

PRIMA



Issue 3 / July 2016

**MIGUEL
ANGEL
RANGEL**
RISING
STAR

**SUELO
DE VINO**

TOOLKIT

JIM FITZPATRICK
THE MAN WHO DESIGNED
THE MOST FAMOUS POSTER EVER

HELLO,

Welcome to the third edition of the Poster Poster Magazine. As always, we must begin this number by thanking YOU, the reader, for making this project possible. Without your ongoing support we wouldn't be able to do this. We hope to continue bringing you the best interviews, designers, news and posters to inspire and motivate you, so please stay in touch and let us know what you love and what you want to see more of.

In this issue we continue to share with you the talent of our *Rising Stars*, featuring Mexican designer Miguel Angel Rangel. We get a little personal, sharing the posters that have influenced the different members of the *Poster Poster* team along their lifetimes. We also bring you a very special and extremely rare interview with the creator of the most famous poster ever created 'Viva Che', the wonderful Jim Fitzpatrick. Another feature in this issue are the Posters from *Suelo de Vino*, one of the exhibitions that *Poster Poster* organized this year. Finally we have an interview with *Toolkit*, a wonderful design project from Greece, who talked with us about all the amazing contributions they are making in our industry

We hope you enjoy this third edition of our magazine as much as we did making it. If you have any ideas or would like to collaborate with us please don't be shy and send us a line!

Cheers,

Natalia Delgado & Christopher Scott
Poster Poster Co-Founders
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A project of



Poster Poster

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Our Rising Star might be young, but his talent is on par with many professional designers around the world. Even though he is still a student, Miguel Angel Rangel has a passion for posters that has lead him to produce incredible work and showcase it around the world. And he's just getting started. This a designer you will want to keep an eye on!

Meet Rising Star:

**MIGUEL ANGE
RANGEL**

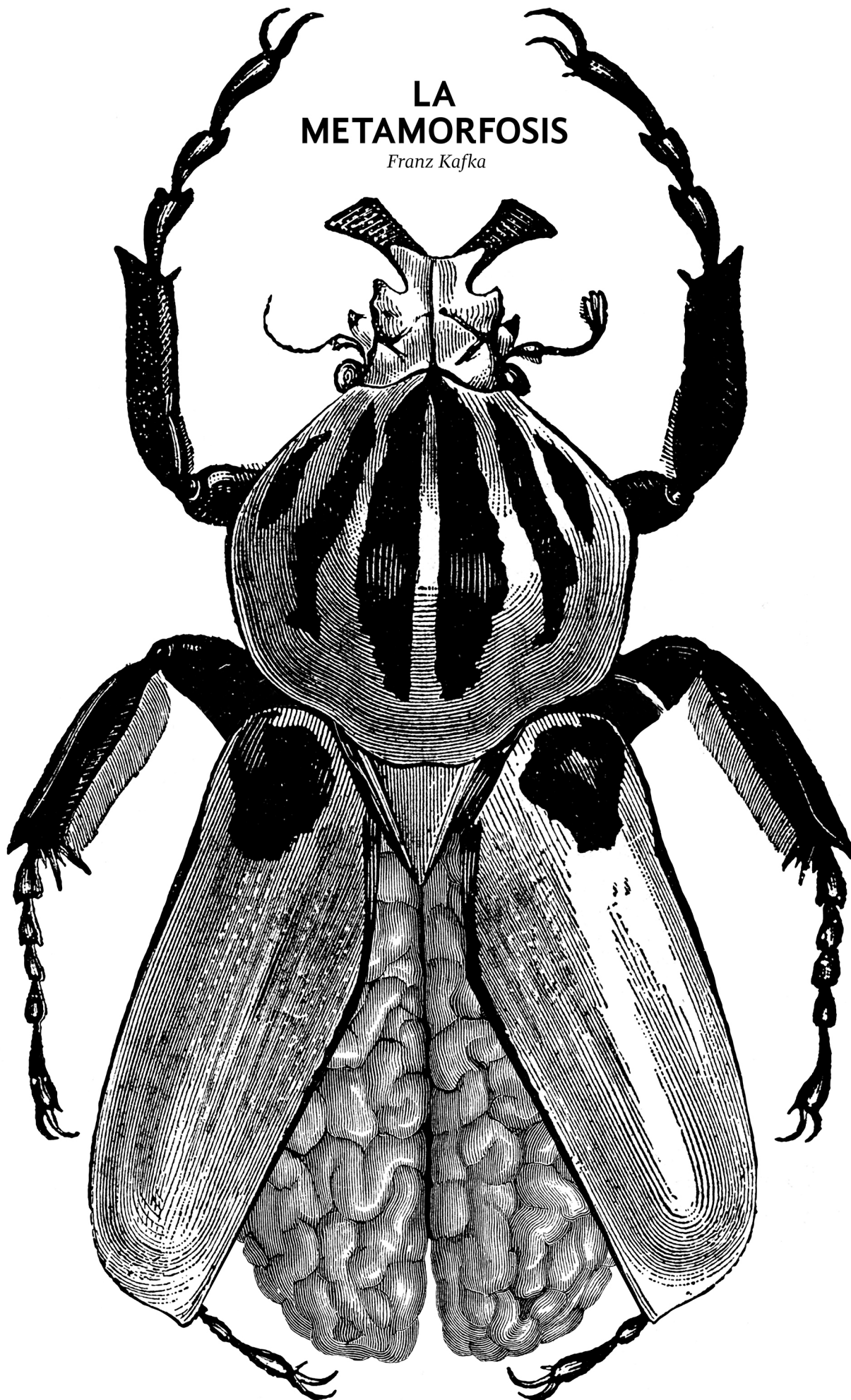


EL



LA
METAMORFOSIS

Franz Kafka



Rising Star

Miguel Angel Rangel

Why the poster? How do you discover it and how has your relationship with it evolved over time?

A university professor used to say that the poster is the part of design that is closest to art. I think that even though it is not precisely, it is one of the mediums with most freedom in graphic design, where personal reflection and interpretation play a key role, specially if we talk about author posters or posters for social issues. This is why I like it. My first approach with it was with concert posters and once I was at the university, thanks to my teachers I learned and discovered more about it.

Even though you are still a student you have received numerous awards and have had the opportunity to show your work around the world, next to recognized professional designers. What has this experience been like?

I am very glad to have these opportunities, not just for participating, but for the opportunity to meet and talk with designers I admire a lot, and specially for sharing. Also, through the competitions people have become more aware of my work and opinions and taken into consideration for participating in other events. It's very exciting and it helps me a lot to grow.

