

Ruedi Baur

Identità e differenze



POLITECNICO
MILANO 1863

Politecnico di Milano
Scuola del Design
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A.A. 2018-2019

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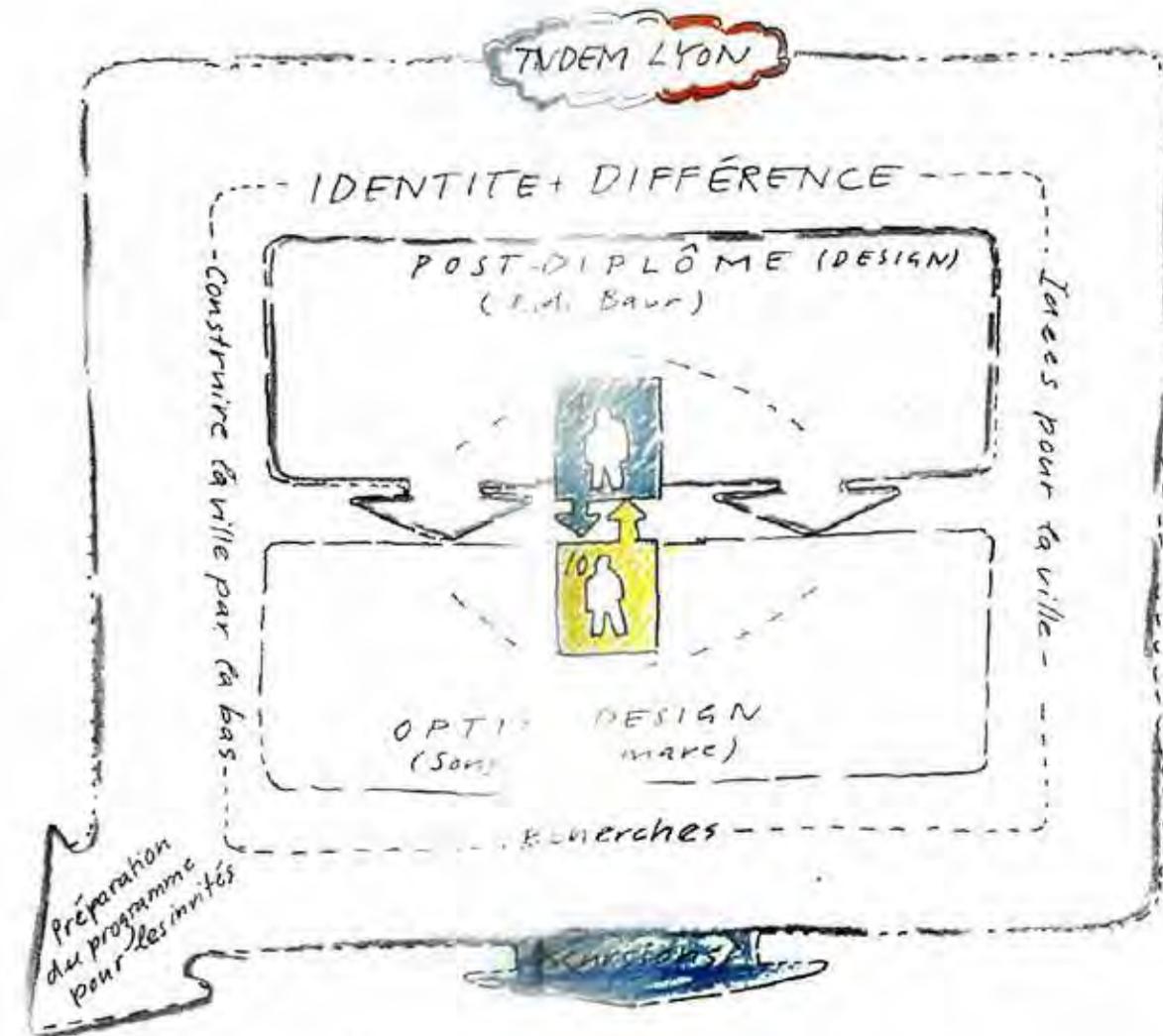
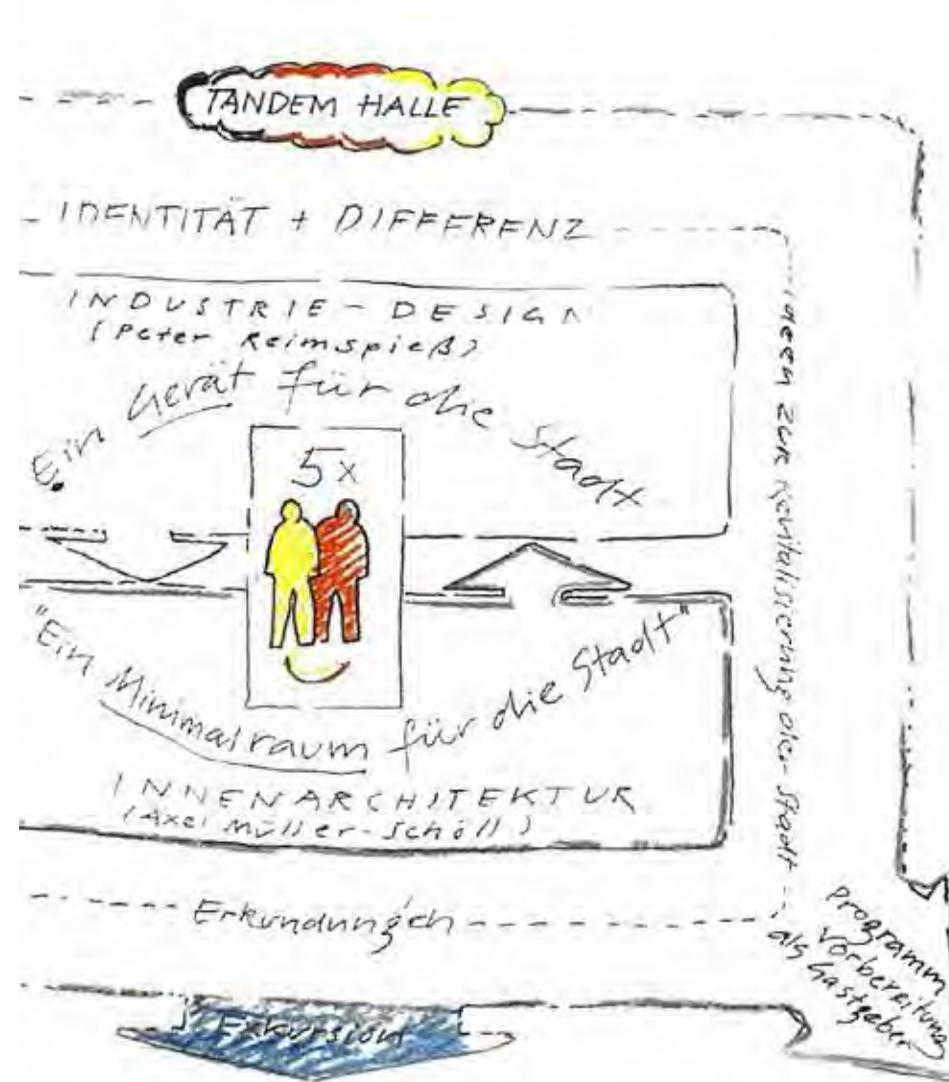
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In this page:
Ruedi Baur's personal notes and doodles

