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Centre national des arts plastiques  
Centre Pompidou  
École nationale supérieure des arts décoratifs  
Labex Arts-H2H — Université Paris 8

**Design graphique,**

**l'h**

**les formes de l'histoire**

**l'h l'h l'h**

**Graphic design,**

**l'h l'h**

**giving form to history**

Thursday 27 and Friday 28 November 2014  
at the Centre Pompidou and at the École nationale  
supérieure des arts décoratifs, Paris

**usa** Gordon Bruce  
**uk** Christopher Burke  
**fr** EnsadLab Type  
**fr** Patricia Falguières  
**fr** Rémi Jimenes  
**ch** Olivier Lugon  
**uk** Rick Poynor  
**nl** Fred Smeijers  
**uk** Teal Triggs  
**usa** Alice Twemlow  
**nl** Gerard Unger

**Press Kit**

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### **Graphic Design: giving form to history**

The field of graphic design history has been developing for about 30 years now. It is generally agreed that its founding events were the 1983 symposium organized on the subject at the Rochester Institute of Technology and the simultaneous publication of Philip Megg's book, *A History of Graphic Design*. The field of study is thus very recent.

Although the specialized literature is mostly in English, it has developed in various countries—especially France—and in various languages, gradually bringing new subjects of study to light and producing new perspectives. Nonetheless, the corpus of written work remains small, as does the number of researchers—an observation that may seem surprising when we consider the decisive role of graphic design in visual culture.

This young topic currently in search of institutional recognition has given rise to various international gatherings in recent years that seek to demonstrate its theoretical legitimacy. While the present symposium does not disavow such objectives, it seeks above all to propose a variegated panorama thanks to its speakers, who through their work have all helped to enrich not only knowledge about the history of graphic design, but also the methods by which the latter develops, including where we don't expect it.

The researchers participating in this symposium carry out their professional work under very diverse conditions: Some are graphic artists or typographers for whom historical investigation is fully part of the dynamic of their production; others approach graphic design from a different field or give priority to its connections with other spheres of creation. Neither the types of objects studied nor the periods considered have acted as criteria to determine the program (variety is the dominant feature, though the subjects often include similar themes). Rather, what has been taken into account is rigor of approach and the very broad outlook that characterizes the practices of these historians.

Finally, this symposium is an opportunity for a French audience to listen to key figures heard here too rarely, and to give it a chance to exchange with them on the shared fabric of this unique history and the multiple forms—written, spoken, exhibited or drawn—in which it can be shown.

André Baldinger, Catherine de Smet, Philippe Millot  
Thematic coordinators

## PROGRAMME

### Thursday 27 November

#### Centre Pompidou

Forum bas, Grande salle  
75004 Paris

#### 2pm-7pm

##### **Catherine de Smet**

Presentation of the symposium

##### **Patricia Falguières**

Summary of the seminar  
on the History of Graphic Design

##### **Gerard Unger**

Reading echoes from  
the Romans and the Middle Ages

##### **Teal Triggs**

GraphicsRCA:  
The Academy and the Archive

##### **Rick Poynor**

Operating Undercover:  
Graphic Design as Visual Culture

##### **Olivier Lugon**

The Exhibition as graphic art

Free admission, subject to  
availability of seating.

### Friday 28 November

#### École nationale supérieure des arts décoratifs

Bachelier and Rodin Auditoriums  
31, rue d'Ulm. 75005 Paris

#### 10am-1pm

##### **EnsadLab Type**

##### **André Baldinger & Philippe Millot**

Creation of typefaces, between  
history and innovation

##### **Gordon Bruce**

Eliot Noyes: Pioneer of  
American Modernism / Curator  
of Corporate Character

##### **Fred Smeijers**

Walk the line – Type Design,  
Practice and History

#### 2:30pm-7pm

##### **Christopher Burke**

Philosophy, economics,  
and graphic design: situating  
Otto Neurath and Isotype

##### **Rémi Jimenes**

Typography, source and  
topic of history:  
the book historian faced  
with graphic design

##### **Alice Twemlow**

"Writers, Politics, Power, Class  
and Cash:" The Social Dynamics  
of Design Criticism

##### **Patricia Falguières**

Conclusion

Free admission, subject to  
availability of seating.

## THEMATIC COORDINATION

### **André Baldinger**

Graphic designer, typographer,  
and typeface creator

### **Catherine de Smet**

PhD in art history,  
teacher-researcher at  
Université de Paris 8  
Vincennes–Saint-Denis.

