

**.design  
graphique**



# design graphique

## Une chronologie.

Erg (École de Recherche Graphique) - Bruxelles.  
Atelier pluridisciplinaire Graphisme - 1e année.  
Professeur: Marc Wathieu.

HEAJ (Haute École Albert Jacquard) - Namur.  
Communication Visuelle 2e année.  
Professeur: Marc Wathieu.

*Mise à jour: 04 février 2007.*

*Ce livret PDF a été conçu comme un diaporama destiné à être projeté et commenté.  
Pour un affichage optimisé, je vous recommande une résolution 1024 X 768,  
une visualisation avec Acrobat Reader  
et le raccourci ctrl+I (Windows) ou pomme+I (Mac OSX).*

*Télécharger ici Acrobat Reader.*



# .introduction

L'expression «design graphique» contient l'adjectif «graphique», facile à comprendre : il s'agit ici de graphisme, d'industrie graphique et de tout ce qui s'y rapporte. Le domaine du graphisme englobe toutes les techniques de visualisation ayant pour fonction de transcrire un message en signes ou en images à travers un média ou un moyen de communication.

Par contre, le mot «design», hérité du vocabulaire anglo-saxon, est quant à lui généralement perçu de manière confuse par les néophytes, et ne bénéficie d'aucune traduction littérale. «Design» pourrait néanmoins être traduit par «conception». Le design est souvent associé à un domaine : design numérique, webdesign, design industriel, design sonore. Cependant, le design dans sa globalité est plus important que n'importe quel domaine isolé auquel il se rapporte. Le design est une façon de penser. C'est aussi une façon de se situer, d'explorer un problème objectif, et de déterminer des approches pour concevoir et évaluer des solutions ingénieuses et adaptées à ce problème. Le designer établit aussi des méthodes et des processus pour communiquer les solutions et les mettre en application.

Ainsi, parler de «design graphique» au lieu de «graphisme» induit cette notion de méthodologie de conceptualisation qui, pour fonctionner, doit s'alimenter à d'autres sources : les langages artistiques, scientifiques ou liés à certaines technologies, notamment numériques. Sans oublier tout ce qui a trait plus directement aux systèmes de communication et de visualisation de l'information.

Dans le champ de la communication visuelle, le designer graphique serait donc une sorte d'«ingénieur de l'image», se posant des questions de sens et de structure de l'image (métaphore, symbole, concept, code, signe, hiérarchie de l'information, traitement de données complexes...) et manipulant notamment la typographie, la couleur, l'image, le rapport entre le texte et l'image, la mise en page ou en écran, les supports, les matériaux, les réseaux, les données...

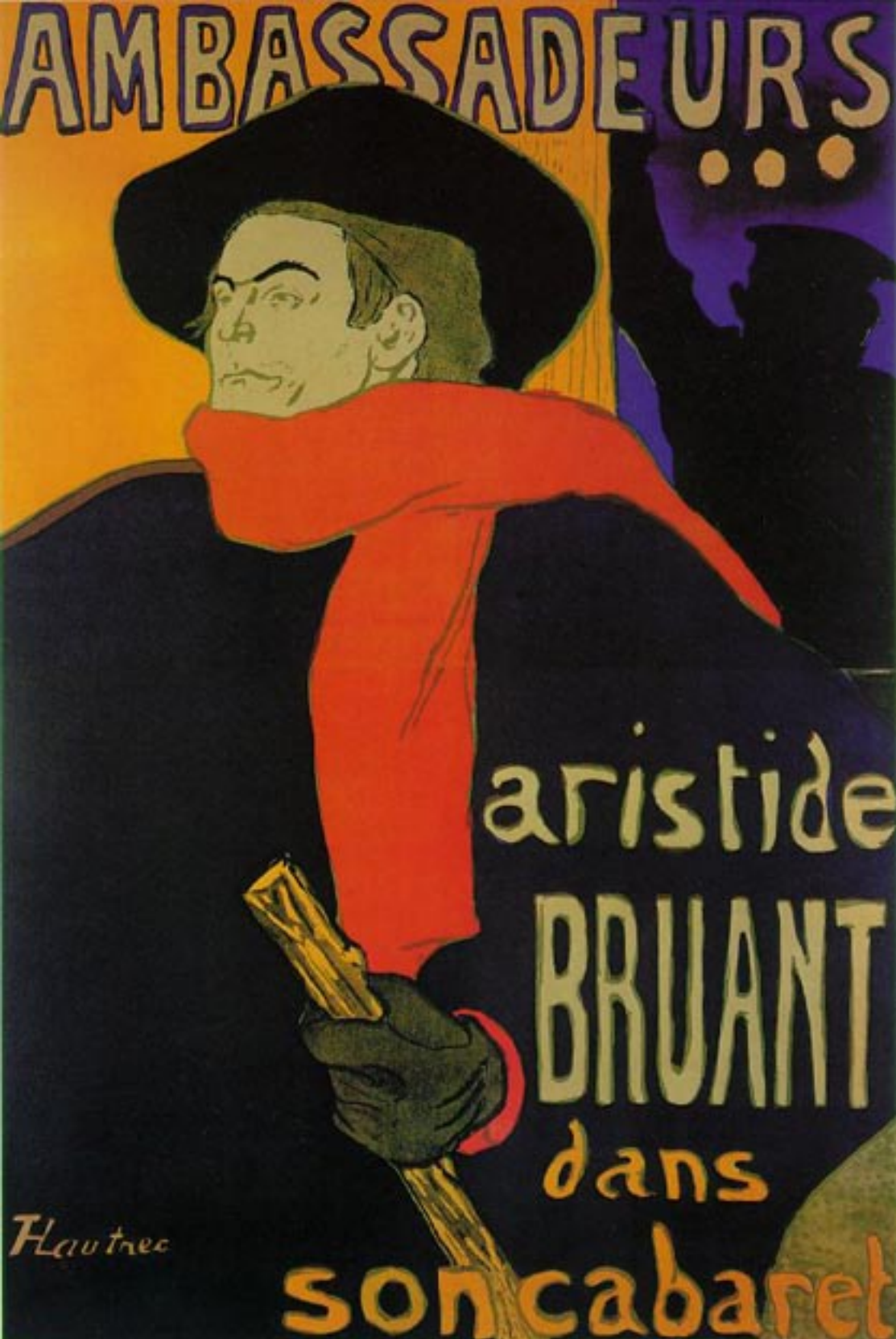


# .introduction

Le design graphique se nourrit des avant-gardes : artistiques et technologiques, mais aussi sociologiques et politiques. Il évolue selon les lieux, les réseaux de communication et leurs supports respectifs (livre, affiche, presse, télévision, espace public, internet/intranet, applications interactives, logiciels, etc...). Il témoigne de l'esprit d'une époque.

Ce parcours en image tente d'en rendre compte à travers des exemples représentatifs.





Henri de Toulouse-Lautrec, *Ambassadeurs: Aristide Bruant*, lithographie, 1892.



THE WELL AT THE WORLD'S END  
BOOK I. THE ROAD UNTO LOVE

Chapter I. The Sundering of  
the Ways



SO there was a little land, over which ruled a regulus or kinglet, who was called King Peter, although his kingdom was but little. He had four sons whose names were Blaise, Hugh, Gregory, and Ralph. Of these Ralph was the youngest whereas he was but of twenty winters & one; and Blaise was the oldest and had seen thirty winters.

Now it came to this at the last, that to these young men the kingdom of their father seemed strait; and they longed to see the ways of other men, and to strive for life. for though they were king's sons, they had but little world's wealth; save and except good meat & drink, and enough or too much thereof;

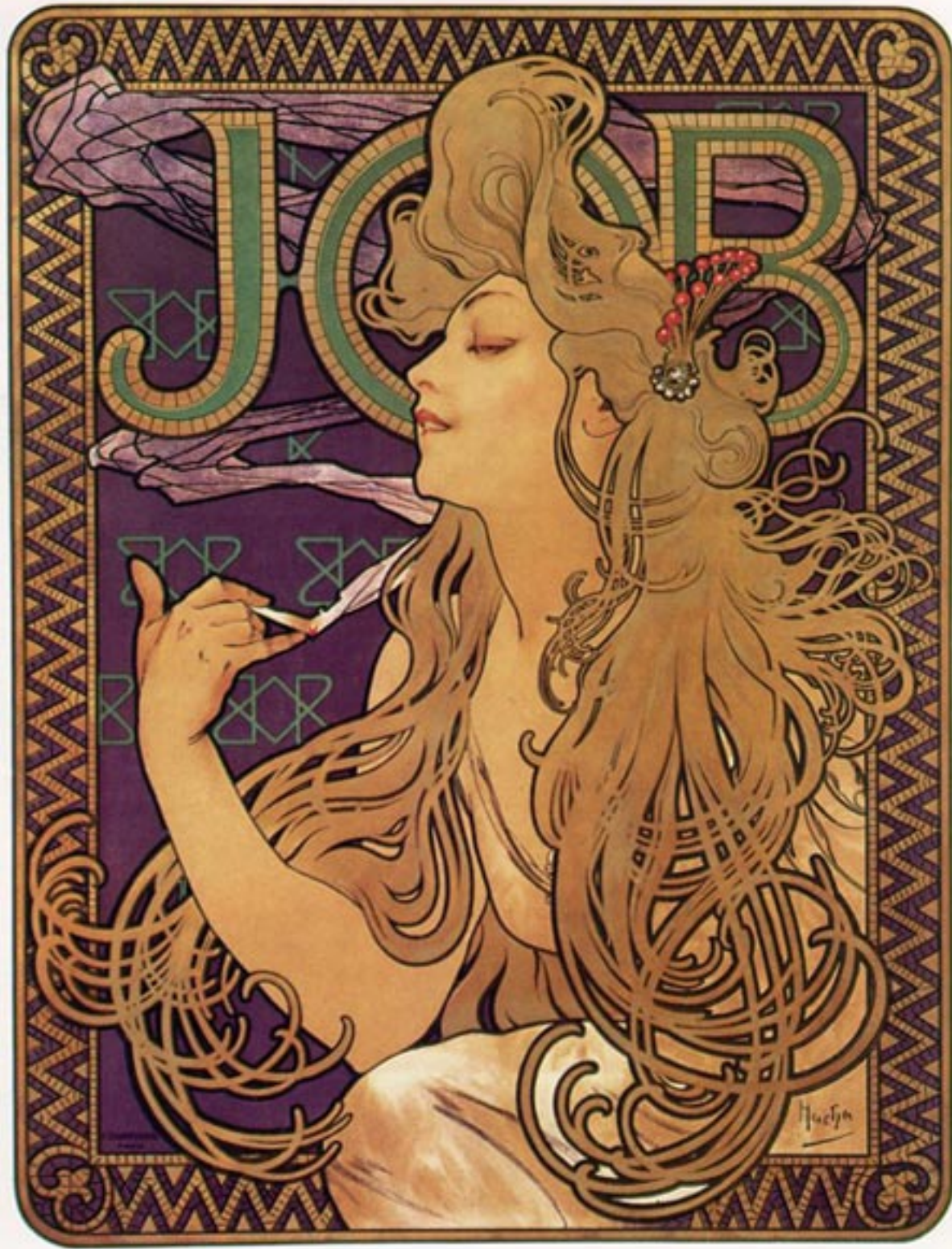
house-room of the best; fair friends to be merry with, and maidens to kiss, and these also as good as might be; freedom withal to come and go as they would; the heavens above them, the earth to bear them up, & the meadows and acres, the woods & the fair streams, & the little hills of Upmeads, for that was the name of their country and the kingdom of King Peter.

So having nought but this little they longed for much; and that the more because, king's sons as they were, they had but scant dominion save over their horses & dogs: for the men of that country were stubborn & sturdy vavassors, and might not away with masterful doings, but were like to pay back a blow with a blow, and a foul word with a buffet. So that, all things considered, it was little wonder if King Peter's sons found themselves straitened in their little land: wherein was no great merchant city; nor no mighty castle, or noble abbey of monks; nought but fair little halls of yeomen, with here & there a franklin's court or a shield-knight's manor-house; with many a goodly church, & whiles a house of good canons, who knew not the road to Rome, or how to find the door



ABCDEFGHIJKLMNOPQRSTUVWXYZÀ  
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pqrstuvwxyzàåéîõø&1  
234567890(\$£€.,!?)





Alphonse Mucha, JOB poster, 1896.





# HARPER'S

is the largest  
and most popular  
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yet owing to its  
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and in spite of  
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The Artistic Supply Co. Ltd.  
Amberley House W.C.

Printed by Stubbins & Co. (London), Ltd. Copyright U.S.A., 1917.

Beggarsstaff



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Üabcdefghijklmnopqrstuvwxyz  
stuvwxyzàáêëîõøü&12  
34567890(\$£€.,!?)



# ALLGEMEINE ELEKTRICITÄTS GESELLSCHAFT



A·E·G·METALLFADENLAMPE

ZIRKA EIN WATT PRO KERZE



PRADOVICH

FISSO L'IDEA



FEDERAZIONE ITALIANA  
CHIMICO-INDUSTRIALE  
PRADOVA



**INCHIOSTRI** DA SCRIVERE

CERALACCHE - GOMME LIQUIDE - GESSI PER SCUOLE  
E DA BIGLIARDO - SPOLVERI NERI E COLORATI ECC.

PRIMO STAR LIT. DOTT. E. CARPINO - ROMA

Marcello Dudovich, Fisso l'idea poster, 1911.





1898



1908



1914



1969





Lucian Bernhard, BOSCH poster, 1914.



# DE STIJL



MAANDBLAD VOOR DE MO-  
DERNE BEELDEND VAKKEN  
REDACTIE THEO VAN DOES-  
BURG MET MEDEWERKING  
VAN VOORNAME BINNEN- EN  
BUITENLANDSCHE KUNSTE-  
NAARS. UITGAVE X. HARMS  
TIEPEN TE DELFT IN 1917.

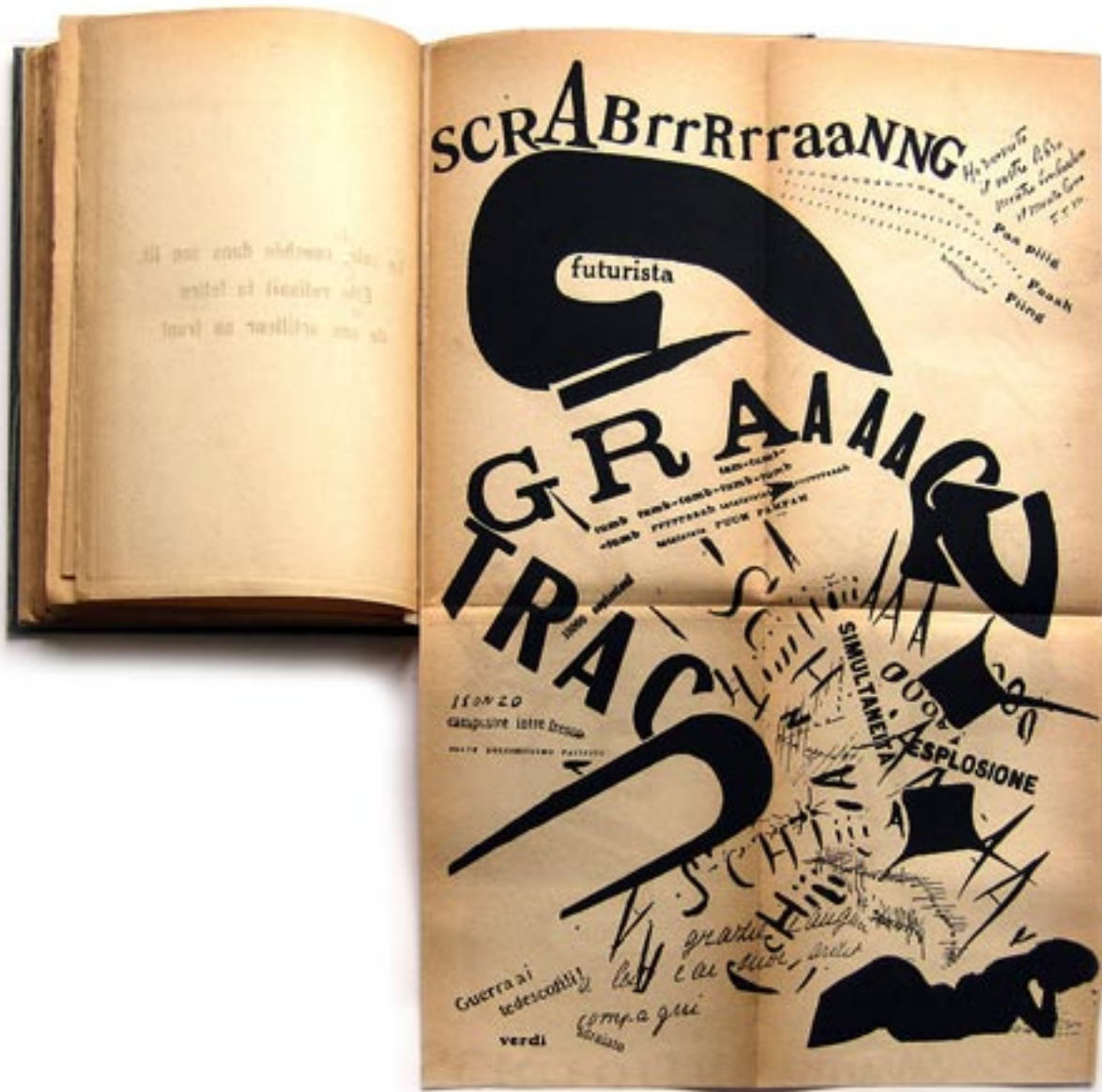




**I WANT YOU  
FOR U.S. ARMY**

James Montgomery Flagg, recruitment poster, 1917.





Filippo Tommaso Marinetti, Les Mots en liberté futuristes, 1919.





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# “Jedermann sein eigner Fussball”

Illustrierte Halbmonatsschrift

1. Jahrgang

Der Malik-Verlag, Berlin-Leipzig

Nr. 1, 15. Februar 1919

Städtische Zensurstellen, Berl. Red. u. Verl. an: Wilhelm Hartmann, Berlin-Hilfsmann, Kurlandstrasse 76. Sprecht: Sonntags 12-2 Uhr

**Preisanschreiben!**  
**Wer ist der Schönste??**



Deutsche Manneschönheit 1

(Kopf. Bild 6)

## Die Sozialisierung der Parteifonds

Eine Forderung zum Schutze vor allgemein üblichem Wahlbetrug

(Diese Ausführungen sollen den Unfug unserer Nationalversammlung selbst vom Gesichtspunkt der Deutschen aus illustrieren, jener Leute, die meinen, ein Volk dürfe keine Regierung besitzen, deren Niveau dem seinen eigenen Durchschnitts überlegen ist.)