DESIGNERSO

A series dedicated to communication designers, imagined as an attachment to the magazine Multiverso. Università degli Studi di Udine.



“Oggi il lasciar correre e la condescendenza portano al prodotto globale intercambiabile e indifferenziabile. È attraverso la progettazione della differenza che questa potrà sussistere nella propria contemporaneità, dunque al di fuori della logica patrimoniale della museificazione. Un'autentica questione di design. Ma è una questione che esige l'allontanarsi del progettista da quest'idea modernista della miglior soluzione per ogni situazione e pretende il suo confrontarsi con la particolarità del problema su cui lavorare, qui ed ora.”

Nota dell'editore

Una prima lettura del titolo della rivista fa risaltare l'effetto stridente dell'accostamento di due termini comunemente antitetici: identità, intesa come uguaglianza, e differenza, intesa come diversità. Addentrandosi, attraverso le rubriche, nell'opera di Ruedi Baur, emerge un nuovo livello di lettura, che permette di interpretare le due parole come veri e propri termini tecnici secondo l'elaborazione teorica del designer. A partire dagli anni '70 grandi istituzioni pubbliche sentono per la prima volta l'esigenza di rafforzare il loro apparato comunicativo. In questo contesto Ruedi Baur si afferma come pioniere, progettando l'identità visiva di grandi enti pubblici non solo in Francia e in Svizzera ma in tutto il mondo. Da precursori della materia, a lui e ai membri del “Ruedi Baur & Associés” fa capo una vasta opera di sistemazione teorica dell'opera del designer della comunicazione, volta a dimostrare che all'efficacia di un prodotto precede un'attenta analisi delle specificità dell'area nella quale si opera: di luogo, contenuto e destinatario. Così lavorare alla segnaletica di un parco

