



Carlos Manuel González Manjarrez

海報可以有許多不同種形式，Carlos 選擇利用海報選擇來讓人們注意到社會議題，替那些無法發聲的人，用他最大的力量來幫助他們，喚起人們對社會的重視，並且相信終有一天會有奇蹟出現。



Carlos Manuel González Manjarrez

cgonzalez@cgdesign.com.mx
www.cgdesign.com.mx

以平面與廣告設計取得學位的 Carlos Manuel，在學生時代曾深入研究墨西哥的平面設計。進入業界後，主要從事廣告創意設計，曾在墨西哥超過十一所大學擔任教學。目前經營設計事務所 CG Design <www.cgdesign.com.mx>，並在大學任教。他曾經獲頒多個設計獎項，其中包括 2002 年名古屋 Design Do! 銀獎以及由 Epson 舉辦的第十二屆 Quórum Prize 攝影金獎。Carlos Manuel 曾四次入選墨西哥海報雙年展，也經常出任海報競賽的評審；其作品主要發表於報紙與設計雜誌，並在世界超過三十五個國家舉行聯展或個展。2007 年，Carlos Manuel 並擔任策展人，策劃了由多個國際組織聯合贊助的展覽，主題為「為了下一代，團結抗愛滋」，該展覽在墨西哥與日本兩國展出。

Some awards include: Silver prize in Nagoya Design Do! 2002. Gold in poster at the XII Quórum Prize. Winner among 10 best Photos: magic of Nature, organized by Epson. Selected 4 times at International Poster Biennial in Mexico. His work has been published in design magazines and newspapers.

He had exhibited in collective and individual exhibitions in 35 countries all over the world with exhibitions such as: Social Designers, Agitators of our conscience. Commitment in graphics, Voices in Freedom, Graphic imperative: 25 Years of International AIDS Awareness Posters 1985-2010.

In 2007 he coordinated exhibition of Mexico and Japan: Unite for Children, Unite Against Aids and HIV with support from Organization of Advertising Creation (OAC), UNICEF, International Design Center (IdcN) and International Poster Biennial in Mexico (BICM). He had been jury of several design and poster competitions in Mexico.



01	02
	03
	04

01. voices in freedom
02. hold your dreams
03. journalists 1
04. journalists 2



引發省思的創作

開始創作前，Carlos 總會針對主題閱讀相關書籍或進行研究，看看其他人是否曾對該主題發表過相關言論，經過這道手續即可找出與該主題相關的象徵物、色彩、質地與組成。此外，以前 Carlos 會參考許多雜誌與書籍，或是包羅萬象的網際網路也是工具之一，他依然很喜歡實體紙張的感覺，仍經常買書。Carlos 也會逛畫廊和博物館，收藏展覽的畫冊。照片、書籍與畫冊收藏就是他的靈感來源。

在設計風格上，Carlos 基本上是根據其知識、文化、概念，以及對設計的真誠，融合稍縱即逝與恆久不變的元素，透過個人與文化環境所建立的特殊活力來創作。這樣說或許很抽象，但 Carlos 也認為自己並沒有個固定的風格，而是每一個創作和成品都有不同的呈現。但強烈、予人深刻內省，這樣的詞句應該可以形容 Carlos 的作品。對他來說，設計是

與這個社會產生默契，為人說出不會說或不能說的話，為人們發聲。Carlos 的設計總是希望能夠透過觀察、研究，呈現出自己的觀點，傳達他的想法與感覺，期待能為社會提出一些解答，儘管不一定能夠解決什麼問題，至少曾做了努力，試著使這個世界公平一點。

dpi: How do you start your creating? And how do you define your design style?

Carlos: When I start creating I need to read and investigate what some people had said about the concept or project I will design. Normally I like to see designers, artists or people that had said something about it. When I have this first approach, I can identify symbols, colours, textures, compositions and I wonder a lot in each research, because actually we have the world in our hands with internet. Before that I liked to go to buy magazines, books and at bookstores. I still do it and I enjoy a lot to admire and touch paper and see printed works. It is very complex now to have time and money to do it.

Also I enjoy visiting art exhibitions in museums and galleries. It

some exhibition I like, normally I buy a catalogue of it and archive it in my personal library. So when I start creating I start to see books, catalogues, stored digital pictures for having something that may inspire me.

My design style is an implication of working together to find solutions based on the knowledge, culture, conception and sincerity of the designer on having joined the ephemeral thing and the permanent thing in a long term by means of specific dynamics established in his individual and cultural values.

I cannot think that I have a specific design style because all projects and final designs are different. But if I have a design style maybe could be a strong and deep reflection in each one.