Man mag Demokrat sein, deutsch-sozialistischer Untertan oder Kommunist, man mag mit Schiller sagen: Verstand ist stets bei wenigen nur gewesen oder behaupten auf jede Stimme komme es (sogar mit Recht) an, die Tatsache wird man nicht bestreiten! Wählen gehören zu den ge-

John Heartfield, Jedermann sein eigener fussball, 1919.



# DADAPHONE

écrire à :

**TRISTAN TZARA**

32, Avenue Charles Floquet

Administration : **LAUSANNE**, 37, Avenue Kléber

**N° 7**

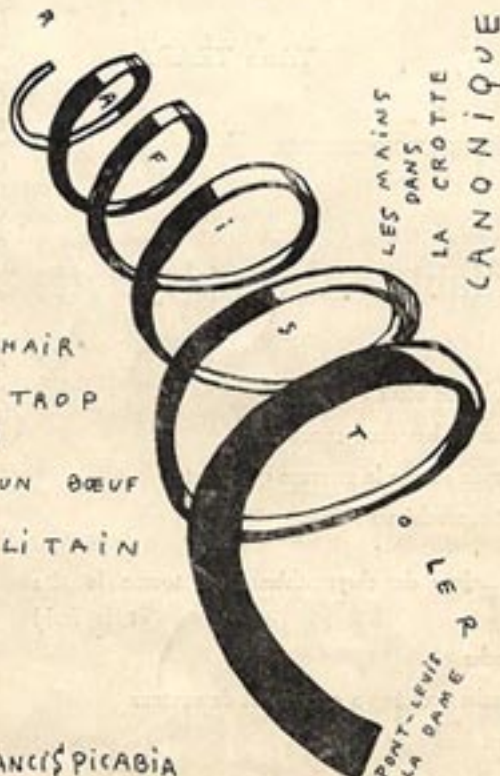
**PRIX :  
1 FR. 50**

**PARIS  
MARS 1920**

DAME !

LA CHAIR  
QUI A TROP  
BU  
EST UN ŒUF  
NAPOLITAIN

FRANCIS PICABIA



LES MAINS  
DANS  
LA CROTTE  
CANONIQUE

LE PONT-LEVÉ  
DE LA DAME

SON LIT



Theo van Doesburg & Kurt Schwitters, *Kleine Dada Soirée*, 1922.





El Lissitzky, Vyeschch, nos.1-2, Berlin, 1922.





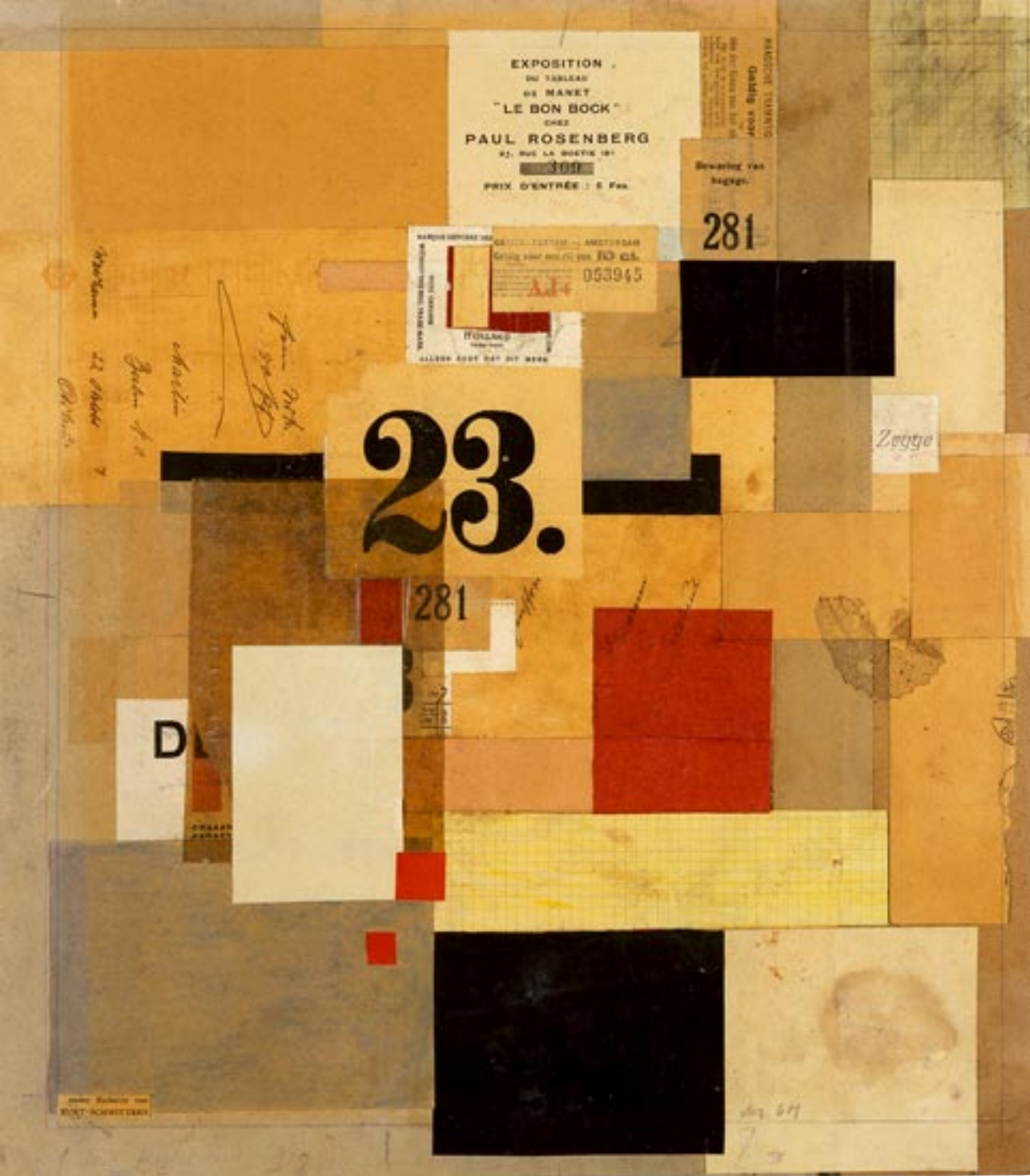
Joost Schmidt, Bauhaus poster, 1923.



STAATLICHES  
BAUHAUS  
IN WEIMAR  
1919-1923

Herbert Bayer, Staatliches Bauhaus, Weimar, 1919-1923.





Kurt Schwitters, Mz 601, 1923.



ВСЕМ...ВСЕМ...ВСЕМ.

ТОТ  
НЕ  
ГРАЖДАНИН  
СССР  
КТО  
ДОБРОЛЕТ  
НЕ  
АКЦИОНЕР

ОДИН РУБЛЬ ЗОЛОТОМ  
ДЕЛАЕТ КАЖДОГО  
АКЦИОНЕРОМ ДОБРОЛЕТА

ДОБРОЛЕТ

ПРОДАНА АКЦИИ В ДОБРОЛЕТЕ  
И ПРОМБАНКЕ (МОСКВА БИЗНЕСА ПЛ.)  
И ИХ ПОДПИСАНИЯ

АЛЕКСАНДР РОДЧЕНКО

Alexander Rodtchenko, Dobrolet poster, 1923.





Raoul Hausmann, ABCD, 1923-1924.



abcdefghi  
jklmnopqr  
stuvwxyz

d

HERBERT BAYER: Abb. 1. Alphabet

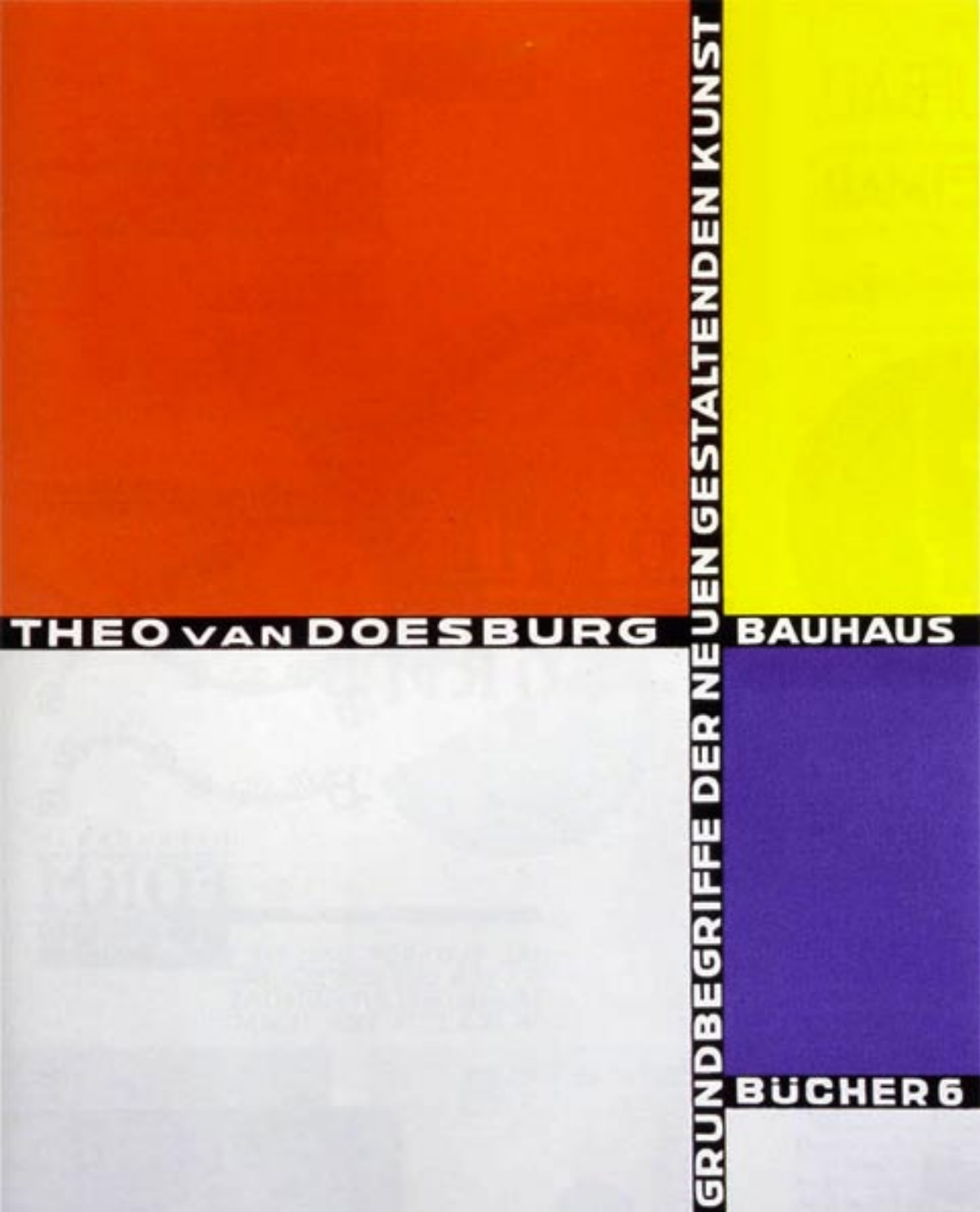
„g“ und „h“ sind noch als  
unfertig zu betrachten

Beispiel eines Zeichens  
in größerem Maßstab  
Präzise optische Wirkung

STURM blond

Abb. 2. Anwendung





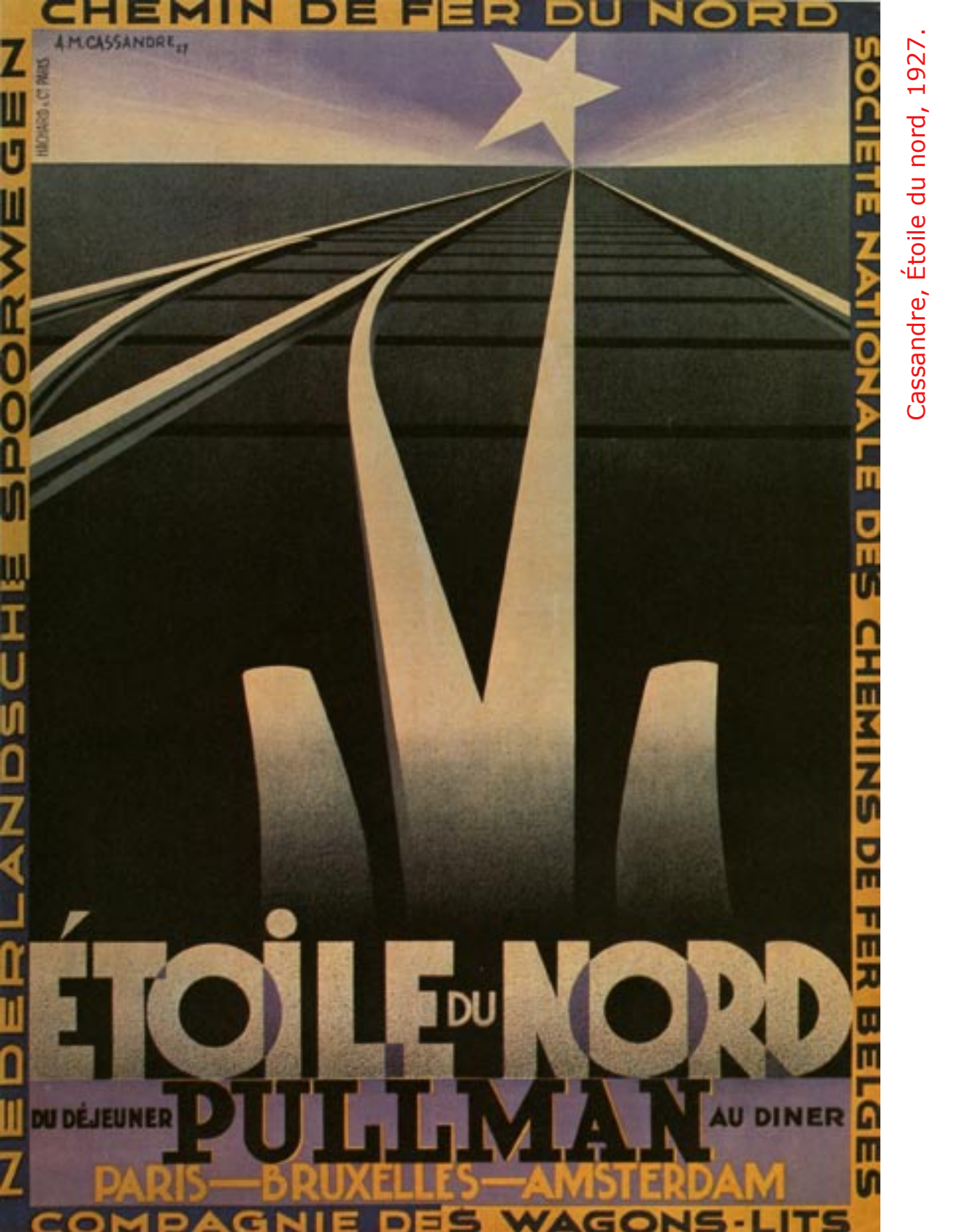
László Moholy-Nagy & Theo Van Doesburg, Grundbegriffe... , 1925.





Heinz Schulz-Neudamm, Metropolis poster, 1926.





A.M. CASSANDRE

H. DUBOIS & C<sup>o</sup> PARIS

NEDERLANDSCHE SPOORWEGEN

SOCIÉTÉ NATIONALE DES CHEMINS DE FER BELGES

Cassandre, Étoile du nord, 1927.





Eduardo Garcia Benito, Vogue, 1927.

PARIS FASHIONS NUMBER  
OCTOBER 15, 1927  
© THE CONTE NAST PUBLICATIONS, INC.  
PRICE 55 CENTS



ABCDEFGHIJKLMN  
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ÅÉÎÕØÜabcdefghijklm  
nopqrstuvwxyzàåéîõøü  
&1234567890(\$£.,!?)





een kleine keuze uit onze lettercollectie



A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z À  
Å É Î Õ a b c d e f g h i j k l m  
n o p q r s t u v w x y z à å é î  
õ & 1 2 3 4 5 6 7 8 9 0 ( \$ £ . , ! ? )



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nopqrstuvwxyzàåéîõøü  
&1234567890(\$£.,!?)





**MOTOR**  
**COMPTOIR**  
**ZÜRICH 1932**  
**AUTOHALLEN 4. - 7.**  
**LETZIGRABEN MÄRZ**





Herbert Matter, PKZ poster, 1933.



A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z À

Å É Î Æ a b c d e f g h i j k l m n

o p q r s t u v w x y z à å é î ð

& 1 2 3 4 5 6 7 8 9 0 ( \$ £ . , ! ? )

**A B C D E F G H I J K L M N O**

**P Q R S T U V W X Y Z À É Î Ò**

**Ø Ù a b c d e f g h i j k l m n**

**o p q r s t u v w x y z à é î ð ù**

**& 1 2 3 4 5 6 7 8 9 0 ( \$ £ . , ! ? )**





Herbert Matter, Suisse poster, 1934.





## Constructie

de kern een rooster van gestoomd-gebreide vurenhout, uitsluitend in lang-  
wijdte richting zonder doorsnede.



luchtkanalen  
voor ventilatie



Bruynzeel Roosterkasten  
worden ook geleverd met  
machinaal ingehakt  
slot.

wijzigingen in  
constructie  
en uitvoering  
voorbekenden.

- 1 = ① dun langsfiner
- 2 = ② droge lijmfilm
- 3 = ③ dik dwarsfiner
- 4 = ④ droge lijmfilm
- 5 rooster

buiten-  
deuren



ABCDEF GHIJKLMN  
OPQRSTU VWXYZÀÅÉÊ  
ËØÜ abcdefg hijklmn  
opqrstu vwxyzÀÅÉÊË  
&1234567890(\$£.,!?)



A stylized graphic with a solid blue background. In the bottom-left corner, a black silhouette of a two-story building with several white rectangular windows sits on a red, triangular-shaped hill. From the right side of the building, five thick, white, diagonal stripes radiate upwards and to the right, creating a sense of motion or broadcast. The word "RADIO" is printed in a bold, black, sans-serif font, centered horizontally in the upper half of the image, overlapping the white stripes.

# RADIO

Lester Beall, Radio / Rural Electrification Administration, 1937.

RURAL ELECTRIFICATION ADMINISTRATION



Page suivante :  
A-M Cassandre, Harper's Bazaar magazine, 1938.