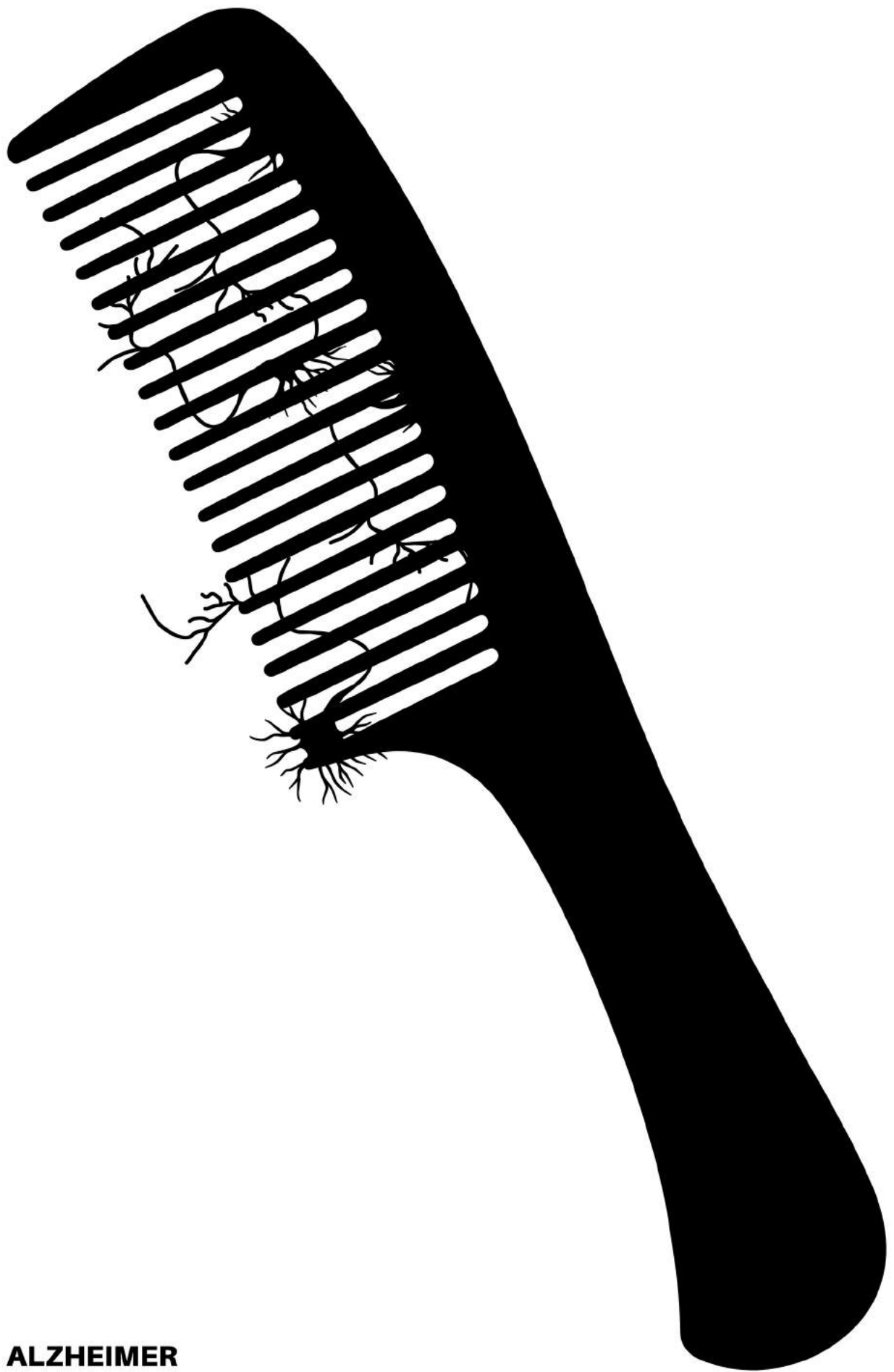


FIND LOCAL FOOD

**EVERY
THING**
IS ABOUT

KNOWING
HOW TO

MOVE



ALZHEIMER

How do you accomplish the balance between school and personal projects? What effect has the poster had on your professional development?

I try to give each thing its time, even though sometimes it's complicated. It's a matter of deciding what is more important in that moment. I think that just as it is not good to neglect the university, it also isn't good to be a dedicated student without any external project. Both parts are necessary for every student, regardless of their field. The poster is also an excellent conceptualisation exercise that is useful for everything within graphic design.

Your works have won many international awards. Please tell us about your experience with these competitions.

In my opinion, I think that the longest part before choosing signs, fonts and layouts is to know what to say. To sum in brief sentences our thoughts and work them in a different perspective without it getting too far away from the topic. If there is something interesting to say, there will be something interesting to capture. The aesthetic of a poster can be subjective but the message can't be so ambiguous for other designers and their projects, for which it has been vital to develop that gift to break the boundaries found in languages and codes, and thus be able to make my work more universal each time.

What are your main influences or sources of inspiration?

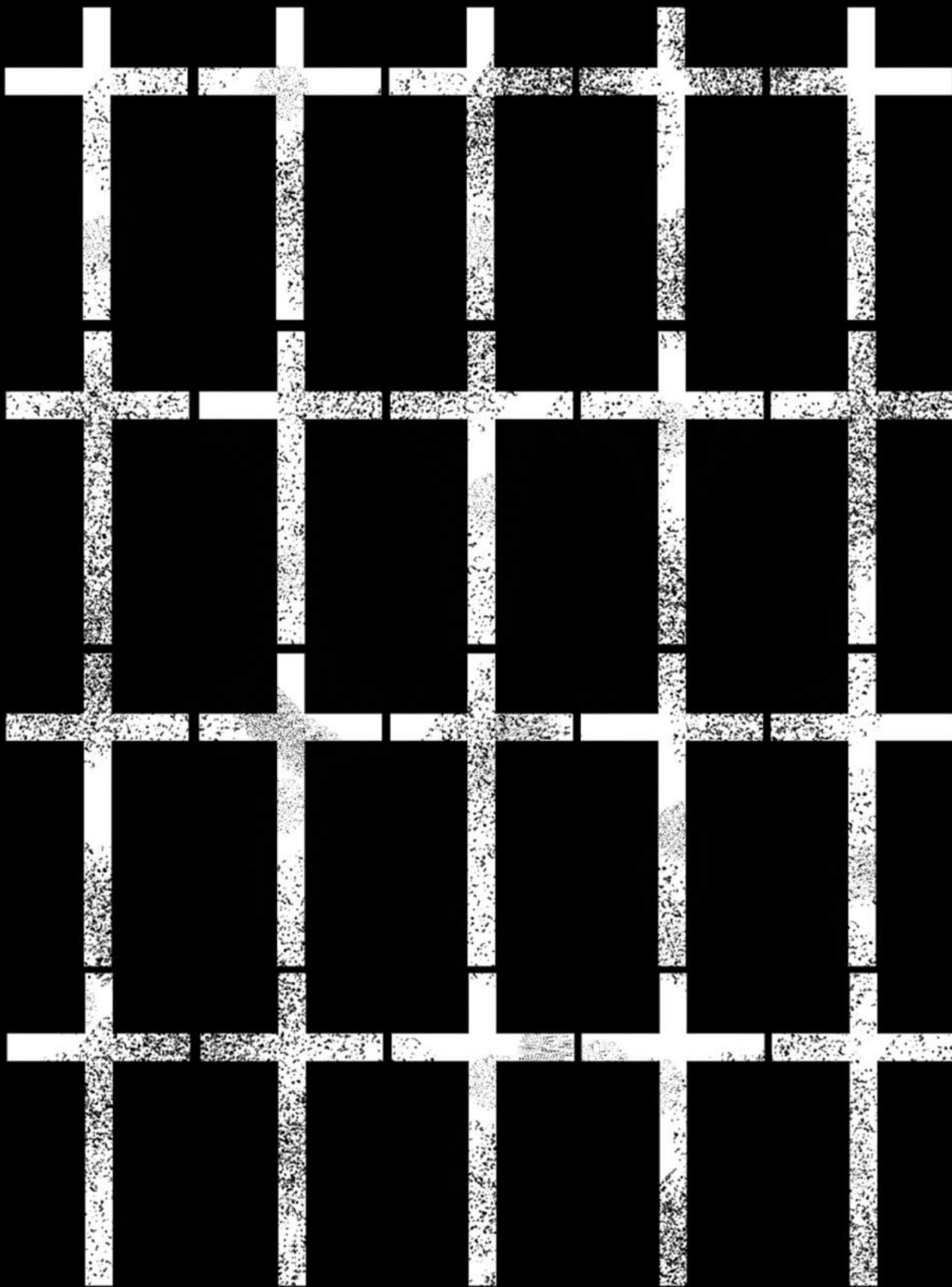
The influences change constantly just like design does, but the designer that has played a key role in my vision of what makes a good poster is Lex Drewinski, a designers with well thoughtout and direct ideas. I think that this is what a good work should be. The technique changes with time, depending on the designer, the context, the taste; but the message must always be clear.

What advice would you give to other young designers?

To always look and research beyond what the university gives us and stay active. There are many designers with a lot of talent and the only thing stopping them is not taking more action and showing their work. To take advantage of conferences, workshops and biennials, more than to take a picture with the designers, to make contacts, talk and ask for opinions on the work they are doing. Everything is about knowing how to move.

*What are you plans for the future?
Where does Miguel want to go?*

My ideal plan would be to have the opportunity to study abroad once I finish my bachelors degree. To be able to learn from other places and their way of thinking, conceptualising and designing. I have a special interest in Russian design.



JUSTICIA POR AYOTZINAPA



COMPARTE, IMPRIME, HABLA Y DISCUTE

H A T



O S T E R

There's always "that" poster. The one that you remember. The one that stuck with you somehow. Maybe it changed your life somehow, or you just really, really like it.

We asked some of the members of *Poster Poster* to share with us what "that poster" has been for them and we share their choices with you.



Poster by Jukka Veistola



Pepo Almonte

I like this poster for its great simplicity, that its force resides; because it does not use the known formulas of famine to introduce children or malnourished people and yet manages to give the strength and drama that the message requires. The interpretations are directed to understand the story beyond any written explanation. The arrangement of the elements captures the look, in a flash causes the mind to understand the visual game, and constructs the message without equivocation passing over any cultural barrier to tell the story. It is strong, simple and powerful as a good poster should be.



Daniela Fernández

This is the poster for the *Romaeuropa Festival 2016*, the *Fondazione Romaeuropa* is one of the most prestigious Italian and European institution that promotes art, theater, dance and contemporary music. I really like this poster first of all because I love dancing and I like how the design gives life and personality to the event. The photography technique and composition is also great.

