

EXPERIMENT,

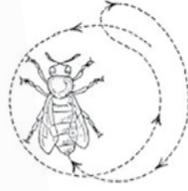
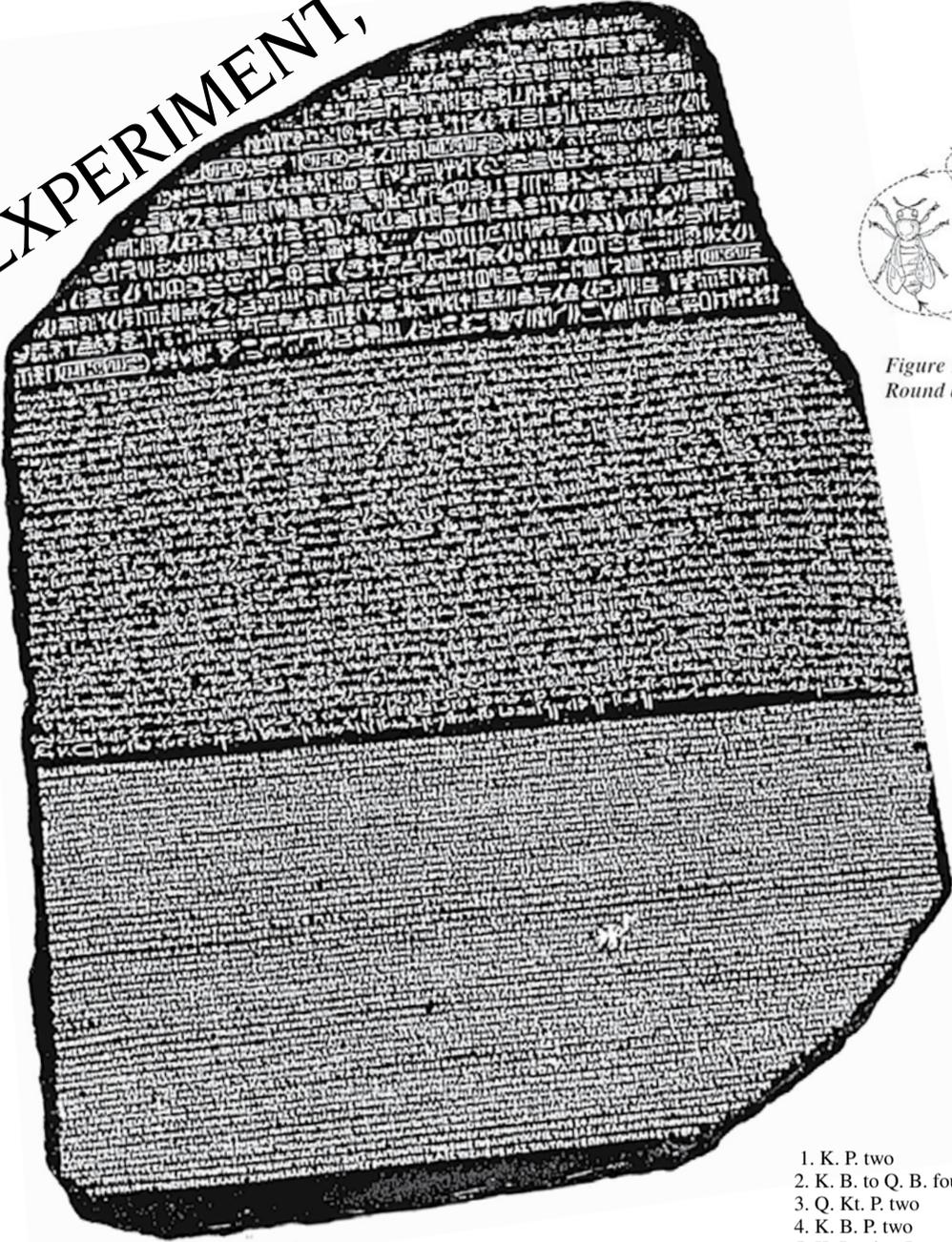
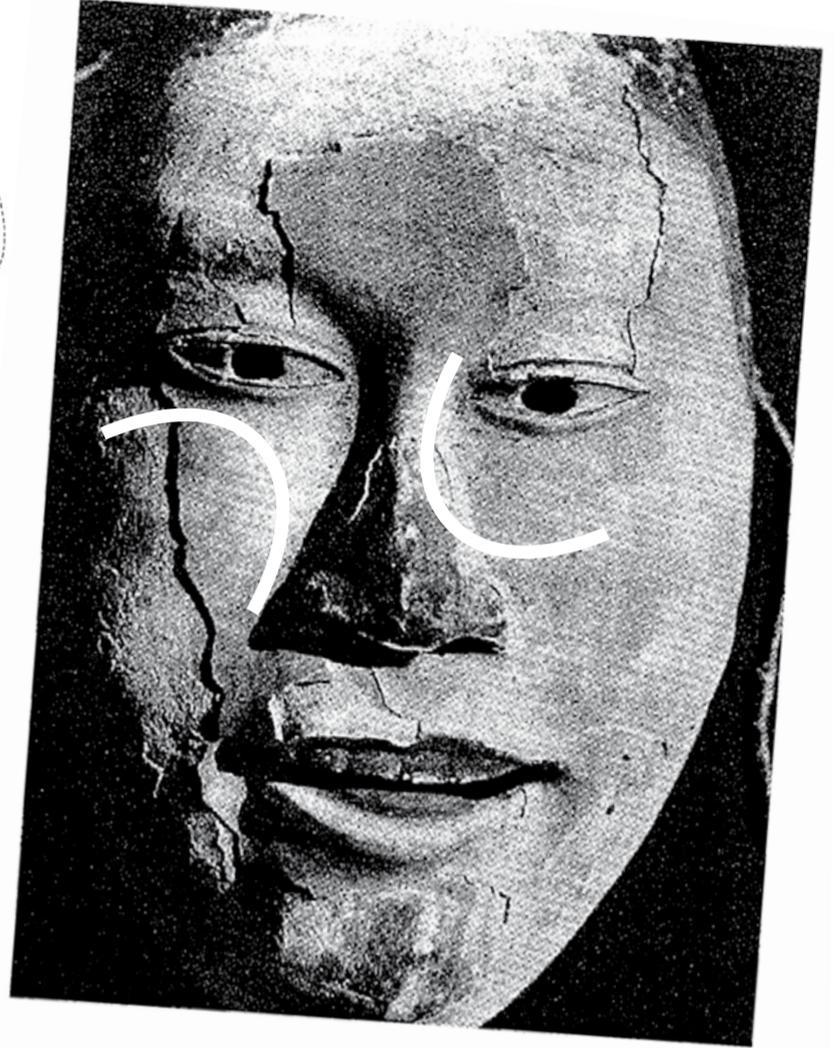
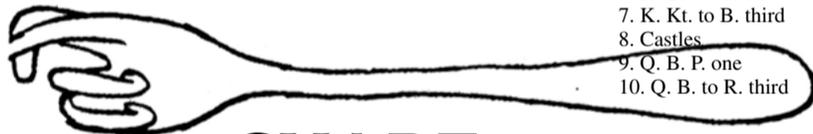


Figure 1.
Round dance



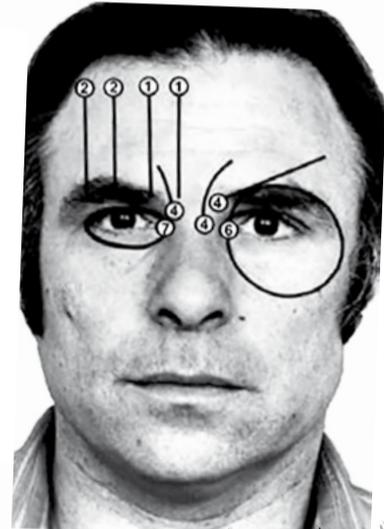
1. K. P. two
2. K. B. to Q. B. fourth
3. Q. Kt. P. two
4. K. B. P. two
5. K. P. takes P.
6. K. B. P. takes P.
7. K. Kt. to B. third
8. Castles
9. Q. B. P. one
10. Q. B. to R. third



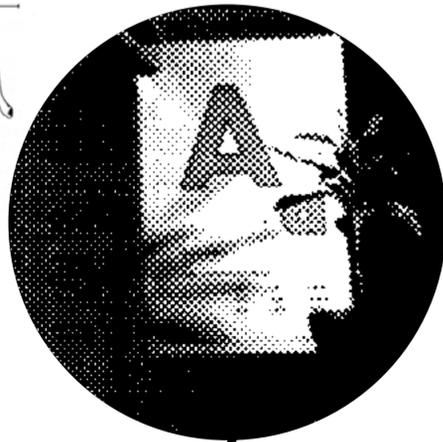
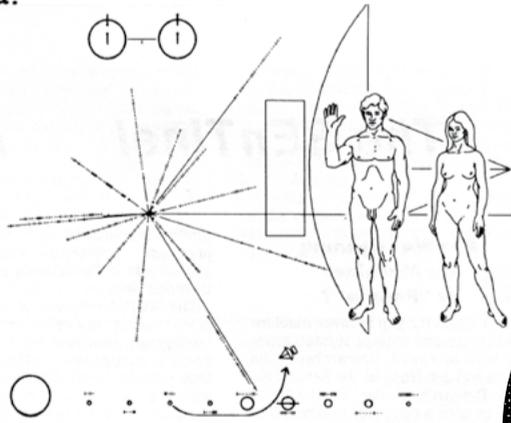
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SHARE

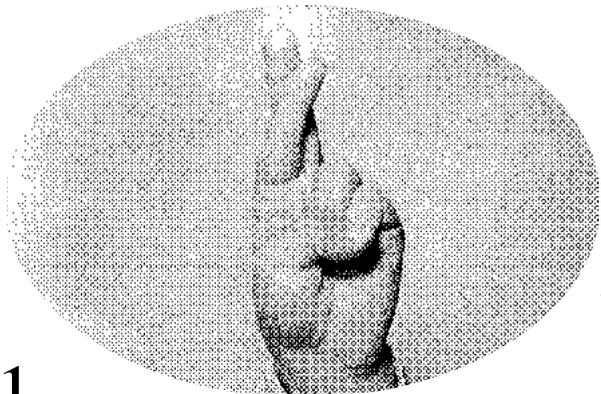
1. K. P. two
2. K. B. to Q. B. fourth
3. B. takes Q. Kt. P. two
4. Q. P. two
5. K. Kt. to B. third
6. Kt. takes Q. P.
7. Q. B. to K. Kt. 's fifth
8. Castles
9. K. B. to R. fourth
10. R. to K.



ruba!



S P R E A D



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EXPERIMENT, SHARE, SPREAD • Paul Faure • Master Visual Arts Graphic Design • Thesis coordinated by Katrien Van Haute • Master project coordinated by Peter Van de Cotte and Randoald Sabbe • LUCA School of Art Ghent 2016-2017 • Text typeset in Novarese (Aldo Novarese) and Brown (Lineto) • Printed by NewsPaperClub in May 2017

MERCI

à tous ceux qui ont contribué de près ou de loin à ce projet de master et qui m'ont encouragé dans cette tâche et dans ma transition • à ma famille pour toujours me soutenir dans tous mes projets • à Léa, Marion, Maxime, Pauline, et tous ceux qui m'ont écouté...

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fig.1
The Tower of Babel,
Anton Mozart (1573 - 1625)



fig. 2
"Le circuit de la parole",
Cours de linguistique générale,
Ferdinand de Saussure, 1915



fig.3
Arrival, Denis Villeneuve, 2016
When twelve mysterious spacecraft appear around the world,
linguistics professor Louise Banks is tasked with interpreting
the language of the apparent alien visitors.

In this text, I will try to analyze my master project and all the ideas and topics that it brought to me through this year at LUCA School of Art.

My master thesis, as the following master project, is more an overview of a working process. Nor this thesis, nor my project, are a specific, definite, set idea. I consider it as a very various and multiple feelings I have or had, in a working process. My purpose is not to take you from a point A to a point C here. I have nothing to prove to you, only my own perspective on a ten months research to share with you. Indeed, these texts were actually written in a very close way to my practice through the past year. The more I practiced and experimented graphic design, the more ideas and questions could be considered. The three texts I wrote have similar topics and similar questions but they raised different answers. The three go hand in hand and find connexions in the different found answers. At the very beginning of the year, I read this small extracta in French from Robert Bringhurst: [1]

«Lâchez un mot dans l'océan du sens et des ondes concentriques se forment. Définir un seul mot signifie tenter de saisir ces ondes. Personne n'a les mains assez rapides. Lâchez maintenant deux ou trois mots à la fois. Des motifs d'interférence se forment, se renforçant ici l'un l'autre et s'annulant là. Saisir le sens des mots n'est pas saisir les ondes qu'ils causent; c'est saisir l'interaction entre les ondes. C'est ce qu'écouter signifie; c'est ce que lire signifie. Ce qui est incroyablement complexe, pourtant les Hommes le font chaque jour et très souvent rien et pleurent à la fois. En comparaison, écrire semble tout à fait simple, du moins avant d'avoir essayé.»

I like to see this thesis in the same metaphor as Bringhurst exposes: that is trying to see the interaction between my ideas and my graphic experiences. I could never work in only one direction, or one path. My master project, so my thesis, is an addition of several layers that come together and connect between each other. He goes on with this idea. This year in Belgium is a full experience for me, as my everyday life will be also connected to language. Whether I go to shops downtown, or go out with people of the school. Trying to find a work which does not demand to speak Dutch, and so on. Through my master thesis I want to crystallize as Bringhurst says this flow of speak that I cannot reach.