sarà necessariamente diverso dal progettare l'identità visiva di un museo d'arte moderna, e ancora diverso dal progettare quella di un aeroporto, da cui la sistemazione delle rubriche all'interno della rivista. La necessità alla quale si risponde non è solo quella di un sistema accessorio, di ingentilimento estetico e di riconoscimento, ma quella più profonda di esprimere i valori ed obiettivi di un ente, dare ad essi la giusta veste formale, facendo da mediatore con le esigenze del pubblico. In una realtà contemporanea sempre più governata dalle immagini, questa risulta essere un'opera imprescindibile, di enorme importanza e responsabilità. Oggi più che mai, Baur manifesta l'urgenza di conservare una particolarità, che permetta di orientarsi attraverso la sovrabbondanza di prodotti visivi, tendente all'approssimazione e all'omologazione. Solo proteggendo le differenze, si avrà una cultura visiva preguata di autentici significati.

“Un'autentica questione di design.”

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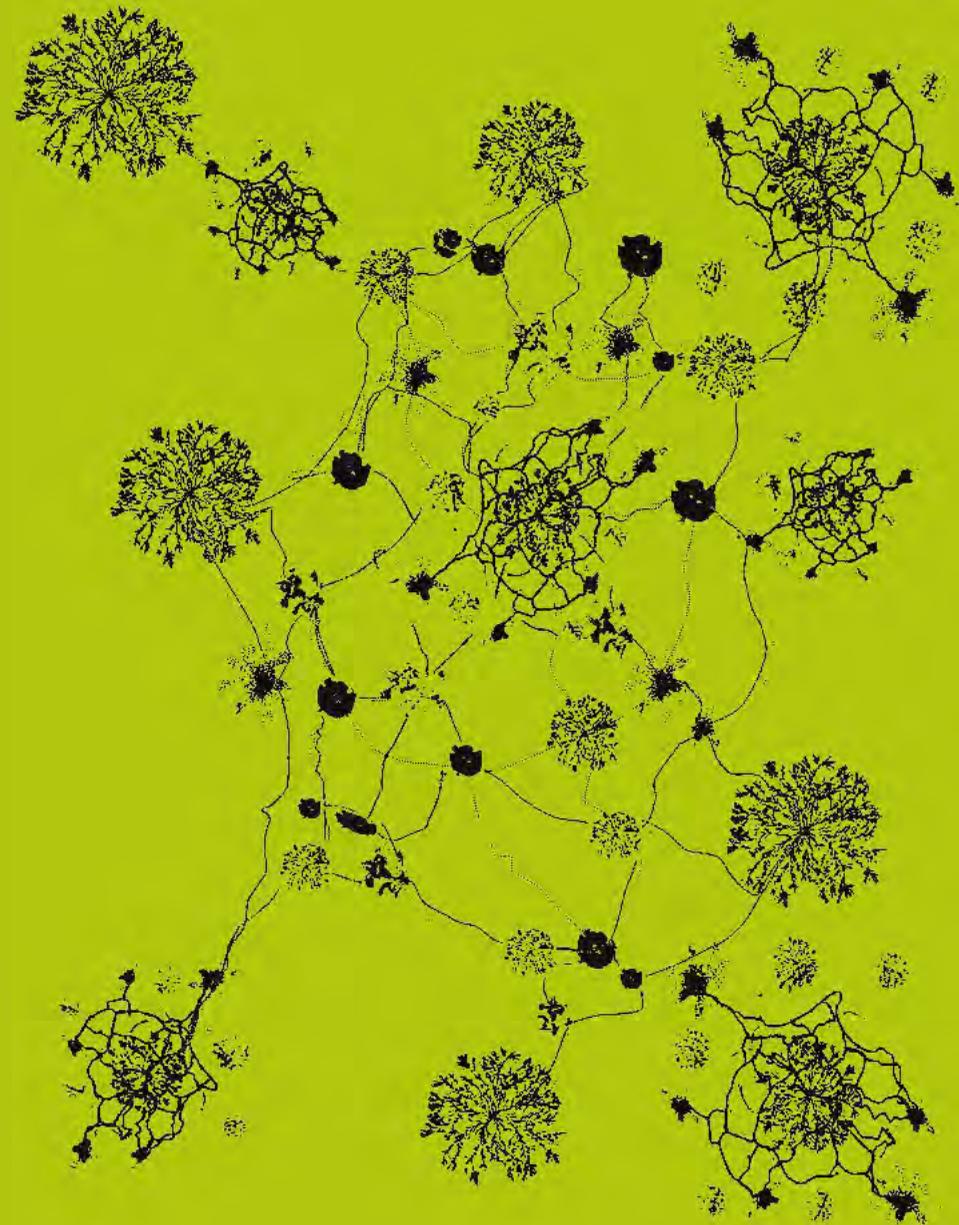
Interview de Ruedi Baur
Scan the Qr code to
watch the video