# HARPER'S BAZAAR

MARCH 1<sup>st</sup> 1938

22



J. M. ASSANDRE

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# Fortune

One Dollar a Copy

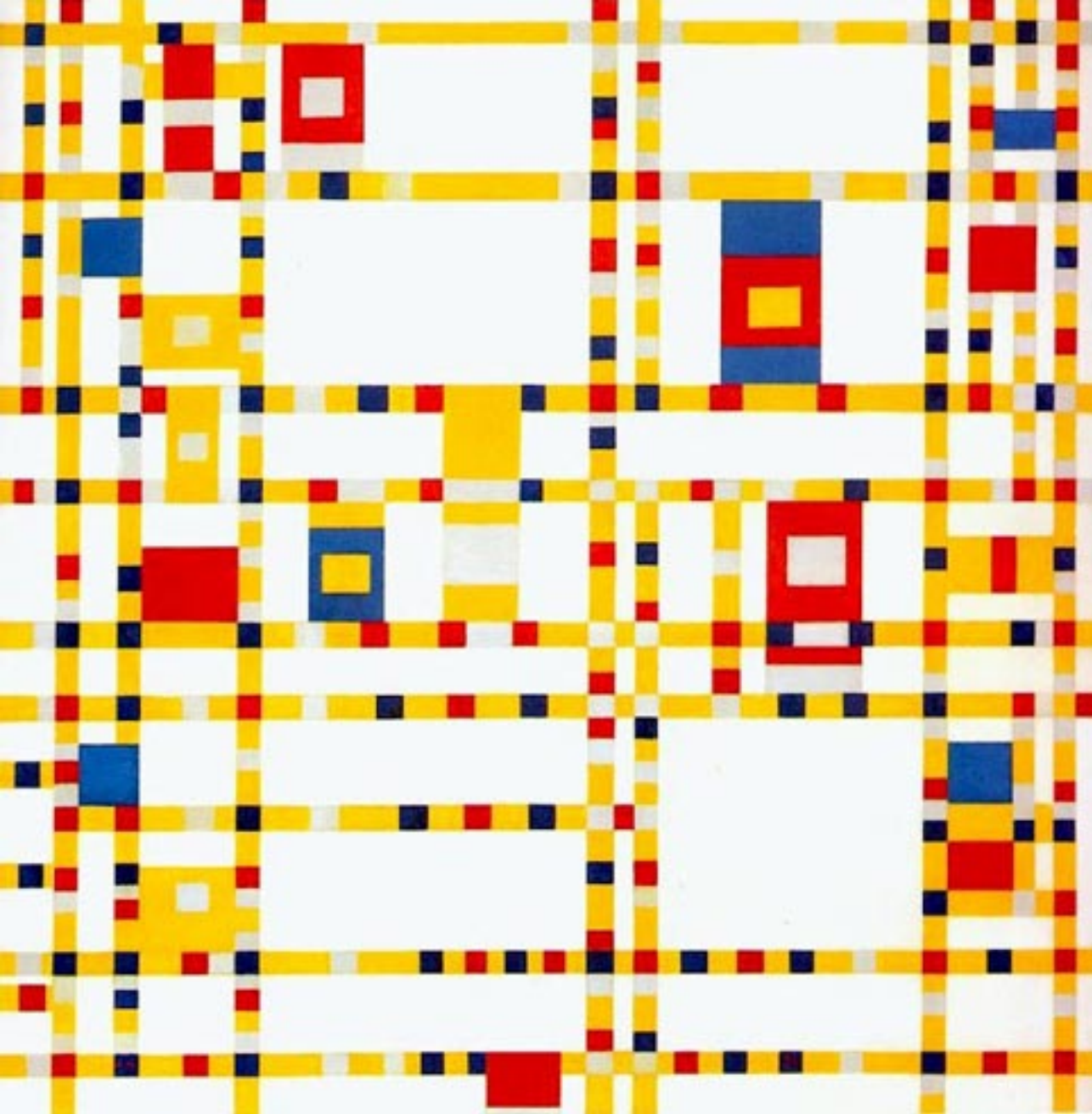
SEPTEMBER 1939

Ten Dollars a Year



Herbert Bayer, Fortune magazine, 1939.





Piet Mondrian, *Broadway Boogie-Woogie*, 1942-1943.





Henri Matisse, Icare, sérigraphie d'après gouache découpée, 1943.



# BOHN

Magnificent new designs, like this one, will some day be popping up very rapidly. These advanced models will be powered with modern motors that will operate economically at high speeds. Bohn engineers will be of vital importance in developing these new engines. Light alloys by Bohn will be generously used. If your product can—or should be—made of a light alloy remember the Bohn organization. This is the only large scale operation in the world which engineers and fabricates aluminum—magnesium—and brass products within the one organization.

## Station Wagons That Will Meet You



BUY  
WAR  
PRODUCTS



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GENERAL OFFICES—LAFAYETTE BUILDING, DETROIT, MICH.

*Designers and Fabricators*

ALUMINUM • MAGNESIUM • BRASS • AIRCRAFT-TYPE BEARINGS

Auteur inconnu, Bohn Aluminium, 1944.





## AMERICAN PRODUCTIVITY: II

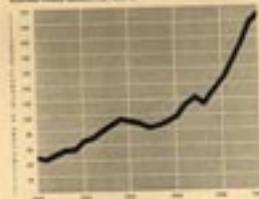
by Charles R. Walker

Part I showed how productivity rose the rise from the new machines, methods, and techniques of war. Here the story goes deeper, into the great underlying forces of a nation's productivity. It is the battle that comes.

Energy is the measure of an industrial order. Behind the machines and metals and man-made techniques, lying there in an industrial civilization, is power in all its forms, and the control of power. This is the great underlying factor of a nation's productivity. It is the battle that comes.

The growth of American power before the war had been great and continuous, but in the war it was spectacular—not only in electric power, the basis in which power is generally understood, but in other forms as well. The war

ILLUSTRATION BY CHARLES R. WALKER



ing speed and performance of military aircraft represented not merely a battle won but also a battle-fighting advance in the power and efficiency of the airplane engine. Much of the military and industrial gains were made by the same combination of power. All of the power industry moved. And, just as the war closed, a look no longer than a breathless gasp at the great, almost magical

In this highly mechanized environment, power takes on greater force. It penetrates every level of the economy, gives communication the wings of light, raises the machine



Page suivante :

E. McKnight Kauffer, publicité Stetson dans Life magazine, 1947.



**The enemy wants to know what you know...**



**Keep it under your  
STETSON**



# GRAPHIS

31

ECKERLEY

GRAPHIS AND APPLIED ART  
FREIE GRAPHIK - GEBRAUCHSGRAPHIK  
ARTS GRAPHIQUES - L'ART APPLIQUE

Tom Eckersley, Graphis magazine, 1950.



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Automobil-Club der Schweiz

schützt das Kind !



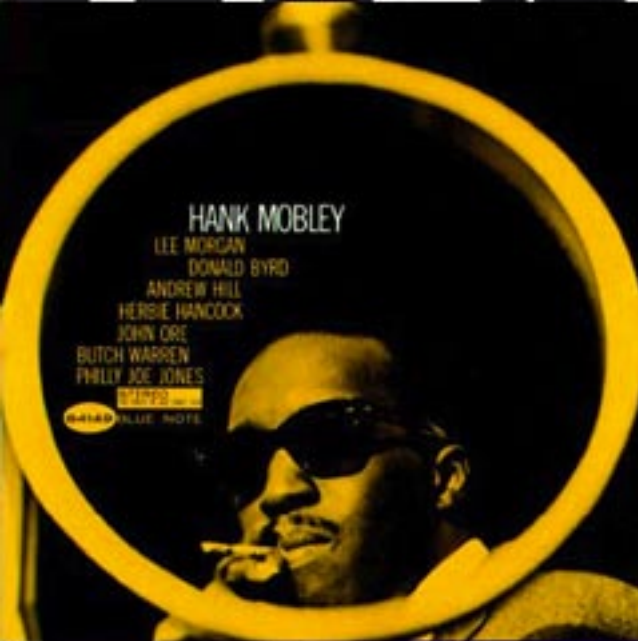
Josef Müller-Brockmann, Schützt das Kind poster, 1955.





Richard Hamilton, Just What Is It That Makes Today's Home So Different, So Appealing ?, 1956.





Reid Miles, Blue Note Records, 1956-1971.





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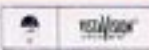
PARAMOUNT PRESENTS

# JAMES STEWART KIM NOVAK IN ALFRED HITCHCOCK'S MASTERPIECE



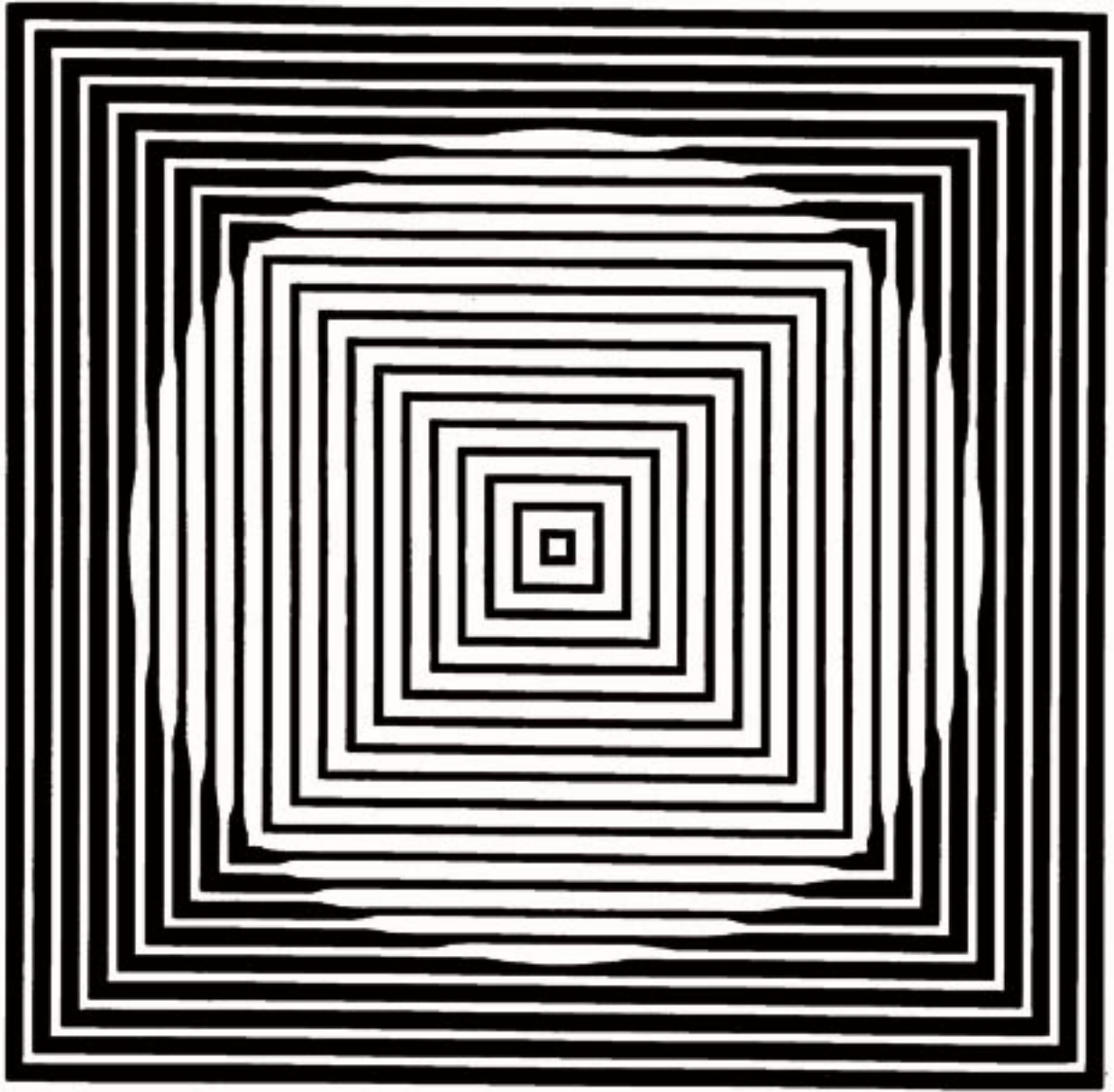
# 'VERTIGO'

BARBARA BEL GEDDES TOM HELMORE HENRY JONES ALFRED HITCHCOCK ALEC COPPEL & SAMUEL TAYLOR TECHNICOLOUR  
BASED UPON THE NOVEL 'D'ENTRÉE LES NOCTES' BY PIERRE BOULEAU AND THOMAS NARCEJAC MUSIC BY BERNARD HERRMANN



Saul Bass, Vertigo poster, 1958.





Victor Vasarely, Beta, 1958-1965.





Gerald Holtom, Peace symbol, 1958.





© 1959 Volkswagen of America, Inc.

## Think small.

Our little car isn't so much of a novelty any more.

A couple of dozen college kids don't try to squeeze inside it.

The guy at the gas station doesn't ask where the gas goes.

Nobody even stares at our shape.

In fact, some people who drive our little

flivver don't even think 32 miles to the gallon is going any great guns.

Or using five pints of oil instead of five quarts.

Or never needing anti-freeze.

Or racking up 40,000 miles on a set of tires.

That's because once you get used to

some of our economies, you don't even think about them any more.

Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill. Or trade in your old VW for a new one.

Think it over.



Helmut Krone, Think small, 1959.





**Shell**

**EXXON**







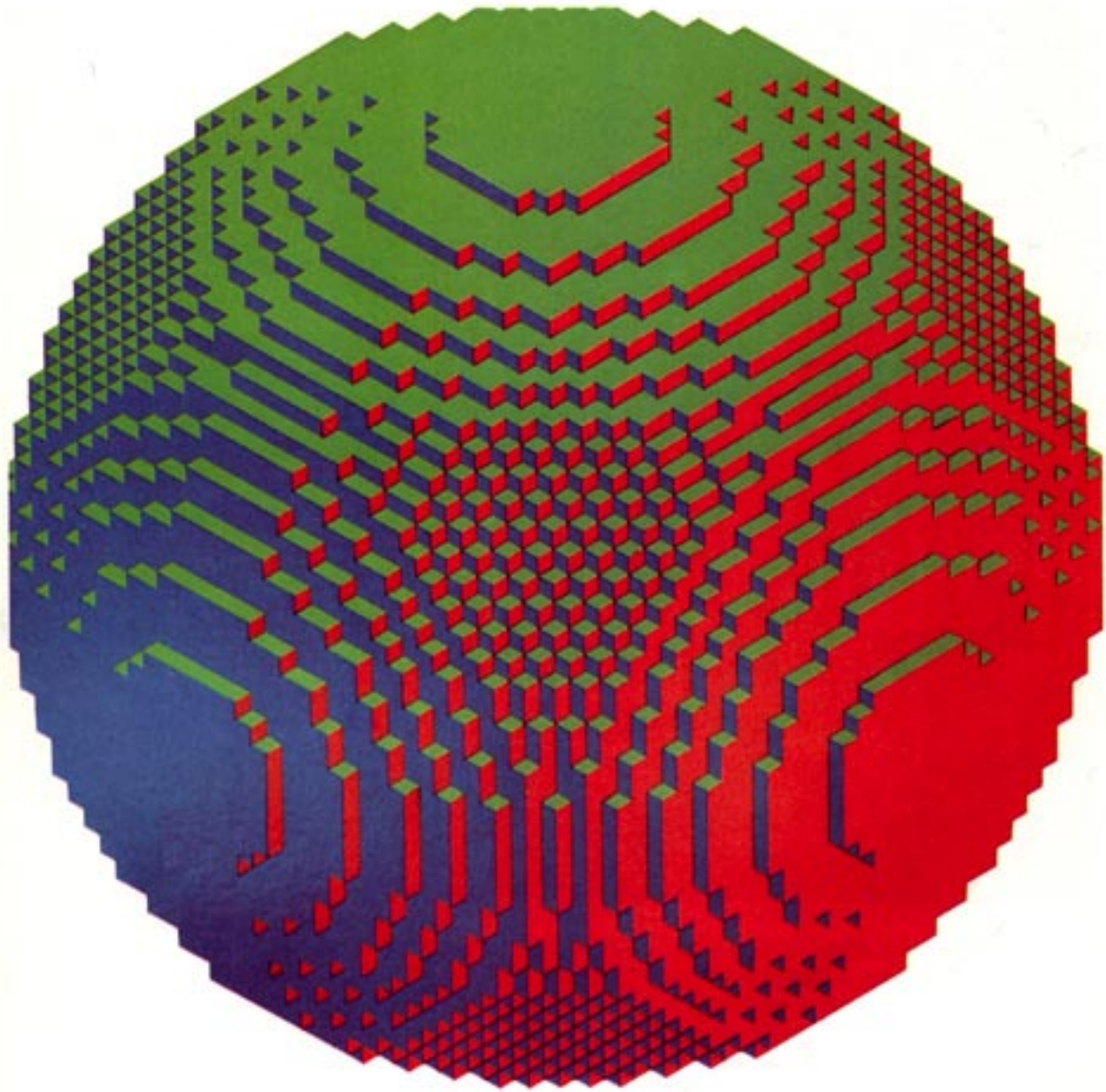
Paul Rand, logos, 50's & 60's.





Andy Warhol & Gerard Malanga, screening process, 1964-65.



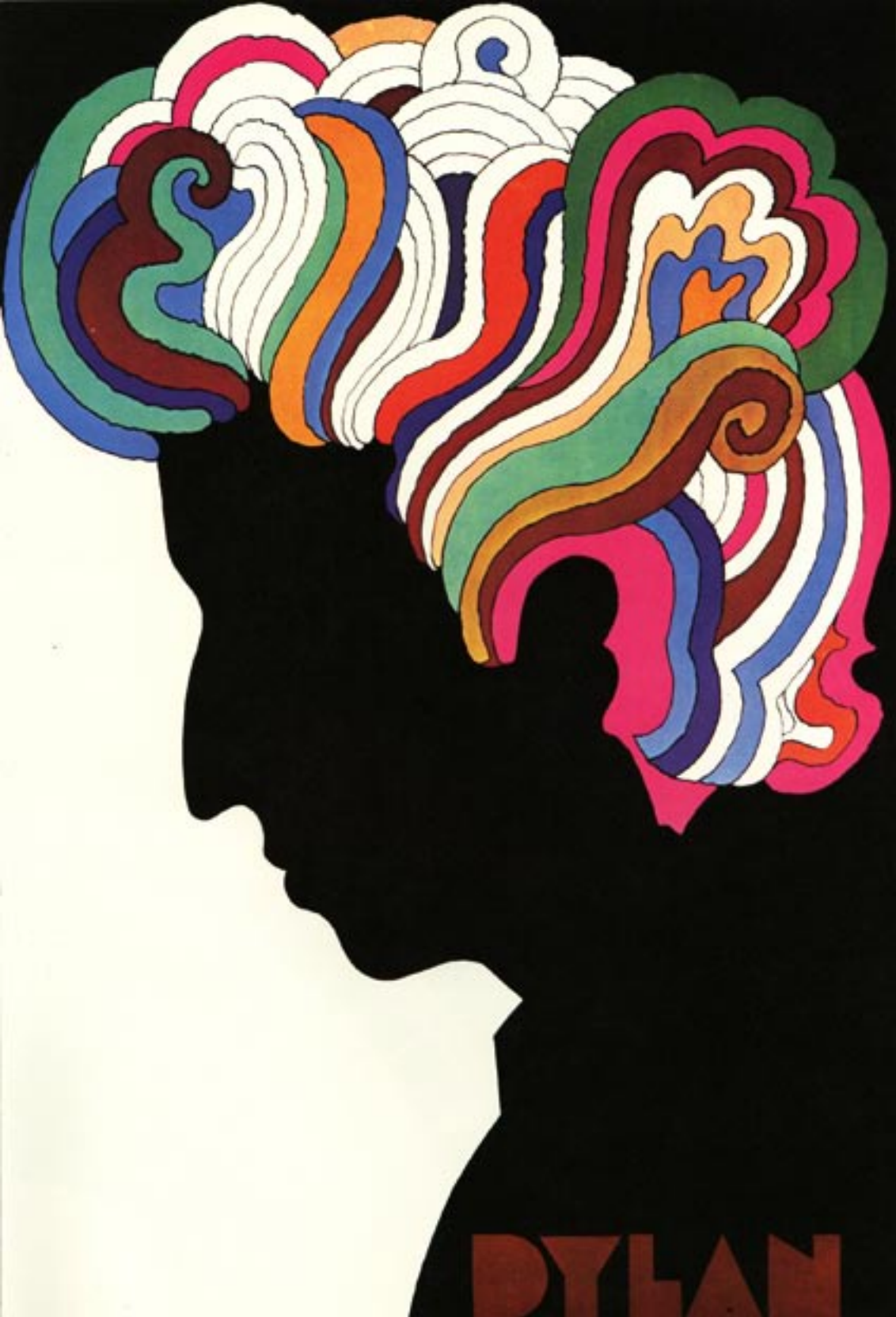


Centrum voor Cubische Constructie (Jan Slothouber en William Graatsma),  
recherche graphique, 1965-1970.