«L'écriture est la forme solide du langage, son précipité. La parole sort de nos bouches, de nos mains, de nos yeux comme une forme liquide et s'évapore aussitôt. Il me semble que cela fait partie d'un cycle naturel: une des façons du climat pour se former sur l'océan du sens. Que sont ces mots que nous lâchons comme des galets dans l'océan sinon une condensation de parole évaporée, des parts recyclées de ce même océan du sens? Pourtant le langage peut aussi se solidifier — en cristaux irisés, tranchants, symétriques, en structures proches de la grêle, en couches de schiste ou en boue. Dans leur forme solide ou liquide, les croisements de sens peuvent se renforcer ou s'effacer l'un l'autre.»

From speech to writing, language is a topic I care deeply about, as a graphic designer for sure, but also as a human being, capable of using language. But this topic remains huge. I won't deeply analyze what is a language here but rather what is language for? For me, language was meant to communicate ideas, opinions, thoughts... (I am better at writing my language, maybe that is why I chose to be a graphic designer). Language and communication are the foundation of my project because it has been a vital tool for our species since ages. The Tower of Babel **fig.1** story in the Bible [2] is a fable and warning about the power of language. According to that story, early humans developed the conceit that, by using their language to work together, they could built a tower that would take them all the way to heaven. God, angered at this attempt to usurp his power, destroyed the tower. And then, to ensure that it would never be rebuilt, he scattered the people by giving them different languages — confused them by giving them different languages. And this leads to the wonderful irony that our languages exist to prevent us from communicating. Even today, we know that there are words we cannot use, phrases we cannot say, because if we do so, we might be accosted, jailed or even killed. But the moral of the story is that once you have language you can put your ideas together and cooperate to have prosperity.

It leads me to another important point of my research: diffusion and sharing. Like every form of life, language needs an environment, which Bringhurst even calls an «ecological phenomom». [3] Language and communication can not be possible without subjects. At least, a subject A and a subject B who have materials or ideas to exchange themselves. **fig.2** Let's not forget that the verb «communicate» is took from the Latin word *communicatus*, perfect passive participle of *communico* which means “share; make common”. But also from *communis* meaning “common”. [4]

So, a big part of communication systems lies in the fact that when we speak, we first diffuse and we share ideas but not any ideas: our opinion. To me, communication is meant to share our impressions, our feelings. Whether it is natural feelings or deeper philosophical concepts. Today in 2017, I think we can be sure that natural selection gave us the most powerful, dangerous and subversive trait it could ever devised: «a piece of neural audio technology for rewiring people's minds.» [5] that is language. Indeed, Pagel maintains this fact during his TED talk: language allows you to implant a thought from your mind directly into someone else's mind. And we clearly saw the disasters it can lead to. I'm talking about the crazy increase of extremist movements all around the world and the elections of one of these populist leaders, now heading the United States of America, and so on. Of course politics is all about language and how one speaks to people. How to convince them or persuade them to believe in something that is true – or not. But by using language in the right way, you will sow great ideas into people's mind. This engagement for ideas is the final point of my master. By using language as a tool and graphic design as another one, I try to share my ideas and my commitment, I try to communicate. **fig.3**

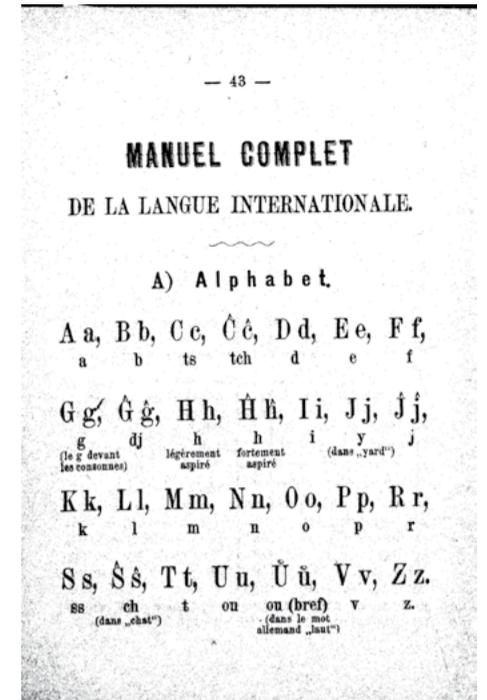
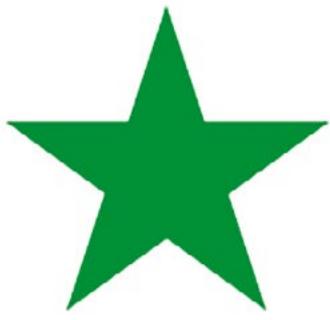


fig. 6
Esperanto's alphabet,
Excerpt from Langue internationale,
Ludwik Lejzer Zamenhof, 1887

fig. 4
Esperanto flag, drawn by Irishman Richard Geoghegan, 1887



fig. 5
Portrait of Doctor Ludwik Lejzer
Zamenhof, from the Congressional
Book of the 4th World Esperanto
Congress in Dresden, 1908

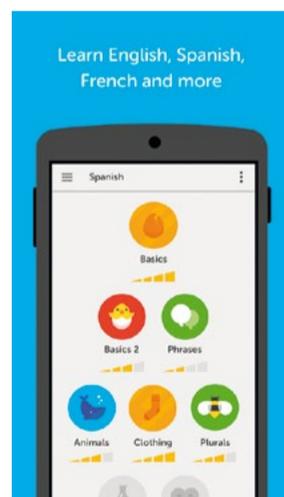


fig. 7
iOS application Duolingo

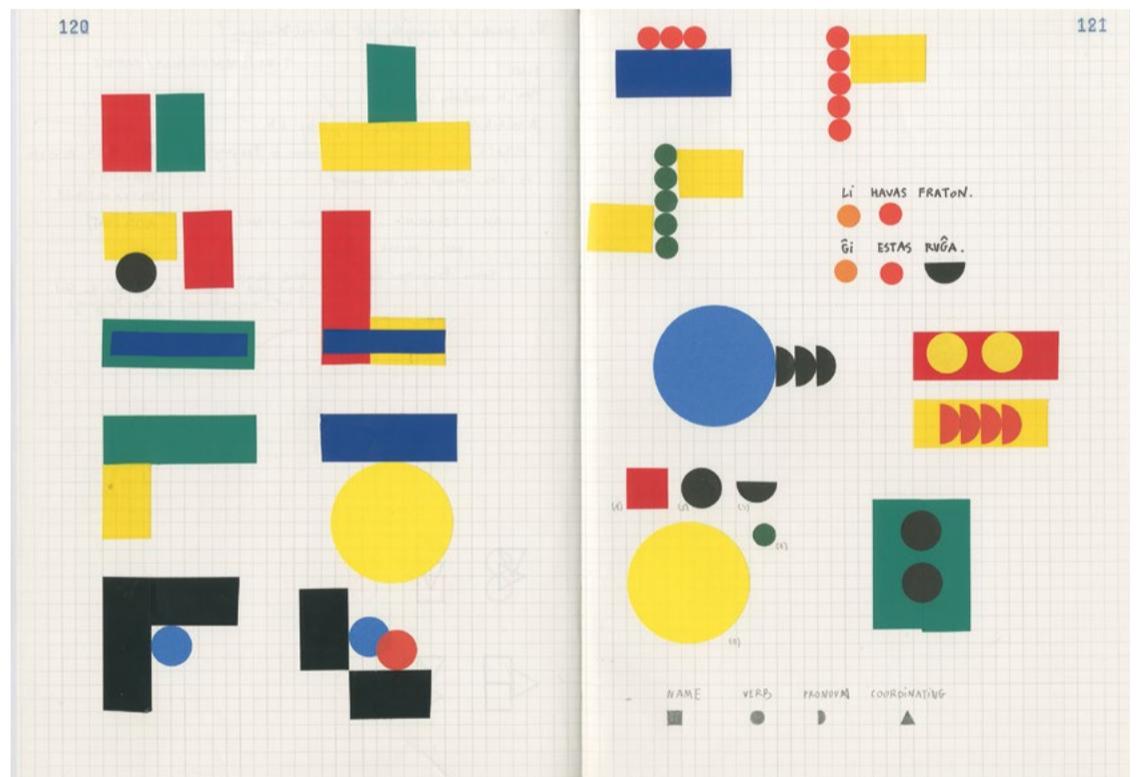


fig. 9
First research and sketches,
made up with color tape and stickers

Temps	Terminaison
Infinitif	-i
Présent	-as
Passé	-is
Futur	-os
Conditionnel	-us
Impératif	-u

fig. 8
First research, made with color tape
and stickers

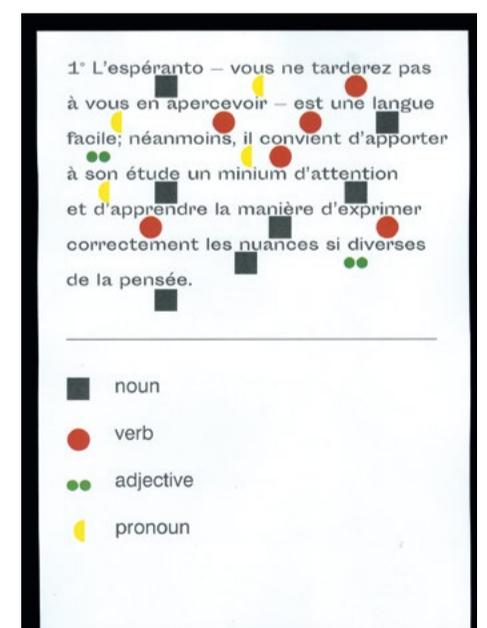


fig. 9
Personal research about the graphic
deconstruction of a sentence

I started this last year of studies in the same way that I often begin my researches for any project. That is by experimenting, by manipulating, by creating: shapes and colors that I do not handle yet at this very first moment of my reflexion. Some very intuitives associations appear, recurrent tools and matters show up in my notebooks. In a way, I could say I design without really thinking about others, but I foremost take all for my own pleasure.

My first researches were turned towards Esperanto. **fig.4** An artificial language, that is to say completely created by a man, Doctor Ludwik Lejzer Zamenhof, **fig.5** under the stage name Doktoro Esperanto (which means Doctor who is hoping) in 1887, with the publication of the book *Langue internationale*. **fig.6** [6]

French linguist Claude Hagège discusses Esperanto like in a very interesting way, and tells in which context it was created by Zamenhof.c

«Zamenhof, l'inventeur de l'espéranto, était un ophtalmologue qui vivait à Bialystok, ville polonaise sous autorité russe. Quand il rentrait dans son ghetto, il était malheureux de voir que dans son cabinet ainsi qu'en dehors du ghetto, dans ses relations avec les gens, on parlait en polonais, en russe, en allemand ou d'autres langues de l'Europe. Il a donc eu l'idée de créer une langue universelle. Nous sommes à une époque très internationaliste, à la fin du XIXe siècle. On songe à répandre des idées acceptables pour tous. Il décide d'inventer une langue qui rallie tout le monde. C'était une idée généreuse. Il prend des racines latines. Il prend aussi des racines grecques, des mots russes. Il constitue ainsi l'espéranto, qui est un ensemble hétéroclite. Il se trompait, néanmoins, sur un point essentiel. Il n'est pas vrai que la communauté de langue puisse mettre fin aux conflits. L'inverse, qui consisterait à dire que la différence entre les langues en entraînerait, est faux aussi. Les Serbes et les Croates parlent presque la même langue; ce n'est pas pour cette raison qu'ils s'entendent. À l'inverse, de nombreux cas montrent que des gens parlant des langues très différentes s'entendent très bien. On ne peut que récuser cette vision idéaliste de l'union par la langue. Par ailleurs, une langue comme l'espéranto est une négation de la diversité. Aujourd'hui, l'anglo-américain a pris la place de l'espéranto. Il prend toujours plus de place. Et si je n'avais qu'un mot à dire pour finir, je vous dirais: Révoltez vous!»

Zamenhof meant it well. He wanted to take a little from everyone's own language to unify and make the communication clear. As the story of Babel is depicted, he thought that he thought that a common language would solve many conflicts between people. But as Hagège explains, Esperanto is a kind of contradiction of diversity. As today, English language is on the same path as Esperanto. English is more and more speak all around the world, but it destroys others smaller language or dialects.

To study a language meant for me a continuity in my previous reflexions, and also in this new environment which opened to myself when I started the Visual Arts master at Sint-Lucas. I am French and Francophone. However the master claims to be international, the experience and the practicing of the language in my everyday life was going to be a brand new point of view for me. I never learnt Flemish or Dutch, and I seem to have a language level way below any other beginner. Fortunately, English is a good bridge between cultures and I can use it easily to make myself understood in almost every places I go in Flanders.

Thus, I had heard that Esperanto was one of the easiest languages to learn. Because its grammatical structure is very simple: like a building game. Lexical roots and suffixes come together and do not vary according to gender, number, time, etc. So I started to learn the vocabulary, the conjugation and all the bases of Esperanto as an autodidact. Thanks to an application specialized in language learning. **fig.7** On the other hand, I continue my plastic research: how to present Esperanto graphically? Could we find a new graphic and visual way of teaching it to all? The deconstruction of phrases and words in Esperanto was quite simple. For example, all names have a -a termination; all adjectives in -o, all infinitives en with -i, **fig.8** and so on.