### **Philippe Millot**

Designer

## MODERATOR

### **Patricia Falguières**

Historian and professor  
at the École des hautes études  
en sciences sociales

## SPEAKERS

### **Gordon Bruce**

Principal of Gordon Bruce  
Design LLC, Industrial Designer  
and Author

### **Christopher Burke**

Typographer, typeface designer,  
design historian

### **EnsadLab Type**

André Baldinger  
& Philippe Millot  
Codirectors of EnsadLab Type,  
at the École nationale supérieure  
des arts décoratifs

### **Patricia Falguières**

Historian and professor  
at the École des hautes études  
en sciences sociales

### **Rémi Jimenes**

PhD student, research engineer,  
Centre d'études supérieures  
de la Renaissance (Tours)

### **Olivier Lugon**

Photography historian,  
professor, University of Lausanne

### **Rick Poynor**

Visiting Professor, Critical Writing,  
Royal College of Art

### **Fred Smeijers**

Type designer, researcher, writer

### **Teal Triggs**

Associate Dean,  
School of Communication,  
Royal College of Art

### **Alice Twemlow**

Chair, School of Visual Arts  
MA Design Research, Writing,  
and Criticism

### **Gerard Unger**

Graphic designer and  
Professor of Type Design,  
University of Reading, UK

## **Gordon Bruce**

Principal of Gordon Bruce Design LLC,  
Industrial Designer and Author

### **Eliot Noyes: Pioneer of American Modernism / Curator of Corporate Character**

After graduating from Harvard, Eliot Noyes worked with Gropius & Breuer. In 1940, Noyes became MoMA's first Industrial Design Director before establishing his own architectural and industrial design practice, in 1945. From 1956 until his death in '77, Noyes retained the title "Consultant Director of Design" for IBM, Mobil, Westinghouse and Cummins. Noyes was responsible for creating their respected international design programs and reputations. He recruited designers — Eames, Rand, Saarinen, Chermayeff & Geismar — to work with his own team of architects and designers. His designs, such as IBM's Selectric typewriter and Mobil Oil's service stations, became notable 20th century classics.

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Designer/author Gordon Bruce works with multinational corporations on a wide range of projects. His designs are in the permanent design collections at MoMA, Centre Pompidou, Smithsonian, and the Computer History Museum.

Bruce's career began with Eliot Noyes — IBM, Westinghouse, Mobil and Cummins. In 1985, he started his own business. From 1991 to '94, he was a VP for Art Center College of Design. From 1995 to '99, he was Product Design Chairman for the "Innovative Design Lab of Samsung," developing a unique curriculum to reeducate Samsung's best designers.

More recently, Bruce designed the furniture for Moshe Safdie's Salt Lake City Library, worked with IBM research on an education concept for ETH/Zurich and was hired by Porsche Design to help open a U.S. office. He was head design consultant for Lenovo's "Innovative Design Center," Beijing, and presently works with Bühler, Switzerland, and Huawei, in China. He lectures at Harvard's GSD and has been a Red Dot jury member for 7 years while recently receiving Art Center College's "Lifetime Achievement" Award.

In 2007, Phaidon Press, London, published his monograph about Eliot Noyes. He writes for magazines such as *AXIS*, and *Design Management Institute*.

## **Christopher Burke**

Typographer, typeface designer, design historian

### **Philosophy, economics, and graphic design: situating Otto Neurath and Isotype**

Discourse of Otto Neurath in the fields of philosophy and economics has been growing steadily during the last 25 years. But Neurath was also a kind of graphic designer, who led the pioneering team designing pictorial statistics at the Museum of Society and Economy in Vienna from 1925. This paper examines the challenge of situating a historical study of that work among other approaches to Neurath.

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Christopher Burke is a typographer, typeface designer and design historian. He is Research Fellow at the Department of Typography & Graphic Communication, University of Reading, UK. He has designed four typefaces (Celeste, Celeste Sans, Pragma and Parable) and written two books, *Paul Renner: the art of typography* (1998) and *Active literature: Jan Tschichold and New Typography* (2007). He co-edited *Isotype: design and contexts, 1925-1971* (2013).

## **EnsadLab Type**

**André Baldinger & Philippe Millot**

Codirectors of EnsadLab Type,

at the École nationale supérieure des arts décoratifs

### **Creation of typefaces, between history and innovation**

Just a short step away is a place rich in history: the Sorbonne. Around 1470, it was home to the first Parisian printing workshop, proof of the spirit of adventure that reigned at the time. With this in mind, when it came time for us to start a research program on the creation of original typefaces, it seemed to us both obvious and exciting to imagine the choices that the bold and ingenious men of the time had to make.