A B C D E F G H I J K L M N O  
P Q R S T U V W X Y Z Å Ø Ü å  
b c d e f g h i j k l m n o p  
q r s t u v w x y z & 1 2 3 4  
5 6 7 8 9 0 ( \$ £ . , ! ? )





Milton Glaser, Bob Dylan poster, 1966.



Page suivante :  
Jim Phillips, The Doors poster, 1967.



# DOORS

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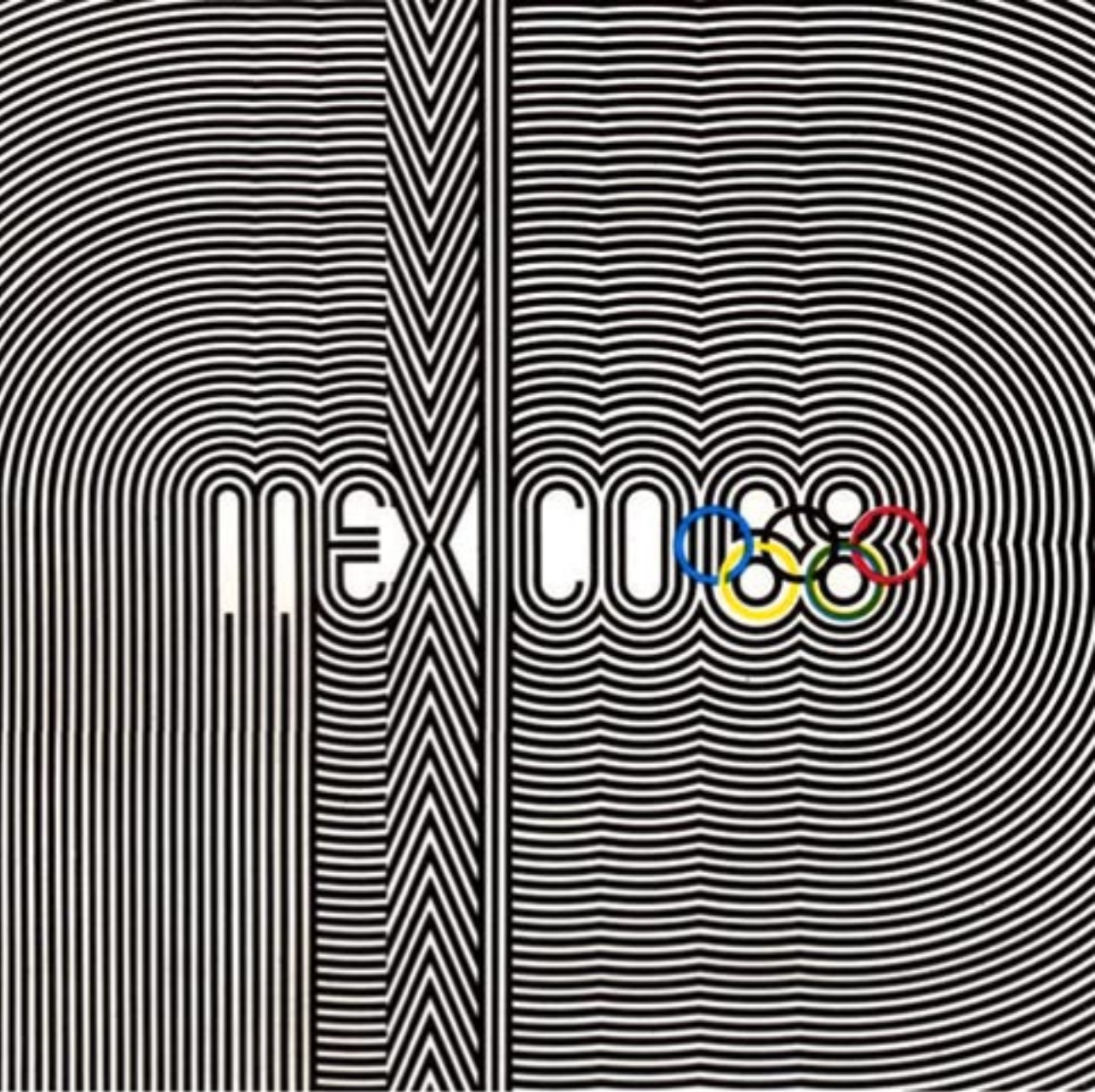
Robert Indiana, Love poster, 1967.



# BIG BROTHER & THE HOLDING COMPANY







Lance Wyman & Eduardo Terrazas, Mexico 68 logo, 1968.



Page suivante :  
George Lois, Esquire cover, mai 1969.



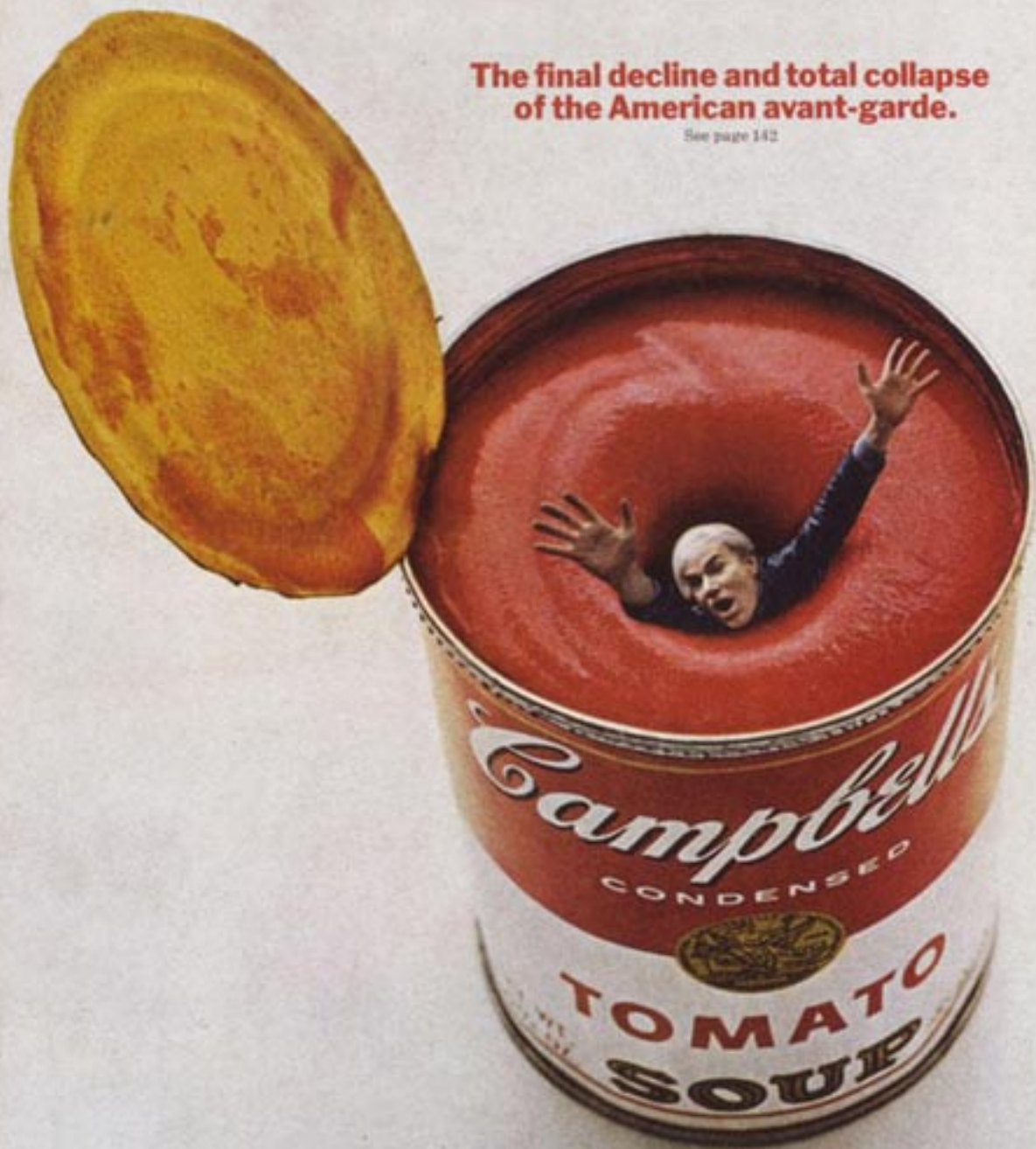
# Esquire

THE MAGAZINE FOR MEN

MAY 1969  
PRICE \$1

**The final decline and total collapse  
of the American avant-garde.**

See page 142





ITC  
AVANT  
GARDE  
GOTHIC®

Herb Lubalin, ITC Avant Garde Gothic, 1970.



# Berlin-Layout

# BERLIN

2. Auflage







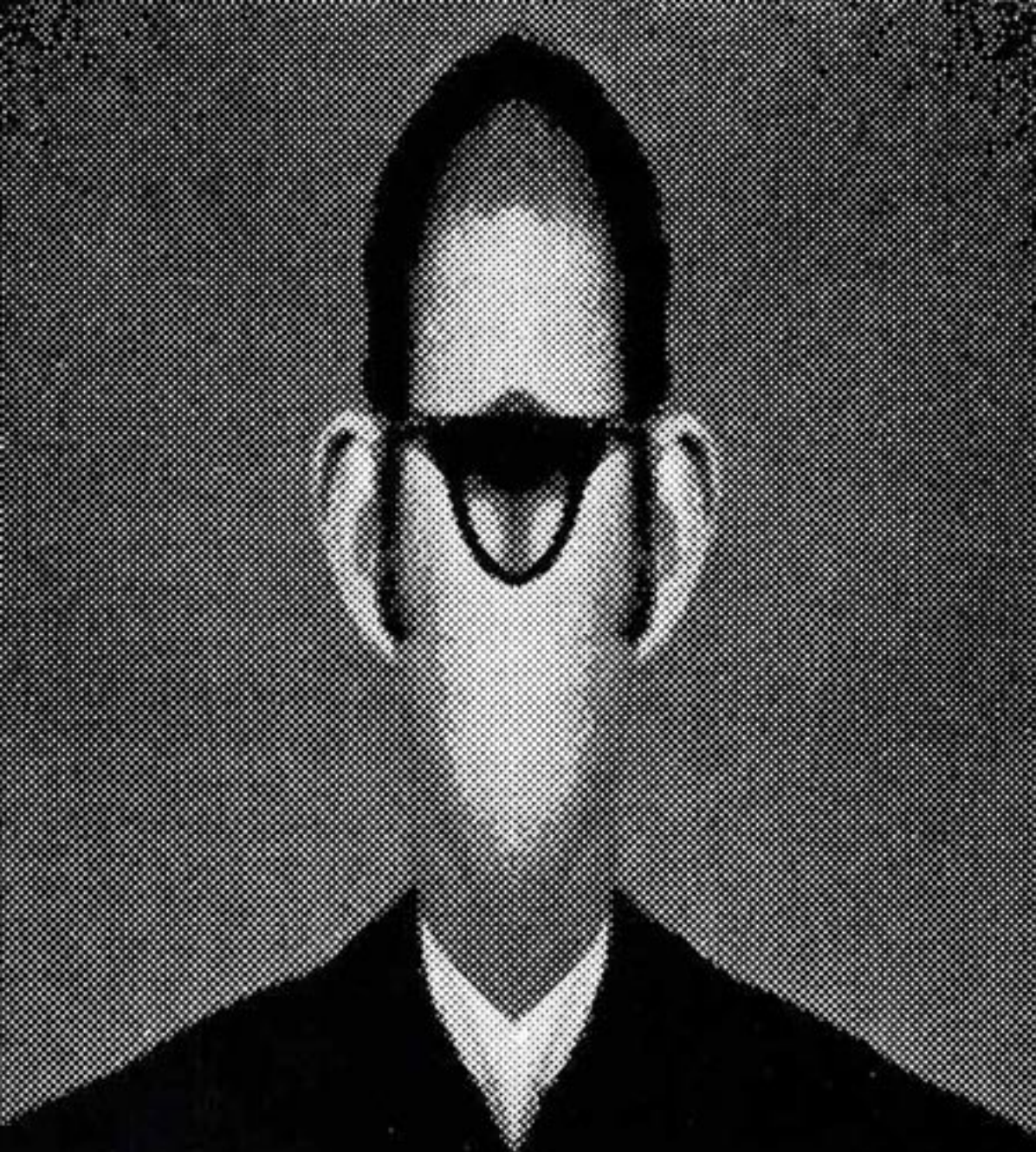
Carolyn Davidson, Nike «Swoosh» logo, 1971.





Herb Lubalin, Money Sworth logo, 1971.





**Zoom  
contre la pollution  
de l'œil**

Roman Cieslewicz, Zoom contre la pollution de l'œil, 1971.



Page suivante :  
Massimo Vignelli, NYC subway signage & map, 1972.

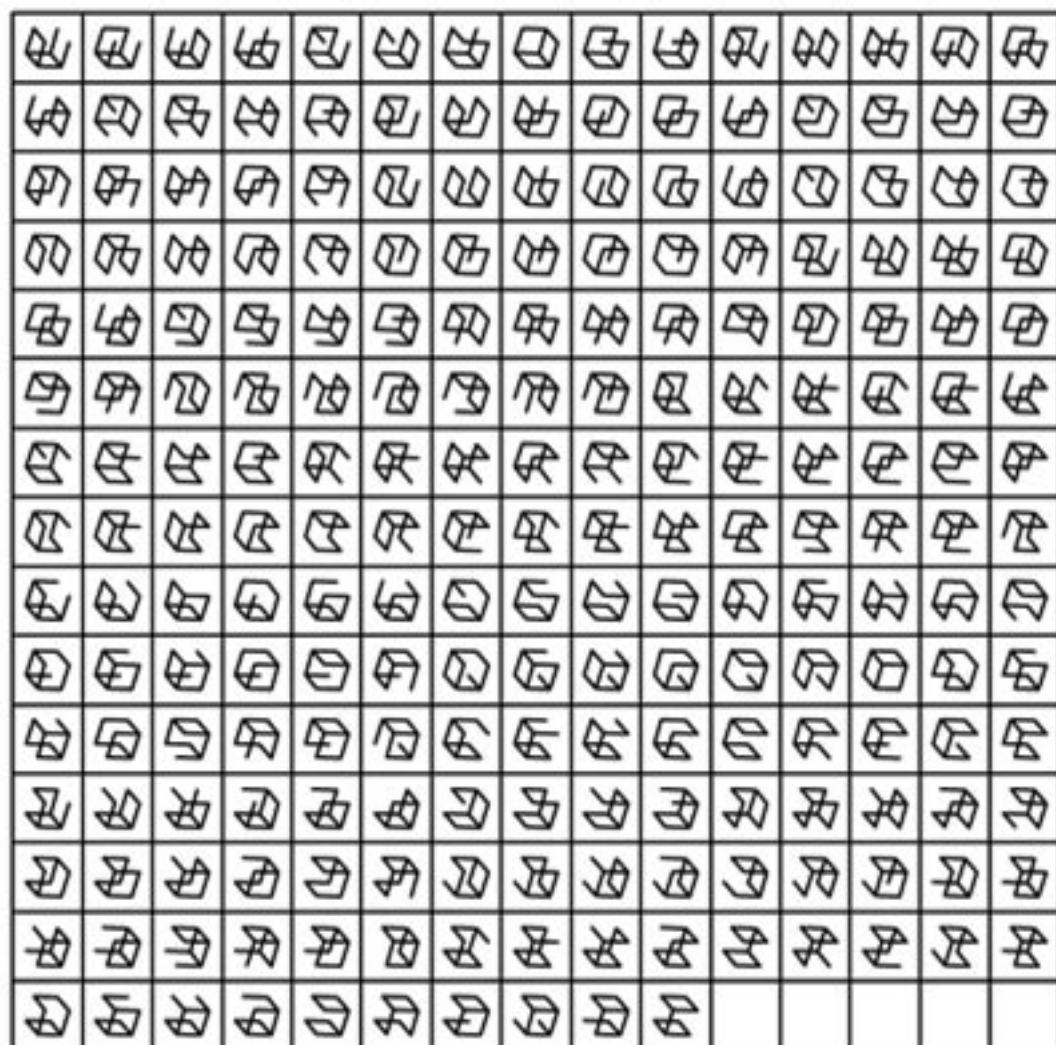




## Broadway Nassau







Manfred Mohr, Cubic limit serie, 1972-1976.