The main points that interested me in this first research were the notion of a construction game, **fig.9** or at least the notion of construction or assembly, and the notion of an universal communication. In this new foreign environment for me, working around a tool that would allow me to make myself understood by all, in a playful context, was a wonderful thing. Although English is already doing a great job - in this playful side nonetheless - I liked the idea that something else could bring me and my Flemish mates together and allow us to exchange and communicate. Esperanto was created with the aim of bringing together all people, cultures and languages. Doktoro Esperanto wanted to find an effective solution to face the problem of communication between people who had different mother tongues, by creating a language requiring a short apprenticeship. For a Francophone like me, learning 150 hours of Esperanto equivalent to learning 1500 hours of English. [7] A common lan-



fig. 17
Paul Elliman's alphabet



fig. 16
Paul Elliman's letters
from his human alphabet

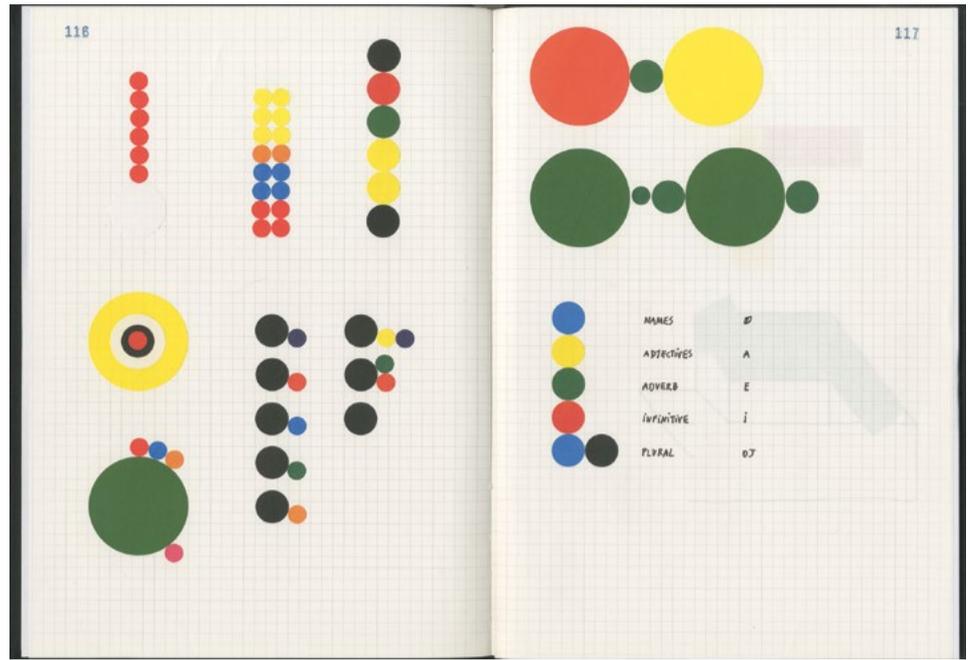


fig. 10
Personal research about a graphic translation of Esperanto,
made up with color tape and stickers

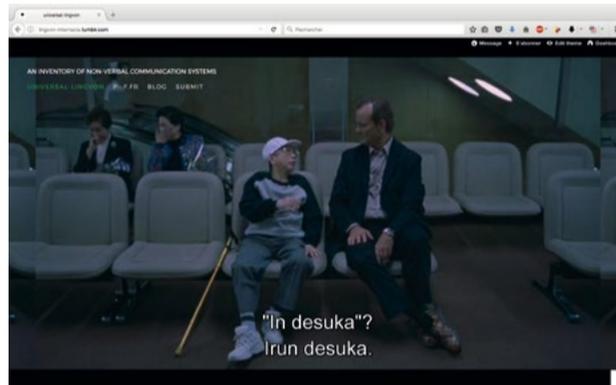


fig. 11
Moodboard, an inventory of non-verbal
communication systems

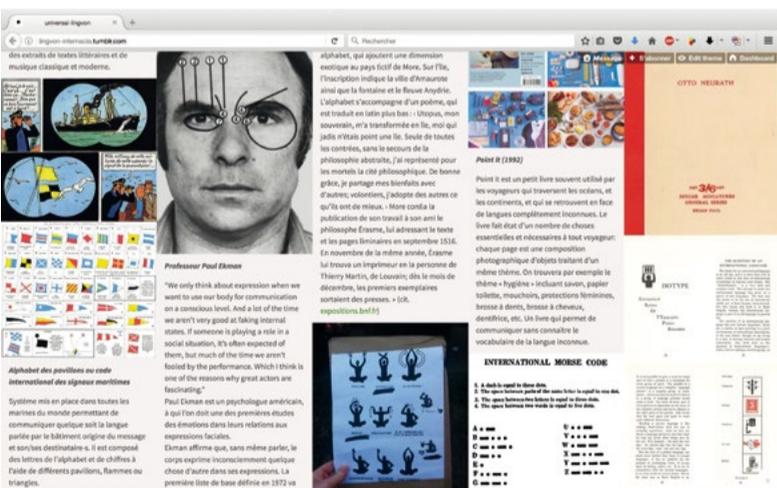


fig. 12
Screenshots from [lingvon-inter-nacia.tumblr.com],
which gathers theoretical references about writing systems

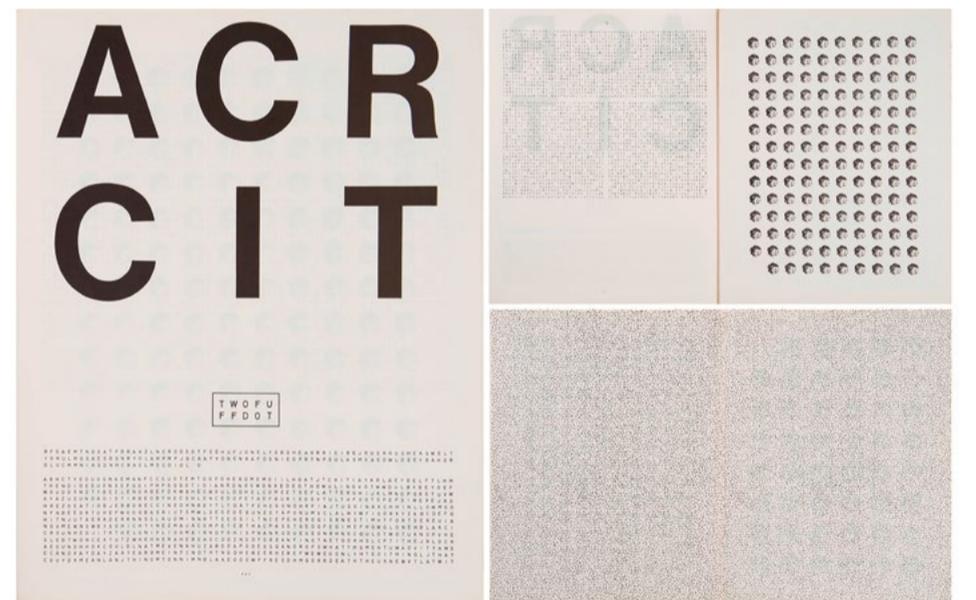


fig. 13
ACRCIT newspaper by Guy de Cointet, 1975

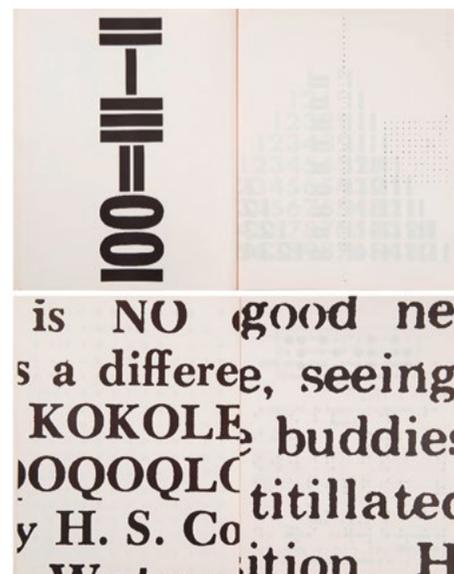


fig. 14
Excerpts from ACRCIT, 1975

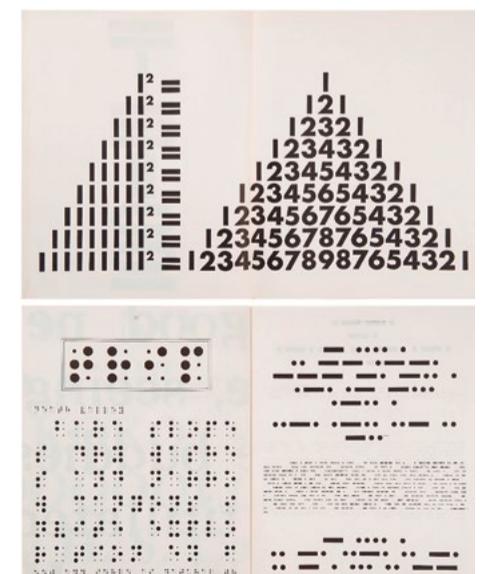


fig. 15
Excerpts from ACRCIT, Braille,
Morse code, numbers code

guage which is not the mother tongue of either of the speakers. A constructed language, which has already been advocated for several centuries by many personalities, from the most illustrious to the least known: Comenius, René Descartes, Gottfried Wilhelm Leibnitz, Nicolas de Condorcet, Jules Vernes, Albert Einstein, John Wilkins... Even though Esperanto does not make headline news, even though very few people from my age know the existence of this language, Esperanto still exists today. [8] Because it answers a need, an ideal of dialogue between people.

So I was trying to find a visual translation, (surely) written or drawn, **fig.10** to Esperanto. With very simple shapes, and primary colors. An abstract formal language that would translate a language, quite simple in comparison to other languages used in the world. But which remained complex.

My research did not lead me where I wanted: the collages I made were too abstract for me at the end. I saw them more like paintings than messages. Of course you could take a message from a painting even though it is not a written message but a drawing. But still, it was leaving me uncertain because I didn't want to make abstract painting. I wanted people to easily get the code of the language and quickly be able to use the code themselves. Esperanto was a very precise language and I thought I should open more my work to non-verbal communication rather than Esperanto itself. So to compare others codes and others writing systems.

Also because of my background, I started gathering references of designers and artists, who had worked about non-verbal language: at the École nationale supérieure des beaux-arts de Lyon, where I was graduated from a graphic design bachelor degree, I've been taught to always work with references. For each new project, I have a theoretical phase; I try to collect as many information as I can about the subject I'm working on, I read a lot about it, from philosophy to arts. I gather pictures, etc. It is a big process in my work. I like it very much, because it allows me to frame the subject I want to work on. With this mechanism, I can develop a kind of overview of the theme I deal with. For the start of this specific research, my master project, I decided to show this theoretical phase in a tumblr [9], like a moodboard, where you can see all the references I have in my research. **fig.11**

One or several pictures of a project are shown **fig.12** in the moodboard, along with a brief text explanation of the following project. What we see on this board in that many artists, designers, even scientists had already reflected on alternative languages and codes to decipher. From the simplest and logical to the most imaginative and extravagant.

For example, French artist Guy de Cointet, (1934-1983) gave a big part of his life to these codes. He liked to play with language. One of his most famous work is the newspaper ACRCIT (1971). **fig.13** This publication gathers different writing systems **fig.14** that Cointet used to manipulate in his books and drawings such as crossword, writing in mirror image, succession of numbers, Morse code, Braille alphabet and others decorative patterns. **fig.15** ACRCIT were printed and widely circulated to people in the streets for free. De Cointet didn't create a new language or a new alphabet, but he used already existing writing systems to make his own language. These multiple languages relay some kind of statements in the journal, but also give a very nice design because of the patterns they have. Every language De Cointet is using can be seen in a very pictorial way. Morse language for instance has these dots that create a new drawing; binary codes mostly using for computer science is also very visual. Most of the time, the artist is using the patterns of the language's shapes to draw his own language. He takes from one to make his own.

But the moodboard also clusters more experimental languages totally invented, like the Alphabet (1992) made by Paul Elliman **fig.16**. He is an English artist and designer, who mainly focuses on communication and the different ways of communication through language, sound and typography. He works around new images and new ways to use written language. The Alphabet showed in my moodboard is a human alphabet, created together with 26 students **fig.17** from London University. Photographed in a photo booth, the participants were free to interpret any letter from the alphabet by only using themselves to this goal. The result is a 26 pictures montage with 26 interpretations of each letter, reflected by Elliman's quote.

«Language moves between us and the world on patterns of repetition and variation, and a mimetic example of this might be something like an alphabet.»



fig. 18
Sue Savage-Rumbaugh, one of the developer of Yerkish language



fig. 21
Keys of Yerkish language

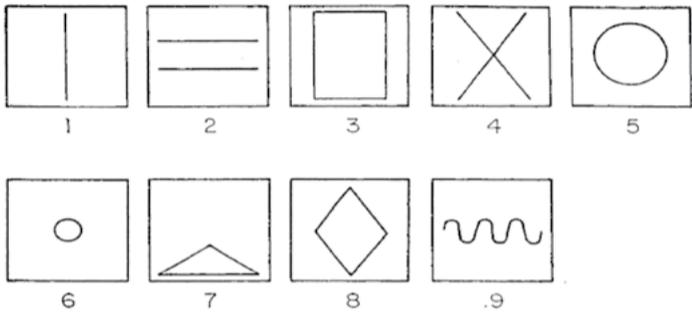


fig. 19
Basic geometric elements of lexigraphs

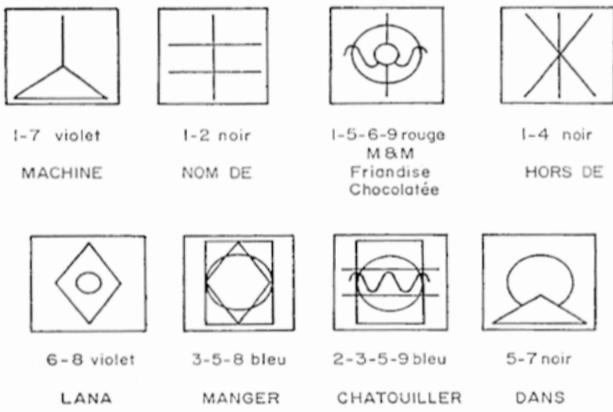


fig. 20
Vocabulary Yerkish: examples of lexigraphs. The figures correspond to the constituent elements of the lexigraph, the color to the conceptual category to which it belongs.

