

GRAPHIC DESIGN | Poster Design | Shaping the Future

Aim: To study a designer's style and technique to help you design a poster for a live brief.

Deadline: WEEK 18 homework set on 31/01/18. Due lesson WEDNESDAY 7/02/18

Task: Research design style and use step by step process to show creation of copy and creation of a poster for Poster Heroes live brief competition.

Posterheroes <http://www.posterheroes.org/?lang=en>

Posterheroes is an international contest about social communication that calls for poster 50×70 or 70×100 about social and environmental themes. The contest, created in 2010, is open to everyone and aims to involve especially young people and the national and international community. 5855 posters were sent in these years, from 73 different nations. The winning posters are selected by an international jury of high level professionals (55 so far)

The contest is organized by **PLUG – non profit Cultural Association, Favini S.r.l. and IED Firenze.**

Posterheroes is an international contest that calls for poster about social and environmental themes. This year's theme is SHAPING THE FUTURE.

Design and tell your vision of the future with a 70x100cm poster!

"We already know the challenges of this time that have roots in the present lifestyle of the society.

Here are four starting points for you to consider...

- CLIMATE CHANGES AND GLOBAL WARMING EFFECTS
- EQUAL ACCESS TO FOOD AND WATER
- AI AND ROBOTICS
- SOCIAL RELATIONSHIP AND HUMAN RIGHTS

We, from Posterheroes want to stay positive and we are asking for your help to imagine and tell the future with a poster, to use it as warning or as incentive to drive us in the choices of today and tomorrow. This is a call to action, to tell how we want our future and the future of the next generations."

Entries must be submitted via the online [entry form](#).

Entry fees

Entry is free.

Prizes

The winner will receive a cash prize of 2,500 €.

Website

Please visit <http://www.posterheroes.org/?lang=en> to learn more about the competition. Also, see end of document for the Posterheroes brief.

See next page for tasks

Task A

Choose a style to reference.

Select a designer or design movement to use as reference for this project. Choose from the following list of designers/movements or pick one of the suggestions from pages 6-11.

- David Carson <http://www.davidcarsondesign.com/t/tag/poster/>
- Dada <https://www.pinterest.co.uk/armandcordero/dada-inspiration/>
- Bauhaus <https://www.pinterest.co.uk/armandcordero/bauhaus/>
- Cubism <https://www.pinterest.co.uk/veredgy/cubism/?lp=true>
- Henri Matisse <https://www.moma.org/interactives/exhibitions/2014/matisse/the-cut-outs.html>
- Tom Abbiss Smith <http://tomabbissmithart.com/collage/>
- Timothy Goodman <https://www.instagram.com/timothygoodman/>
- Memphis <https://www.pinterest.co.uk/armandcordero/memphis/>
- El Lissitzky <https://www.pinterest.co.uk/wakingup55/el-lissitzky/?lp=true>
- Stephen Smith <https://www.instagram.com/neasdencontrolcentre/>

Research about the designer/movement, gather information and images of artworks – write 200 words about chosen designer/movement and present research (text and artworks) on a transparency flap.

Task B

A4 side 1

Choose a poster artwork design by your chosen designer/movement and create a step-by-step copy of this poster. The copy can be digital/off-screen/combo of both mediums and techniques.

Task C

A4 side 2 - Research for your poster – what is your vision of the future?

Gather and present research. Use pinterest/behance/google images. The more research the better! Strong research will make for a strong project. Your research should include existing poster designs that you really like and want to use as reference. Your research should include both typography and pictorial/images.

Task D

Below are four starting points suggested by Posterheroes.

- CLIMATE CHANGES AND GLOBAL WARMING EFFECTS
- EQUAL ACCESS TO FOOD AND WATER
- AI AND ROBOTICS
- SOCIAL RELATIONSHIP AND HUMAN RIGHTS

Which starting point will you explore? Remember, you are designing your vision of the future.

Attach the following as flap(s) to side 2

Next Week

Your poster design will be checked next week. Teacher/technician will help you to print your final poster design A3 size and high quality. Your poster design must be finalised and ready next week, ready for submitting to the Posterheroes live brief.

I look forward to seeing your creative poster designs next week. Good luck!