Based on examination of the first Parisian printed documents by Gering, Crantz, and Friburger, we selected several study topics for development.

The Type I (ELT Sorbon Romain/Gothique) program dealt with the compared merits of the roman and gothic alphabets and developed a contemporary application for them. The Type II (ELT Gaston/Incision) program dealt with the issues of readability and adaptability to current reader formats, from paper to screen and from screen to paper. Finally the Type III (ELT Times Serif/Sans) program, currently in the process of completion, is concerned with the notions of model, or when the new aims to become classic.

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The EnsadLab Type research program was founded in 2008 at the École nationale supérieure des arts décoratifs (Ensad), in Paris, as a collective laboratory of typeface creation. Its position is that of a balanced point between historical and creative spirit.

## Patricia Falguières

Historian and professor at the École des hautes études en sciences sociales

### Summary of the seminar on the History of Graphic Design

As part of the “Graphisme en France 2014” program, the Centre national des arts plastiques held a seminar on September 18, 2014, in order to establish an overview of the work done in France on the history of graphic design. The participants of this seminar included individuals who, through their written works, have contributed to the development of this field:

Benoît Buquet, François Chastanet, Catherine de Smet, Patricia Falguières, Victor Guégan, Catherine Guiral, Roxane Jubert, Annick Lantenois, Sébastien Morlighem, Vivien Philizot, Pierre Ponant, Sonia de Puineuf, Anne-Marie Sauvage, Alice Savoie, Véronique Vienne, Michel Wlassikoff.

The videos of the talks can be viewed at: [www.graphismeenfrance.fr](http://www.graphismeenfrance.fr)

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Patricia Falguières is a graduate of the École normale supérieure (Paris) and holds a PhD and the *agrégation* in history. She was a member of the École française de Rome from 1985 to 1989 and is currently a professor at the École des hautes études en sciences sociales (Ehess), Paris. She is chairwoman of the Board of Directors of the Centre national des arts plastiques (Cnap) since 2013.

Her research has dealt with Renaissance philosophy and art; the birth of classifications, encyclopedias, indexes, and museums in modern Europe; and Mannerism. She has published many essays, including *Les Chambres de merveilles* (2002) and *Les cabinets d'art et de merveilles de la renaissance tardive* (2013), the French version of Julius von Schlosser's classic book. Her current research focuses on *technè* in the Renaissance and the embodiment of artistic practices in the Aristotelian order of knowledge. She also contributes regularly to the field of contemporary art through her articles and essays, be it through monographic approaches or essays on conceptual art, the relationships between art and theater in the 20th century, or via her critical edition of the French version of Brian O'Doherty's classic, *Inside the White Cube* (2008). She is in charge of several research programs in history and art theory; created the “Lectures Maison Rouge”; and directs the “Something you should know” seminar at Ehess, along with Élisabeth Lebovici, Hans-Ulrich Obrist, and Natasa Petresin. In 2011, the Centre Pompidou held a program of conferences and gatherings on the perspectives of history and art criticism “According to Patricia Falguières.”

## **Rémi Jimenes**

PhD student, Ingénieur d'étude/design engineer/research engineer,  
Centre d'études supérieures de la Renaissance (Tours)

### **Typography, source and topic of history: the book historian faced with graphic design**

In France, the history of books as a scientific discipline began only in the second half of the 19th century. Traditionally focused on bibliographical activity and work on archives, it took up graphic design only very recently. Graphic design analysis and historian practices are nonetheless complementary. By using examples taken from Parisian typography in the years 1530–1560, we shall present a Renaissance Typography Database (the “BaTyR”) project, which has been designed to nurture historical research.

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Rémi Jimenes is a PhD student at the Centre d'études supérieures de la Renaissance (Tours). He works on the physical, social, and economic history of printing during the Renaissance and is writing his thesis on the typographical career of Charlotte Guillard, the famous female bookseller in Paris. He has worked since 2008 as a design engineer CHECK for the Bibliothèques Virtuelles Humanistes (Virtual Humanist Libraries) program, developing a prototype for a Renaissance Typography Database (BaTyR). In addition to his work on a number of research articles, he has collaborated on the website of the Claude Garamond National Commemorations (French Ministry of Culture and Communication, 2011). Dedicated to building bridges between typographical analysis and the social history of printing, he published a work entitled *Les Caractères de Civilité. Typographie et calligraphie sous l'Ancien Régime* (Atelier Perrousseau, 2011).

