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Patricia Falguières

Conclusion

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

With the support
of the Embassy of the Kingdom
of the Netherlands

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

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
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Rémi Jimenes
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(Tours)

Olivier Lugon
Photography
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Rick Poyorn
Visiting Professor,
Critical Writing, Royal
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Fred Smeijers
Type designer,
researcher, writer

Teal Triggs
Associate Dean,
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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

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

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

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.”

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?

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 *Capitolium* type 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.

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.

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 Atzman: *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.

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)

Operating Undercover: Graphic Design as Visual Culture.

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.

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 Kunsthall, 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.

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

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^e 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).

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.

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.

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.

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*.

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.

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.

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.

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).

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.

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 Perrousseaux, 2011).

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.

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.

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

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.

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.

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.

Speakers

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

Moderator

Patricia Falguières

Thematic coordination

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Catherine de Smet
Philippe Millot

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Thursday 27 November

Centre Pompidou

Forum bas, Grande salle
75004 Paris

2pm - 7pm

Catherine de Smet

5 Presentation of the symposium

Patricia Falguières

7 Summary of the seminar
on the History of Graphic Design

Gerard Unger

9 Reading echoes from
the Romans and the Middle Ages

Teal Triggs

11 GraphicsRCA:

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

17 Creation of typefaces,
between history and innovation

Gordon Bruce

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

Fred Smeijers

21 Walk the line – Type Design,
Practice and History