This example proves the creativity that language offers. A language is not always a writing system, but it can be another kind of code. You could actually make an alphabet and so a language with any kind of code, and associate each letter with any type of content. In this case, the students acted a feeling they felt when they thought about one letter and made something graphic out of it, that is a photobooth. The next example is a mix of writing system and feelings or ideas expressed.

The Yerkish language language was developed by scientists to communicate with non-human primates. **fig.18** Likewise Esperanto it is an artificial language invented by Ernst von Glasersfeld in 1971. Contrary to humans, primates (bonobos or chimpanzees for instance) don't have the vocal capacities to modulate a wide range of sounds. As a consequence, they cannot communicate by speaking. Primates were taught to communicate by means of a lexigram board, **fig.19** a computerized array of keys labeled with lexigrams. [10] In Linguistic, a lexigram is a symbol that represents a word but which is not necessarily indicative of the object referenced by the word: it can be an object, a person, an idea, a feeling, **fig.20** etc. On the board, Yerkish vocabulary is built from nine writing basic elements. The system also works with a color system: each color is associated with a everyday life concept of the animal. For example the color red symbolizes thing that cannot be ingested by the animal, the color orange is represents the objects of their environment. At the end, researchers and primates were able to communicate using lexigram boards made in up to three panels with a total of 384 keys. **fig.21** So in this case, a writing system is combined to a kind of ideas/concepts/feelings system. Each writing sign corresponds to a feeling or an idea.

All these illustrations from writing or non-writing systems opened new possibilities to my reflection. And even if this first attempt to communicate graphically through Esperanto didn't succeed, or didn't continue, it taught me a very important thing about what I wanted to do. In English, the same word "language" can mean two different things. For example: «what languages do you speak?» is about which actual languages you know. In this context, we speak about some specific languages (English, Dutch, Chinese, etc). But another sentence like «I study language» is more general. In this sense, "language" is used for the field of language. In French, for the same sentences, we have two words "langage" and "langue" which have very different meanings. Like Hagège says it:

«M'adressant, donc, à mes étudiants et à mes étudiantes, je précise que le langage ne doit pas être confondu avec les langues. Le langage est une aptitude définitoire de l'espèce, tandis que les langues en sont les manifestations historiquement et socialement situées dans tel ou tel pays, portées par leurs fonts baptismaux – et souvent comme des étendards d'affirmation – par telle ou telle nation. [...] Les langues sont des instruments de communication qui nous permettent de transmettre un message quand nous sommes émetteurs (ou locuteurs), et de le recevoir quand nous sommes auditeurs. Alors que le langage est la caractéristique de l'espèce.»

Language ("langage") is an inherent feature of humanity, whereas languages ("langues") are the social and historical demonstrations of this feature. In this sense, languages ("langue") allow their users to tell a message, whether they are emitter or receiver. They are a tool for to communicate. Therefore I could say that my principal goal in this research is to find another language, in the sense of "langue" in French. I am looking for a new mean of communication between people, that is not verbal at first.



fig. 22
Units of the alphabet

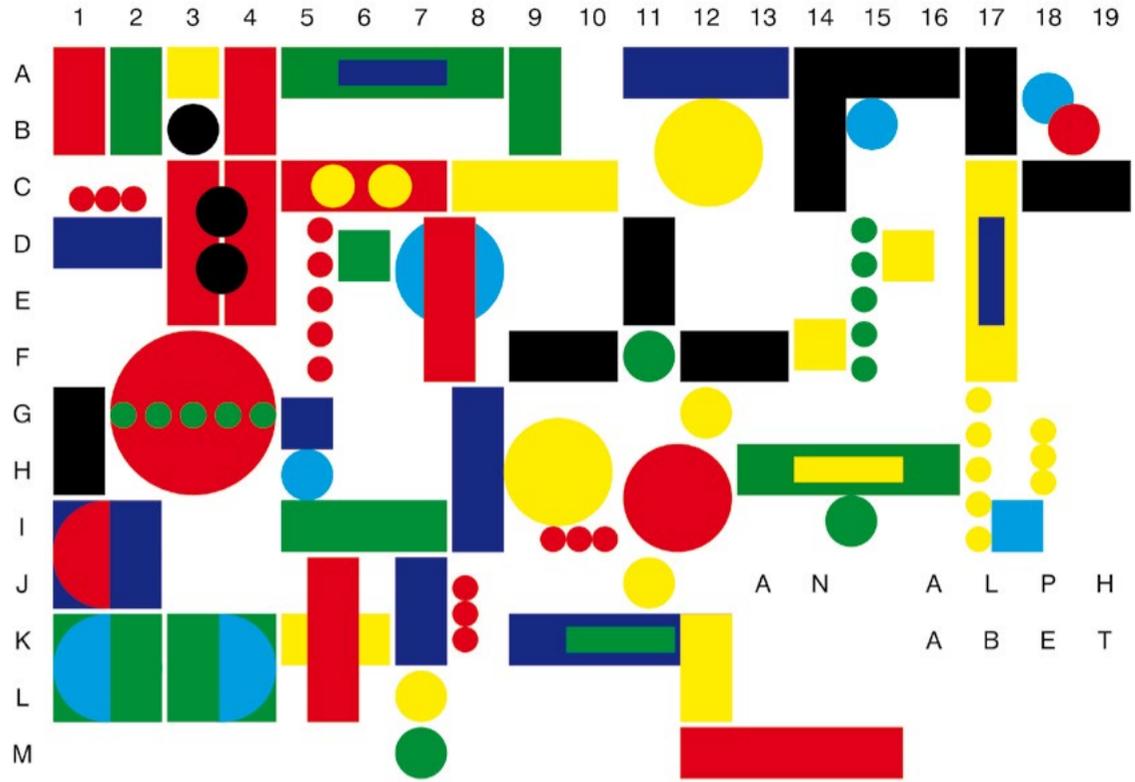


fig. 23
Composition of the letters

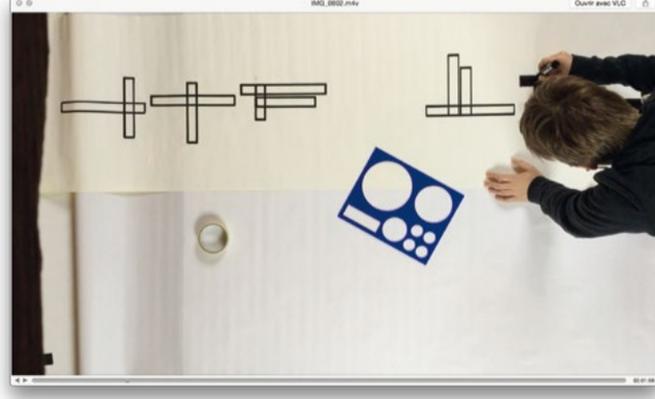


fig. 24
The alphabet and its code

fig. 25
Posters from the streets of Ghent

fig. 26
Translation of the streets' posters into my alphabet

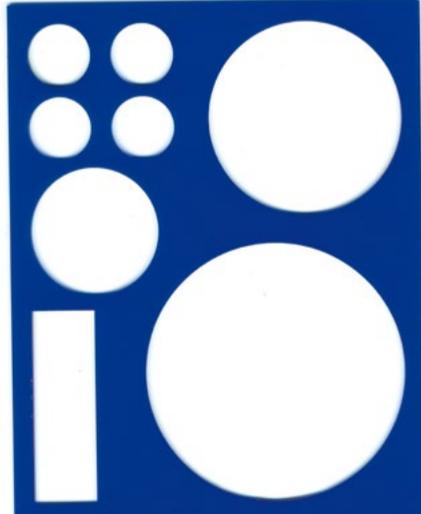


fig. 29
Making off of a poster

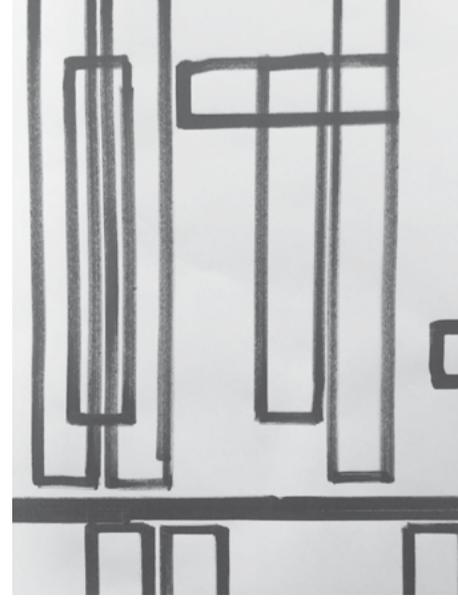


fig. 28
Texture and pattern of the black pen

fig. 27
Templates to draw the letters

The will of these alternative languages remains a priori communication: a «flow of information between people». [12] But is this exchange of information within everyone's reach? Without clues, without reading keys of these written, visual codes, not everyone can have access to the deciphering of these languages. This reflection invites me to wonder what my audience is, as a graphic designer, and how to reach it.

Even if the graphic translation of Esperanto didn't reach my first expectation, I still created a geometrical typeface, composed of 6 units **fig.22** (circular and rectangular). I created an abstract alphabet **fig.23** that takes up the units for each letter of the alphabet. This alphabet is obviously indecipherable unless you have the code of reading **fig.24**—by doing this alphabet, I did not really have in mind the audience that was going to receive it. I was the only reader.

I started thinking about how I could put into practice my abstract alphabet, so that it could be seen by an audience. My main idea was to display the words written in public spaces, so that anybody passing by could see it. But what to write? I started gathering pictures of only type posters I saw in the streets. **fig.25** With the abstract alphabet I made, I reproduced these posters. I wanted to bring face to face those only-type posters that everybody can read (in English or in Dutch) and those abstract letters I made. So I made a font out of my vector drawings and I reproduced the posters exactly the way I pictured them. But when I was designing the posters on my computer with the digital font, it was not so nice. Once printed, the results seemed pretty flat to me. **fig.26** We missed something out of it. I thought about drawing my alphabet letters directly by hand on the poster! I created some templates with the laser-cut, **fig.27** and make same in different scales. Drawing is a very different act than tape on a computer letters that are already coded in a font software. I thought that the drawing could bring a new texture, like the pens' patterns, etc. **fig.28** The scale of the templates demanded different tools as well. I could easily write with a regular felt pen with a little six centimeters length template. But the biggest ones needed a much bigger tool like a brush painting or the biggest felt pen you can find. This act of doing something real with your hands is not the same than only typing on your keyboard. **fig.29**

The confrontation of the original posters pictured in the street and my own posters was interesting. At first glance, we would be intrigued by the alphabet's shapes. We would search for the similarities and the differences between the two and maybe try to decipher the code of my alphabet. In the end I did not hang my drawing posters **fig.30** in the streets next to the original ones because I was running out of time. So I could not see people's reaction, if they would stop by or not, if they would try to decipher the language or not.

Even if I was the only one capable of reading and understanding it, the attempts hang up on the walls in my working space were exposed to my classmates. The reactions aroused were comparable to those left by a painting, or an abstract construction: "that's pretty", "I like the colors". At the moment, when I evoked an alphabet, each one more or less asked the same question: «What does that mean?» I could then translate the word or the sentence. Nevertheless the readers remained dubious and then resumed the same expressions (it is very beautiful, I like it very much').

Can we call this an attempt to communicate? Because that's what my job is all about, as well as graphic design in general. By leaving a poster to the view of the public, one would like, as a graphic designer, that it be "read" and interpreted by the greatest number. Interpreted or understood? These are two things: the interpretation can be varied and diverse according to each. One will find the picture of such a painter full of compassion and humanity, the other will see in the same picture an indescribable drama or sadness, for example.

The public may be able to interpret a message in the same way it can read it. As long as the following formula is applied, in my opinion, we can speak of communication: a receiver A transmits a message in any form whatsoever to a receiver B. So the message I write is not forced to be readable? That reminds me of the chapter called «Mapping, Meaning and Defining spaces» from the book *The typographic experiment: Radical Innovation in contemporary type design* [12] where Triggs asks herself about the relation between typography and meaning, and their link with the graphic designer; she introduces the chapter by this.