## **Olivier Lugon**

Photography historian, professor, University of Lausanne

### **The Exhibition as Graphic Art**

A medium of the printed page as well as of the gallery wall, photography has done much to bring those two spaces closer together, and with them not only the graphic arts and decoration, typography and scenography, layout and display, but also the arts of reproducibility/reproducible arts and the arts of the event. The history of photographic exhibition design in the 20th century offers many examples of those exchanges, during which graphic designers played a central role

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Olivier Lugon is an historian of photography, professor at the University of Lausanne (History and Aesthetics of Cinema Department and Centre for the Historical Sciences about Culture). A specialist on photography from the 1920s to the 1950s and of the history of exhibition design, he currently directs the "Photography and exhibition in Switzerland, 1920-1970" research program. His recent publications include *Fixe/animé: croisements de la photographie et du cinéma au XX<sup>e</sup> siècle*, co-edited with Laurent Guido (2010), *Exposition et médias : photographie, cinéma, télévision* (2012), *Le Pont transbordeur de Marseille – Moholy-Nagy*, with François Bon and Philippe Simay (2013), as well as an upcoming work on the Swiss National Exhibition of 1964, with François Vallotton (2014).

**Operating Undercover:  
Graphic Design  
as Visual Culture**

**Rick Poynor**

MPhil, Visiting Professor in Critical Writing in Art & Design, Royal College of Art (London), Founder and editor of *Eye* magazine (1990-97), Co-founder and writer for *Design Observer* (2003-present)

As a writer, my focus is on visual culture and cultural history. When it comes to graphic design, I am particularly interested in the places where design meets and fuses with literature, art, photography and film. Design's contribution is usually part of a whole that needs to be addressed in its totality, yet it is often disregarded, despite the contemporary ideal of interdisciplinarity, by observers who lack specialist knowledge of its development and history. In this talk, I will reflect on my recent experiences as a writer, particularly online, and consider the potential audiences for this kind of commentary.

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Rick Poynor is a British writer, lecturer and curator, specialising in design, photography and visual culture. He is Visiting Professor in Critical Writing at the Royal College of Art, London.

He was the founding editor of *Eye*, which he edited from 1990 to 1997. He contributes columns to *Eye* and *Print*. His writing has appeared in *Blueprint*, *Icon*, *Frieze*, *Creative Review*, *Étapes*, *Metropolis* and *Adbusters*. In 2003, he was a co-founder of the *Design Observer* website, where he blogs regularly.

Poynor's books include *Typographica* (2001), *No More Rules: Graphic Design and Postmodernism* (2003), *Communicate: Independent British Graphic Design Since the Sixties* (2004) and *Jan van Toorn: Critical Practice* (2008). He has published three collections of essays and cultural criticism: *Design Without Boundaries* (1998), *Obey the Giant* (2001) and *Designing Pornotopia* (2006).

In 2004, he was curator of a major survey exhibition, "Communicate: Independent British Graphic Design since the Sixties," at the Barbican Art Gallery, London. His most recent exhibition, "Uncanny: Surrealism and Graphic Design," ran at the Moravian Gallery, Brno (2010) and at the Kunsthal, Rotterdam (2011).

He is a frequent lecturer and has spoken at public events, conferences and design schools throughout Europe, the United States, Australia and China.

## Fred Smeijers

Type designer, researcher, writer

### Walk the line – Type Design, Practice and History.

Being truly passionate about your trade probably means you are also interested in its past. After all, historical awareness can help to place things into a broader perspective and that might lead to a better understanding of why certain things are as they are. This alone is already quite valuable but... is it all history has to offer?

In his lecture Smeijers will address the role historical awareness plays in his line of work and the balancing act between the self-initiated projects and commissioned work, past and present.

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Fred Smeijers is a Dutch type designer, teacher, researcher, and writer. Among the most versatile contemporary type designers, Smeijers has a whole range of distinctive typefaces to his credit, among them: FF Quadraat; TEFF Renard; Arnhem, Fresco, Sansa, Custodia, Ludwig, Puncho — all published by OurType, the company that he co-founded in 2002. His custom type designs include typefaces and lettering for Philips Electronics, Tom-Tom, and Canon-Europe.

His first book *Counterpunch* was published by Hyphen Press in 1996, and was followed followed by *Type Now* in 2003.