Poster by DLVBDO, Milan, Italy

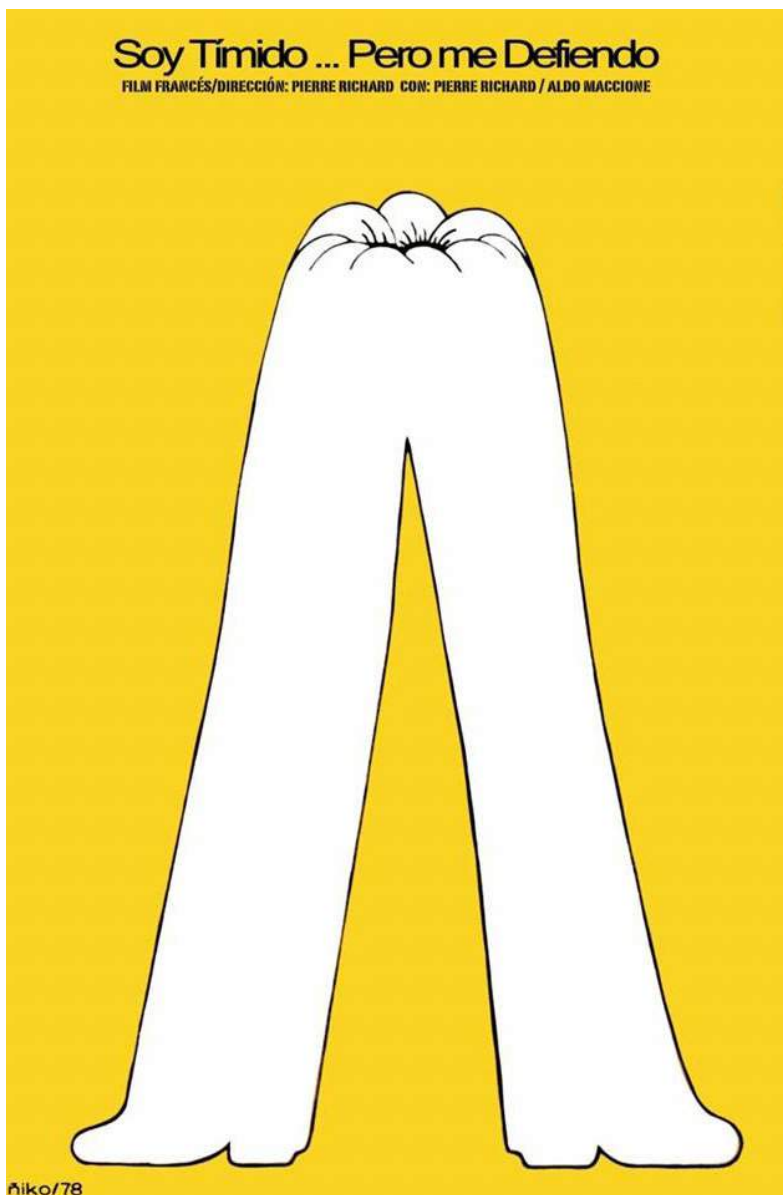




Daniel Herrera

I had the opportunity to see the poster by Master Niño when I was in university, a time when I suffered from many “mutations”, both in my private and professional life. This time was filled with activities that had as an objective to fulfill the many requirements of my bachelor’s program, but just when I was “living” these transformations I discovered this image, that with a simplicity described perfectly my stubbed feelings.

Poster by Antonio Pérez Niño





Poster by Alexandra Buel



Fernanda García

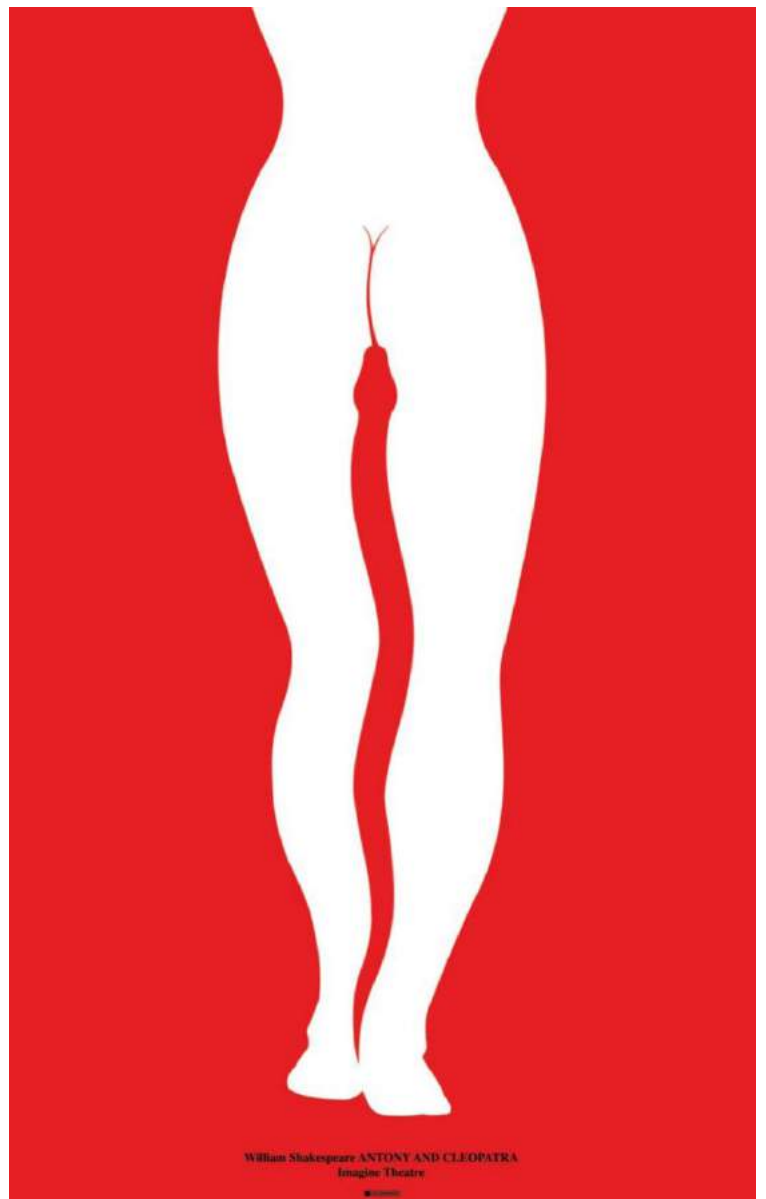
I really love this poster and it is my favorite one, because it has many things that inspire me to design. I think that this poster is very elegant, clean, fun and interesting way to communicate. On the other hand, the work behind this poster I believe it is amazing, from the light and colors that she used to the way the photo was taken.



Natalia Delgado

I saw this poster for the first time at *The Mexican Poster Biennale* when I was a student. The Biennale was my first contact with posters and it was love at first sight, and of all the posters presented that time this one was burned into my mind and it stayed there over the years. As a typical student I didn't think to remember the name of the author and it was only many years later that I found out it was created, of course, by the wonderful Lex Drewinsky. To me this is what I aspire to as a poster designer: Powerful concept. Simple image. Absolutely Memorable.

THAT POSTER



Poster by Lex Drewinsky



Mario Fuentes

I really don't have a favorite poster, because I rather recover authors whose work I admire. In this occasion I will name Shigeo Fukuda, who doesn't need an introduction at all. Specifically I want to mention his 1982 poster designed to commemorate the Earth Day. The first time I saw it it taught me many things. For example, that a poster is bound to go beyond representation, communicating actions, paradigm shifts, time and much more with a single image.