«[...] Meaning is produced from the arrangement of texts constructed from words, sentences and paragraphs, and also from the text's compositional position. On one level, it is the author who con-

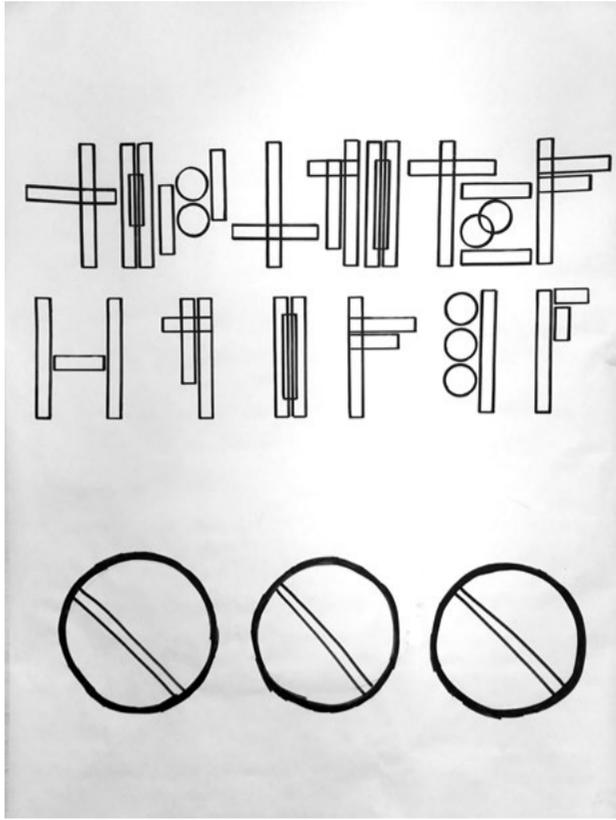
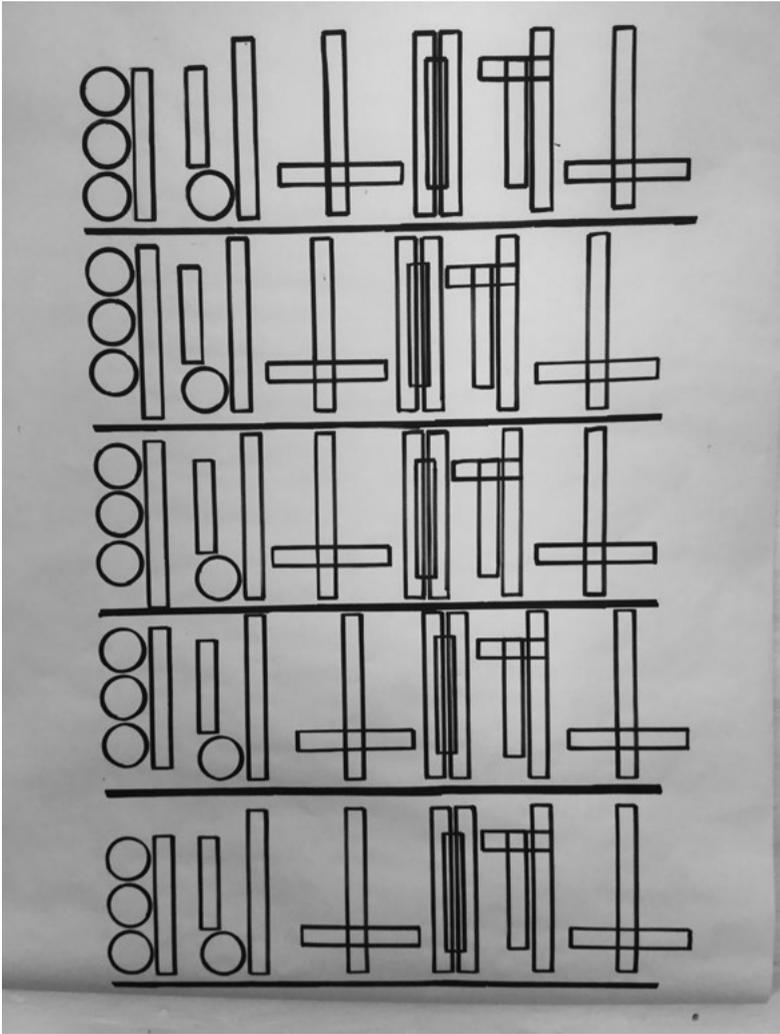


fig. 30
Streets' poster drawn with the templates

fig. 30
Streets' poster drawn with the templates

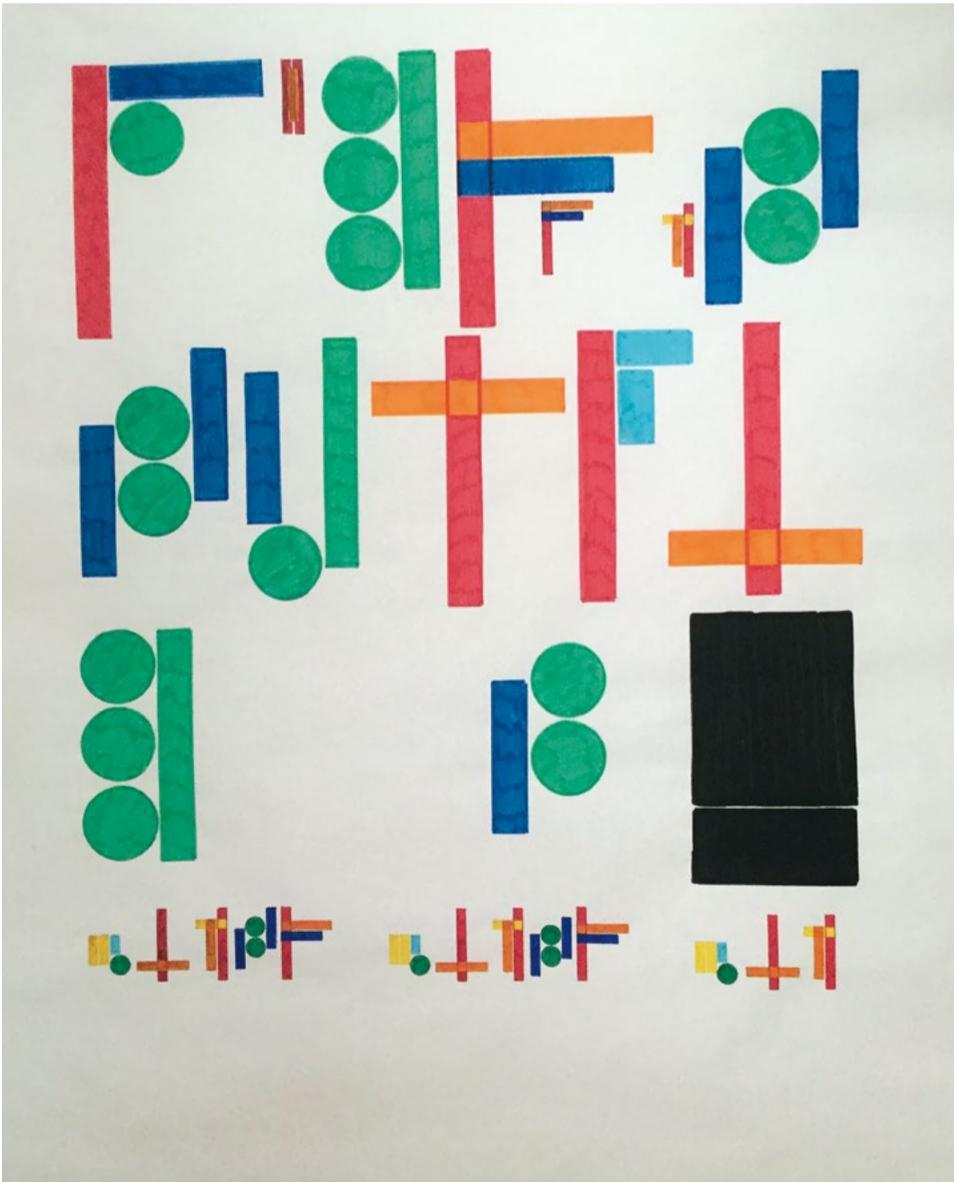


fig. 30
Streets' poster drawn with the templates

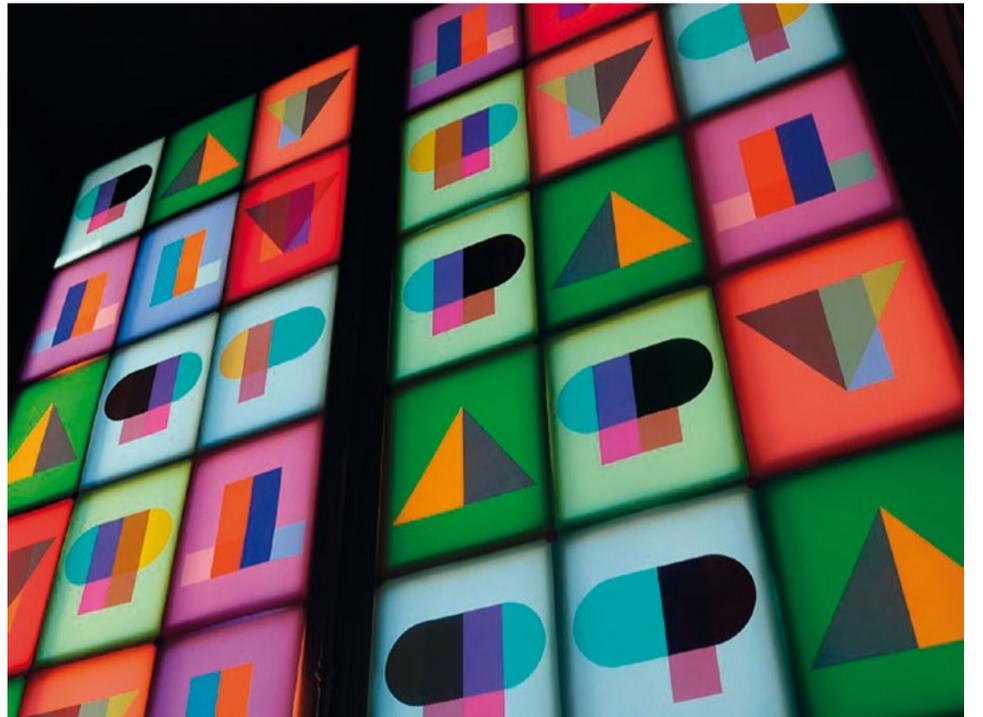


fig. 31
"Play, design pour les martiens"
by Fanette Mellier
Exhibition organized by Fotokino
at Château Borély, Musée des Arts
Décoratifs in Marseille



structs the narrative, while, on another, it is the hand of the designer or typographer, in their role as a mediator of the message, that develops a second-level narrative. If typography is defined as the visual expression of ideas or messages and the formal organization of language, then it becomes a form of discursive practice and cannot be developed or understood in complete isolation. Texts and typography are receptacles for social and cultural meaning. As a vehicle for the dissemination of messages, typography becomes a fundamental part of the 'grammar of visual design' and, as such, is central to the process of interpreting and mapping meaning.»

Triggs thinks that the meaning is not only related to the text in itself but also linked to the way the designer or the typographer will design it. When you design you also have to think about the importance of the information you have. In a poster for example, maybe the title is the most important you will try to emphasize it. Sometimes an picture will be what you have to see first so the title will be reduced, etc.

The typography I made with units and totally created by an interpretation of the original alphabet's glyphs fits very well into this concept of experimental typography. But then, is experimental typography meant to be legible? In Triggs' book, the French designer Pierre Di Sciullo speaks about the relation between text and image. [13]

«If I happen to use the words 'experimental typography' in a conversation, it doesn't necessarily mean much. To be honest, I hardly consider typography to be a discipline as such. Some graphic designers are so fond of working on the text form that it becomes their main activity — they are called typographers. Among them I can still distinguish between experimenters and imitators, inventors and traditionalists. Personally, the relationship between text and image excites me, and this is already a question of vision or reading in the broad sense. My work quickly made me aware of the fact that the relationship between text and image exists in the visible text itself, casting the text towards the reader. It is the alchemy between language forms and the forms of language. So, in the long run, what I am interested in is reading, reading with all its different aspects and implications.»

Pierre Di Sciullo emphasizes the fact that typography is a visual language in itself. Even if its first aim is to provide meaning, between letters, sounds associated to these letters, then words, then sentences, etc... it keeps a large open door to visual experimentation. A letter is more or less an image, with one —or several— forms and counter-forms. It is most of the time filled up with black colors for a maximum contrast.

My abstract alphabet is not so different from that. It has shapes, which can be associated or not, depending on the 'letters'. Some association of these shapes constitutes a "word", then 'sentences', etc.

Not every designer does agree with the experimental aspect of typography, even the greatest designers. Paul Rand considered experimental typography like «one of those USELESS classes where they teach them NOTHING!» and he really seemed to not understand what was the experiment about. «All these kids doing this crap calling it 'experimental', it is all shit! And I don't like it!» [14]

At one point, I really follow Di Sciullo's point of view. To me, typography is first a very large field, that can gather both text and image. I appreciate those graphic designers who play a lot with typography for each project they make. For example, Fanette Mellier often creates a new alphabet or some specific letters inside an already existing alphabet, depending on the institutions she is working for.

«Play» **fig.31** is one of her projects I like. [15] This impressive stained-glass window, installed at Château Borély and created for the exhibition «Play, design pour les martiens» organized by Fotokino show very basic geometrical shapes, which are actually palindromic letters (P-L-A-Y). Here, the offset double-sided printing technique allows us to play with the transparency of the paper and to obtain a abundance of combinations. The letters are revealed by the printing experiment, also by the inks used and their superposition. We can't really admit that the text message 'PLAY' is legible, readable, at first sight. But the experiment of colors, transparency, light, etc is really appealing to me, which makes a very good project to my opinion. Not sure that Paul Rand would have appreciated this...

On the same path than Rand, we can discuss the famous text written by Beatrice Warde [16] where she explains what is the role of typography and printed matters but especially the concept of "clear" typography and the straightforward presentation of content. Ms Warde was an eminent mind in the printing industry from the 1930s through 50s. The Crystal Goblet is often referred to in typographic circles for its thesis that encourages the humble use of typography to serve the text instead of vanity.

She compares typography to goblets and notes that those who know something about wine, or profess to, will prefer a clear crystal goblet. The various elements of the drink can be observed, color, fragrance, without undue concern for the vessel that carries it. Those who prefer a gold, gilded, ornate goblet put more importance in outward appearance than in the wine itself. The typographic form that a text takes can illuminate what it is meant to carry and portray, the printed word, or it can distract or detract from or even contradict it. Warde is therefore more a supporter of the classic typography. Following Stanley Morison, she says: «Type well used is invisible as type, just as the perfect talking voice is the unnoticed vehicle for the transmission of words, ideas.» By comparing typography to wine, Beatrice Warde is saying that the true purpose of typography is not what it looks like, but the fundamentals of it, how it works, it is there to enlighten the thoughts and ideas that are contained within the words.

