270 Cuernavaca.

www.kharonrituals.com

IG: @kharonrituals







Nuestros extractos botánicos, como el té verde, provienen de ecosistemas saludables que las abejas polinizan

La Fórmula contiene además: Centella Asiática, Antioxidantes: como el Ácido Alfa Lipoico y la Vit. E, Colágeno.



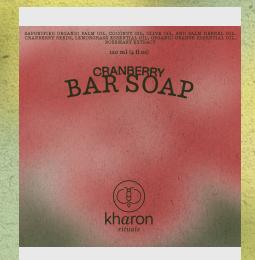
CASTILAMUS TINCTORIUS SAFELOWED SEED OIL, ISOPOPTI MYRISTAE, ISOPODICAEN, FRACKAICO CARRIUM, HELIAATUUS ANNUUIS (SUUPELOWEN SEED OIL, ISOPOPTI, LAURATE, ISOPOPTI PALMITATE, ISOMONDISIA CHIWENISI (1008A) SEED OIL, EHTYL OLEATE, ETHYL STEARATE, ISOPROPTI, ALCOHOL, BUTYROSPERMUM PARKII (SHEAD BUTTER UNSACONIFIABLES)

120 ml (4 fl oz)

HAIR OIL











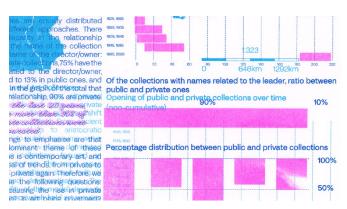








Data Visualisation



How have art collection change in the world?

A3 poster

Risography

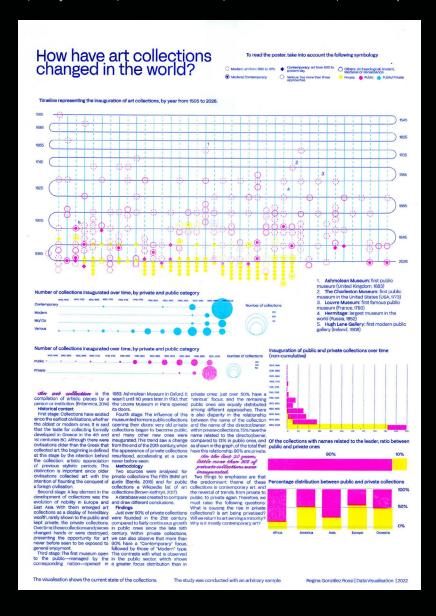
How Have Art Collections Changed in the World? is a data-driven research project that examines the evolving landscape of art collections across Europe through geographical visualisation and comparative analysis. This study traces the historical trajectory from ancient conquest trophies to contemporary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

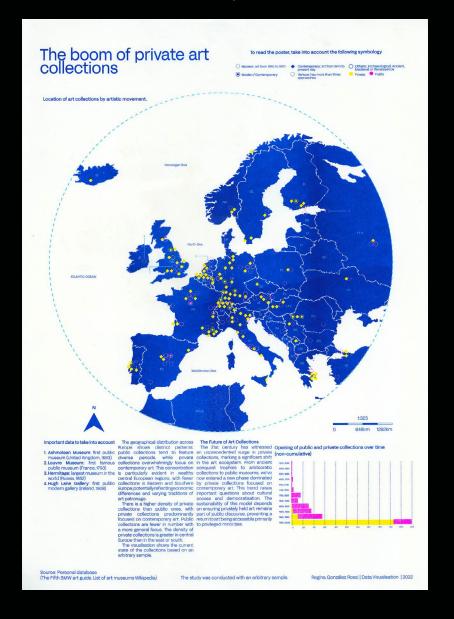
It viualises the unprecedented surge of private collections in the 21st century, where over 90% focus exclusively on contemporary art. Through mapping and data graphics, the project exposes distinct geographical patterns across Europe—from the concentration of

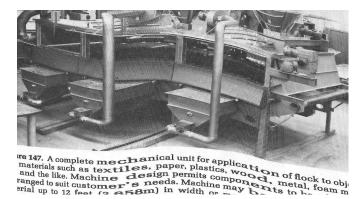
wealth-driven collections in central regions to the sparse distribution in Eastern and Southern territories, reflecting broader economic disparities and cultural traditions. The project geographical mapping with analytical graphics to question the democratisation of art in an era of increasing privatisation. 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?

-2022









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.

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