Smeijers is the recipient of the Gerrit Noordzij Prize for outstanding contribution to type design, awarded by the Royal Academy of Arts in The Hague. He is a research fellow at Plantin Moretus Museum in Antwerp and Professor of type design at the Hochschule für Grafik und Buchkunst in Leipzig.

## Teal Triggs

Associate Dean, School of Communication, Royal College of Art

### **GraphicsRCA: The Academy and the Archive**

The role of the graphic design archive within the academy is increasingly gaining visibility in defining what a history of the profession and its pedagogical framework might be. Whilst there are fewer trained graphic design historians than in other subcategories in the academic discipline of Design History, the field excels in producing practitioner-historians: graphic designers who have focused on writing about and curating the subject. This talk will focus on one themed exhibition produced by students and staff at the Royal College of Art (RCA) and its two iterations, one in 1963 and the other in 2014.

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Teal Triggs is a Professor of Graphic Design and Associate Dean, at the School of Communication, Royal College of Art, London. She is also Adjunct Professor in the School of Media and Communication at RMIT, Australia. As a graphic design historian, critic and educator she has lectured and broadcast widely and her writings have appeared in numerous edited books and international design publications. Her research has focused primarily on graphic design history, design education and self-publishing. Teal is also Editor-in-Chief of *Journal of Communication Design* (Bloomsbury) and co-editor of *Visual Communication* (Sage) and Associate Editor of *Design Issues* (MIT Press). Her books include *Fanzines* and *The Typographic Experiment: Radical Innovations in Contemporary Type Design*, both published by Thames & Hudson. Her forthcoming book is co-edited with Leslie Atzmon: *The Graphic Design Reader* (Bloomsbury). Teal is a Fellow of the International Society of Typographic Designers, the Royal College of Art and the Royal Society of Arts.

## Alice Twemlow

Chair, School of Visual Arts MA Design Research, Writing, and Criticism

### **“Writers, Politics, Power, Class and Cash:” The Social Dynamics of Design Criticism**

This presentation makes a case for design criticism as a valid and necessary topic of design historical inquiry. In particular, it considers the object nature, or materiality, of criticism and the social networks within which it operates. Even the manifestations of written criticism—articles, essays, and blog posts, for example—can be considered as designed objects themselves. A piece of text exists in space, is a designed entity made of materials, and is subject to similar economic pressures as other designed products.

A piece of writing is usually intended for a particular time, place, and audience; by returning to examine an article in its original location in a publication, one can piece together the live community in which it had a particular purpose and intention, in which it mattered. As a social group, what did the publishers, editors, writers, photographers, art directors, advertisers, and readers, care about at that time, and why?

The other articles in the publication and its textual traces of a community of readers all contribute to our understanding of a piece of design criticism. This presentation, which considers critical documents as nodes in larger networks of writing, designed objects, ideas, and people, seeks to reconnect the links between them and to re-imagine the social geographies that gave rise to their creation.

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Alice Twemlow is founding chair of the SVA Department of Design Research, Writing & Criticism in New York City. She writes about design, and has recently contributed essays to *Iconic Designs: 50 Stories about 50 Things* (Berg, 2014,) *Lolita—Story of a Cover Girl: Vladimir Nabokov’s Novel in Art and Design* (Print, 2013) and *The Aspen Complex* (Sternberg Press, 2012). She has directed numerous design conferences, and frequently moderates and presents at seminars and conferences, including AIGA Design Educators Conferences, and the MOMA R&D Salon Series. Twemlow has an MA and a PhD from the RCA/V&A Museum History of Design program in London and is currently developing her doctoral thesis about the history of design criticism into a book.

## Gerard Unger

Graphic designer and Professor of Type Design,  
University of Reading, UK

### Reading echoes from the Romans and the Middle Ages

Recycling letterforms from the past has been, and still is, a major concern for type designers, from 1840 on, when Caslon's letters were taken off the shelf. Present-day typography is soaked with memories. Some historical models have been followed rather slavishly, many were interpreted freely and a few sources have been overlooked. For one of my type designs an inevitable choice seemed to be the often revived letters from imperial Rome, the capitalis quadrata, and for a recent project I have interpreted a fairly unknown model from the Middle Ages. How can a type designer bend the past to suit current typographical practice?