This is the 7th edition of the Posterheroes contest. Below are examples of entries for the previous 6 contests:

Posterheroes 1 – Theme: Debate on the Future of Energy Policies <http://www.posterheroes.org/ph1/>

Posterheroes 2 – Theme: Smart Consumption <http://www.posterheroes.org/ph-2/>

Posterheroes 3 – Theme: Smart Cities and Transparent Evolution <http://www.posterheroes.org/ph-3/>

Posterheroes 4 – Theme: Food System <http://www.posterheroes.org/posterheroes-4/>

Posterheroes 5 – Theme: Food in the Loop <http://www.posterheroes.org/ph-5/>

Posterheroes 6 – Theme: Rights in Love <http://www.posterheroes.org/posterheroes-6/>

See next page for examples of posters.

Examples of previous poster entries

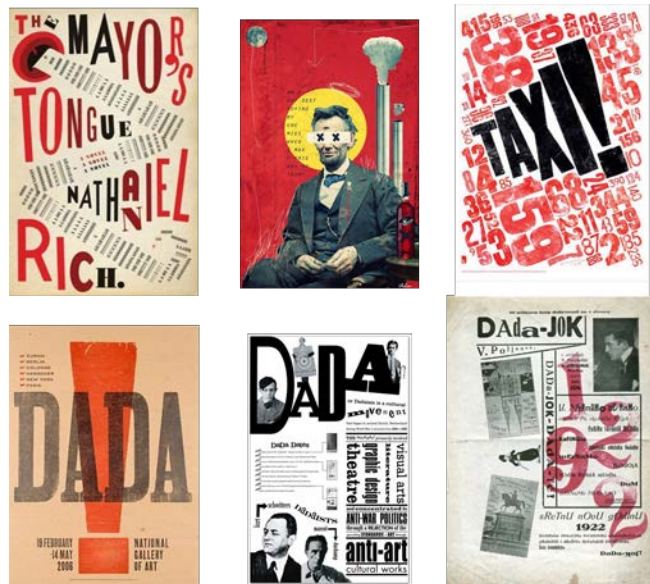


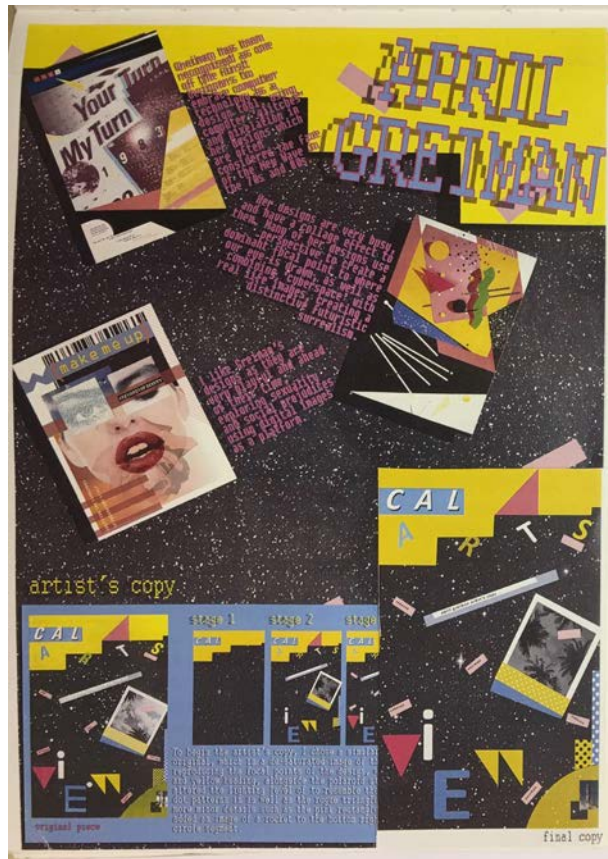
Examples of designers you could use for this poster project:

Saul Bass <https://www.pinterest.co.uk/armandcordero/saul-bass-inspo-i/>



DADA <https://www.pinterest.co.uk/armandcordero/dada-inspiration/>





April Greiman inspired work

life in rose tinted glasses

Selected the font "OCR-ABT" as it's a font which is very common of the 1960s and 90s, which has an old-school cyberspace vibe.

Made text more visually interesting by adding a drop-shadow, which makes the design more 3D and adds depth.

Combined components, and added in extra images such as the girl in the background and rose (relevant to text).

Experimenting with vanishing points to add even more depth and create a kitsch effect (which Greiman successfully achieves in the majority of her work).