Poster by Shigeo Fukuda

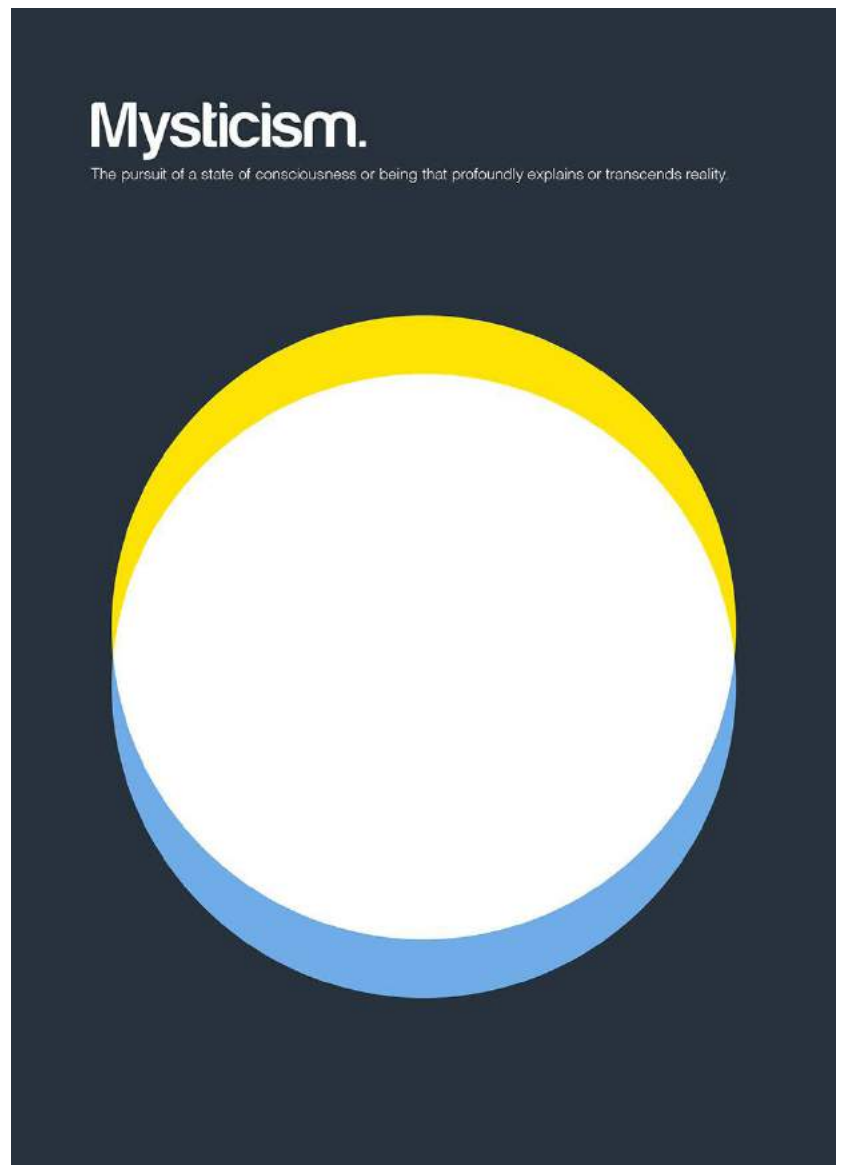


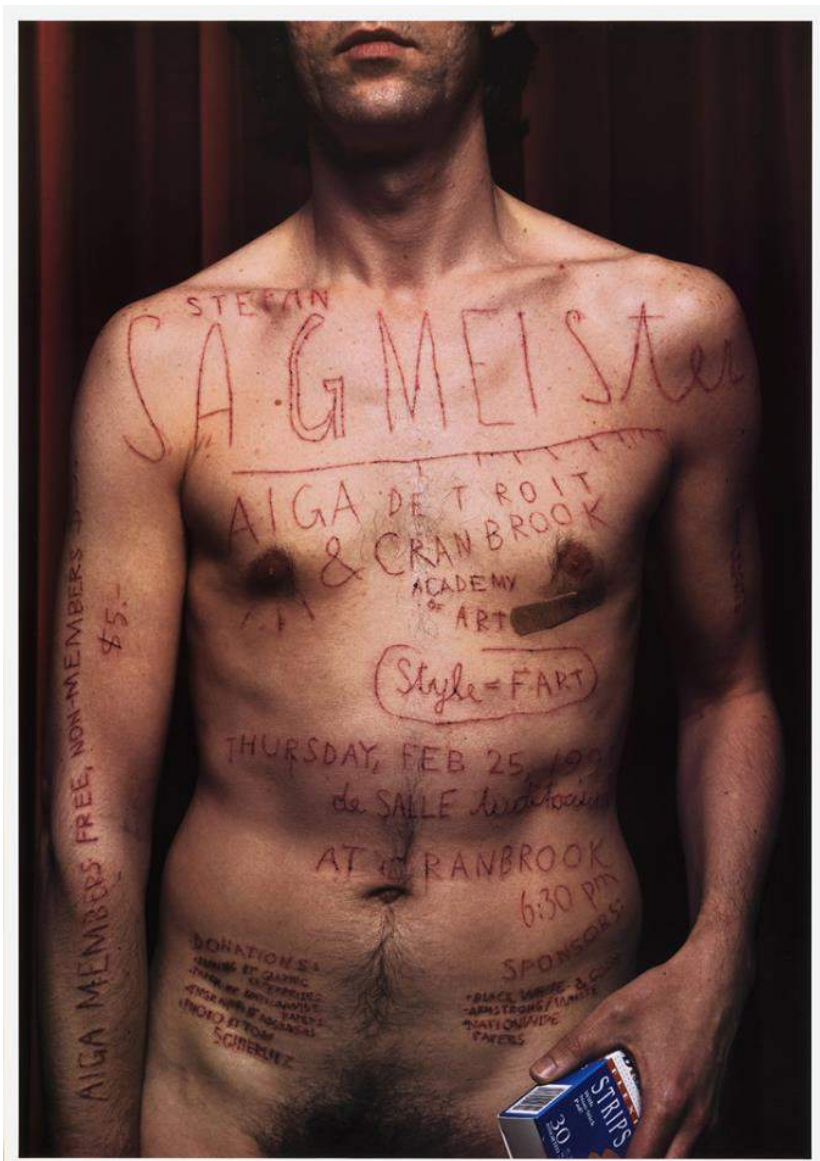


Paulette Cabrera

Philographics is a series of posters, by Genís Carreras, that explain big ideas in simple shapes. This poster, in particular, is one of my favourites because it represents a way of life, in constant search of one's self. The constant questioning; Who am I? Why am I here? What should I do? Where should I go? What path should I take? Or should I build my own path? Questions that, in their mysticism, create a sense of longing and therefore keep you restless. What is life?

Poster by Genís Carreras





Poster by Stefan Sagmeister



Christopher Scott

The poster that Stefan Sagmeister created for his lecture at AIGA in Detroit had a huge impact on me during my student years and throughout my career so far. Stefan's AIGA poster showed me how powerful a single graphic visual can be. It also taught me when you connect yourself to the topic or brief that you can create something that hits directly to the hearts of the people.



F

If you've never seen the iconic 'Viva Che' poster, featuring a black and white stencil-like portrait of el Che Guevara, you must have been living under a rock. Yet, very few people know it was created by Irish designer Jim Fitzpatrick. The story of how this poster came to be is even less known, which is why it was such a privilege to have Jim sit down and tell us about it, in an exclusive interview with Poster Poster Co-founder Christopher Scott. In it Jim discusses his new poster series *Irish Revolutionary*, politics, using anger as inspiration and the amazing story that led him to create the most famous poster in the world.

INTERVIEW BY
CHRISTOPHER SCOTT

ILLUSTRATION BY
DANIIL DAKINS

Jim Fitzpatrick



Personal – Jim FitzPatrick

You are the author of one of the most famous posters ever created. I said to your son Conann why did Jim not continue in that vein of creating political driving posters? It is kind of weird because I look at the poster 'Viva Che' and besides that I see all these awesome traditional Irish art and other works and it is like two different sides. It is strange when I see your portfolio of work that 'Viva Che' sits there, but your new series called 'Irish Revolution' it is going back to that style.

In a way yes. But when I was creating 'Viva Che' I was not aware of how important it was. It has only taking 50 years but the whole idea was to proliferate it. I ran into all kinds of trouble such as death threats and much more but I do not want to go into all that. It was a bit like doing a painting of Osama Bin Laden at the time, it would have been just as popular as 9/11. That is how Che Guevara was regarded back then.

I decided I could work in any style I wanted and that style should only be ever used for Che, so even the Connolly one behind me is not a line drop out like the 'Viva Che' with lines and dots.





It is weird because in South America there is a famous designer called Felix Beltran and he created a tribute to Che Guevara in 1973, so many people in South America think the original designer of the Che Guevara poster was Felix Beltran.

Everyone in Ireland knew I did it and not many people outside of Ireland knew I did it. In 2004 there was an exhibition of Alberto Korda in the University of California and the curator of the exhibition and the gallery head Daniel Green were sitting in an Irish bar in Los Angeles and they had a catalogue with the famous photo of Che Guevara that Alberto Korda had taken and the bar man said 'Oh I know who did the poster' and they replied saying that it was Alberto Korda of which the bar man replied 'No not the photography, I mean the graphic with the red and black design. They replied saying 'Oh, Who?' and the bar man replied saying "it was by an Irish artist called Jim Fitzpatrick, sure everyone knows that."

So they rang up the Irish embassy in Los Angeles and they asked them would they know someone to could get them in contact with the Irish artist Jim Fitzpatrick and the Irish Embassy replied 'Oh that is the guy who did the Che Guevara poster'. So they flew me over to Los Angeles and since then I have been kind of outed.

I was with her for 3 days and since then I have heard nothing. Right now Gerry Adams is becoming an advocate for trying to get it sorted. So he brought me into the Irish government buildings to meet the new Cuban ambassador who is a personal friend of Fidel Castro and fought in the revolution and the new Cuban ambassador was just as unimpressed as everyone else that I had met in Cuba until Gerry Adams said "But it is worth millions". That was 2 months ago and I still have heard nothing from all this.

It seems to be that some people know that you did it but then mostly people know the image and not the creator.

The cubans are not to happy that a mad Irish man created that poster. I was with Guevara's daughter 3 years ago and I gave her all the legal documents which were drawing up by the top european expert on copyright (she worked for free). So I handed over all the image rights to the Cuban people via the Guevara family.

When I received your poster 'Viva Che' I was like a kid at christmas and maybe most people do not understand how important that original image is for society. But yes, Latin America is a very strange continent that sometimes it is hard to describe certain situations and decisions that they make.

I suppose that is just the way it is. Evo Morales the president of Bolivia has used that image for his main campaign when he started running for election a few years ago and he literally put the Che image everywhere. I have even given it to Joe Higgins in Ireland for the socialist party to use but there is only four people in it.

I have a kind of recognized poster called 'Dead Leaf' and people stole it in South America without even contacting me. Actually one of the biggest music bands in Ecuador stole it in 2012.

I tried to explain to the cubans that it is like pandora's box (it is a bit late to be closing it).

Very true. It was created back in 1967 correct?

Yes. I have created a Che Palestine and a few other versions, but I have been using it very effectively ever since.

I suppose you have to be careful with having too much versions and repetitions because that would take away from the original.

It would currently give it less value and cheapen it. I actually came from an advertising background and in Ireland because it is a small country you could not afford to do the same style more than twice. Do you know what I mean?

Yeah that is actually a great point.