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Born in Arnhem, the Netherlands, 1942. Studied graphic design, typography and type design from 1963-'67 at the Gerrit Rietveld Academy, Amsterdam. He teaches as visiting professor at the University of Reading, UK, Department of Typography & Graphic Communication, and taught at the Gerrit Rietveld Academy till January 2007. From 2006 till 2012 he was Professor of Typographic Design at Leiden University, the Netherlands. Freelance designer from 1972. He has designed, for example, stamps, coins, magazines, newspapers and identities, and many typefaces. In 1996 he designed the typeface for the Dutch road signs and in 1998 the Capitoliumentype family for the city of Rome and the jubilee of the Roman Catholic Church in 2000.

In 1984 he received the H.N.Werkman-Prize, in '88 the Gravisie-Prize, in '91 the Maurits Enschedé-Prize and in 2009 the Sota-Award. In 2013 he obtained his PhD at Leiden University, on the subject of Alverata, a contemporary type design with roots in the Romanesque period (±1000-1200) and in early Europe. He has written articles for the trade press and, for example, for *Typography Papers*. One of his books, *Terwijl je leest*, has been translated into Italian, English (*While you are reading*), German, Spanish and Korean. He lectures frequently about type design and related subjects.

## **THEMATIC COORDINATION**

The thematic coordination of the “Graphic Design: giving form to history” symposium has been carried out by André Baldinger, Catherine de Smet, and Philippe Millot.

## **André Baldinger**

Graphic designer, typographer, and type designer

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André Baldinger studied in Zurich under Hans Rudolf Bosshard, then at the ANRT in Paris. In 1995, he founded his own workshop, with projects in cultural and institutional fields, stage design for the theater, and three-dimensional projects. As a typeface creator, he designs typefaces under his trademark AB Type Foundry (AB Baldinger, AB BDot, AB BLine, AB Eiffel, AB Newut, and others).

He has been awarded grants from the French Ministry of Culture, the Swiss Confederation Office of Culture (Federal Design Prize) and the CNAP. His creations regularly win prizes and can be found in the collections of the French National Library, the Zurich Museum of Design in Switzerland, and the Toyama Museum of Modern Art in Japan.

In 2005, he was invited by the Swiss National Bank to participate in the competition for the new Swiss bank notes. In 2008, he founded the Baldinger•Vu-Huu graphic design workshop, along with Toan Vu-Huu. They are currently working on the typeface and pictograms for the new signage plan of the Les Halles project in Paris.

He teaches at Ensad in Paris, co-directs the EnsadLab Type research program, and lectures at the ARNT in Nancy and at the Zurich University of the Arts. He is a member of AGI.

## **Catherine de Smet**

PhD in art history, teacher-researcher at Université de Paris 8 Vincennes-Saint-Denis.

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Catherine de Smet has contributed to the development of research programs devoted to graphic design at the École européenne supérieure d'art de Bretagne (Rennes), where she lectures regularly, and at the École supérieure d'art et de design d'Amiens, where she taught from 2004 to 2010. She participated in the EnsadLab Type program from 2011 to 2013 at the École nationale supérieure des arts décoratifs.

Her books *Le Corbusier. Un architecte et ses livres* (2005) and *Vers une architecture du livre. Le Corbusier : édition et mise en pages, 1912-1965* (2007) were both published by Lars Müller Publishers.

Along with Sara De Bondt, she co-edited the anthology *Graphic Design: History in the Writing (1983-2011)*, published by Occasional Papers (2012).

Her book *Pour une Critique du design graphique*, published by B42 (2012), is a collection of 18 of her essays devoted to graphic arts creation of the 20th and 21st centuries.

## **Philippe Millot**

Student of P. Keller, R. Meyer, and J. Widmer at Ensad and then at ANRT, he divides his time between his firm (SpMillot, Paris) and teaching.

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He creates unique assemblages through thoughtfulness, ranging from books published by Adpf (Institut Français) to exhibition works and signage for the museums of modern art of the cities of Paris and Strasbourg, the Centre Pompidou, the Palais de Tokyo, the Petit and Grand Palais, the Mucem (CCR), Fondation Cartier, Balzac's and Victor Hugo's houses, the Tinguely Museum in Basel, the Arp Museum in Rolandseck, and the Beaux-Arts Museum in Montreal; from magazines *Télérama* and *Archéopages* to the visual identities of the Musée d'Orsay (updated with Th. Huot-Marchand), the International Art Festival of Toulouse, and the musical programming of Radio France. The CNAP has acquired all of the works and prototypes imagined for the publisher Cent Pages. P. Millot is a Fellow at the Villa Médicis (French Academy in Rome) and has won the “Most Beautiful Book in the World” competition in Leipzig several times. He teaches and co-directs the EnsadLab Type research program at Ensad (Paris) and lectures at ANRT (Nancy). He is a member of AGI.