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DURING THE

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BILL CONDY  
JULIE NEWMAR**



BY  
**DOUG  
HENNING**

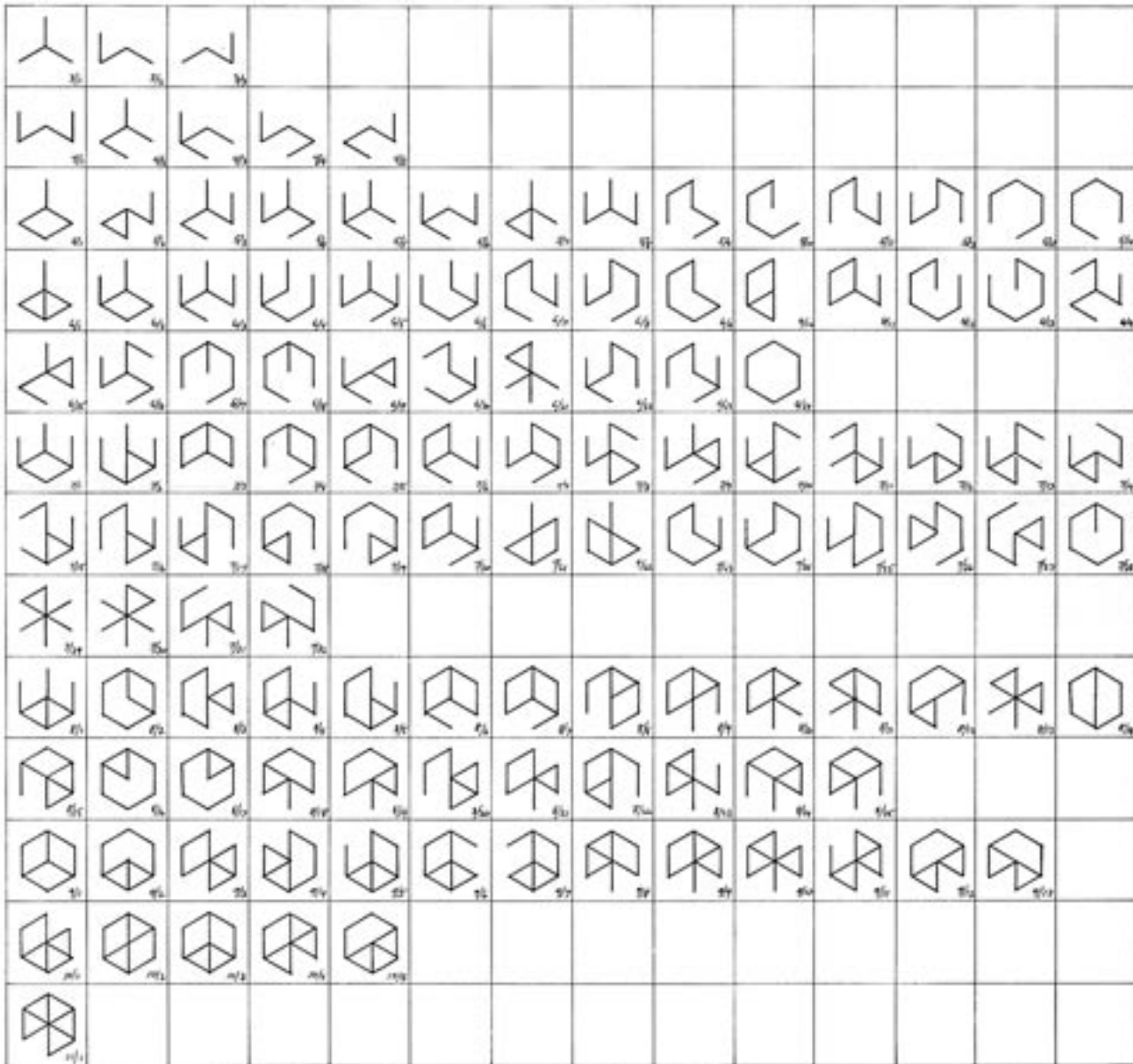
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ONE OF BROADWAY'S  
BRIGHTEST RECENT  
•HITS•



Remember: This will be a "live" broadcast of a breathtaking feat never attempted before under these circumstances.





Sol LeWitt, Variations of incomplete open cubes, 1974.



Mar. 29, 1976

THE

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# NEW YORKER



Saul Steinberg, *The New Yorker*, 1976.



# **NEVER MIND THE BOLLOCKS**

**HERE'S THE**

**sex PISTOLS**



# TALKINGHEADS



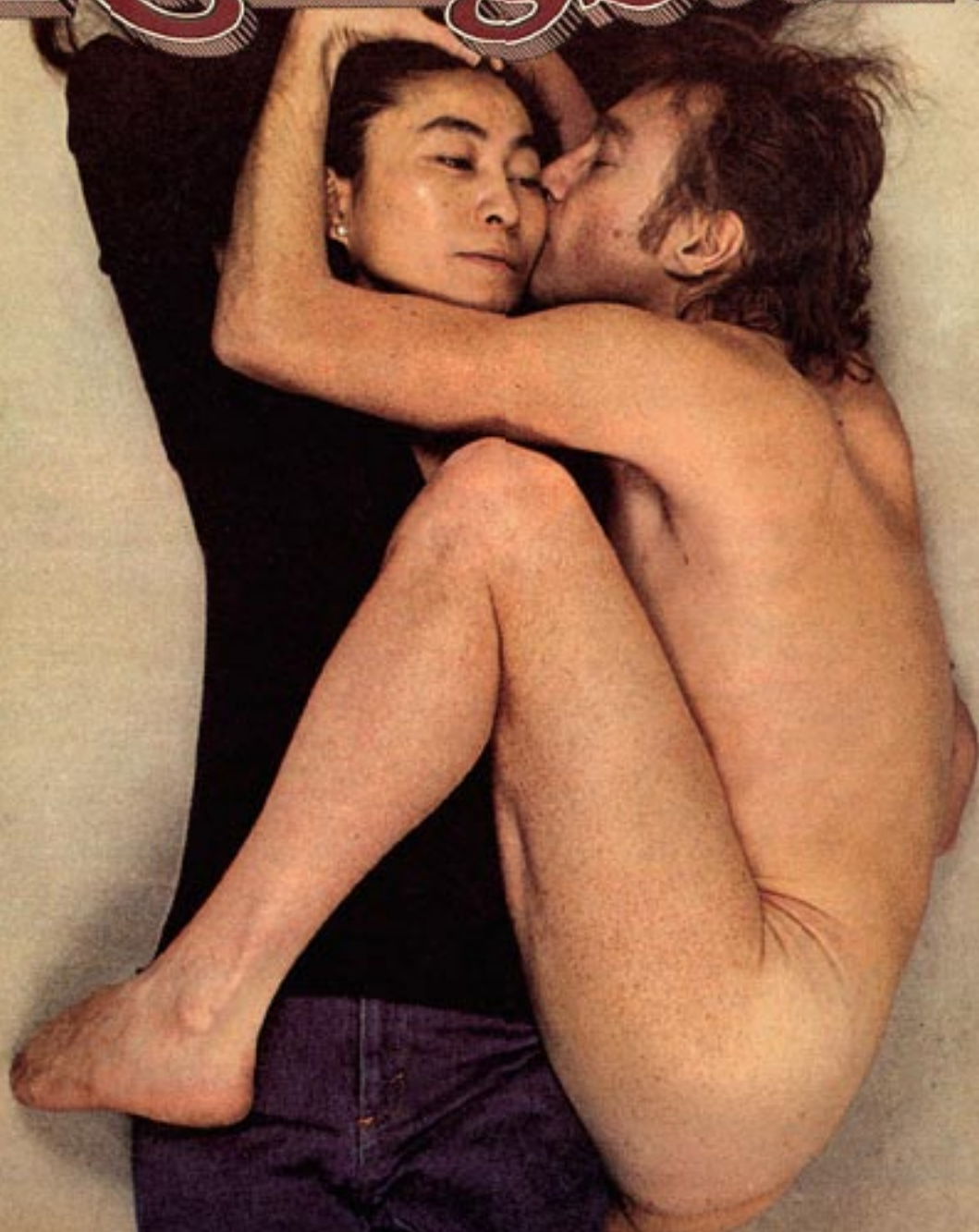
REMAIN IN LIGHT

Tibor Kalman, Remain in light (Talking Heads), 1980.



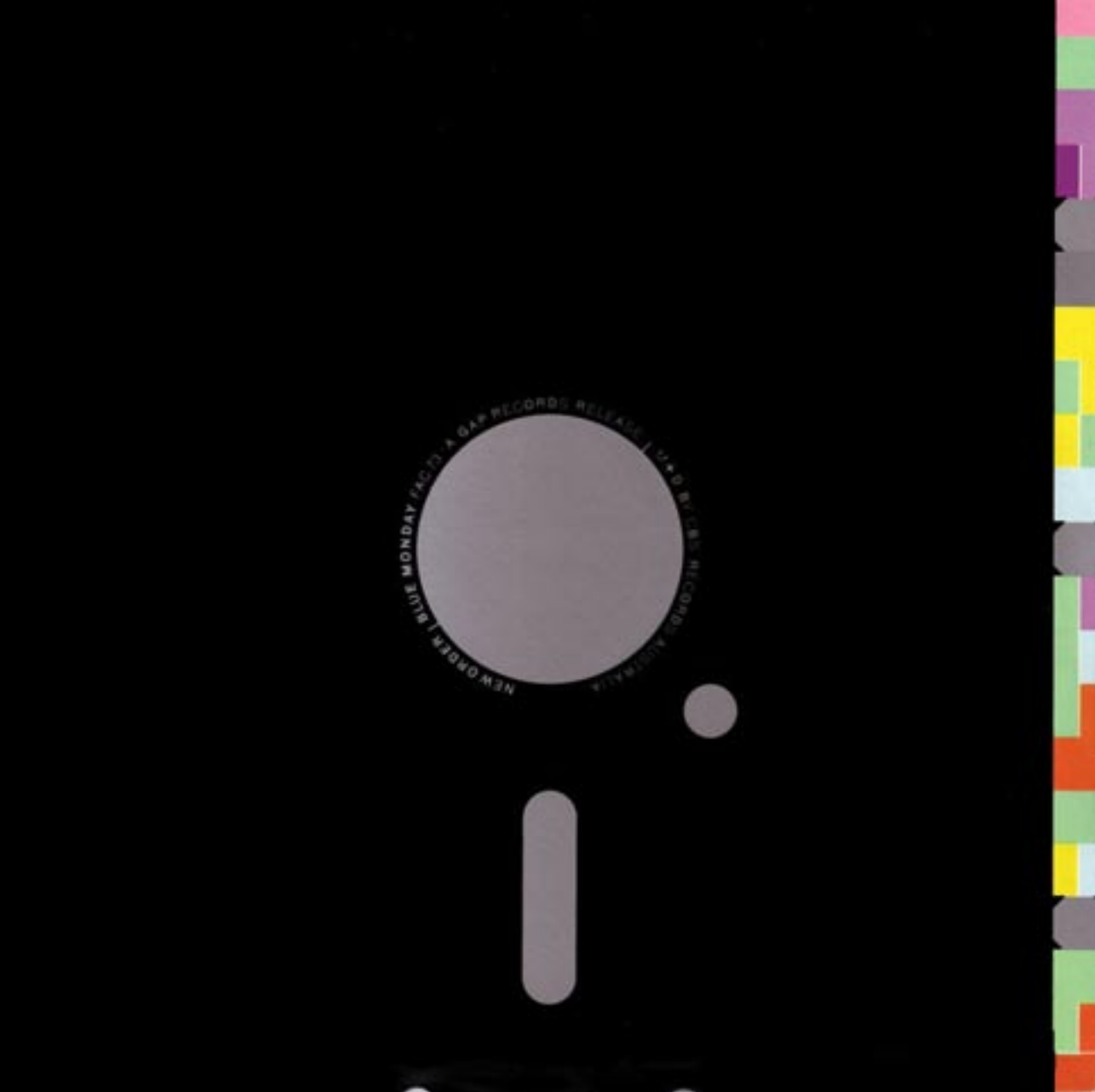
NO BATS • JANUARY 22nd, 1981 • \$1.75 a copy

# Rolling Stone



Rolling Stone, photo : Annie Leibovitz, janvier 1981.





Peter Saville, Blue Monday (New Order), 1983.





Apple Macintosh, 24 janvier 1984.



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o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

Æ Œ æ œ ! ? & @ \*

ç š Ÿ £ € % ° ¢ © ® † ‡

0 [ ] { " " " " , ; , ,





## Close-up of Japan London 1985

SEIJI OZAWA conducting THE NEW JAPAN PHILHARMONIC  
JAPAN NEW MUSIC FORUM

ISSEY MIYAKE : BODYWORKS Fashion Without Taboos

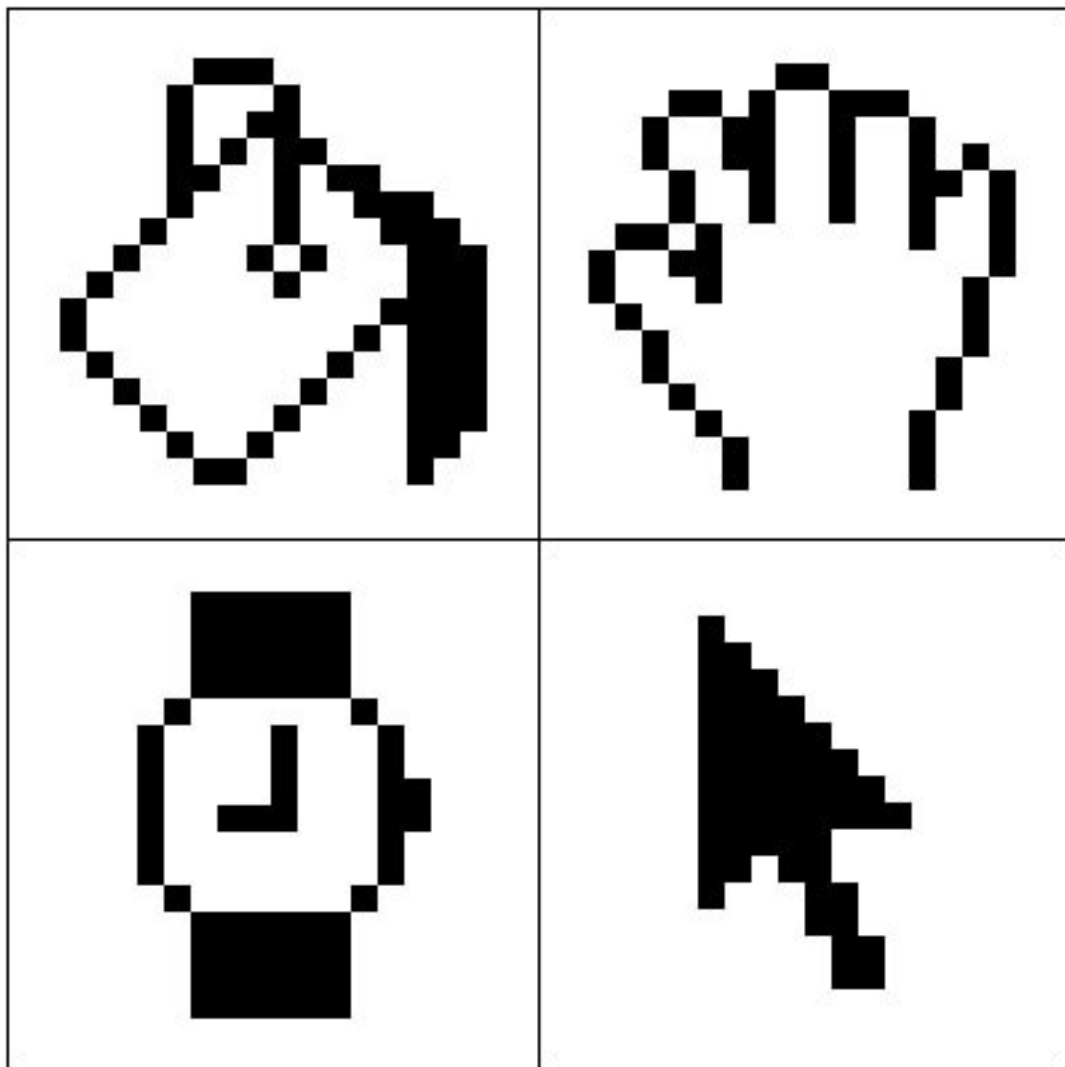
TADASHI SUZUKI and SCOT(Waseda Sho-Gekijo): The Trojan Women

MITSUI GROUP



Ikko Tanaka, Close-up of Japan poster, 1985.





Suzan Kare, ícônes Apple computer, 1983-1984.





**IMAGES OF ILLUSION  
SHIGEO FUKUDA  
1984**

SHIGEO FUKUDA





Takenobu Igarashi, MoMA calendar, 1984.







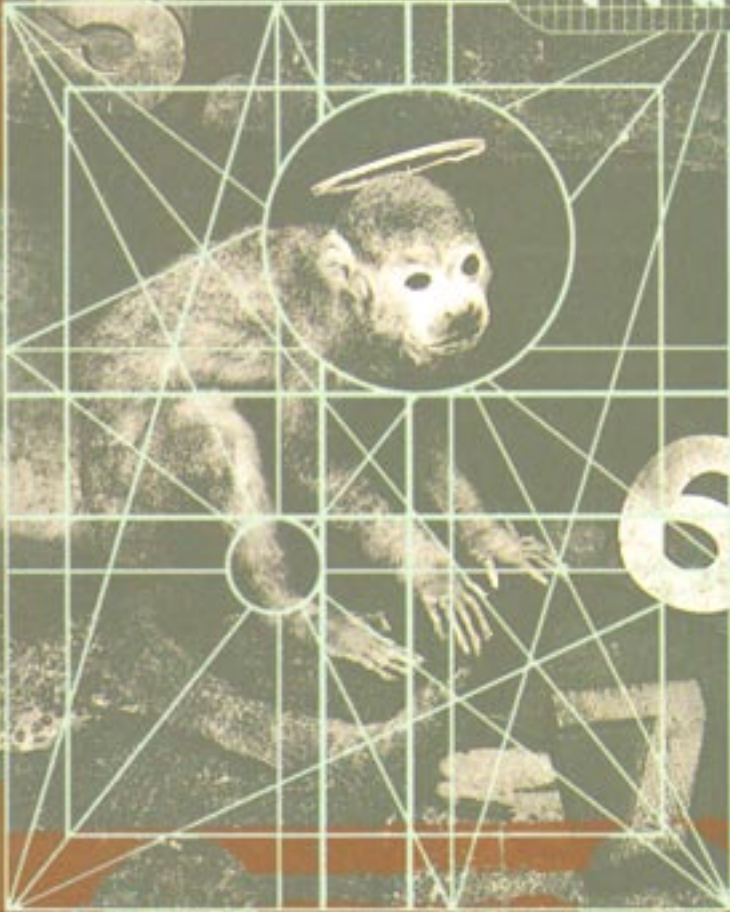
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZÀÁÂÃÄÅËÏÕÖÜabcdefghijklmnopqrstuvwxyz  
klmnopqrstuvwxyzàáâãäåëïö  
øü&1234567890[\$£.,!~?]



*Doolittle*

5

PIXIES



Vaughan Oliver (v23), Doolittle (The Pixies), 1989.



ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀ  
ÅÉÎÕabcdefghijklmn  
opqrstuvwxyzàåéîõ&  
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etc.

Issue #3, featuring:  
dinosaur jr.  
shamen, screaming  
trees, flaming lips,  
michael stipe, shabba  
ranks, new logo, the

25 pavement elastica juliana hatfield spiritualized morphine marianne faithful  
**Raygun**

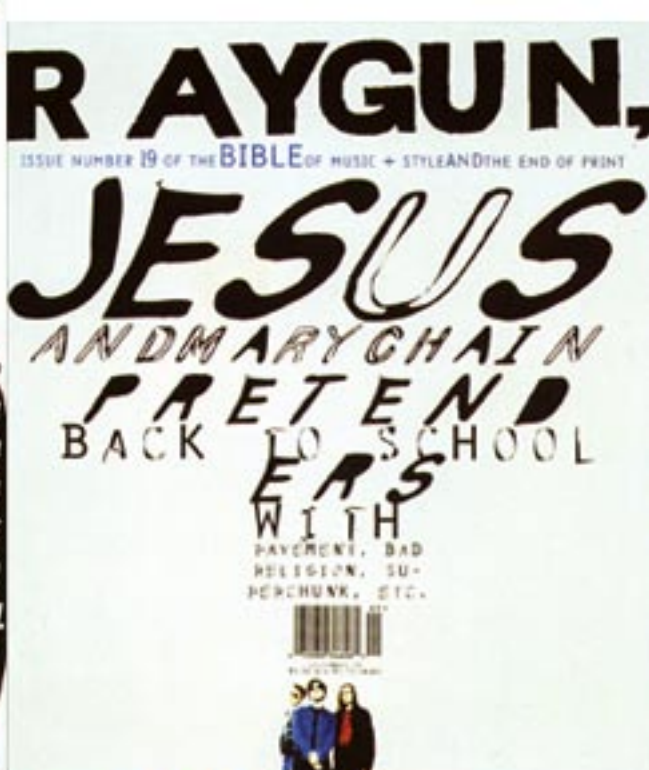


"I don't know if they're dead or not. In that case, they were the under-  
ground. They were the underground. And they were the underground.  
They were the underground. They were the underground. They were the underground."

"They were the underground. They were the underground. They were the underground.  
They were the underground. They were the underground. They were the underground."

"They were the underground. They were the underground. They were the underground.  
They were the underground. They were the underground. They were the underground."

"They were the underground. They were the underground. They were the underground.  
They were the underground. They were the underground. They were the underground."



**RAYGUN,**

ISSUE NUMBER 19 OF THE BIBLE OF MUSIC + STYLE AND THE END OF PRINT

**JESUS**  
AND MARY CHAIN  
**PRETEND**  
BACK TO SCHOOL  
**ERS**  
WITH  
PAYMENT, BAD  
RELIGION, SU-  
PERCHUNK, ETC.



**Liz Phair**

BLUCCY CAPTION  
DANIEL JOHNSON

21

David Carson, Raygun covers, 1993-1995.





The Designers Republic, Emigre poster, 1994.





Paula Scher, *The Diva is Dismissed* (poster), 1994.



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François Dami  
Costumes :  
François Laro  
Lumières :  
Paul Héro

Musique :  
Frédéric Bally  
Avec :  
Claude Berthet,  
Françoise Berni,  
Huguette Cery

Gérald Dami  
Dominique Dami  
Geoffrey Laro  
Aurélien Pirelli  
Yves Pirelli  
Daniel Wolski

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d'Angers/Centre  
Dramatique National  
avec la participation  
artistique de Jean

Théâtre National  
et le soutien du  
Conseil Général  
des Hauts-de-Seine

Le spectacle  
**Télérama**

Michel Bouvet - photos François Lefebvre

Michel Bouvet, Les bonnes ménagères, 1994.





Nous travaillons ensemble, signalétique (Festival de Chaumont), 1995.





# Informations- und Leitsystem Flughafen Düsseldorf



Flugtickets sind ein wichtiger Bestandteil des Informations- und Leitsystems. Ihre Funktion ist es, den Fliegenden den Weg zum Gate zu zeigen. Wenn in der Sprache nicht gesprochen werden kann, ist das System ein wichtiger Bestandteil.

Informations- und Leitsystem sind wichtig, weil sie den Fliegenden die Orientierung erleichtern. Das System ist ein wichtiger Bestandteil, der den Fliegenden den Weg zum Gate zeigt. Wenn in der Sprache nicht gesprochen werden kann, ist das System ein wichtiger Bestandteil.





Page suivante :  
Ruedi Baur, identité visuelle et signalétique du Centre Pompidou, 1997.



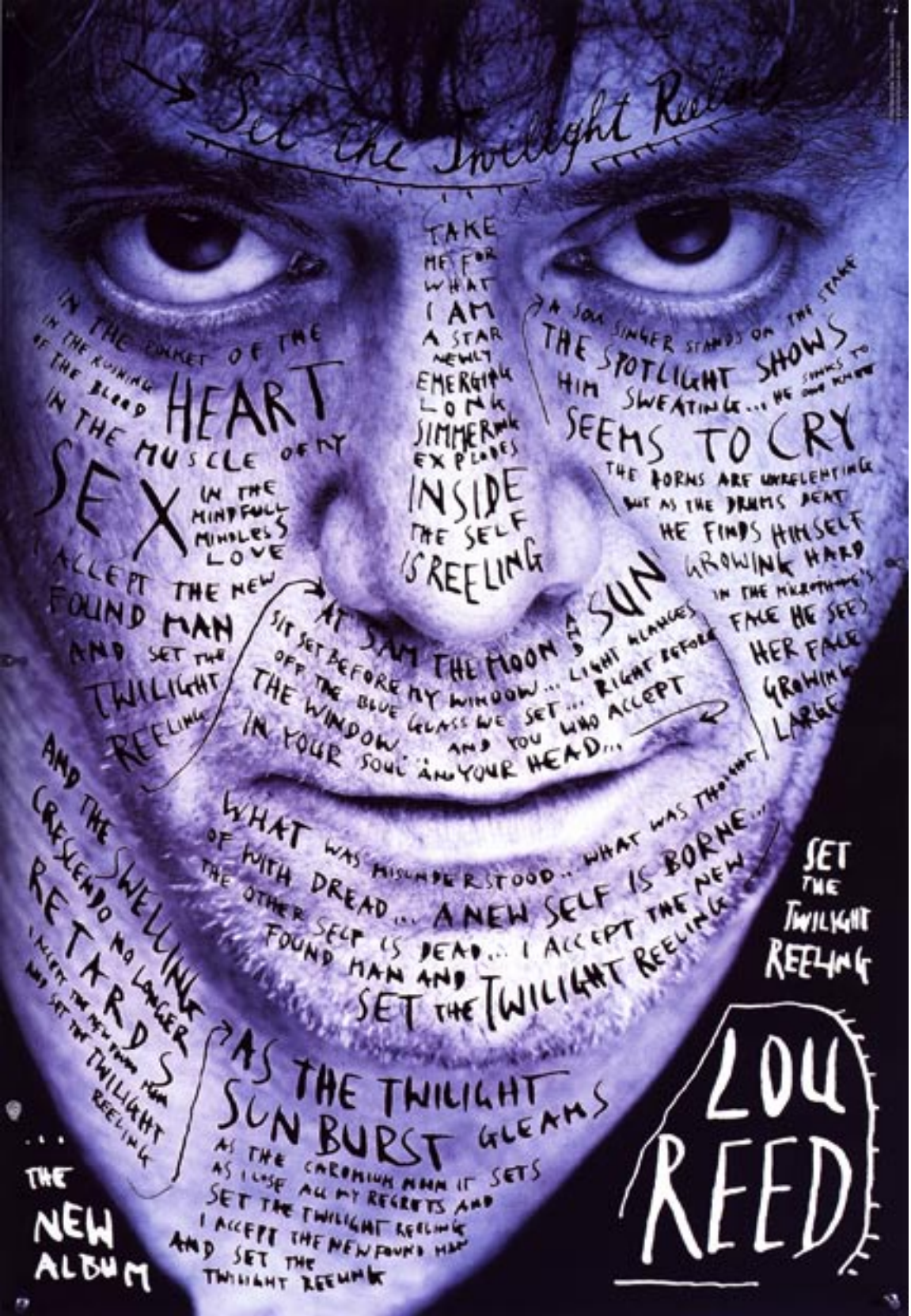






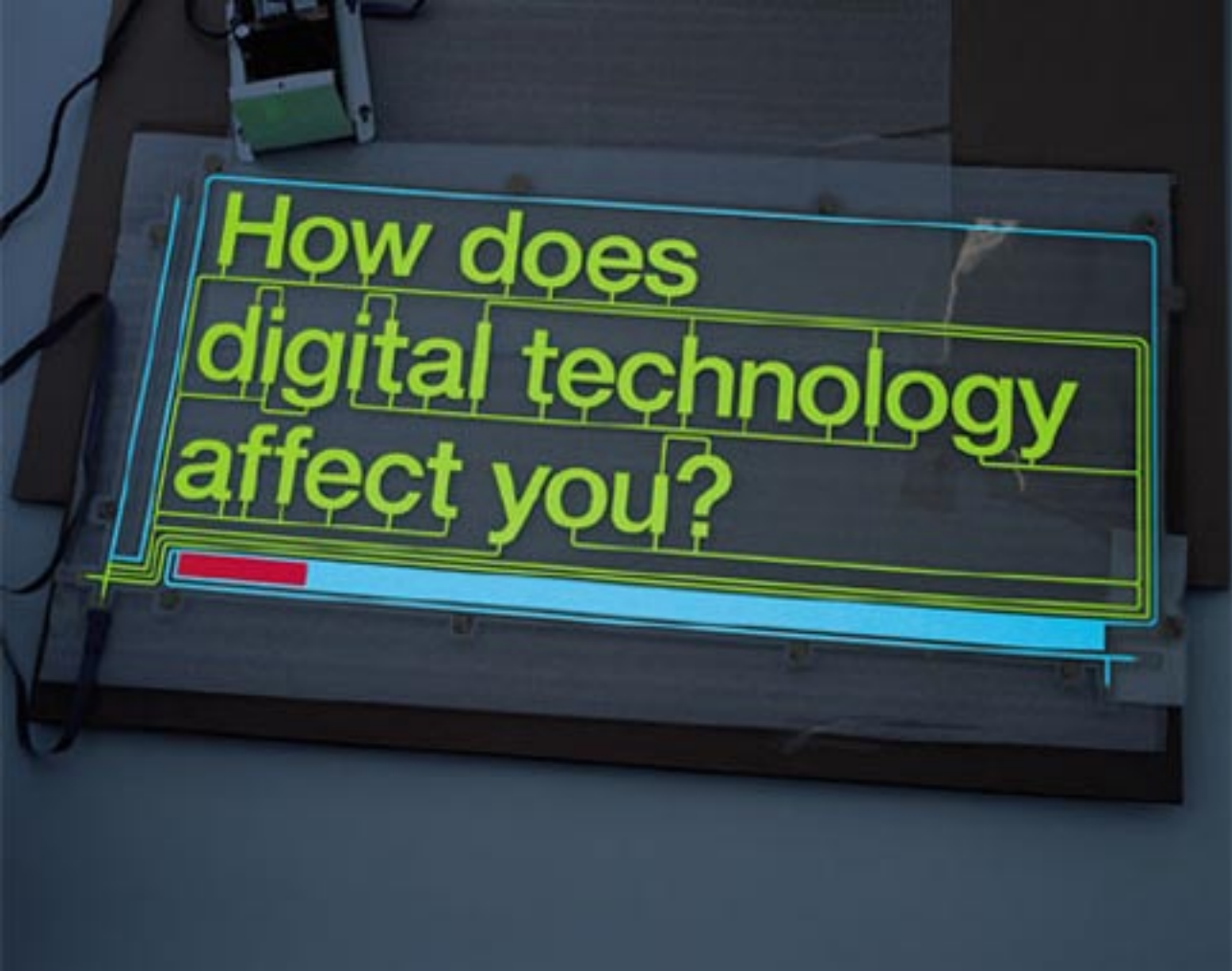
Me Company, Bachelorette (Björk), 1997.





Stefan Sagmeister, Lou Reed poster, 1998.





How does  
digital technology  
affect you?

GTF (Graphic Thought Facility), Digitopolis, 1998.



Page suivante :  
John Maeda, MIT Math Department poster, 1998.





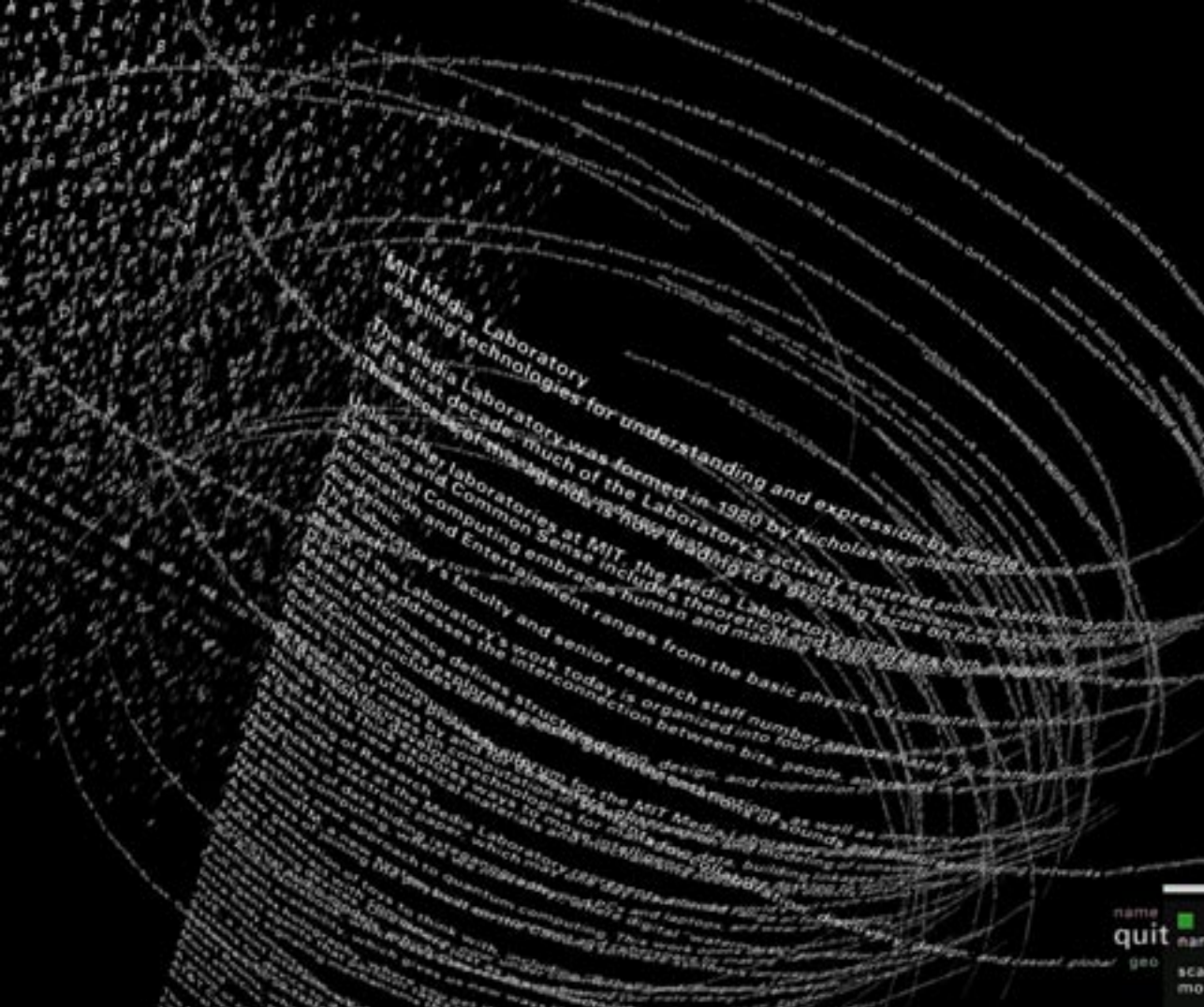
# Current Developments in Mathematics 1998

November 21-22  
Cambridge, MA USA

American Academy of Arts and Sciences, Cambridge, MA / Inquiries Harvard Mathematics Department (617) 495-1980  
Organized by David Jerison, I.M. Singer, Daniel Stroock (MIT) + Barry Mazur, Wilfried Schmid, Shing-Tung Yau (Harvard)

<http://www.math.harvard.edu/cdm98>





Peter Cho, Nutexts (software), 1998.



Edinburgh Fringe, Aug 98

# Flux

**@Queen's Hall** South Clerk St

Fri 14/Sat 15 Spiritualized &

Steve Martland. Sun 16 Ken

Kesey & Ken Babbs, Fri 21/

Sat 22 Nick Cave. Fri 28 John

Zorn. Sat 29 The Creatures.

**@Jaffa Cake** Grassmarket

Sun 16/Mon 17 The Jesus

& Marv Chain, Tue 18 Je t'aime

Gainsbourg, Thu 20 Roddy

Frame. Fri 21 The Bathes, Pearl

Fishers. The Swiss Family

Orbison. Sat 22 Arab Strap &

The Nectarine No 9. Sun 23

David Thomas & Yo La Tengo.

Tue 25 P.J. Harvey, Thu 27 Asian

Dub Foundation.