In England you could develop a whole style based on one work. But I never wanted to do that. I never wanted to be pigeonholed and I felt that I got that so right the first time. Of course I did quite a few versions however that is the one that clicked.

There is other colours of your Che image correct?

That is the Andy Warhol Che which is a forgery so the Warhol institute have actually reassigned the copyright of that Warhol to me because he ripped me off. He was kind enough to leave my hidden logo. If you look at my original Che image it is not a secret anymore because I was outted again by an Argentinian journalist after I had told him that I actually hidden something into the original design to prove it was mine at the time.

IT IS LIKE

PANDORA'S

BOX IT IS A BIT LATE TO
BE CLOSING IT.



If you look at the bottom right corner you can see an F. Nobody noticed that which was good for me. So on the forgery by Warhol was not actually created by Warhol himself but by his assistant. The assistant of Warhol left the 9 images with my logo which means technically he has no claim, so I own it.

Did Warhol contact you or did they do anything?

He contacted his assistant (Gerard Malanga) who forged my design and asked for him to be put into jail. So Gerard escaped to Rome, Italy and he had an exhibition of the Che image there in the Andy Warhol exhibition or his was about to produce it for the event, I am not quite sure exactly what happened. But he wrote an article called 'Trapped Like a Rat in Rome' so you should look that up. He was put into prison for forgery by Warhol's lawyer's and this is how they got him; the roman police caught him when Gerard signed an agreement with Warhol that all royalties would go to Warhol. Andy Warhol is only in it for the money.

I guess that is the new world of art, where some artists are focused just receiving as much money as possible. How does it feel to create the most famous poster ever created.

Well I never thought about it in that way until I was contacted by Professor Martin Kemp who is the emeritus professor of the history of art at the University of Oxford and the world's expert on Che. He wrote a book called 'Christ to Coke' and it features the most iconic images in history and it has my Che image is at number 6. When I saw that I went 'hmmm ok' and he flew over to Dublin, Ireland to meet me and I said to him to him after we had a meal "What brings you over to Dublin? Do you have some business here?" and

he replied saying “No, I am here to meet you”. I am a Leonardo da Vinci fanatic and these words coming from a man who is right now giving permission from the Italian government to drill through a Vasari painting to find the lost Leonardo da Vinci painting ‘The Battle of Angiari’, so this is a guy who knows him stuff. After that I said to Martin “I am honoured” and he replied “Don’t be honoured; you’re the only one left alive, I cannot come and see Leonard da Vinci so I thought I would come and see you”.

Wow that is amazing.

But yes to answer your question it feels good. For me personally it is more important that I do something useful with it.

Does it feel strange or how does it feel? It must feel so weird?

It feels strange in the sense that you see it everywhere but you have to remember if you went back to my mindset when I was young. I think I was 22 years old when I created it and I was determined to proliferate it to which I immediately started printing variation after variation. I gave it to every revolutionary person in Europe and I allowed them to use it for free. I used to send them different versions of it because the image is so simple, only in black and white. I have the original and used to put the original up against the window, trace it off and then send them that. That was my idea of the proliferation of the Che image but now with the internet, fucking hell. For example recently I receive a email from Woody Allen asking if he could use the Che image for his new film and he offered me a lot of money. But I rejected it and replied by saying they can use it for free because that is the whole point of the Che image. To me Creative Commons is the new way of doing things.

I feel that is the way it should be done and it is fair use. You can do whatever you like with it aslong as you don't sell it. Even at that I do not have much power or control over what happens with it. There is a brand of cigarettes in Germany and France called 'Che'.

And they use the Che image on the cigarette packaging?

One second I will show you. They are using my exact design. I have a bag full of all this promotional crap. They are all copyright pirates.

I think there are condoms and many other products also?

Oh yes absolutely. It is pure copyright violation and not only that but my mother died of lung cancer so I fucking hate the bastards. But there is nothing I can do, so that is why I want to focus on the Cuban government to take it and then they would go after people who miss use it. But you need to understand that it is a minefield because all this could all end up in an American court that is fighting some pirate that is using it. You never win. But that is why for me it is difficult to hand it over to anybody because it is like an explosive device.

The Che Guevara poster is like a bomb. It is awesome.

I re-copyrighted it in 2010 to try and stop commercial use of it. I could not care about about kids running around with the Che image on t-shirts but I just want the people who use it for condoms, cigarettes etc. to stop. I am using it for revolutionary purposes and revolutionary groups all across the middle east and I hope it shamed them into stopping.

Congratulations for what your doing with the Che poster because obviously it is not an easy situation.

I say to everyone who wants to use it that they can use it but you cannot sell it. But I cannot stop people from selling it. I did the Che image for a simple reason because I was outraged at the manner of his murder by Félix Gonzalez and I have been in touch with them and he still has Che's watch. I was telling Félix and his people to give Che's watch back to his family.

What is your typical creative process for any project?

I am doing a painting at the moment that I have to finish today and then I immediately start another project for a French gaming company. So usually I would start of drawing some sketches. I have a couple of beautiful friend and a queen is the main character so I would ask for one of my friend's to pose in the position that I want and then I would start the painting.

How do you think social media and the internet has affected your work?

Oh it has changed my life. It is the ultimate dream. It took me 50 years to get Che famous were with the internet it will take me about 5 years to make Connolly famous.

CREATIVE COMMONS

IS THE NEW WAY OF DOING THINGS.

In relation to that series where did the inspiration come from? Was it connected to the Che Guevara? How did that new series of the Irish Revolution come about?

I did it for the same reason for why I did Che and that was because of anger. I was angry of Che's murder because he was a prisoner of war. I was angry for the fact that the Irish government here did not want to know 1916. So I decided to do something about it.

Do you think anger influences your work so that later something good comes it?

All political work I create from me is because I am angry at the situation. Remember what Che Guevara said 'If you tremble with indignation at every injustice then you are a comrade of mine.' When I see injustice it makes me angry. I am not an angry person. I am a pacifist.

Do you know what is interesting about the image I sent you in relation to using your Che poster as a donation to a charity in Ecuador for the earthquakes we had in April and May. So I approached Unicef Ecuador to ask can we use the logo of Unicef in the image and then give the donation to them to help the people who are suffering in Ecuador during this hard time. Unicef responded saying that they do not want to be associated with the image of Che Guevara.

I am not surprised it is a very powerful when it is used for the right reason and also it is a very political image that is revolutionary.

In the series of Irish Revolutionaries I am considering doing another series based on Latin Revolutionaries like Che Guevara, however he is an Irish revolutionary just as much as anyone else.

He had Irish family?

He told me that he was Irish. His father was Guevara Lynch and the family do not like that at all and Guevara Lynch was a bit of a womaniser and known for been a romantic with the women. When Che was murdered the first person that spoke about his death was his father and do you know what he said "The first thing to note is that in my son's veins flowed the blood of the Irish rebels".

What is the best advice that you have ever heard?

To always do my own thing and to be true to myself. I cannot be true for everybody else. I try to stick to all the same principles that I grew up with. I am an Irish catholic that is a huge admirer of Leonardo Boff the founder of the Liberation theology.

What advice would you give to young designers or artists?

Become politicized and notice homeless people, disables people, people with no rights, refugees, people being oppressed for whatever reason. To recognise it and then do something about it, even if it is in a small way because you never know what can happen to what you create. I was a kid when I created the Che image and I wanted to change the world.

PACI

AVIA

FIST

*That is the thing Jim we created
an Facebook album in the
Ecuador Poster Bienal which
shows some posters that people
have created and sent to us.
There was one person who
commented saying “How can a
silly and stupid drawing save the
world or help Ecuador”.*

Listen the CIA spend 40 million dollars to discredit Cuba. That is their budget and they try to discredit the Che image and myself. They have little to do.

*No one can disagree that the Che
image has changed the world. It
has made the world a better place.
It has made people stand up for
what they believe in.*

It has been used for every political revolution across Latin America and even in Tahrir Square in the Egyptian Revolution that did not happen. I have photos of all the Egyptian people carrying it. It is now being used in Syria where there is an invasion by foreign forces. I see the Syrian Arab army using it. But do you know who will not use it ISIS.

*Here in Latin America it is
everywhere and it is a huge part
of society.*

If you go to Palestine you will see it all over there.

*For you is there a difference
between art and design.*

No not really I cannot see any difference. I think any one is as legitimate as the other.

*You experiment will lots of different
types of mediums for your work
such as photography, illustration,
painting etc. Why is that?*

I suppose it is like of a monkey mind. I jump from tree to tree. I get bored very easily. If you said to me there is a Ecuadorian millionaire that wants to commission you to create the Che image for the whole Ecuadorian government and that there is \$1 million in it for you. I would probably get 2 done before I would pack it in and stop. Forget the moral issues.

What are your plans for the future?

At the moment I am meeting a publisher who wants to make a huge book on my life. Which probably means I won't do it.

*Jim that would be amazing if you
did that book.*

You're on my Facebook so you know I bit more about my life than they would. They want all my political work, celtic work and all my album work and they want to make a big book about all that. I did not tell them that I photograph, draw and paint women which is hundreds of work. That is my personal life.