## **CO-PRODUCERS OF THE SYMPOSIUM**

The “Graphic Design: giving form to history” symposium is co-produced by the Centre national des arts plastiques (Cnap), the Centre Pompidou, the École nationale supérieure des arts décoratifs (Ensad), and Labex Arts-H2H — Université Paris 8.

## **Centre national des arts plastiques**

The Centre national des arts plastiques (French National Centre for Visual Arts, Cnap) is one of the main players of the French Ministry of Culture and Communication in the field of contemporary art. It encourages the artistic scene and dedicates special attention to innovation and the emergence of contemporary creation, supporting the boldest projects. It contributes to the development of the Fonds national d’art contemporain, the national contemporary art collection, for which it is in charge of conservation, management, and circulation of works in France and abroad. Finally, it implements national public commissions and focuses very special attention on access to contemporary art by all types of audiences.

The Cnap also works with many graphic design projects. Its collection includes many studies stemming from public commissions and produced since the end of the 1980s, as well as studies for the production of visual identities, signage, or posters. Since October 2010, the Cnap has been regularly acquiring works of graphic design.

Throughout 2014, the Cnap has been organizing and coordinating the “Graphisme en France 2014” program, seeking to unite and federate an entire network of distribution (associations, institutions, schools etc.) and to create events that demonstrate the vitality and dynamics developed by all those who create projects and events to promote graphic arts. It is as part of this program that the Cnap is coordinating and coproducing the “Graphic Design: giving form to history” symposium with the Centre Pompidou, Labex Arts-H2H, and Ensad.

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Centre national des arts plastiques  
Tour Atlantique. 1, place de la Pyramide. F-92911 Paris La Défense  
phone +33(0)1 46 93 99 50  
www.cnap.fr + www.graphismeenfrance.fr

## **Centre Pompidou**

The Centre national d’art et de culture Georges Pompidou, a multidisciplinary platform for exchange between society and contemporary creation, consists of two departments. The first is the National Museum of Modern Art / Center of Industrial Creation (Mnam/Cci), whose mission is to conserve, enrich, and present collections to the public, as well as to further contemporary creation in all its forms.

The second is the Department of Cultural Development (Ddc), whose roles are to participate in enriching and diffusing contemporary creation in all its forms, and reflect on all issues having to do with contemporary society and culture; and to present to the public, in all sorts of venues, all events that are part of its mission, especially in the fields of the performing arts, film, audiovisual projects, the promotion of emerging artistic forms, and reflection on the major changes in present-day art and culture. Within the Ddc, the “Service de la parole,” under the direction of Jean-Pierre Criqui, provides a platform of expression between thought and creation, mainly in the area of visual arts (in the broader sense), in order to stir up reflection on the ways in which the arts are received, their interfaces with current society, their contexts, as well as their consequences.

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Centre Pompidou  
F-75191 Paris Cedex 04  
phone +33(0)1 44 78 12 33  
www.centrepompidou.fr

### **École nationale supérieure des arts décoratifs (Ensad)**

Created in 1766, the École nationale supérieure des Arts Décoratifs is a prestigious higher education institute in art and design, under the authority of the French Ministry of Culture and Communication. A place of great intellectual, creative, and artistic profusion, the School has an enrollment of 700 French and foreign students and offers training in 10 departments. In the 5-year master's level degree course, students specialize in one of the 10 specialties.

EnsadLab, the School's research laboratory, offers several research programs in various fields of art and design to about 50 French and foreign student-researchers selected by the School.

The École nationale supérieure des arts décoratifs is a member of the "Paris Sciences et Lettres – PSL Research University." Within this framework, and in particular in collaboration with the École normale supérieure, the School is establishing the new SACRe (Sciences, Arts, Creation, Research) doctoral program, whose ambition is to bring artists, creators, and scientists closer together.

The School is also a member of the Conférence des Grandes Écoles. Each year, the École des Arts Déco and EnsadLab organize or co-organize major international symposia, such as "The Behavior of Things/Stratégies et esthétiques du comportement entre art, science et design" in partnership with the Centre Pompidou in 2013, or "Graphic Design: giving form to history" as part of the "Graphisme en France 2014" in partnership with the CNAP, the Centre Pompidou, and Labex Arts-H2H - Université Paris 8.