1. Un'identità per la natura



a cura di Silvia Casavola



Integral thinking

Lars Muller, August 2001

Life teaches us what the nature of a whole is. The coherence of its components determines its quality. Integral systems are strong as nature shows us, but also fragile when one element is missing or fails to function, or is broken off from its structure.

A worrying number of problems currently threaten social, economic, and ecological balance. The ensemble is disintegrating and the global economy on its own will not be enough to bind the fragments together. In the held of design and communication, the principle of complete integration becomes particularly important. Knowledge of the cause-and-effect links between the different parts that constitute a communicating whole is essential. While this may seem obvious, in reality it is rather exceptional. The flood of images now submerging us is the consequence of chaotic expression with no sense of context, driven solely by the obsession with forms. Design and designers have become media-friendly, fodder for all the chattering classes. This is the context in which I have observed Ruedi Baur. Both he and his work transcend the terms of graphic design and as a designer, he goes beyond the limitations of his craft. His work is determined by a transdisciplinary approach that enables him to venture into a wider and more enduring creative domain. He combines the skills of an experienced generalist, possessed solid knowledge, with the potential of a visionary. This combination makes him a precursor, an analytical critic playing with contradictory viewpoints and ideas. Extremely demanding, he always aims higher than necessary, so that his "falling distance" will open up a wider field of possibilities. This attitude, which consists



Ruedi Baur
Designing Civic
Consciousness, dcc.
unirms.sm

of taking an interest in the content, while refusing to use any form of ready-made design, is something Ruedi Baur shares with his partners. Intégral Ruedi Baur & associés has established itself as a design and visual communication studio of unusual quality and consistency, participating in internationally renowned projects. Frequent interactions with architecture and town planning attest to Baur's particular sensitivity in both these fields. Signage and scenographic interventions provide an identity and a direction, serving as a bridge to the public. Complex and systemic identity concepts impress us because they take into account changing perceptions and reveal

identity as a whole made up of numerous different parts. A taste for intellectual debate and the determination to find the right form are certainly the foundations of the studio's success. However, it is Ruedi Baur's dogged, enquiring approach and capacity for calling himself into question that strike me as decisive - the freedom that he allows himself in order to see things from a different angle. That is why I appreciate a certainly gesture that is so characteristic of Ruedi. Holding an object by the top, he will suddenly turn it upside down and look at it from below - to see the whole. Integral thinking. This gesture alone has already made it possible to get beyond many a dead end.

Section of the book cover for "Anticipating, Questioning, Inscribing, Distinguishing, Irritating, Orienting, Translating" Ruedi Baur, Ruedi Baur Intégral, 2010



The visual identity of local or regional territorial entities

Pierre-Yves Chays, May 2001

The concept of a visual identity for a local or regional territorial entity sometimes gives the impression of a semantic black box that experts and designers strive to open with the whole methodological and technical arsenal that lies at their disposal. Starting with a statement of values, one then has to effect a formal transcription - just as a text is translated from French into English, for example - while introducing that certain additional aesthetic value which is the distinctive contribution of the designer. However, if we take a closer look at how quality identities are produced, it becomes clear that the way leading to the design is far more complex and open.

Planning transgression. The creation of an identity system is not an object that springs naturally from a community. It is the result of an institution deciding, at a specific

moment in its history, to provide itself with symbolic elements that will enable it to channel a certain amount of information to its various audiences. It is a planning operation that allows the institution to define laws and pursue actions in various domains linked with information and public relations.