At one point in the essay, Warde says that «artists feel and typographers think», I don't fully agree. The key concept we need to understand in this article is that it is up to us as designers, typographers to use typography responsibly for others to understand with us. By this concept the author means that we should take full control of the words we create and see around us, we need to understand the words first before we understand and appreciate the look. So we need to think, obviously. But I am sure we're also able to feel! Typography design is a process of logical thinking base on mathematical observation and hands-on experiment, but to me it can also be a subjective and spontaneous self-expression.

In general, I think this notion of experimental and classical typography is very swaying. As a graphic designer, I am interested in language and its visual representation. To me, it is clear that experimental typography ables a visual representation much more fun, creative, original, catchy compared to traditional typography. I have the impression that people will be more attracted by a word which demands them some reflection to read than a word basically written in Helvetica or Garamond. In a way, I like to think that people like to play a game. They like to face a poster and try to understand what it says, or to find the solution to the typographical code. At least, this is what I do when my path is crossing an unusual typeface on a poster or a book. Its form but maybe also its content makes me think as a person. Perhaps I'm saying that because I am a graphic designer myself and so my eyes are more aware of those kind of things... Perhaps I am over speculating on people's behaviors.

With my alphabet, I clearly use the experimental side of typography. One of the uses I made of it was during the French presidential elections back in April 2017. Long story short, when I came back to my hometown during Easter break, I was really shocked to see all the right or far-right posters campaign candidates in my hometown and in the surrounding around. **fig.32** I really wanted to act against it in a way. So I thought about using my alphabet to do something. I did my own poster campaign around my hometown. **fig.33** I prepared some empty frames **fig.34** and used my laser-cut templates to draw the letters on these ready-made grids. The main word written was "Non" which means "No" obviously. Each time I would glue series of A4 or A3 posters, I would also glue a small note **fig.35** pointing out a website address. [17] In this way, people who would stop by the poster campaign could find out how to decipher the code, if they want to.

A question was asked to me after I did this: «Why didn't you just write "non" over the posters? Why did you decide to hide the message, and in a way, make things more difficult to the reader?» This is a nice question that I feel like I already discussed in this text. To me, experimental typography allows more creativity. You can dare much more things by using the experimental side of type. If I had only spray paint «Non» over the candidates's posters, **fig.36** the effect would not have been the same. It would have been seen more like a pretty negative act, a more violent act maybe. Unlike glue above a new poster, with this hidden message —but still accessible to people if they want to!— is a more positive way of protesting. All the more so people, once they access to the code, can do the same than me: print an empty grid, reproduce the letters, glue the posters in the streets. The positivity of this act can also be found in its capacity of diffusion. This is not only something I do for myself. It is a kind of do-it-yourself propagation which makes it very specific. We could also suppose that passing by a spray-painted message on a wall or above a poster would not be seen with so much attention compare to this kind of posters, very "unusual" above a poster campaign for an election. This is speculation again but I think the point deserves to be talked about.

I also feel like this form of typography, using geometric shapes, is more like an image. In my opinion, image has something more attractive than traditional type. The power of images has been a very discussed topic, especially when marketing and advertisement started to be used in the sixties.

«Peintres, caricaturistes, artistes d'avant-gardes, militants... et plus récemment graphistes, s'essayent depuis bien longtemps au travail de l'image, du signe, du code, des lettres et des couleurs afin de donner forme et puissance à leurs idées et idéaux.

À leur opposé, les pouvoirs ont depuis longtemps compris le rôle que joue « l'image » dans la maîtrise de territoires toujours plus éparses et de populations toujours plus « orgueilleuses». Qu'on veuille faire réagir, qu'on veuille manipuler ou contrôler, l'image a presque toujours été un outil adéquat et elle est de plus en plus prépondérante dans chacune de ces démarches.» [18]

Anyway, sometimes I like to make type invisible, as Warde suggests. Depending on the goal of the printing matter you want to share, depending on the importance of the information you want to spread, I won't be using typography the same way.

If I'm working on something more fun or I don't want to diffuse a message in a formal way, I would fancy experimenting type. But at the same time, I also practice this traditional way of type. Peculiarly with the following project I want to explain to you now.



fig. 37
Strike in Paris against "loi travail", march 2016



fig. 40
Some risographed and silkscreen printed matter put in the pochettes
See more at p.32



fig. 38
Nuit Debout in Place de la République, Paris, march 2016



fig. 39
Morgane Masse's wood sticks with the texts she distributed to people inside the demonstrations

This project started in Lyon, during the spring 2016. I was following my third and last year of the bachelor's course at the École nationale supérieure des beaux-arts de Lyon (ENSBAL). The consequences about France's security after the terrorist attacks of November 2015 in Paris still take deeply part of the French political context at that time. Especially the state of emergency in which France was, which included that a big part of the citizen's rights were forbidden; for example, the right to demonstrate or to gather in the street. [19] It had been a huge debate during the COP21 in Paris in December 2015 because ecologist activists could not express their feelings about the international meeting. [20]

The first Minister at that time, Manuel Valls, and his government wanted to apply a new law: "la loi travail", literally the "work law". This law was took at the suggestion of the Minister of Economy Myriam El Khomri. It deals with the modification of work rights for companies and workers, the mutation of taxes in favor of companies instead of workers, the variation of working hours, the change for overtime for unpaid overtime, etc. Many people en France were against this law, even most of the deputies. But Manuel Valls and Myriam El Khomri were determined to pass this draft bill, by using everything in the Constitution to force the application. Our Constitution has for example a specific article, the article 49.3, saying that a text, even if it is not supported by the majority, can be adopted based on the responsibility of the government.

The draft bill received a very high protest from the population all over the country. **fig.37** Strikes, demonstrations, from trade unions, student organizations and parts of the Left movement, disappointed by the politics of the left Government lead by François Hollande.

Marion, Léa and I were in the same school groupe for more than a year. We had quite the same interests in general since we met, whether it is about graphic design or about more general thoughts like how we perceive society, politics, education, etc. This bill drove us crazy and we began to demonstrate with the thousands of people in Lyon. We had very good contact with another master student, Morgane Masse, who was very implied in this big protest movement called "Nuit Debout". **fig.38** All her master project was also about propagation and how graphic design is deeply concerned by this. From the beginning of the social movement, she used printed matter and particularly risography to spread ideas and make the students at ÉNSBAL aware of the situation. She started to use common places at school to diffuse texts about the "loi travail", articles from alternative medias, extracts from philosophical essays, etc. When we demonstrated, she also spread her printed matter inside the demonstration, **fig.39** using a this 'new kind of medium'. [21]

This initiative gave us the idea to continue the diffusion. Marion, Léa and I thought that people were pretty like manipulated by the media about "Nuit Debout". Every big TV news would say that only anti-system people, bobo (bourgeois-bohème), anarchists, etc... gathered on the public assemblies of Nuit Debout. TV would say that all they were doing was drinking beers, talking about unrealisable, utopian ideas: they were completely ruled in favor of French government. We wanted to give people another media, a closer media. We wanted to make informations enjoyable by using nice printing techniques (risography) and combine it to appealing design; small formats, colored papers associated to colored inks, foldable printing matter. We wanted to get people interested in those informations, because others majors medias such as major TV news channels (TF1, France 2, BFMTV) seem only to discourage the population to take part to the debate (which at the end winds up by not voting at the elections...). We wanted to include everybody in this reflection about society. We wanted to be useful to citizens, using our design skills, and our quite important theoretical contribution at school, to spread new ideas, like to sew seeds, ideas seeds that would grow into people's minds and could be sewing somewhere else, and so on.

That is how I decided to incorporate this mean of communication in my master project.

The 'goody bags' —called les pochettes in French— are made of a compilation of texts, usually 3 or 4, chosen depending on my own readings and interests. **fig.40** That could be an extract from a play, or a novel. That could be an article from a Sciences source, or from a philosophical review. A passage from a movie. A text about climate change. Any different and various topics can be put together, making a small overview or society topics I want to talk about, topics that are close to myself. I don't want to force anybody to change their minds or their political orientations. I just want to open a new window. To let people realize themselves that many life experiences exist.



fig. 42
Sowing in public parks, on benches



fig. 41
French text wrote by a Spanish transgender philosopher



fig. 42
Sowing downtown, on stairs



fig. 42
Sowing at the train station, in the bikes' baskets



fig. 42
Sowing at school



fig. 42



fig. 42
Sowing near a bus station



fig. 42
Sowing in a public seat garden



fig. 43
Each bag is only produced in dozens of copies.



fig. 43



fig. 43
Folding of the first bag



fig. 43
Silkscreen print of one of the text for the second bag

For example, my experience life as a transgender man makes me want to speak to people about this experience. How the trans identity changes one's life. How I perceive my transition, how my position in society from female to male changes as I move forward into my transition, etc. . . This is why I chose to put a testimony of a Spanish transgender philosopher [22] in one of the pochettes. **fig.41** In this one, he talks about how testosterone changes his voice and how his close relatives also change their relations to him in this process. Because voice is a big part of your identity.

The bags are small and allow me to sew them in various places. **fig.42** The goal is to catch people's eyes when they walk in the streets, or when they are waiting for something in public places. Nowadays, everybody's attention is focused on screens: smartphones, tablets, computers, even in the street. I hopefully manage to attract the focus on these small, colorful, playful and intriguing pochettes. People do not read tracts or what ever paper that are given to them in the street the same way. First because they are given to them "by force". You go out from the subway and someone stops you to put a paper in your hands. That doesn't sound very appealing. By leaving our pochettes in the public space, people hopefully feel the pleasure of the discovery. They feel like it is a precious object that they have found. They are quite right thinking this, because I print the pochettes in small quantity, usually around 150 or 200 copies by edition. **fig.43**

Also because of the shape of the paper, its design. A plastic wrapped collection of different folded and colored papers are objectively much more attracting that a classic black and white A4 paper. **fig.44** There is this notion of play, generosity and pleasure to open the bag, unfold the papers, spread out the text and the images. The appealing aspect of the object is one more way to engage the communication between the readers and me. Using colors catch the eye. Colors is one of the first step to communicate in a non-verbal language, especially in nature. It says «do not eat me, I am poisonous» like a mushroom or a frog's skin. It says «I want to love you» like a male bird whom feathers's color changes when he wants to reproduce with a female. It expresses feelings like the chameleon's skin reacts to anger or other states of mind.

The connection between its textual (or visual) content and its design is another thing that I want to develop. Each time, the text I design is designed thinking of the content or the subject of the text. It can be related by a specific typeface for some details into the text, the folding, or the colors of the ink and paper.

By the very childish form of the bags, maybe we would not expect to read very engaged texts, or serious topics. But the connexion of both make an interesting mix. It may remind us about the printed matters at the punk ages. Also, the very french movement of art and graphic design students during May 68 in France. **fig.45** This month remains very important in the social struggle of France. Still today, the country remembers the 22th of May 1968 as the largest gathering of French workers. The biggest strike ever made, more than 9 millions people stopped working. At the initiative of the student-architects, a strike committee was formed from 8 May at the École des Beaux-Arts in Paris. **fig.46** In order to develop the basis for the functioning of the committee in the occupied school (daily general assemblies, debates, collegiate decisions, prefiguration of the poster workshop ...), students are assisted by various people accustomed to these kind of working methods: members of different political currents, anarchists, Trotskyists, communists, members of the Situationist International, but also artists from the Salon de la Jeune Peinture like Bernard Rancillac, Gérard Fromanger, Julio Le Parc, Cueco, Buraglio. . . On May 14th, the students and the artists printed their first poster in lithography with 30 copies: Usines, Universités, Union. Initially, it was a simple poster to be displayed in a gallery, but the immediate success of the image makes the students' project evolve towards a more militant dimension. Very soon, the artist Guy de Rougemeont and the screen printer Éric Seydoux initiate the students to the technique of screen printing and set up a real workshop of production. As a result, the circulation of each poster reaches an average of 2000 copies (the total number of posters printed during this period reaches a million copies!). **fig.47**

The silkscreen, lithography and stencil workshops work days and nights. Print is done continuously and by teams. The posters are printed with paper and ink supplied by striking printing companies or publishing houses. As soon as they are printed, the posters are displayed by volunteer billposters, at the risk of being caught by the police, the CRS and the CDR (Defense Committees of the Republic). Every night the poster projects are submitted



fig. 44
Primary colors are often choose to catch the attention



fig. 45
Paris in May 1968



fig. 46
Inside a silkscreen workshop at Beaux-Arts de Paris, May 1968



fig. 48
Collective Grapus, Aubervilliers, 1981
From left to right: Alex Jordan, Gérard Paris-Clavel, Pierre Bernard, Jean-Paul Bachollet



fig. 50
Centre National des Arts Plastiques logo



fig. 47
Posters printed during the social movements
Beaux-Arts de Paris

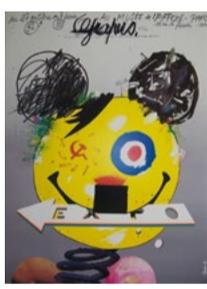


fig. 49
Some others projects
from Grapus



fig. 51
Monthly magazine Ici New York logo



fig. 52
la Villette identity



fig. 53
Variation of the identity: the park
(green triangle), the cité des Sciences
et de l'Industrie (red square), the cité
de la Musique (blue circle)



fig. 54
Various printed matter from la Villette identity



to the votes of the General Assemblies. The principle of anonymity is retained to preserve the safety of authors, and also to guard against “the practices of Bourgeois individualist creation”.