I decided to create the basis of the design with a space theme, as Greiman frequently uses the galaxy in her designs. I used different layers of transparency and hue to create a 3D lens effect.

Experimenting with different surrealistically coloured fish, as it ties into the yellow text.

Experimenting with different backgrounds. I like the calendar design most as it has a very pop-art effect, but does not make the design overwhelming to the eye.

SUN	MON	TUE	WED	THU	FRI	SAT
					3	4
5					10	11
12						
19						
26						

life in rose tinted glasses

Finished piece- I think my design does have Greiman influence to it, as it is fairly surreal and incorporates images which typically would not be associated with each other. I also think the background successfully binds the design together.

- In this first image I got an aged paper texture stock and scaled it to A4. Then I produced 2 white rectangles splitting the page in two. On one of these shapes I created a white to blue gradient and the other a white to red. Next, I lowered the opacity of both these areas so that the texture could come through.
- Next I copied another square, with a white border on both sides. I masked in the texture and applied a yellow to turquoise gradient. I also masked in a halftone stock and set the blend mode to soft light. I then also placed a texture at the bottom, along with the half tone bars.
- I used layers of squares for the 3 triangles, grain textures masked in. I added effects to the stocks to make them similar to the originals as I obviously couldn't find the ones she used. In this stage I also created the staggered squares and a half toned triangle with a low opacity.
- Next I created another square, with a white border on both sides. I masked in the texture and applied a yellow to turquoise gradient. I also masked in a halftone stock and set the blend mode to soft light. I then also placed a texture at the bottom, along with the half tone bars.
- I used layers of squares for the 3 triangles, with grain textures masked in. I added effects to the stocks to make them similar to the originals as I obviously couldn't find the ones she used. In this stage I also created the staggered squares and a half toned triangle with a low opacity.
- Next, I added the central squares. The main feature consists of a rotated square with concentric squares, masked inside, gradually turning lighter. Then behind it are a few rectangles, with white to red gradients, of varying opacity. Marbles & blue corners also got added.
- Here, I added the subtitle and date, in suitable ways. I also added the square pattern on the right, which I made myself by simply snapping squares to each other. Other stocks were added, which I applied effects to, such as the leaf, tiger & mask, and the clouds beneath the maskhead.
- For this section I masked out the head, applied glow to it, then created a ring around it. I applied nodes so that it looked similar to the original. I also added the shapes with the letters in side & the streaks with a halftone texture within them.
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- For this section I masked out the head, applied glow to it, then created a ring around it. I applied the gradient to this ring then split it and pulled its nodes so that it looked similar to the original. I also added the shapes with the letters in side & the streaks with a halftone texture within them.
- The final part of the design required this main image. Despite knowing how to create this effect it would be impossible to find the original image used. Therefore, I cut out this image from the original design (shown above) and placed it in my design. Some final additions were also made.

Above is my final piece in the Designer and me project, a magazine cover in the style of April Greiman. I used similar backgrounds techniques to the original, that I practised in my copy, using two different gradients and texture stocks. For the main subject of the piece I used a photo of myself edited with a red-shaded background. I then began to layer different size and coloured rectangles on top of the image, giving each them a hard light blend mode. This resulted in an exciting and intriguing visual look that is similar to the style of April Greiman. I also followed a similar composition of the original; at the bottom of the design I created a bold blocky section experimenting with textures and patterns. Behind the main subject I also used halftone which is essential to recreate Greiman's style. I also used diamonds of varying opacity to, once again, fit in with the style. Several of the "random" stock images I used around the edges of the photo are also edited and composed so that they are appealing as possible. Personally I like my design and think that it conforms to April Greiman's style. I especially like the overall look of the photograph. If I were to change part of my design I would work on the background. I think that it is too flat, therefore I would increase the opacity of the texture & maybe add more shapes.

APRIL GREIMAN

April Greiman was born on March 22 1948 in New York. She is credited as one of the first graphic designers to get on board using technology for designs. Her style includes using layering geometric shapes and using a range of eccentric colours to create depth. She also combines elements of photography with her designs, she is known for this hybrid imagery.

I have chosen April Greiman as my designer of choice as I find her work interesting and despite its complex appearance it is simple and enjoyable to replicate. Especially since the design I have chosen to replicate and inspire my work is mainly composed of shapes and gradients.