Design for me is a social compromise. When you try to say what someone cannot say or many want to say and may become their voice with design. When I dare to make one of them, I always investigate and make my own point of view, according to what I read, saw, feel or think may help. Maybe they will not solve the problem, but at least I feel that I did something about it and I try to enter to poster biennials or collective exhibitions of a particular subject, for trying to be more with the same objective: "be only a public voice for trying to have a more fair world."

靈感信手拈來

Carlos 創作時會根據概念變換媒材，但他特別喜歡攝影和手作的素材。墨西哥手工藝有深厚的傳統，Carlos 一直很喜愛並持續收藏。甚至會研究他們的創作過程，並將其與數位創作融合在一起，成為他最喜愛的創作方式。當看到有趣的物件便會拍攝下來，收藏為自己的數位照片資料庫以便日後使用。看著這些照片，回想起當時拍攝的場景、氣味、周遭物件、遇見的人說過的話，靈感和創作概念往往就隨之而來，再拿起紙筆隨手畫下草稿或寫下連結各張照片的詞句，Carlos 的靈感往往是這樣來的。

dpi: What kind of material, tool and technique do you use for your creation?

Carlos: I use what is better for me for creating an idea. Personally I enjoy working with a camera and if it is possible, hand made materials. In Mexico we have a solid tradition of using hand made finished works found mainly in our handicrafts. I had been admiring, collecting and investigating some of the process they are made and I found that mixing digital and hand made techniques are my preferred options.

When I see some object or something that is very interesting for me I try to take photos of them and make a personal digital photo stock gallery for later using them in some possible design. Later I make albums that may help me for remembering what pictures are in them. Ideas and concepts appear when I see pictures again, and make me remember. What was besides that photo? How was the weather? The smell? How was the road? What people said when I was travelling there? After that I like to have some paper and pencil and start making rough sketches and writing simple phrases or words that may associate with the pictures I selected.

設計讓世界更美好

Carlos 在創作海報時，最希望能夠激起觀者對社會問題的思考，讓觀者的看法有所改變。即使一開始只有少數個人，但隨後可能會影響一大群人。目前他希望能將幫助兒童，對抗愛滋的計畫推廣到更多地方。未來他更想藉著設計創作，將他從許多人身上學到的概念傳達給大家，即「設計應該是讓世界變得更好的方式，我們必須團結以達成目標」。

dpi: When you create the poster, what is the most important element and what kind of message do you want to communicate with readers?

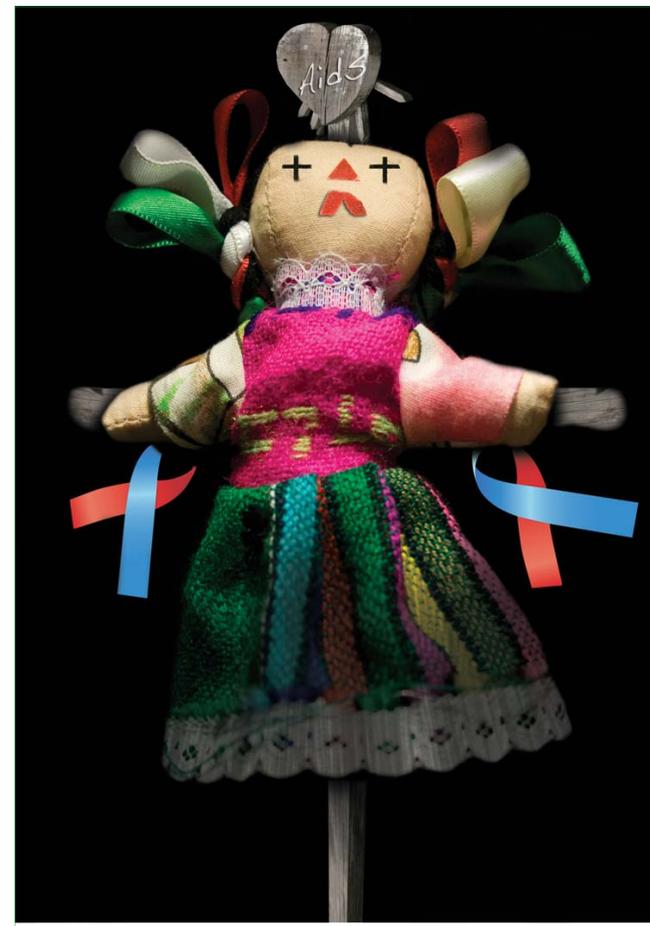
Carlos: A poster should be a scream in a wall. Many messages could be found. But I always prefer social messages that may enter to your eyes and stays in your heart. Try to make you think in a possible personal change first and later maybe in a group of people.

dpi: Is there any new project on-going now? And what's your next creating plan in the future?