The posters of the Atelier Populaire influenced French graphic design, especially politically engaged graphic design. Due to their political content, their forms and their way of elaboration. In the 1970es, the Atelier Populaire des Arts Décoratifs (a similar workshop in another school, working with the same operating principles that are group work, collective criticism, support for struggles...) gave, moreover, birth to the group of graphic designers Grapus. **fig.48**

Grapus is a collective established by Pierre Bernard, Gérard Paris-Clavel and François Miehe. They were all members of the Atelier Populaire at Arts Décoratifs of Paris during the social movements in May 1968. This workshop was not as animated as Beaux-Arts’s workshop but he was the one who, in fact, left the most important mark on the history of contemporary French graphic design. Born of the utopian impetus of May 1968, the collective Grapus was built on a very open and welcoming state of mind, and has thus integrated episodically and for periods of varying lengths many designers of reputation. Among them are Maria Arnold, François Fabrizi, Vincent Perrottet, Michel Quarez, Alain Roth, Thierry Sarfis and Chantale Sueur. The state of mind that animates Grapus rests on two maxims that the members keep repeating: «We are totally unreasonable» and «Do as you please, but do not do as we do. We can not renew it!» Responding to both economic and social ethics, Grapus’ first ambition was to carry out the least expensive projects possible. The most economical manufacturing technologies were the only constraints accepted because it mobilized imagination and creativity at the same time. Printing processes were often inexpensive. In this logic, the emblematic and systematic use of the three primary colors for example (red, blue, yellow, sometimes green) quickly became a kind of Grapus’ signature. Also, Grapus works the message as much as the customer. The collective must agree with the message to be transmitted, otherwise it breaks up as it could be the case with the CGT (Confédération générale du travail is a French trade union working for workers rights) many times. The process of creation is often painful for the client, sometimes even unacceptable in view of the maltreatment of the messages and ideas to which the collective is committed. Aggressiveness of images, puns, word games, jokes... all the excesses are possible. Grapus likes messy, loaded, sometimes even tiring layouts. Paris-Clavel speaks in this capacity of «l’image du plaisir et du plaisir de l’image» («the image of the pleasure and the pleasure of the image»). The goal is to catch the attention of the spectator on the facts of society whatever the cost. At the price of, sometimes naive, but still, strong images. **fig.49**

Grapus also designed identities of some important cultural institutions in France, like the Centre National des Arts Plastiques **fig.50** (1984), the logo of the monthly newspaper Ici New York **fig.51** (1983), or the identity of La Villette **fig.52** (1983-1987). La Villette is an ex industrial space located in the XIXth arrondissement of Paris, who became public in 1979. The buildings were transformed in a park and a museum. The Cité de la Musique and Cité des Sciences et de l’industrie are added to the project in 1981. Grapus was unanimously selected from a public contest. But still, public authorities doubt about their capacity to head the project and the contract is continuously renegotiated. At the end, the collaboration happened! Grapus’ mission was to create a strong and unifying identity for this space in order to cope the complexity of the site. The identity also had to be extended to every spaces inside La Villette: Cité de la Musique, Musée des sciences, Grande Halle and Géode.

The concept chosen by Grapus is those three elementary, basic, shapes: a blue circle, a green triangle and a red square. **fig.53** Those shapes identity with concret components of La Villette: music, park and museum. The three geometric symbols evoke the functionality of the Bauhaus. The unity of the identity is the black typography used for every institutions, which is a kind of monospace. But the museum, the cité de la Musique and the park are clearly distinguished by the shapes and colors. The great success of the project lies in the flexibility of a constantly changing sign, both unique and multiple. **fig.54**

Others collectives followed the path of Grapus as Graphistes Associés, **fig.55** Formes vives, **fig.56** Ne rougissez pas. **fig.57** There are the French models I want to reach. I feel like those collectives spread the same energy I tend to, but also the same shapes, using the same tools. Because of the very bright colors, the very straight designed informations given to the reader, and the concept quite politically engaged I have, I feel connected to them.

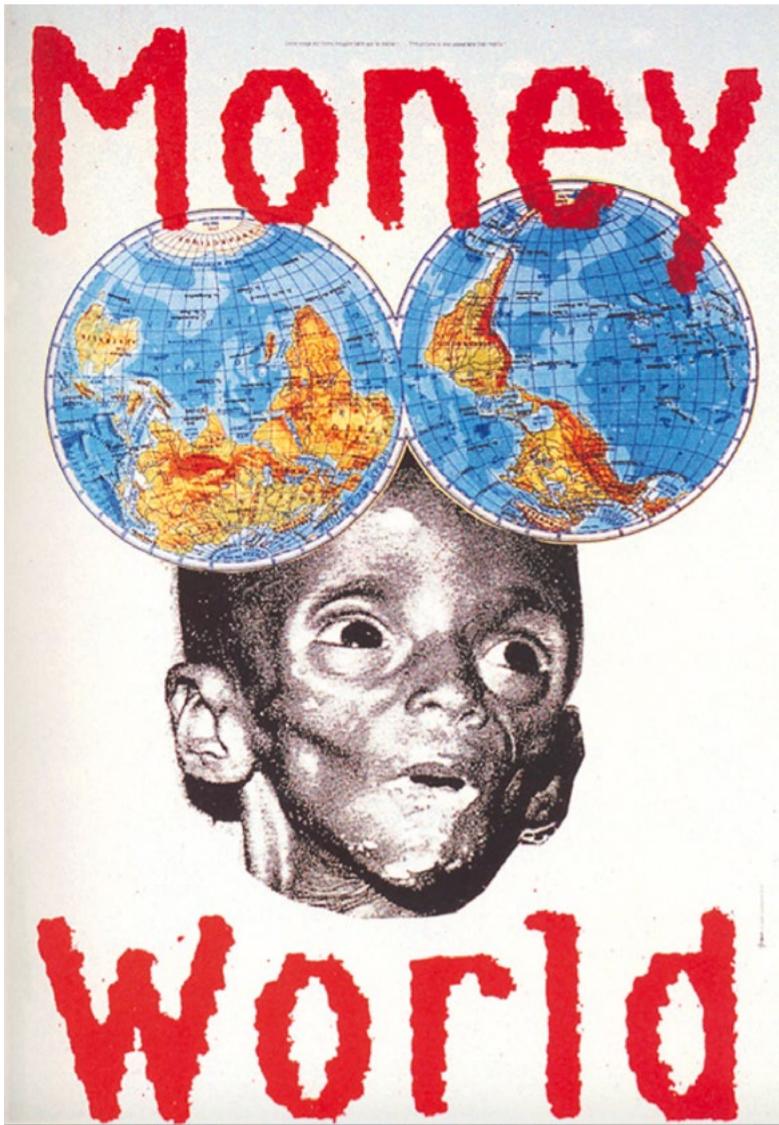


fig. 55
Les Graphistes Associés



fig. 57
Ne Rougissez pas
Protoïformes, Viry-Chatillon
Meeting, meals, drawings, cutting, pausing, painting,
stenciling, installation

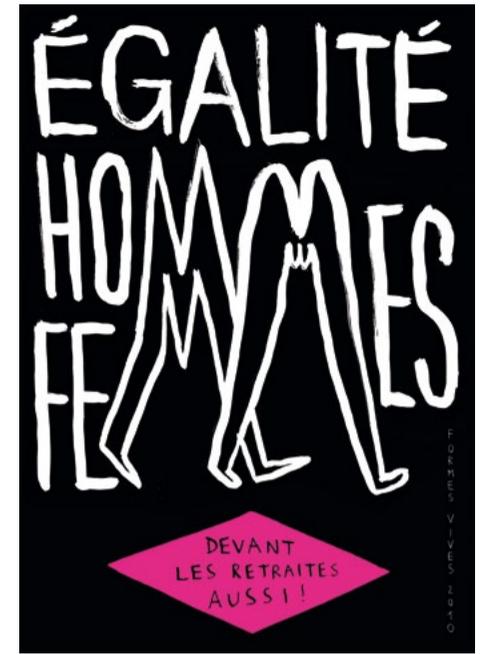


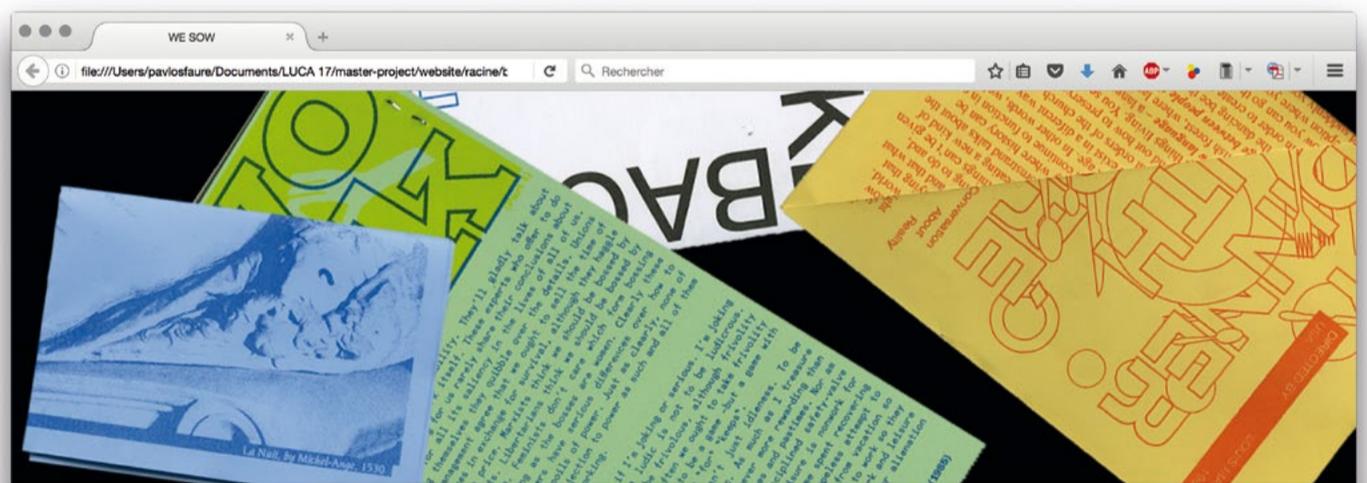
fig. 56
Formes Vives



fig. 58
Someone picking up a bag in the streets



fig. 59
www.we-sow.eu, archive of the bags
previously sowed



- **read the texts** ↓
 - michel foucault* → *le corps utopique*
 - marianne wex* → *let's take back our space*
 - bob black* → *the abolition of work*
 - louis malle* → *my dinner with andre*

Communication is about sharing. You give me some words, I will answer to you and give you a sentence back. Communication is about diffusion. You take this information I give to you, you will transmit it yourself to someone else. Communication is a plant growing; Words coming out from your mouth, or written through the ink of your pen, will spread in the wind like a plant spreads its pollen. Then these seeds will grow further away.

The pochettes are also about this notion of diffusion and sharing. Free bags, that anybody can have whatever their gender, their sex, their color, their age, their religion. Bags made for everybody that is curious and will have the interest to catch a copy. Also, made for anyone who likes to share ideas, opinions and knowledge. Unconsciously maybe, the pochettes are made to be shared, even after being read. Once someone grabbed one, they are free to distribute the content with family, friends, relatives and strangers as well. Free to sow it once again in another place in the city for example.

We have to say that printing has been the first way of spreading informations. Even if the Bible was one of the first content widely published and shared through printing, others thoughts—very often protests we have to say—have been diffused thanks to this technology. Printing is a way to give a physical, tangible, concrete existence to protests, unlike the ephemeral aspect of speech. The production of these distributed objects is a way to enlarge the radiation field of an idea.

But still, the bags have a short-lived time, they are ephemeral matter. As they are sowed in public space, then took by people. **fig.58** They disappear from public space as time flies by. That is why aside the free bags distribution I also wanted to make the textual contents living “forever.” Make them still reachable by people who would have not had the chance to find one at school or in the street. For this, Internet seems to be a fantastic tool to make it possible.

The translation of the printed matter to a website is a chance to have access to the text from all the bags distributed even if you didn’t manage to get one physically. I have thought it like an archive, **fig.59** or another means of spreading the contents of the bags. On the website, the content of the texts prevails over the design of the bag. Nowadays, communication is very much about new technologies. Faster, more reachable, also more playful, they say information and communication are more likely to be shared through information and communication technologies (ITC) and would allow a deeper and more efficient implication of the citizen. The texts online also permit to get another direction for communicate in this projects: if you find a plastic bag somewhere, you could see the website’s address **[23]** and go to the website in order to give your thoughts about the readings through an e-mail. What you thought about it, which topics you would like to read next time, which author or text could be in the next pochette, etc.