The design is specifically the "Wet" magazine cover from the September 79 edition. The original design is on the right and my replica is shown below. I attempted to make the replica as similar as possible to the original but I obviously could not make it identical due to the fact that I did not have access to some photographs used. Therefore, I had to find substitute images.

Pictured underneath are some of the stages of development that I went through when creating my version from scratch. The process is shown with annotated screenshots leading to the final design on the cover of the flap.

Personally I think that my attempt to replicate April Greiman's cover was successful as I think my design looks very similar to the original with only a few elements that are different.






Monge Quentin <https://www.pinterest.co.uk/quentinmonge/monge-quentin-illustrations/?lp=true>

Monge Quentin

Re-creation




Quentin's design on the left is one of my favourites because of its colour palette and composition. The repetition of the character gives the design a recurring subject that feels exciting and free. The subject is designed to feel courageous and happy through their lively posture.

The colour palette is very aesthetically pleasing because the colours stay within a calm and subtle tone while also catching your eye through the powerful pink. The pink in the flamingo helps push the design into a happier tone as it connotes freedom and friendliness.

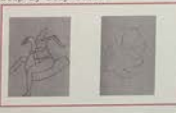
Monge Quentin

My Designs in Quentin's Style




To start my design in Quentin's style, I drew a sketch of myself with an object that means something to me. I chose a camera because one of my hobbies is to film. In Quentin's designs, they draw their characters with objects that relate to the character so I decided to do the same so that the design could be recognised as me. I scanned the sketch in and traced the drawing in Corel with the 3 point curve tool to give the outline curvature.


Step by Step Guide




I start my recreation I received one of the tweets and the last would have used a different pose so that I could get around better.




I then adjusted the weight into one and traced around the lines with the 3 point curve line so that I could get around better.




I did the same for the outline of the flamingo by tracing it over the sketch and the outline of the object to get the measurement correct.




I traced the leaf by using the 3 point curve line so that the curve flowed. I decided to make the shape leaf as I would place it within the space.




I then chose the best shape of flame used in the original and used it to give to the next same line as the original.



Before finishing the outlines I did the last of the design as with these objects, I traced and placed them in the correct locations.




Once I had created the tracing, I added detail to the outline with shadow outlines and the camera with shadows. Once onto colours, I used a similar colour palette to some of Quentin's designs as they're aesthetically pleasing. For the shadowing, I decided which direction the light would be coming from and put the shadows on the other side, much like how shadows work in real life.



The process for my re-creation was extremely simple and easy meaning it would be possible to create many designs in this style. I believe my re-creation is very similar to the original, as I used the same colour palette and created the shapes in a manner that captures the movement, much like many other of Quentin's subjects in his work.

The colour palette is my favourite element of the design as the colours compliment each other while also giving enough of a variety to contrast each other and keep the viewer interested. Quentin's style is very effective at expressing motion and express movement which I love.

I will take inspiration from Quentin's designs and use their style within my own work.



My Copy

Overall I feel my creation, in Quentin's style, works very well through its simplicity and individuality. The colours really compliment each other in an interesting way as they blend while also contrast. The dark blue against the light cream gives contrast and depth as the subject feels separate to the background.

The design itself is recognisable as Quentin's style through the posture, shape and movement of the character. His elongated body and limbs give the character more energy as it's more capable of projecting movement.

I believe it is possible to recognise the character as myself through his minimal features. The hair cut, hair colour, clothing, camera and shoes resemble me in a simple form that would be recognisable when compared to me.

I really enjoy Quentin's style as it's not too difficult to replicate and produce many of the designs in a short time.

David Carson <https://www.pinterest.co.uk/armandcordero/david-carson/>



david carson

PIRE

There I have taken two very contrasting pieces of work by David Carson that to the fact he has used very similar if not the same building of images from one piece to create another. The first with these posters were created for 1991's Quaker Beer for the 'Pire' festival, held in New York. These posters are a great example of Carson's use of layering up of mixed messages such as abstract hand-drawn text, photography, repeated line patterns, repeated print and the brand's logo itself. The initial composition from the left shows the eye being led down and then up to the top left of the word 'PIRE' to get an awareness of the 'beer' festival, being the first thing the eye spots, the white text is bold against the top left of the word. The name, company, year and location are all shown, the most important details of information to be shared with the viewer. The second image is built up to be more visually stimulating and to make the viewer stop and think. The text is bold and the background is a mix of the previous piece have been enlarged, but notably the 'PIRE' festival name. Attention has been captured, here by some rounded up hand-drawn text of 'PIRE' which has been cut out from the word of previous image. It was taken from 'the way here to the built up of layers.