Carlos: I wish to share what I learnt from many people, that design is a way for creating a better world and we need to be together for making it possible. Also I am wishing to continue promoting union against aids in children poster exhibition between Japan and Mexico and maybe in U.S or Argentina. I am open to share these projects to any person interested in this subject. And some collective exhibitions in Spain, Mexico and U.S.A.

為公眾發聲以改變世界

當創作社會類型的海報時，他常夢想能改變觀者的想法，那怕只是一點點，也算是夢想成真，因為設計也可說是一種社會責任。當透過設計為別人發聲時，他總是希望透能發揮一點幫助。作品中則包括了關於自然保護的議題，因為沒有人能幫助自然抵擋人類的貪婪。還有一些作品則是控訴人權、經濟與政治上的不公平。也許這些作品並不會解決問



Daniela Carlos Manuel González Méjenes
UNITE FOR CHILDREN UNITE AGAINST AIDS

題，但這能讓他覺得至少自己做了一點努力，而他的展覽或海報都是為了同一個目的：「為公眾發聲以改變世界，因為生命本身就是一個奇蹟。」

dpi: What kinds of the subject do you like creating or is there any specific subject you would like to try?

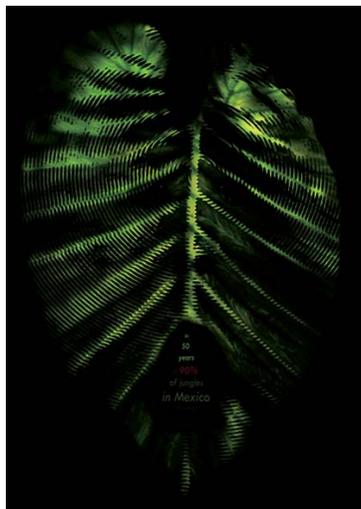
Carlos: When I design some social poster, I dream that if someone sees it and may change a little his point of view related to what I try to say... For me it is a dream came true.

Design for me is a social compromise. When you try to say what someone cannot say or many want to say and may become their voice with design. When I dare to make one of them, I always investigate and make my own point of view, according to what I read, saw, feel or think may help.

Some of my works are related to nature issues, because I think they do not have any one to protect them against human greed. Others are unfair situations such as people rights, economic or political

situations. Maybe they will not solve the problem, but at least I feel that I did something about it and I try to enter to poster biennials or collective exhibitions of a particular subject, for trying to be more with the same objective: "be only a public voice and change the world. Because life is a miracle."

01	02	03	04
01. enjoy bp		02. WIC	
03. 75 co2		04. Inni in aids	



尖聲吶喊的求救

在墨西哥海報雙年展獲獎的 Impunidad 這幅海報創作於 2003 年，最初是應展方之邀為展覽創作，以紀念美墨邊境華雷斯城屠殺中死難的女性。所有的設計師都以「為華雷斯死難女性討公道」的主題進行創作。Carlos 多次在新聞報導中聽過這個慘劇，當真正開始為創作深入調查時，卻讓他為之震驚和憤怒，於是決定透過創作為這些死難的女性發出尖叫的求救。該海報後來在好幾場遊行中使用，也張貼在墨西哥的許多地鐵站。如同他之前提過，為大眾發聲作為創作的形式。他從一位得獎的手作師手中購買了一個雕刻的女性的骸骨作為素材。當看到那張臉表現出的力量、強烈顏色對比，以及被鎖鏈細綁的女性有著獨角獸與海妖的身體其背後的神話意義，他就知道完成的海報一定會很特別。後來選用手繪的字體以通用的 SOS 信號來表達女性的求救。最後替這些女性闔上雙眼，因為這些死者最後都闔上了雙眼。

dpi: Would you talk about the poster Impunidad that has won the award in International Poster Biennale of Mexico?
Carlos: This poster was created in 2003. First as an invitation of

International Poster Biennale of Mexico for selected designers of Mexico for an exhibition for many women dying by murder at north of Mexico in Ciudad Juárez. In the border between U.S.A and Mexico. All designers had to include in their poster: Women of Juárez Claim for Justice.

I heard of these social problem in several news channels. But when I had to investigate of it. I really was shocked, angry and I decided to say what all these death women may say from their graveyard. S.O.S. meaning a big scream from all them, asking for help to anyone.

Poster was used in several public manifestations from activists walking in several streets, in several Mexican subways in Mexico city and for me is a public voice as I mention before as a possible design style.

I could buy a female skull in one of my photographic trips to an award winning handcraft local artist from Michoacán state. When I saw the strength of the face, the contrast of colours and the mythology involved in a women with chains, with a body of an unicorn and siren I could have a unique art piece that later was photographed in a photo studio with these perspective for trying to create these poster, representing female Mexican women.