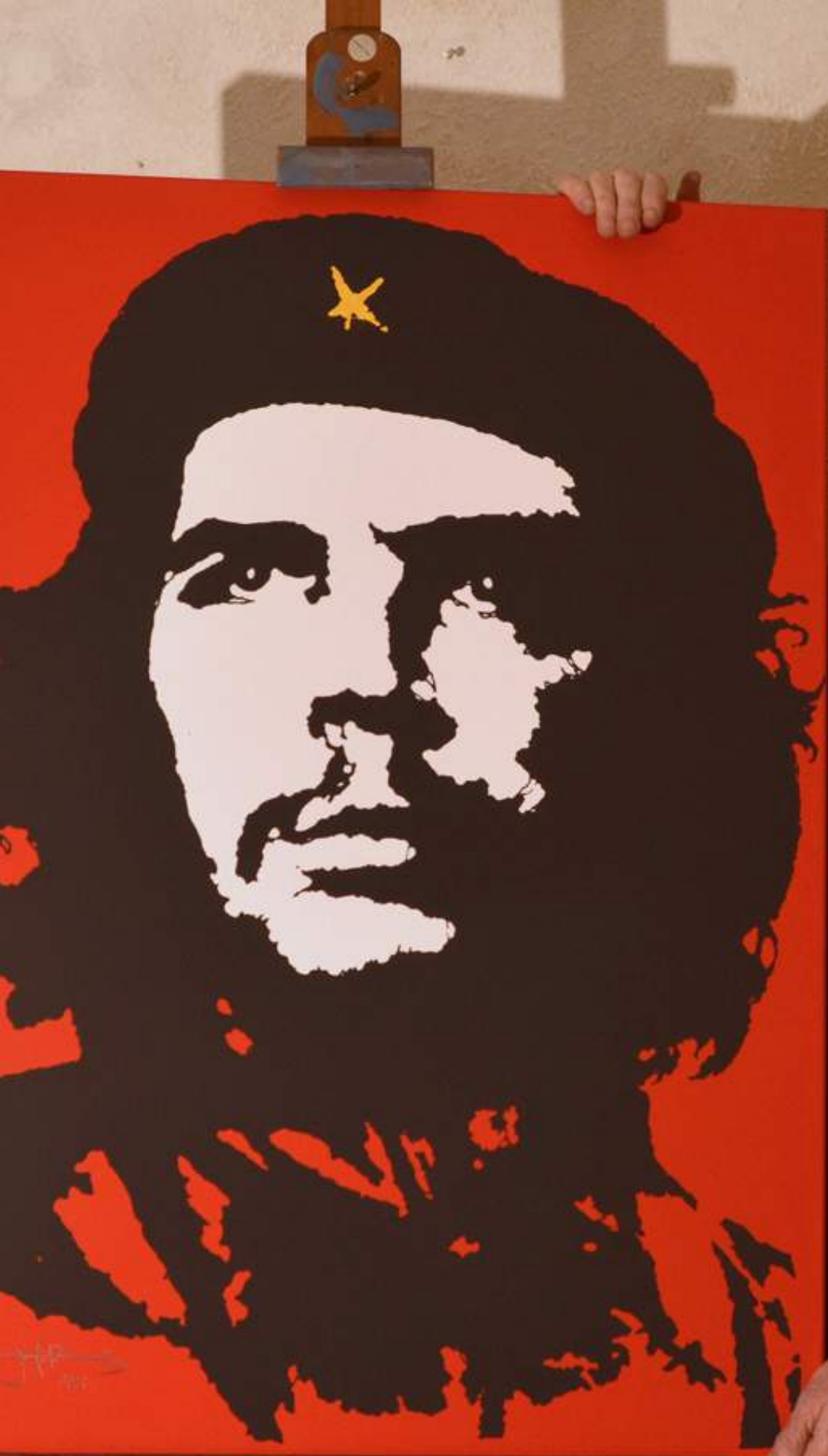
If you were to do the book. What way would you do it?

I would make it less personal. I would show that aspect of my life and not the personal side. I like my life the way it is. I enjoy it.

I miss Ireland alot. The food. The Irish accent. My family. But I love Ecuador and I consider it my new home.

You have free sunshine. It was a delight and nice to speak to you and I hope the Che image raises some money for the victims of the Earthquake in Ecuador. Even a little.

Thanks alot for your time Jim. I appreciate everything you have done for the world and I am honoured to talk to you and I am sure you will continue to create powerful and inspiration work in the present and future.





Suelo deVino

International Poster Exhibition

The Vendimia wine harvest festival is a series of events that take place each year in Valle de Guadalupe and Ensenada, in the north of Mexico, featuring wine and food from the region. This year, the festival celebrated its 26th anniversary, from August 5 to 21 August, with a busy calendar of events including concerts, dinners, oenological tours, wine tastings and workshops, with the participation of 62 wine houses and attended by over 90 thousand people, with international media coverage.

Each year the organizing committee, Pro Vino, chooses a guiding theme that is reflected in the image of their events. This year the topic was the soil, a natural resource whose importance is often overlooked. Following this theme, Poster Poster joined Pro Vino to organize the international invitational poster exhibition Suelo de Vino, featuring original designs from 33 creatives around the world.



Suelo de Vino

International
Invitational
Poster
Exhibition

the
Soil

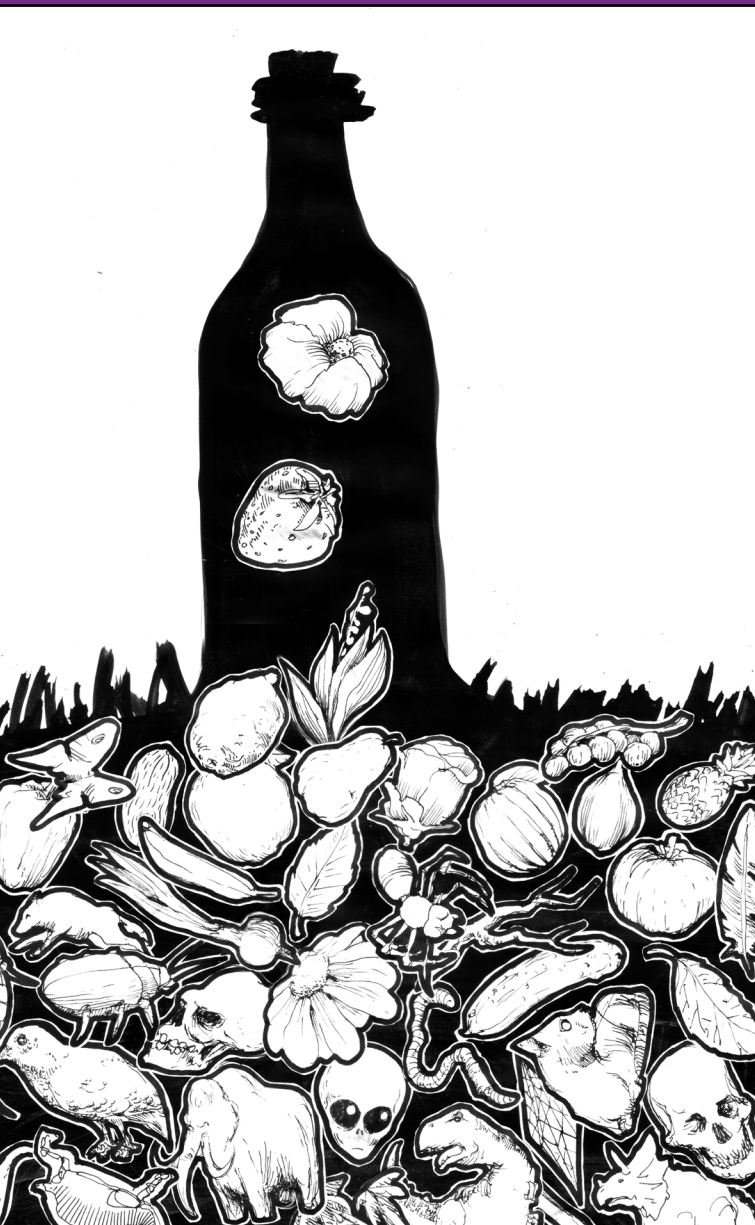
Wine
is bottled
poetry.

ROBERT LOUIS STEVENSON



The soil provides nutrients which are absorbed by the roots of plants thus playing an important role in regulating water and atmospheric gases paper.