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École nationale supérieure des arts décoratifs  
31, rue d'Ulm. F-75005 Paris  
phone +33(0)1 42 34 97 00  
www.ensad.fr

### **Labex Arts-H2H**

Labex Arts-H2H is a laboratory of excellence in art and human mediation. It explores the new ties being woven among arts and techniques, sciences and reality, and physical space and data space. It studies the creative processes in their artistic, cultural, and social dimensions, with the goal of designing a world to live in, in its most imaginative and innovative forms.

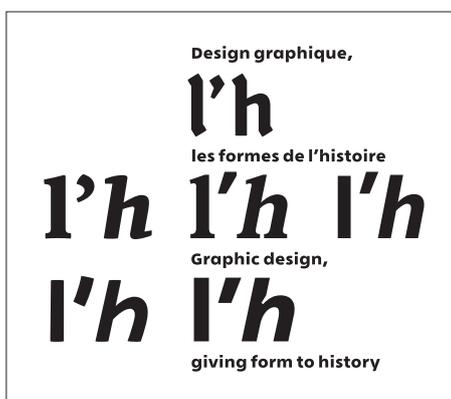
With this aim, the Labex Arts-H2H focuses its reflection on artistic creation and graphic design and encourages events that highlight the most successful research in the field of graphic creation. The Labex Arts-H2H is a laboratory of excellence sponsored by Université Paris 8 Vincennes Saint-Denis and sponsored by the Agence Nationale de la Recherche (French national research agency).

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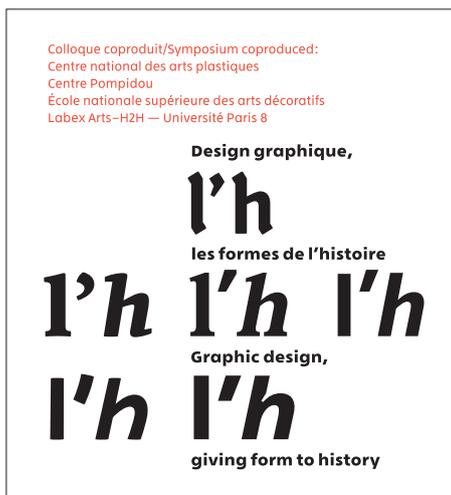
Labex Arts-H2H — Université Paris 8  
2, rue de la Liberté. F-93526 Saint-Denis Cedex  
phone +33(0)1 49 40 73 29  
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### Visuals available for the press

The visuals below can be obtained from the press agencies mentioned on p. 1. These images must be accompanied by their caption.



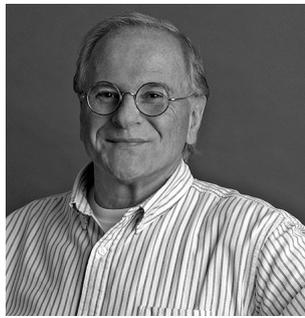
**Visual 01**  
Symposium «Design graphique, les formes de l'histoire».  
Graphic Design:  
André Baldinger & Philippe Millot.



**Visual 02**  
Symposium «Design graphique, les formes de l'histoire».  
Graphic Design:  
André Baldinger & Philippe Millot.



**Visual 03**  
Symposium «Design graphique, les formes de l'histoire».  
Graphic Design:  
André Baldinger & Philippe Millot.



**Visual 04**  
Portrait of Gordon Bruce.  
Photo © Sally Andersen-Bruce.



**Visual 05**  
Portrait of Christopher Burke.  
Photo DR.



**Visual 06**  
Portrait of Rémi Jimenes.  
Photo © Léa Laugery.



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Portrait of Olivier Lugon.  
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Photo DR.



**Visual 09**  
Portrait of Fred Smeijers.  
Photo DR.



**Visual 10**  
Portrait of Teal Triggs.  
Photo DR.



**Visual 11**  
Portrait of Alice Twemlow.  
Photo DR.



**Visual 12**  
Portrait of Gerard Unger.  
Photo © Maurice Boyer.

## **ORGANISATION DU COLLOQUE**

### **Speakers**

Gordon Bruce  
Christopher Burke  
EnsadLab Type  
Patricia Falguières  
Rémi Jimenes  
Olivier Lugon  
Rick Poynor  
Fred Smeijers  
Teal Triggs  
Alice Twemlow  
Gerard Unger

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### **Labex Arts-H2H**

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### **Université Paris 8**

Catherine de Smet

### **Simultaneous interpretation**

TransMedias

### **Document translation**

Eric Alsrue  
Jennifer Gay

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