To develop my awareness with the background of David Carson, I decided to create a piece of work which would be used as a poster for the festival advertisement for the festival. I began with a unique composition of photography, not following any real guidelines or structure, just in the knowledge that the majority of the text to be placed over to the right hand of the piece, and along the central horizon. I then began to layer up text and typography over the background of the word 'PIRE' and the word 'PIRE' itself. I kept layering up text which I had previously drawn on paper and scanned across to the digital side. I added a blue screen filter and continued to use that colour in the text and background of the work. I stopped at a point where the layering and all created the two pieces presented.

David Carson

PIRE



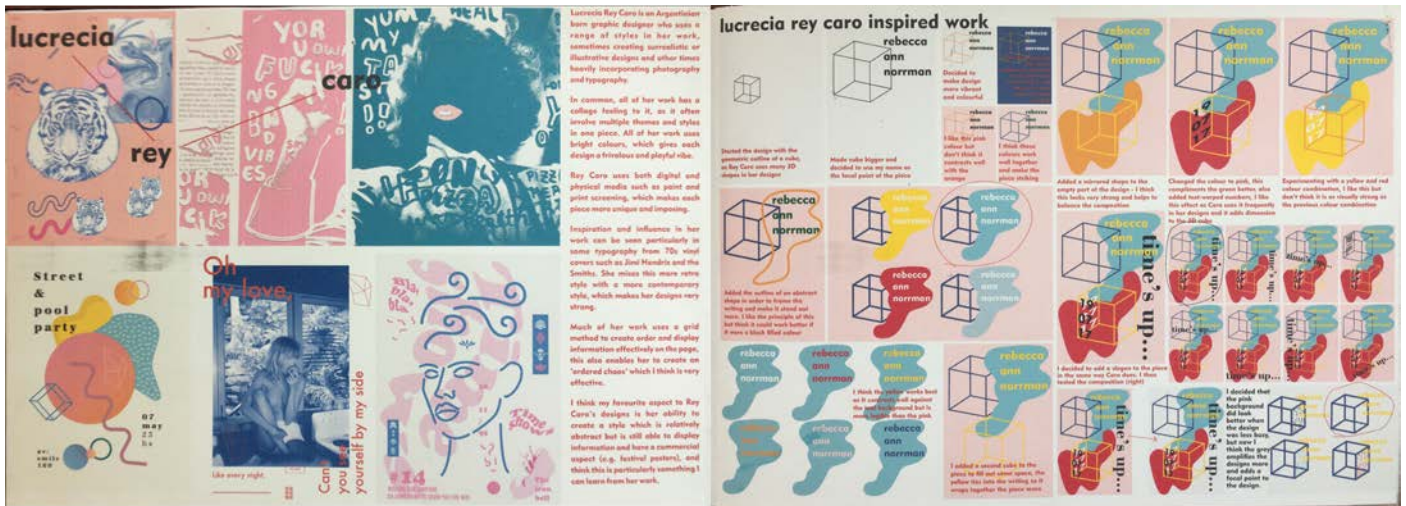
PIRE

PIRE

MENOR

PIRE

Lucrecia Rey <https://www.behance.net/lucreciarc>



Peter Bankov <https://www.behance.net/gallery/7199557/Peter-Bankov-posters>



Kelly Anna <https://www.instagram.com/kellyannalondon/>



"The future is open. It is not predetermined and thus cannot be predicted – except by accident. The possibilities that lie in the future are infinite. When I say 'It is our duty to remain optimists', this includes not only the openness of the future but also that which all of us contribute to it by everything we do: we are all responsible for what the future holds in store. Thus it is our duty, not to prophesy evil, but, rather, to fight for a better world."

Karl Popper

Magnetically levitating cars, interstellar travels, extraterrestrial cultures, AI or apocalyptic scenarios lashed by wars, endemic diseases, natural disasters or catastrophes caused by humans: science fiction novels or movies had always imagined the future for us, postponing periodically the timing (at first 1984, then 2000, 2012, 2020 and 2040 ...) and taking it quite far from the 'present', in order to make plausible scenarios that are usually very different from those we are used to.