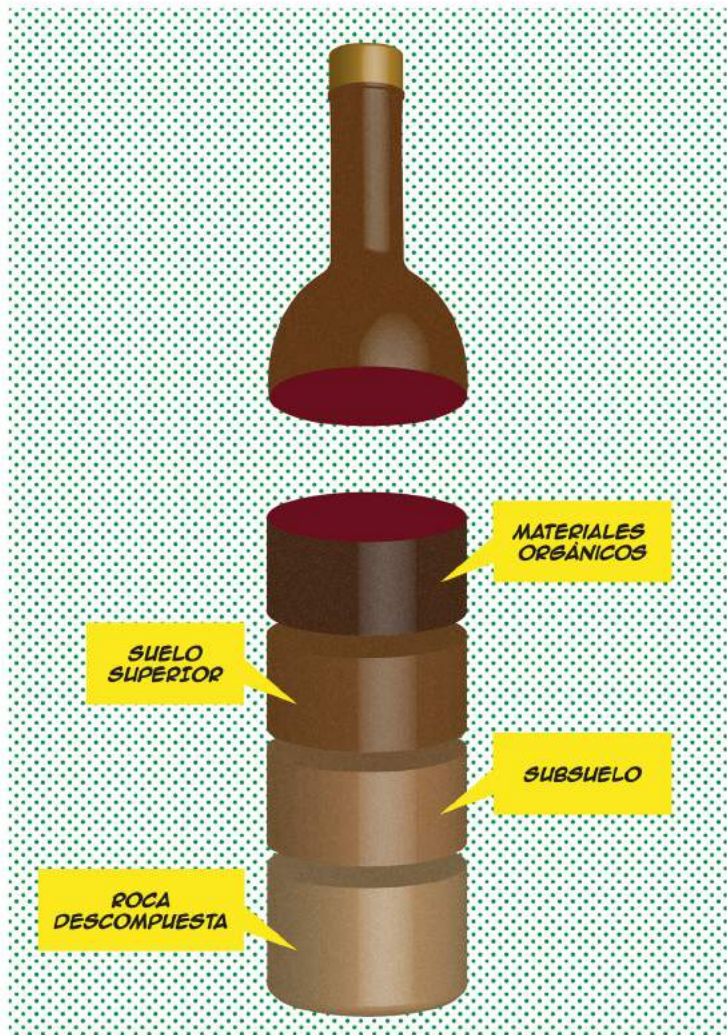
Left | Francesco Mazzenga, Bottom left | Daniil Dakins, Bottom right | Pablo Di Firms



ENSENADA
FIESTAS DE LA VENDIMIA 2016

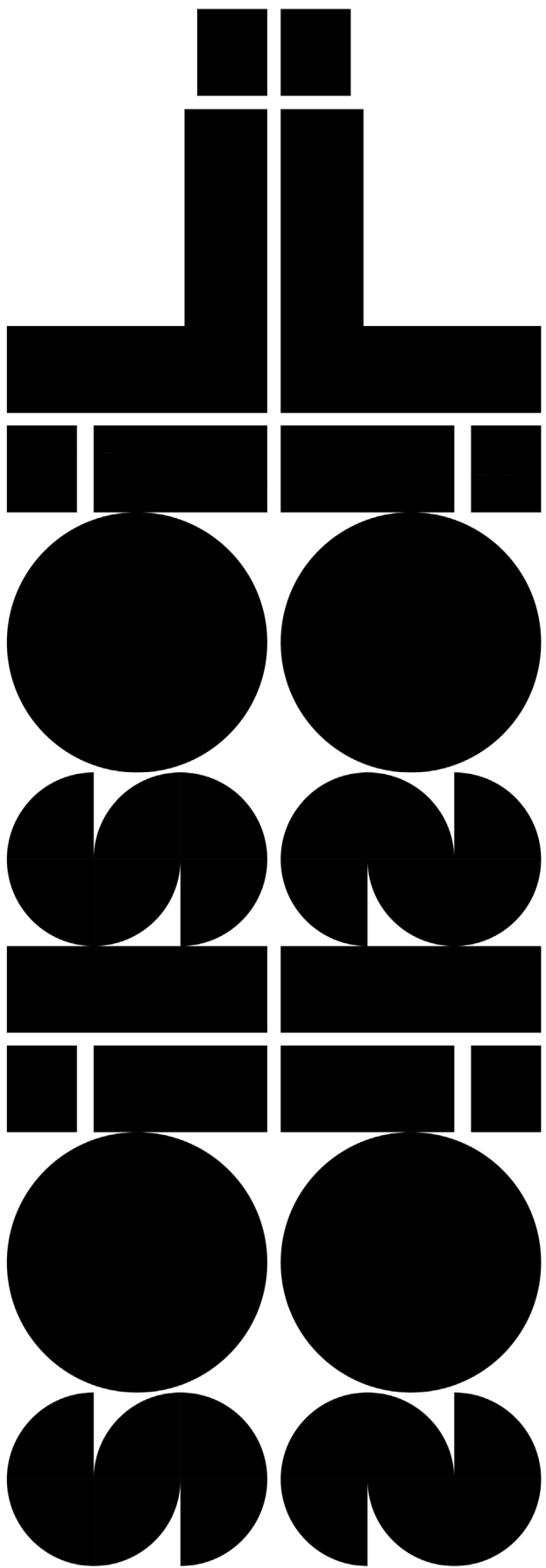
From left to right: Emrys Miller
Santiago Gómez
David Jiménez
Pantelis Moustache

Several factors such as climate and geology, determine the properties of the cultures of each region, in this sense, the vine and its products reflect the characteristics of each terroir.



de la tierra
todos vivimos



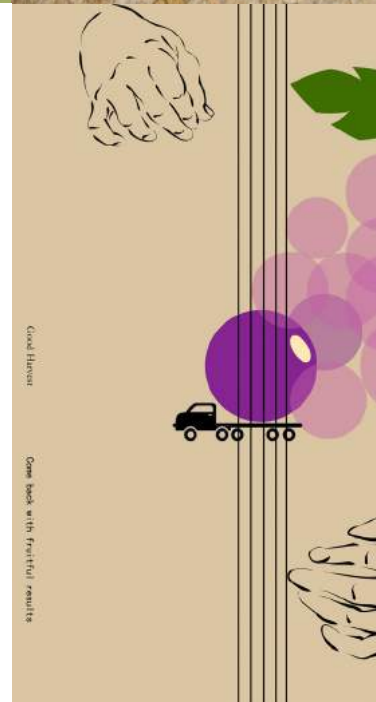




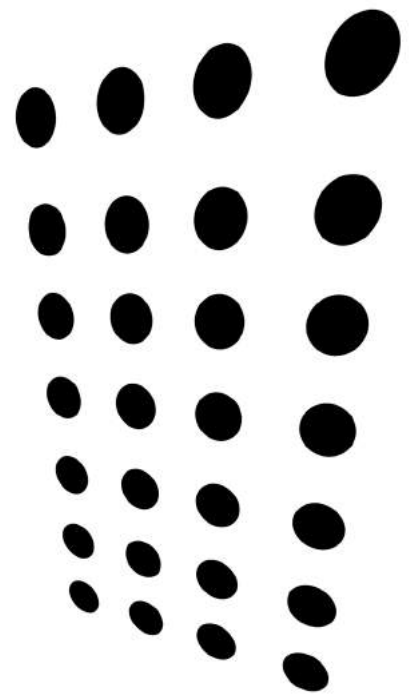
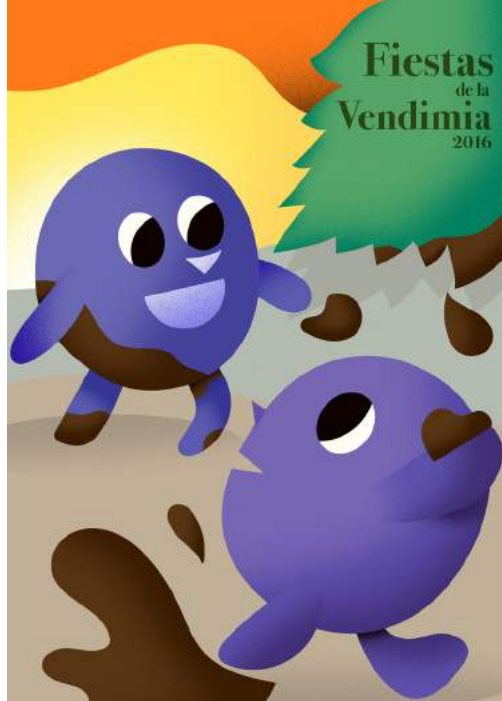
Left: Daniil Dakins | Top right: Peter Bankov | Top left: Katiana Cardona

We can find loamy, moist, calcareous, fertile or sandy soils, where each will bring to the wines certain expected characteristics such as bouquet, bright colors, body or alcoholic levels; the ideal substrate also depends on the variety of vine plant.

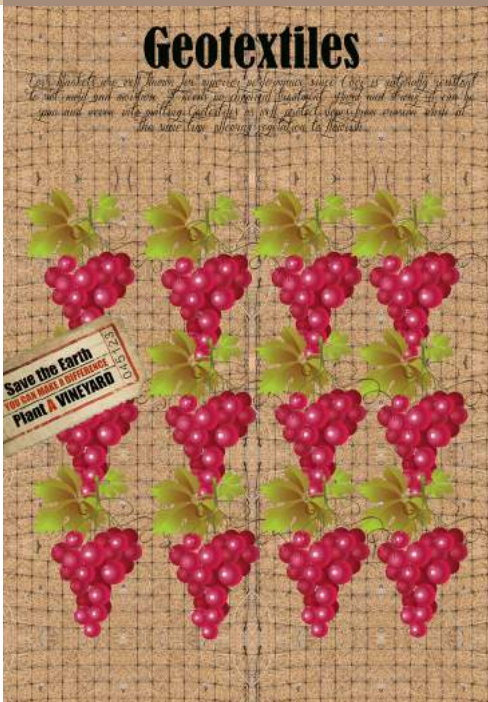
Therefore, the relevance of the soil is vital and the vineyards of Baja California are privileged to have a very kind variety.