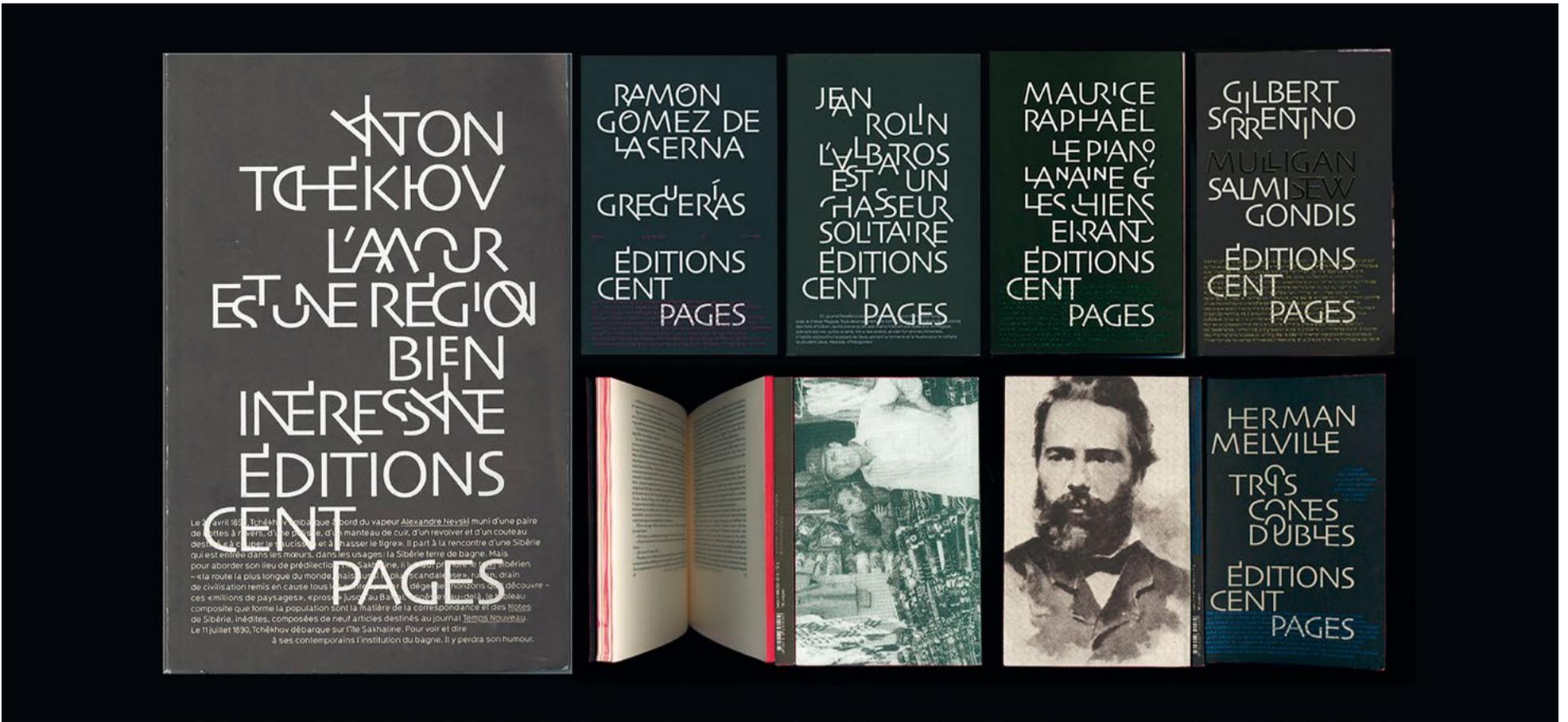


fig. 60
Collection Rouge-Gorge, from Cent pages editions

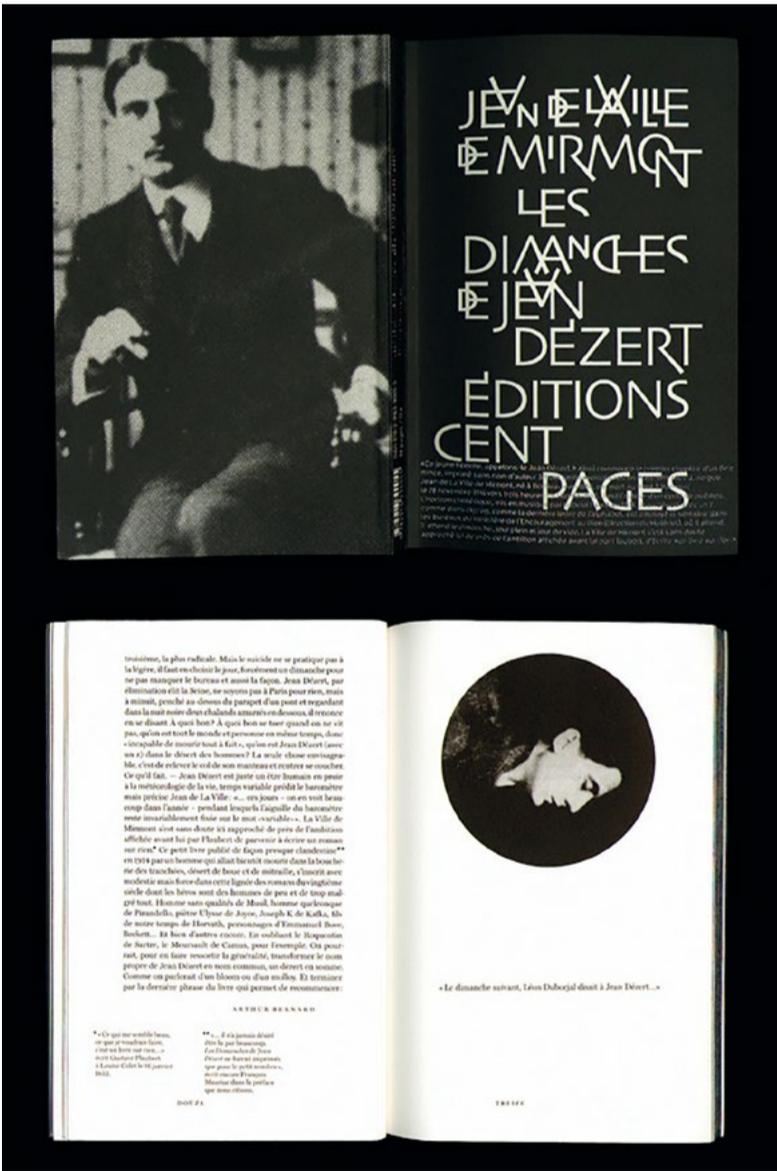


fig. 61
You can easily tell from the covers that this is a collection, though the design inside each books is different depending of the story Philippe Millot will tell

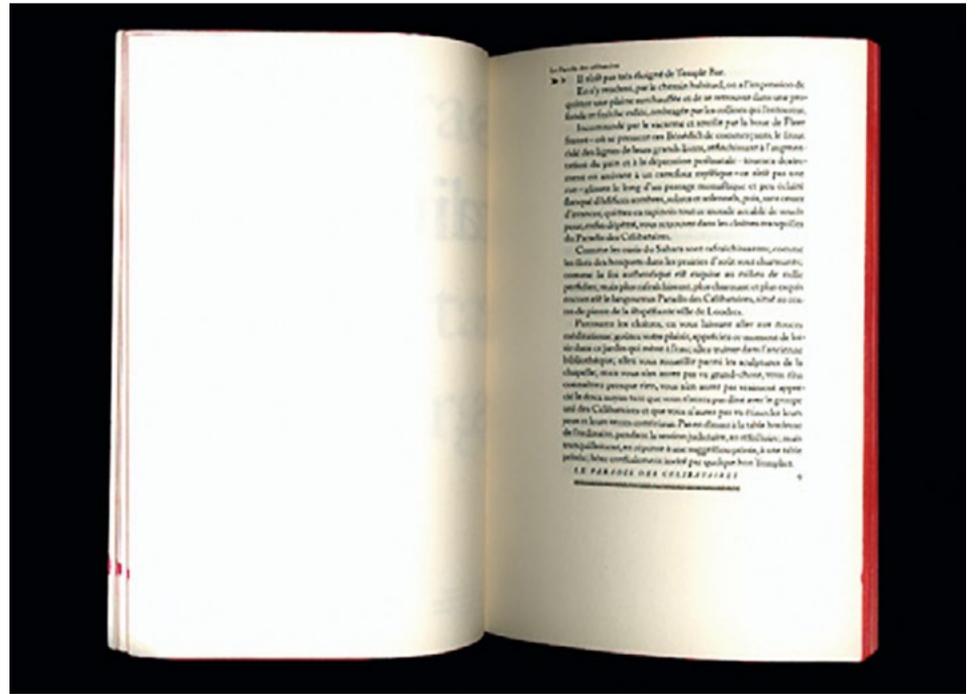


fig. 61



fig. 61

At the end, whether I use experimental or classical typography, the goal stays the same: catch people's attention, make them think and establish a link between us using all the tools I have to communicate... As Beatrice Warde says

«[...] If you agree with this, you will agree with my one main idea, i.e. that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds.»

Whether it is “thought”, “ideas” or “images”, printing is all about share and communicate. The concepts of sharing and spreading took the lead over the course of the year. What remains the most important part of my master project is definitely the texts I sowed all around the city. Before this, I experimented others means of share and communication, by creating alphabets and codes, that I thought they would be enough to tell what I have to tell. But the experimental typography has its limits. I could have not spread what I wanted with this unique alphabet. But the whole process of my project was important and each step had its significance. It lead me to these concepts of sharing and spreading. I even feel like spread is more committed to something. When you spread, you want to create a kind of network, something that grows. In a way, like the rhizome theory written by Gilles Deleuze and Félix Guattari. [24]

«Let us summarize the principal characteristics of a rhizome: unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even nonsign states. The rhizome is reducible neither to the One nor the multiple. It is not the One that becomes Two or even directly three, four, five, etc. It is not a multiple derived from the One, or to which One is added ($n + 1$). It is composed not of units but of dimensions, or rather directions in motion. It has neither beginning nor end, but always a middle (milieu) from which it grows and which it overflows. It constitutes linear multiplicities with n dimensions having neither subject nor object, which can be laid out on a plane of consistency, and from which the One is always subtracted ($n - 1$).»

The concept of rhizome is even more valuable concerning the idea of sowing. You want to sow your seeds in order to produce something out of it. You want them to grow and so to live. The metaphor of a garden may be a nice one to present my graphic production of this year. Like a good gardener, I care about my seeds. Back to the point that I made earlier, I think we should design a text or an image according to the public who has to see or to read our content of course, but first and foremost according to what we feel about this text or this image. You will be happy to eat your favorite fruit, let's say an apple. But you would be even more bursting with joy if this apple had been carefully and lovingly grown. French graphic designer Phillipe Millot is one of the first concerned designer I can think about when it comes to design a content according to feelings.

«[...] Est-ce que, tout seul, quand vous êtes en train de travailler, vous vous excitez tout seul aux choses que vous imaginez ? Pour moi c'est ça. Il m'arrive, je dis de perdre parce que c'est plus rapide à dire, il m'arrive de perdre énormément de temps quand je commence à travailler, que tout à coup je me mets à lire, un livre, deux livres, trois livres, quatre livres, cinq livres... Parce que, parce qu'en fait ça me fait penser à ça. Puis celui-là m'a fait penser à ça. Ça m'a fait rebondir là-dessus... Ça m'a fait ça, ça m'a fait ça... et à la fin c'est fait pour faire quoi ? Une invitation... ça, c'est difficilement partageable à la fin...» [25]

Millot doesn't even define himself as a graphic designer. He says he “dessine des livres.”

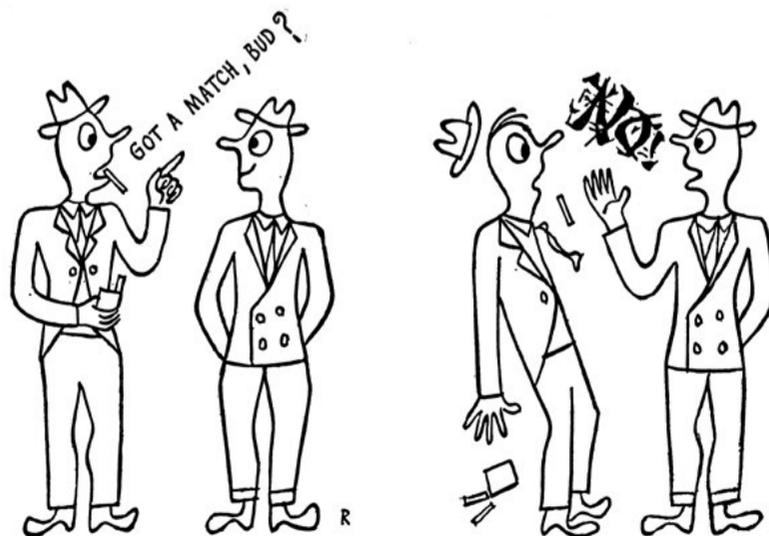
« J'ai jamais voulu être graphiste. L'idée même du graphisme me... enfin ça me touche.[...] Enfin, il y a... on ne sait pas, on ne voit pas très bien ce que ça peut être, bon, voilà. Donc, et je trouvais que c'était vraiment la chose la plus juste parce que, c'est vrai que, dans mes carnets, en fait, tous mes livres sont dans mes carnets. Hein, je les, je dessine absolument tout, tous les livres sont conçus par dessin dans les carnets.» [25]

He draws books. He designs all the books from éditions Cent pages. The collection Rouge-gorge **fig.60** has a strong identity however every book has a very specific design. Millot gave some general features to the collection (same cover, same manufacturing process, papers) but applied a grid that did not force him to design the books the same way every-time. [26] So the cover was always the same, at least very recognizable, but the inside of the books never the same. **fig.61** Millot says that for every book he has to design, he reads it and gives his own interpretation of the book through graphic design. For example, in some books, you will find a picture at the beginning of the text and another at the end, once you have read the book. Those pictures were not included by the author or the publishing house. This addition inside the designs is like a nod, a story inside the story, a picture that reminds

Millot an anecdote... It is a very personal interpretation of a context, a story, an author, etc. He really designs something for what he likes about.

I think I have the same connection to the content of my work. And I find this project very poetic in a way, as Millot describes his work himself. When I find a text and I think it would be a nice one for the next issue of we-sow, I will make sure that people will appreciate the design, but first and foremost that they will enjoy the content as I did when I read it for the first time. And that they will feel the same as I felt when they read. Through my experiments and my designs, my ambition is to share pleasure to the readers.

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AN AMERICAN BROUGHT UP IN CHINA WILL SPEAK CHINESE.