The intellect, the science and the empirical observation teach us how future, present and past are not divided: they are not separable elements of the space-time dimension, for which we are just a point of observation and an infinitesimal part of a bigger picture with mostly unknown rules. **Even without disturbing modern physics, it is certain that the future of tomorrow can and must be performed through the actions of today:** however, too often we hide ourselves behind the present excuse with a foolish egocentric vision, ignoring the effects of our actions on future generations and on our planet, that give us clear message on our invasive presence.

It's not needed looking for or imaging risks from the deep space: we already know the

**Every our choices
changes our future.**

**What choices will
we take tomorrow?**

challenges of this time that have roots in the present lifestyle of the society.

CLIMATE CHANGES AND GLOBAL WARMING EFFECTS

The consequences of global warming are abundantly explained by international scientists. Cities densely populated now, will be partially or totally submerged by ocean water. The moderate weather of some places, will become dry alternated with strong rains influencing the lifestyle and the farming. Animals and plants will need to adapt or surrender and, because of the ices melting, the ground will emit dangerous gases amplifying the warming effect.

The process is ongoing and scientists say that we passed the point of no return with the indifference of most people and the small interventions of international political forces.



Are we conscious of the path we have chosen and of how much we can do to reduce the damages? Will we be able to adapt to a very fast climate changes and its consequences on our environment and culture?

EQUAL ACCESS TO FOOD AND WATER

Food and water are primary sources of our lives, fundamental goods and today more than ever something that distinguishes who can choose (and to waste) and who struggle to have the minimum to survive. It might sound paradoxical how, in the era of so many culinary shows and awarded restaurants, someone could suffer hunger or need to walk kms to reach potable water.

Which future should we expect from a nutritional point of view? Will we be able to balance the production and the consumption of food protection biodiversity and local traditional culinary habits? Will the Food&Drink 24/7 fortunates be enough brave to limit and sacrifice their freedom in favour of an equal and globally distribution of food?

AI AND ROBOTICS

We are facing a new revolution: like the introduction of steam engines deeply

changed how people worked making global economy grow like never before, in the same way, AI with the support of Big Data and information technologies are going to burst into the production process automating those activities typically done by humans. Between opportunity and risk, the real question is if we'll be ready to let robots replace us in those tasks done by humans till now even at decisional level: will we be able to adapt ourselves to the new jobs that the market will require? Having less need of manpower, will be able to readapt our working life?

The future is defined by our actions as a society and a human race.

SOCIAL RELATIONSHIP AND HUMAN RIGHTS

More than ever, social dimension has become so contradictory. On one hand, migration and 'radicalism' show us daily how human rights are easily overcome, making useless many of goals hardly achieved over the years in terms of freedom and emancipation, on the other hand, media amplify human interactions creating a hyper connected dimension to live in where moments of hate are exasperated.

Will we be able to find the right balance to eliminate those excesses? Will we be able to grant the gender, race, expression and ideology rights, that nowadays just a little part of the world population can enjoy, for all future generations?

Future is for the most unknown, but we can be sure that challenges we wrote above, with many others (the transition from fossil fuels to renewable resources, the over consumption and the waste management, etc.), won't find a resolution in the time passing by, but they will need human energy, involvement, intuition and dedication.

Fields studies demonstrate how just an exclusive part of the global population is investing, more than ever, economic resources in safe shelters in order to be safe

Tell us your vision of the future with a 70x100cm poster by February 17, 2018

in case of catastrophes or crises. Have we already lost the hope to grant our children a better future in comparison with the actual situation or the past one?

We, from **POSTERHEROES** want to stay positive and we are asking for your help to imagine and tell the future with a poster, to use it as warning or as incentive to drive us in the choices of today and tomorrow. Although some politicians disappointed us, we are confident in international organizations and local programs that aim at decreasing the negative effects on environment and at protecting human rights, furthermore we really trust the community of creatives to be an example and an incitement. **Today more than ever we are looking for HEROES, heroes of the future we are building.**

Heroes without mask, without costume, without superpowers, that can change the world with little actions and everyday choices.

This is a call to action, to tell how we want our future and the future of the next generations.

Join and submit your artwork on www.posterheroes.org



Project by

plug

FAVINI

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