From right to left and top to bottom: Mario Fuentes, Katiana Cardona, Juan Manuel Madriz, Moisés Roero, Huimin Su, Christopher Scott, Zhenyu Li, Wang XinXin, Zhang Yulian, Roberto Gutiérrez, Moisés Romero, Claudia Tello, Istvan Horkay, Erin Wright, Sha Feng.



SUELO DE VINO 2016

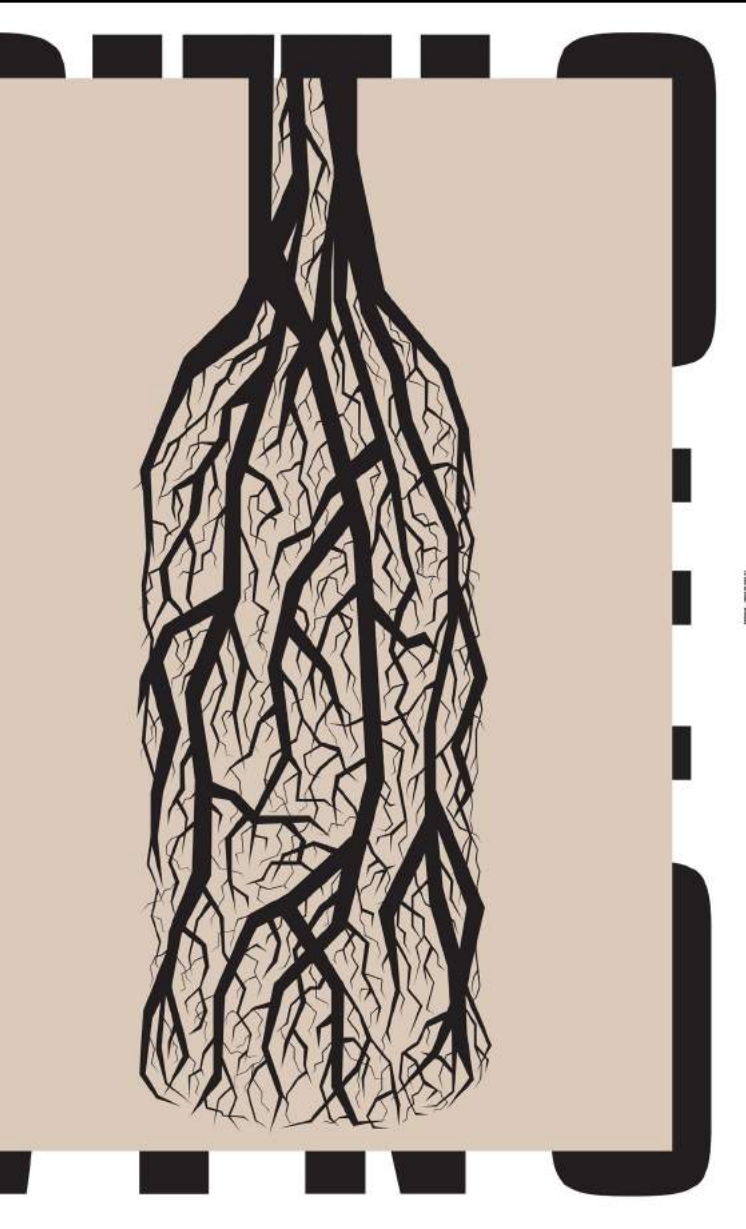


Good wine is a necessity of life for me
- Thomas Jefferson



SOIL » SOUL » WINE

ENSENADA, BC 2016

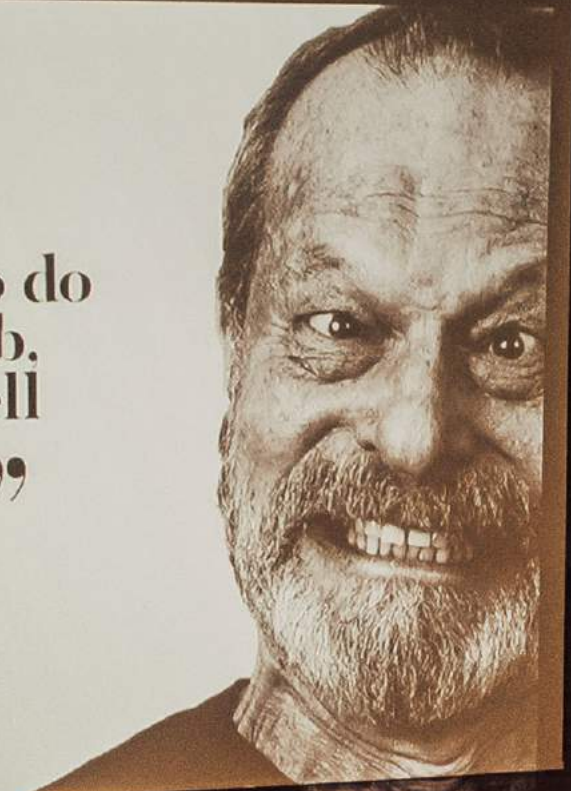


Left: Ivette Valenzuela | Top right: Gotz Gramlich | Top left: Sina Afshar


Viniculture efforts are being aimed at raising awareness of sustainable development in harmony with our environment, where healthy soils allow us to continue to have wines of excellence with world-wide recognition.

“ Know how to do
everyone's job,
but not as well
as they can. ”

- Terry Gilliam



DESIGN



Design Toolkit is a non-profit, design-oriented organization headquartered in Thessaloniki, Greece. Among other things, they organize talks by accomplished professionals in various areas of design, specialized workshops that provide instruction and guidance in selected design applications, and several exhibitions of poster art, both from Greek designers and in collaboration with renowned international organizations. Design Toolkit also hosts the annual international poster design contest Poster Battle which this year will happen in Partnership with Poster Post-er. In this interview the founders of Toolkit share with us about some of the history, evolution and major challenges of the organization, as well as their plans for growth in the future.

INTERVIEW BY
CHRISTOPHER SCOTT

COLKIT





Toolkit

*Tell us a little bit about the project.
How was it born? What made you
want to do it?*

Toolkit Designers' Meeting was born from our dismay that there was a distinct lack of design-related events in our area, especially addressed to students and young professionals. We wanted to fill this void, and that gave birth to our greater vision, to help establish a community of people passionate about and working in design, to facilitate the exchange of idea, knowledge and knowhow.



How has it evolved over time?

Originally, we designed and held an event addressed to students and young professionals in graphic design and visual communication. Over time, we have expanded our horizons to include other forms of design, such as architecture, motion graphics, branding, fashion, etc. We have also opened up participation to audiences regardless of their professional status or age. Now our guiding principle is design in all its forms and manifestations, and we want our “community” to be as open and inclusive as possible.

How do you choose the topics and events you want to have each year?

We closely follow the work of accomplished designers in various fields, and approach those who we feel having something interesting to say and show to a wider audience. We still believe in offering knowhow and guidance to younger people in design, so we always look for topics with learning value, especially for our specialized workshops. For our poster competition and exhibitions, we are definitely inspired by current events and social issues.

What impact has the project had on you community?

Perhaps we are not the best people to answer this question! However, we can note two things: first, the feedback we receive after each event, especially from the younger participants, is overwhelmingly positive. They repeatedly tell us that we provide a forum for learning and also for connections that did not exist before. Secondly, since we started, almost four years ago, we have seen many other groups and collectives organizing events similar to ours, which is also a strong positive when before there were none.

What have been some of the major challenges you have faced in your process?

Although it is not our favourite thing to discuss, it must be said that funding is probably the major challenge. We consistently try to make our events open to the public free of charge, which means that we need to fund each event independently. The current financial situation in Greece is clearly not helpful when trying to secure sponsorships for new and innovative events! Also, coordinating with state and local authorities to secure venues and support is consistently challenging. On a more personal note, we are always in the process of challenging our own notions of what design is, what it should/could be, and how to go about promoting it.





What have been your favorite parts of the project? What are you most proud of?

In our first year, simply making it happen was the best part, since there were many moments that we doubted if it would all come together! Beyond that, we would say that the feedback we receive, that we provide something interesting and useful that was missing before, and people eagerly asking us when the next event is going to be, makes us very proud.

What can we expect from Toolkit in the future?

Bigger and better things, we hope! For us, sky is the limit. We want to continue organizing Toolkit Designers' Meeting every year, expanding into more and more areas of design and growing our community of design lovers. We plan to expand into smaller Toolkit events, with more specialized themes, and "take our show on the road" to other cities and - why not? - other countries. We want to go beyond our national borders and co-organize events with similar collectives and organizations from other countries who share our goals and our vision. We want to promote learning in the field of design, by sponsoring internships and learning exchanges. We want to be a voice for collaboration and sharing, for pushing boundaries and opening new design roads, in Greece and beyond.

Pantelis "Moustache" Toutounopoulos
Panagiotis Metallinos aka "Metallus"
Eleni Samara





THANK YOU



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