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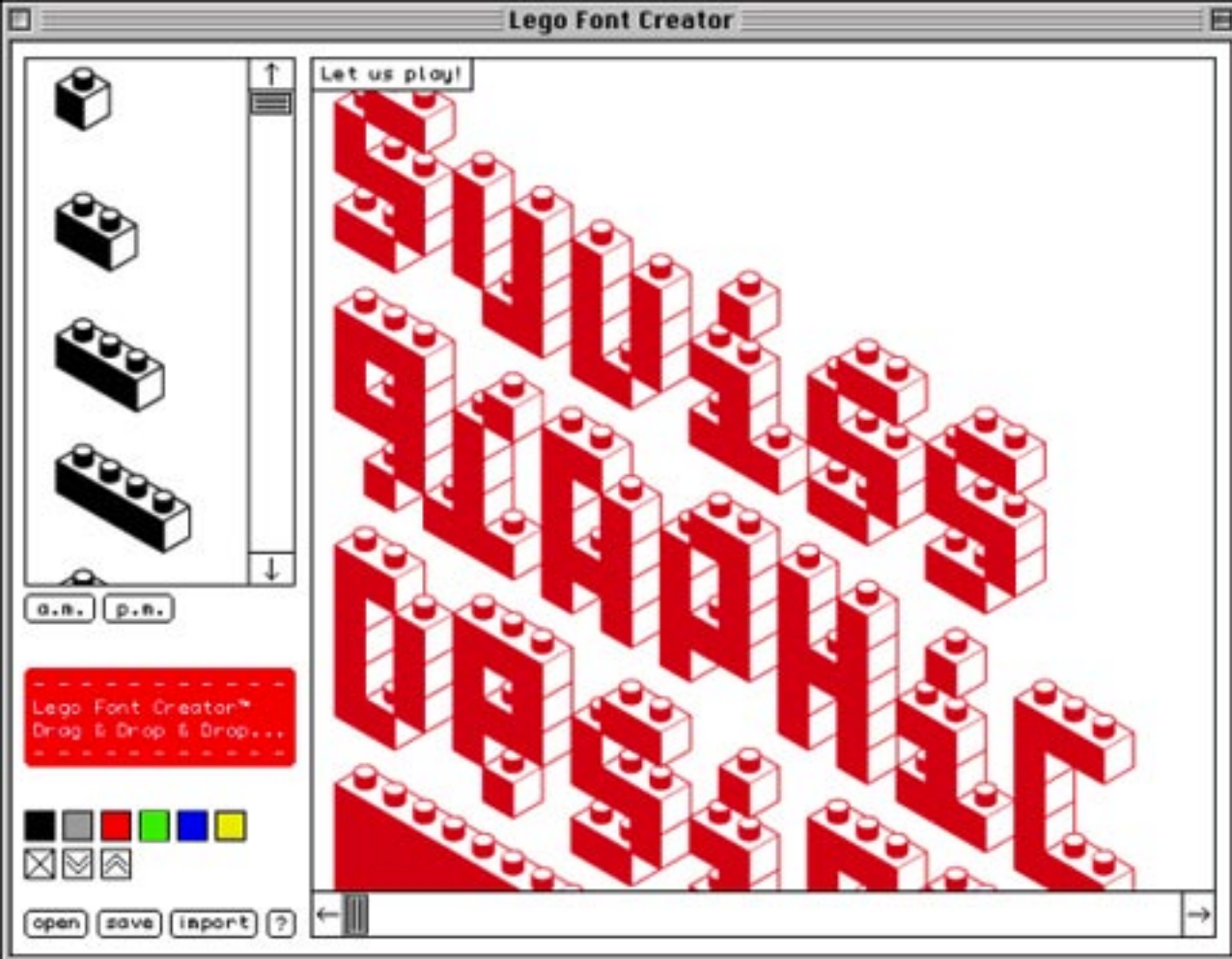
AUSP Arts Presentation





M/M (Paris), Théâtre de Lorient poster, 1999.







- persons employed in transportation occupations
- number and type of vehicles
- occupants killed in vehicle accidents

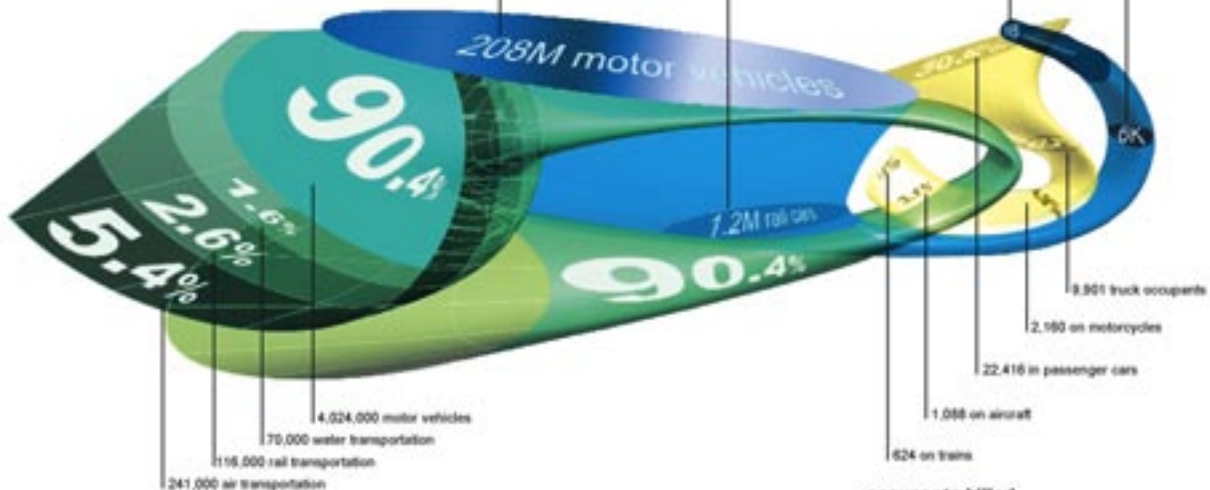
#### number and type of vehicles

130,000,000 passenger cars  
69,000,000 light trucks  
7,000,000 commercial trucks  
697,000 buses

1,200,000 freight cars  
4,413 commuter rail cars

68 ferries

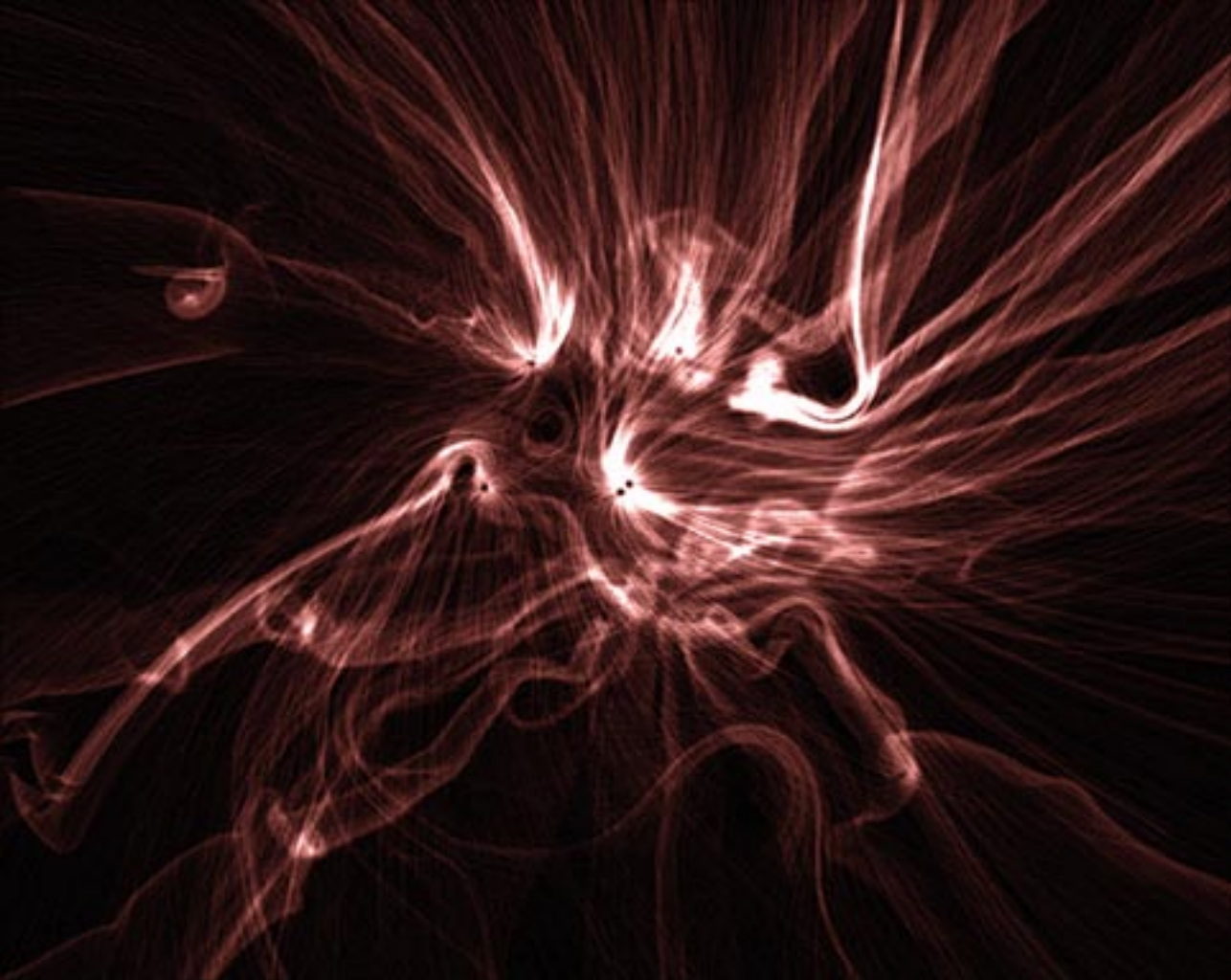
5,961 aircraft



#### persons employed in transportation occupations

#### occupants killed in vehicle accidents





Golan Levin, Floo (software), 1999.



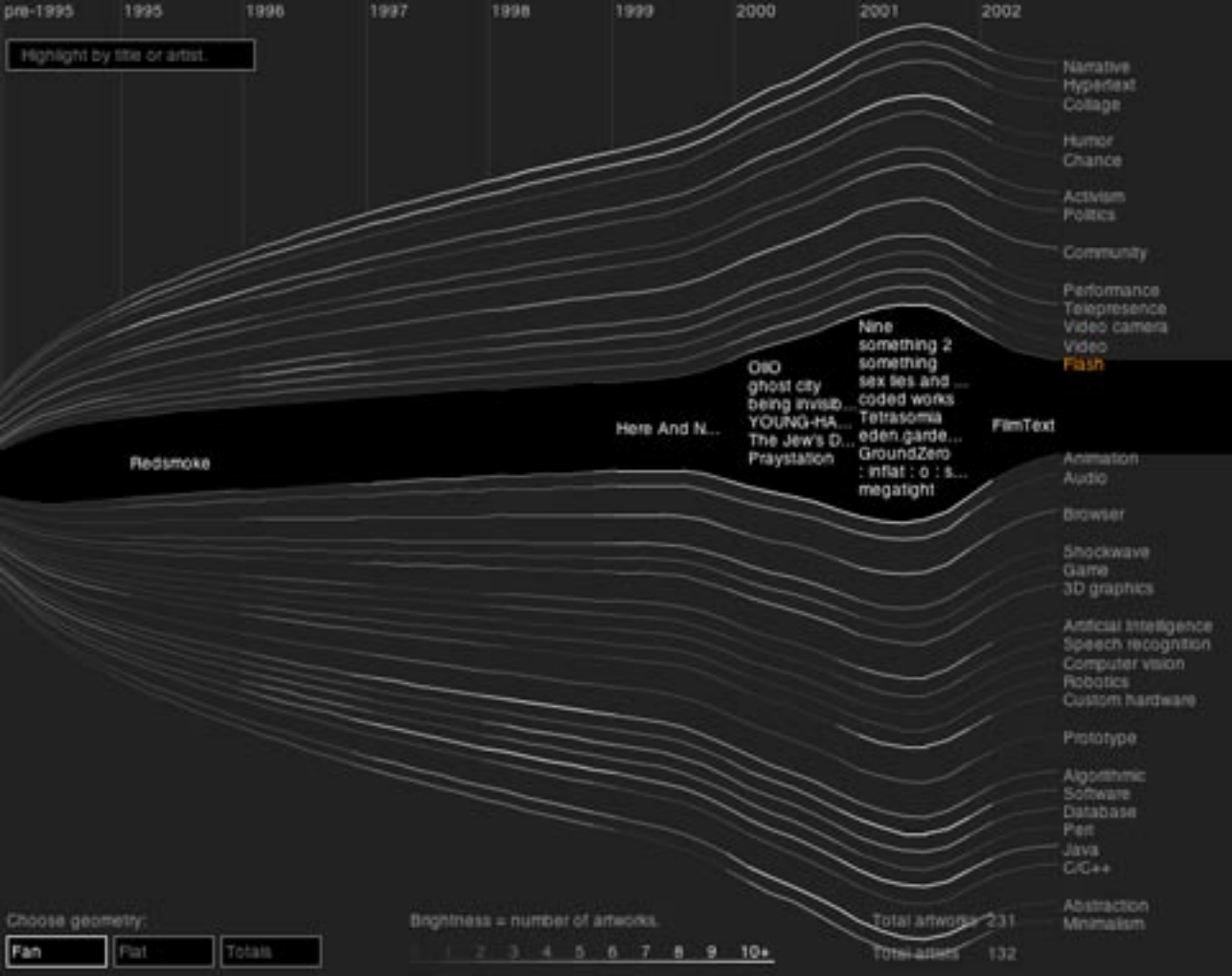






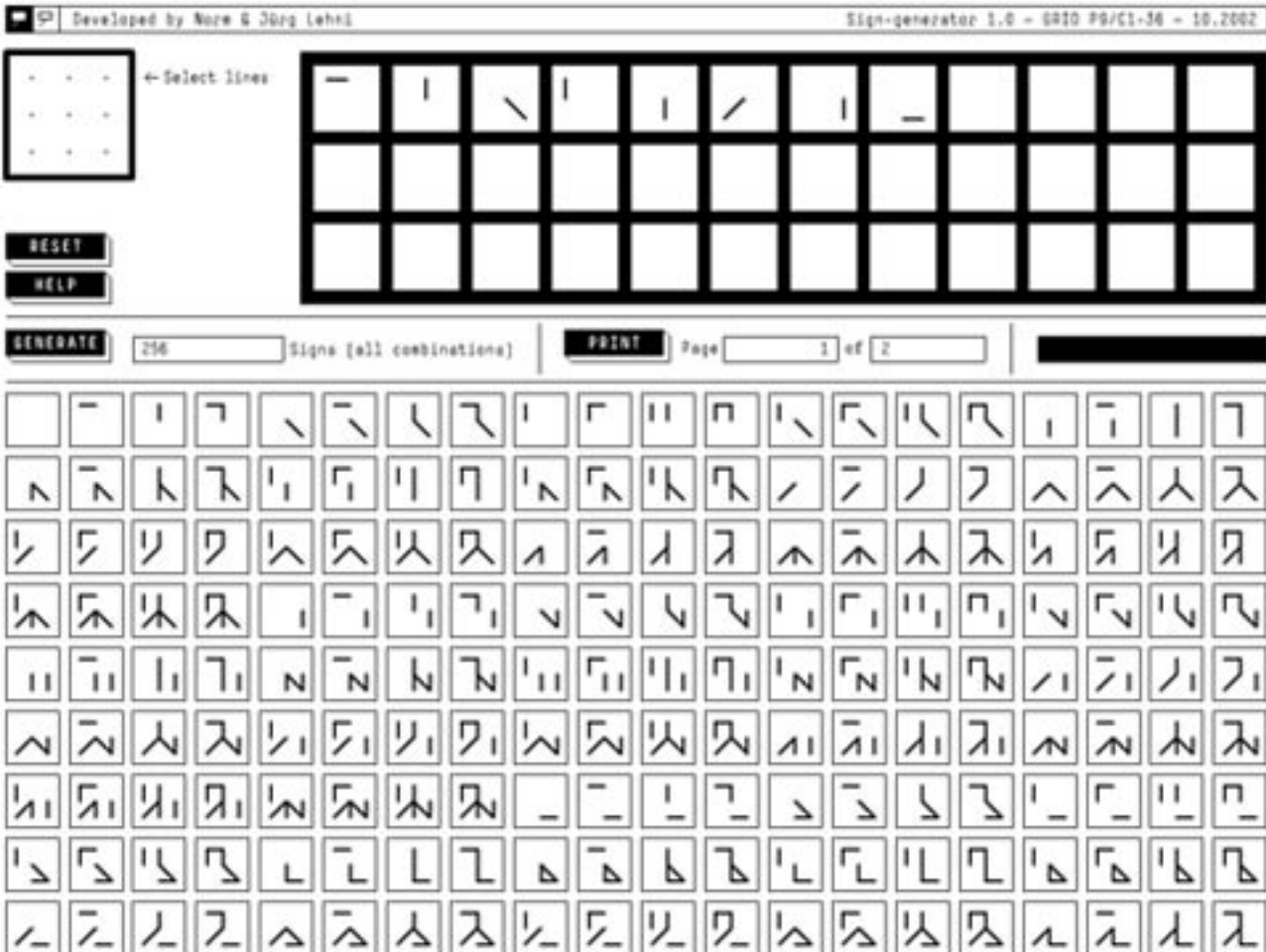
Jonathan Barnbrook, public offerings (catalog cover), 2001.





Martin Wattenberg, A Net Art Idea Line (Java application), 2001.



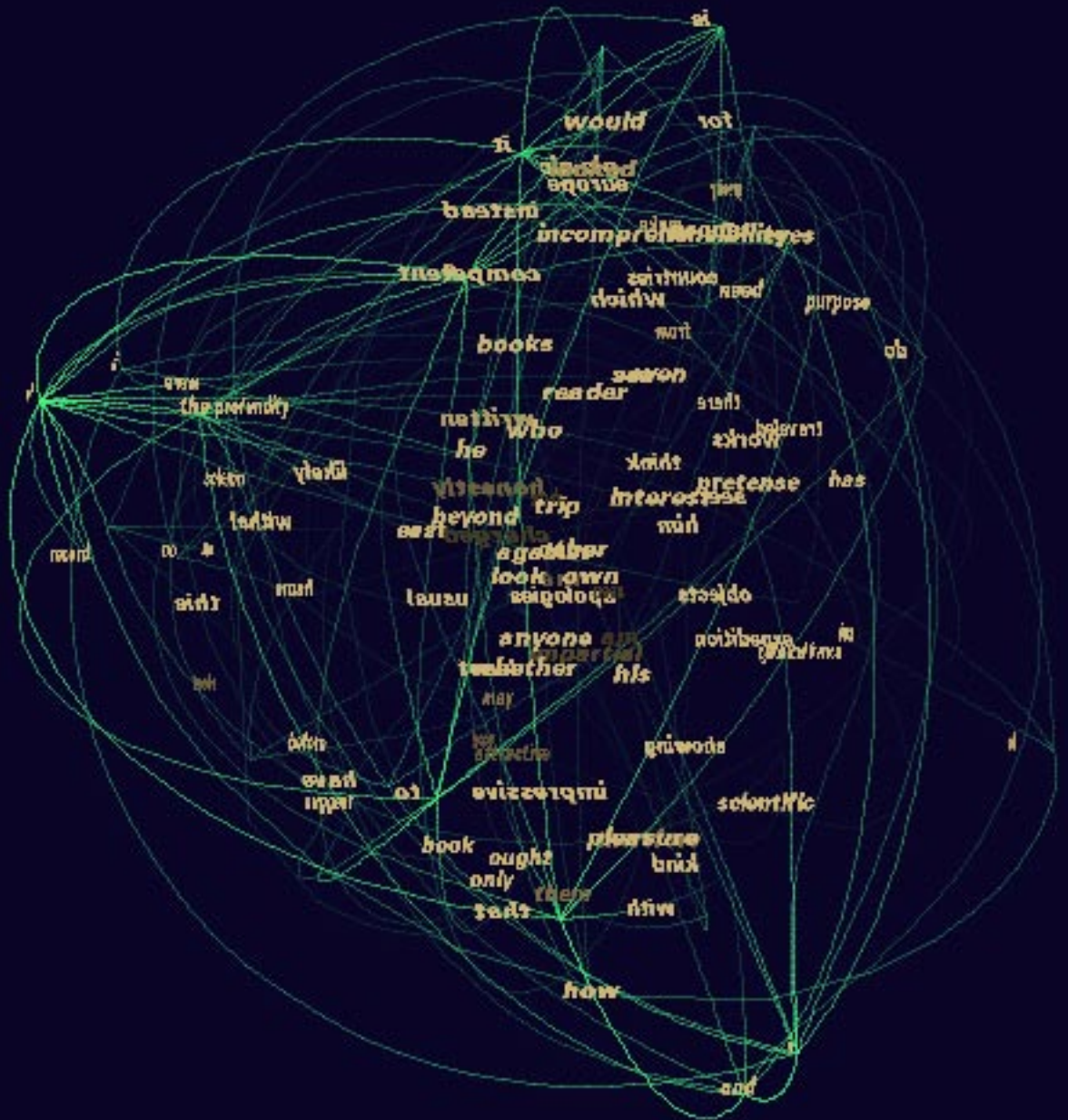






Norm, Sign generator, 2002.