I selected a handmade typography for looking to communicate a big yell of her in an universal S.O.S trying for someone to help to understand there is a big problem. Finally I covered her eyes because in my research I found that a similar sign of these women murdered were that most of them had their eyes covered when they were found death.

詩意的控訴

Carlos 的系列作品 "The Power of Fragility" 在日本贏得了 Design Do! 大獎，該獎項是日本名古屋視覺設計雙年展的銀獎殊榮。該年一共有 1,754 名來自世界各地的參賽者，以此主題在建築、工業設計、視覺設計，與平面設計等領域進行創作提案。

"Let us live" 是由兩幅攝影作品組成。為了完成這幅作品，他花了好幾天清理那條魚，並乾燥底層的土壤，以製造古舊的效果，也花了一些時間調整 OK 繼的大小。看似簡單，但要將花柄與魚骨結合的概念著實花了不少時間構思。玫瑰刺與魚骨象徵自我防禦，表達了作品最主要的概念，而且也極富詩意。OK 繼象徵人類無法彌補對自然的傷害，而人類提出的解決方案依然很幼稚。

dpi: The work: "The Power of Fragility Series" looks so interesting, what's your design conception and how long do you finish this work?

Carlos: This series were created in 2002. After a personal big love deception. My heart was broken and I was in a unique fragile personal situation.

These works won the Design Do prize in Japan. Maximum award in the category of Visual Design in the Biennial of Nagoya. Within the Biennial the International, of the Design Center in Nagoya, Japan. Under the main subject "the Power of the Fragility", around thousand 754 creators worldwide participated with their proposals in the categories of architecture, industrial, visual and graphic design.

"Let us live" is made up of two photographs. In order to develop this work, I was able peel a fish to which he cleared in several days the meat to obtain the wished effect, and dried the Earth of the bottom to give an old aspect.

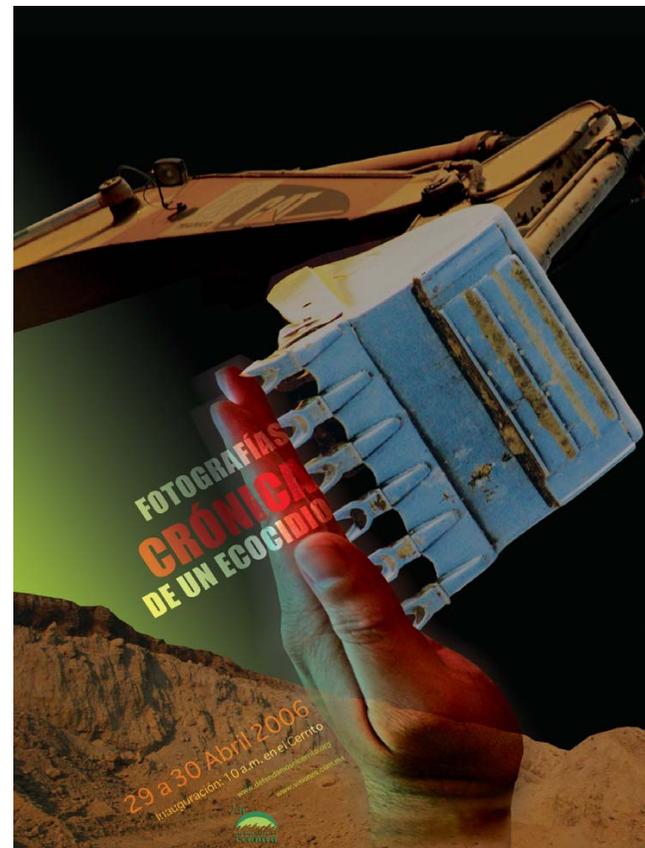
Also I used digital adjustments to manipulate the sticky band to the size that represents. Apparently it is seen very simple, but the process of conception to unite the stem with the column of the fish was very long. The forms of the thorns of the rose and the fish give a self-defence sensor, and create the dramatic quality atmosphere that it looked for from the planning.

My school is the one of the great Hungarian teacher of poster Peter Pöcs, of whom I learned that a designer must of being as a writer and to make poetry by means of the design, thus it was as it initiated this fragile process "assess".

I have always admired the nature in its different expressions, from dusk to a drop of water.

For that reason I decided to make photographs that detailed extremely this reality. "With a band aid I dealt to represent all the humanity and its prehistoric way of thinking, being shown the infant solutions that we give for a deep problem: the fragile state of the life that we lived".

I had to define my concept to second round of contest and I said: "Fragility is a thin line between two poles; between heavy and light, between life and death" dpi



01	03
02	04

01. let us live
02. biodiversity
03. crónicas of an ecocide
04. SOS