Ben Fry, Valence (software), 2002.



# *Alice's Adventures In Wonderland*

M

Help  
About

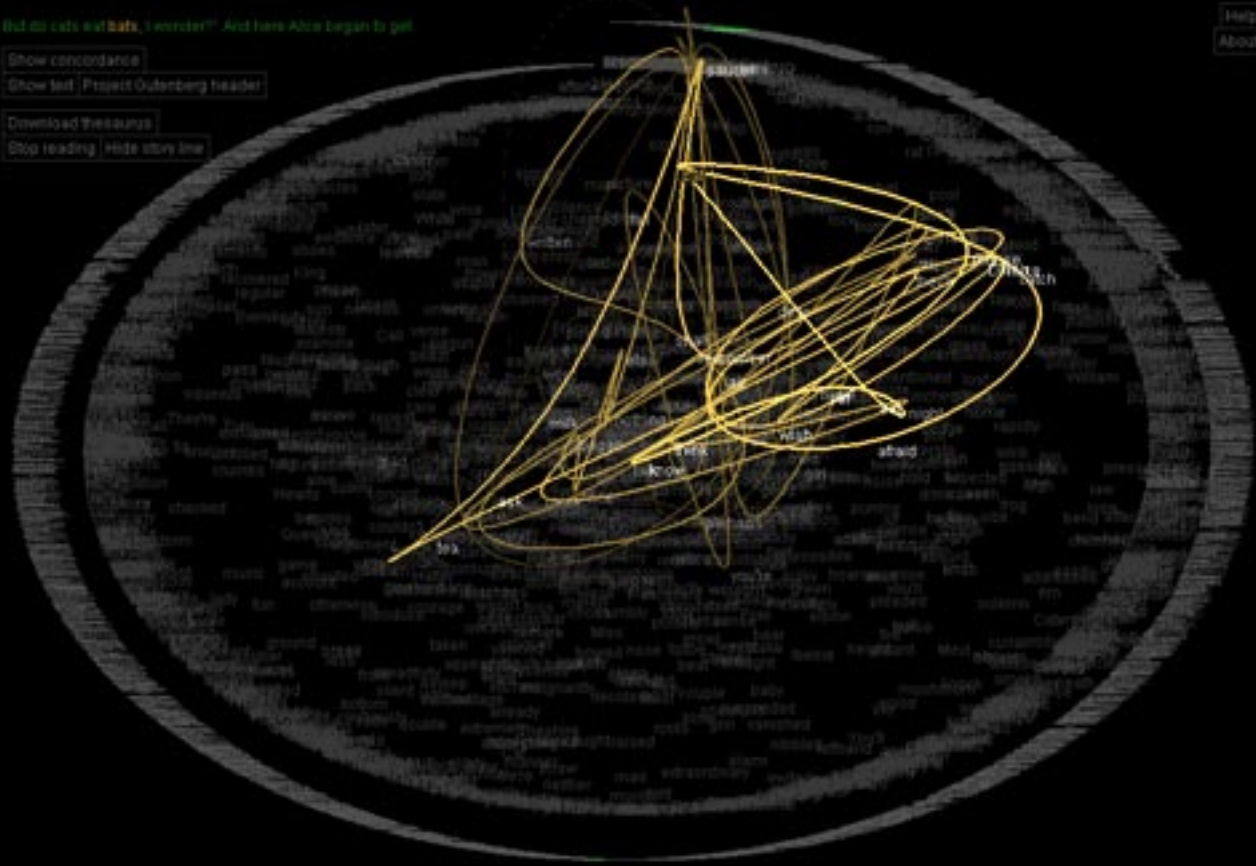
But do cats eat **bats**, I wonder?" And here Alice began to get

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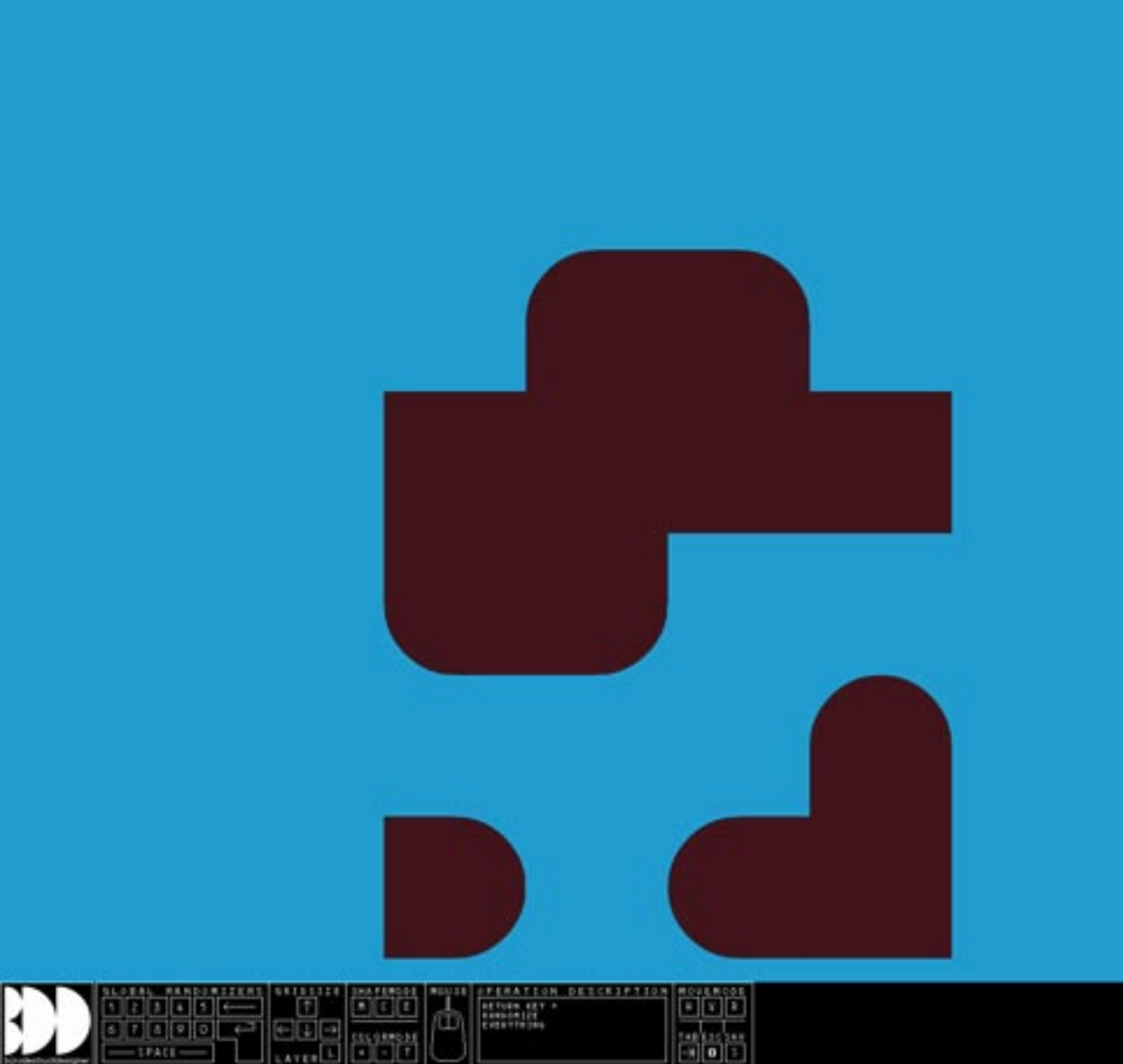
W. Bradford Paley, TextArc (software application), 2002.



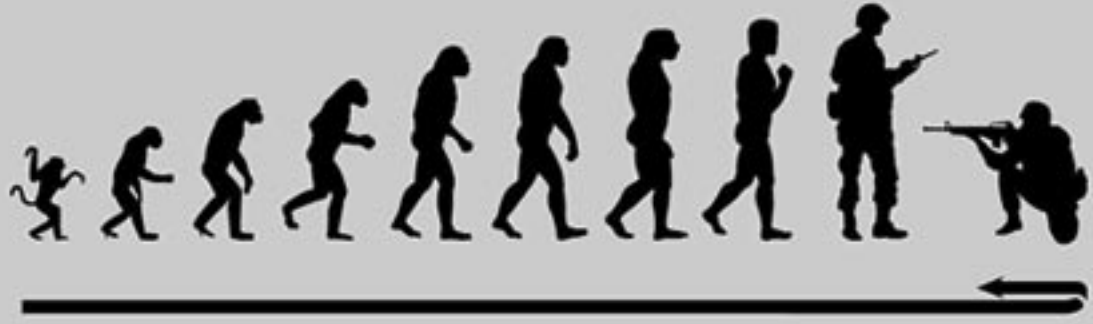


Büro Destruct, posters, 2002-2005.









Jonathan Barnbrook, anti-war poster, 2003.



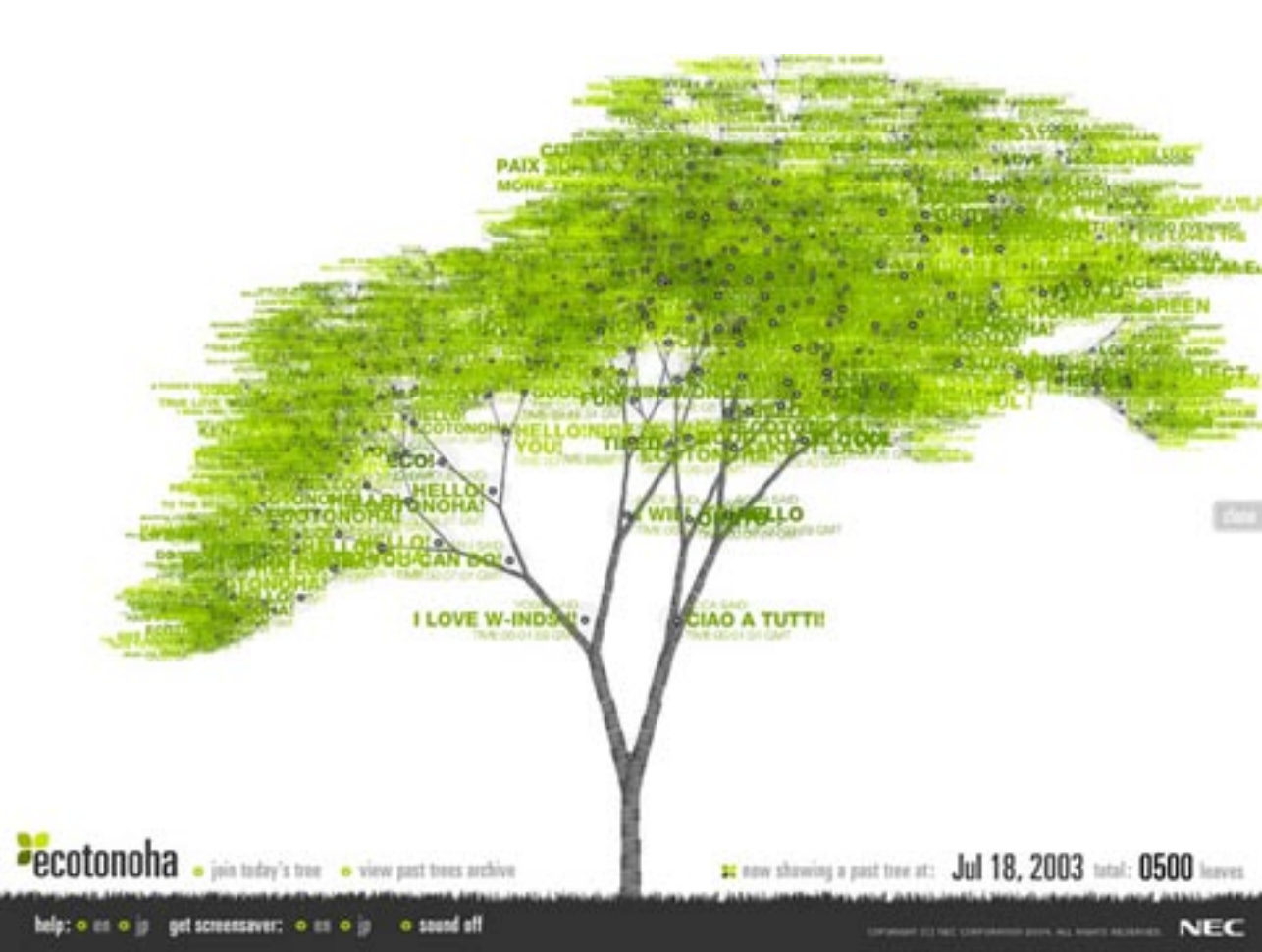


JAZZ IN WILLISAU FR 31. OKT. 2003

20.30 UHR CLUB FOR ROOM ~ WILLIS

ETHNIC HERITAGE ENSEMBLE





Yugo Nakamura, NEC Ecotonoha (software), 2003.



# bateaux

Exposition 28 juin - 5 juillet 2003

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c a n a u x



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Une entrée en douceur	124
Le Mars déchante	125

Le pôle nord de Titan est parsemé de lacs de méthane

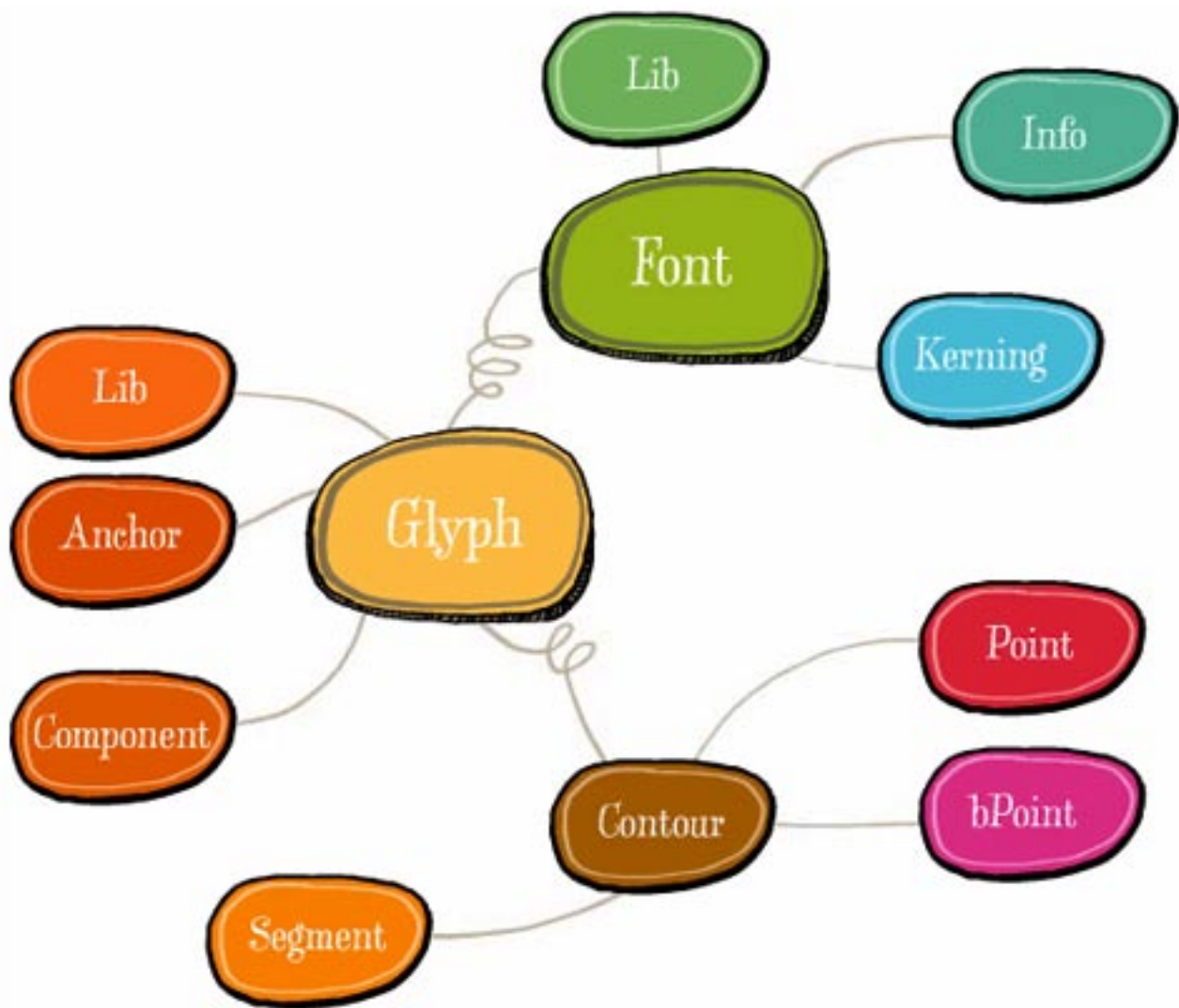
**La Chinoise**  
Margaret Chan  
grand prix  
Jury Hong à la tête  
de l'OMS



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**27 JUIN 2004**

à Chaumont  
avec la soutien du conseil général, de la Haute-Marne  
du conseil régional, Champagne-Ardenne  
et de la Direction Régionale des Affaires Culturelles  
Ministère de la Culture et de la Communication







Page suivante :  
eBoy, FooBar poster, 2006.







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*Charlotte & Peter Fiell (Taschen, Köln, 2003).*

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*Le blog de Peter Gabor.*

<http://www.my-os.net/blog/>

*Le blog de Etienne Mineur.*

<http://www.underconsideration.com/speakup/>

*Speak Up, blog fondé par Armin Vit.*

<http://www.designwritingresearch.org/>

*Le site de Ellen Lupton.*