Like any language, there is a need for codification. Yet like any language too, there is an inevitable transgression. Every living communal system is, by the effect of exchange and use, a reformulation of a certain number of standards. This possibility and transgressive necessity do not figure in the remit provided by the community when it commissions an identity design.

They are nevertheless an inescapable part of the real life of a community's identity system which should appear as an object that can be appropriated by everyone.

Identity as a story is more a locus of reception than one of foundation. The semantic capital of the territorial entity is created and evolves as the elements of the story fall into place, as history grows and the many interpretations of citizens solidify it.

From the intimate to the territorial.

The language of intimacy is in the process of replacing social debate. We are seeing a growing psychologisation of society and a personalisation of public debate for which advertising and television shows are two of the most important vectors.

This internalisation encourages a "humanoid" vision of the collectivity, becoming flesh and bone in its directors, freeing itself of its collective worries through a few empathetic declarations in phase (transparency, etc.) that fill the remits for identity programmes, and on which the designer draws. There is probably little chance that work on the identity of public space can be accomplished starting with transversal substructures that would "naturally" underpin formal signs invented for the occasion. Like the castle in the picture mentioned by Wittgenstein that will not collapse if one removes the rock on which it is painted, the visual identity of a collectivity will not collapse if one removes the values that went into founding it in order to replace them with others. Every history of a design system demonstrates this axiological elasticity. Who has not seen this or that team from a given political clan attribute its own values to a visual identity designed around other references?

This idea of an immanent and eternal meaning is part of ideologies that represent only a fraction of the many attempts to explain our society and its future. Nowadays, in the light of history, we are aware of the gap between declarations and actions. Rather than signs that are attached to values in a standardised,

artificial way, the identity of a territorial organisation is designed to be a story. That is to say, a dynamic linking, within an object of meaning, of tractable elements, connections and disconnections, continuities and discontinuities - plugging into or unplugging the relays, to paraphrase Claude Lévi-Strauss.

The organic dimension of territorial entities.

The visual identity system of a territorial entity is first and foremost an exercise in topology. Here again the usual ideas are shaken up. The philosopher Merleau-Ponty said that "seeing is the permission not to think about something, since we see it". Visual forms do not necessarily spring from a lexicalisation that is more or less expressive and descriptive of a place. Words do not precede images. The designer is confronted with the organic dimension of a territory. The flat landscape of Saumur or the Italianate constructions of Nancy, the rocklike solidity of the Abbey of Noirlac or the architectural layout of the Musée d'Art Contemporain in Lyon are before all else perceptible experiences against which the designer pits himself and which he or she reveals for the inhabitant or museum visitor. In this regard, André Leroi-Gourhan speaks of a "two-track" perception of the surrounding world, a notion that could just as well explain the two ways of creating design: "one [that is] dynamic, which consists of moving through the space while becoming conscious of it, and the other static, which, being immobile, enables one to reconstruct around oneself a succession of circles that slowly die out towards the limits of the unknown."

The designer's role is to create an interpretable object, a story, a language that can be shared, a meeting place between territorial entities and the discourse about the territorial entity integrating two major components.

Visual Identity for the "Parc Floral de la Source", Ruedi Baur, Orléans, from "Costructions", Design Integral Ruedi Baur & associés, Lars Muller Publishers, 2001



A demanding precision.

I might plagiarise Paul Valéry here by applying to design what he said about writing: “It is a hundred times easier to signify a beautiful thing than to signify a precise thing.”. Yet precision is exactly the domain of the designer, whereas the advertiser is in search of manipulative vagueness. Preoccupied with usage more than the sign, he doesn’t make style a divergence from a particular content, avoids the easy solutions of metaphors, symbolic stereotypes, and overwhelming effects, which are forms of cynicism. To identify a site, share knowledge about a remarkable space (a museum), or simplify an undertaking (in an urban space) are operations that are quantitative in nature. On the other hand, to raise the level of graphic culture, display a certain quality in how an institution welcomes people, or reveal a certain sensuality are qualitative operations. Two functions can be seen here, one that is organisational, consisting in identifying the elements of an organisation in constant movement; and the other, hedonist, seeking to define the contact between the institution and its various audiences while adding a form

of aestheticisation of daily reality.

For the inhabitant or visitor, confronting the territorial entity is a quest for these different “objects of value” for which the language of identity constitutes an important aid.

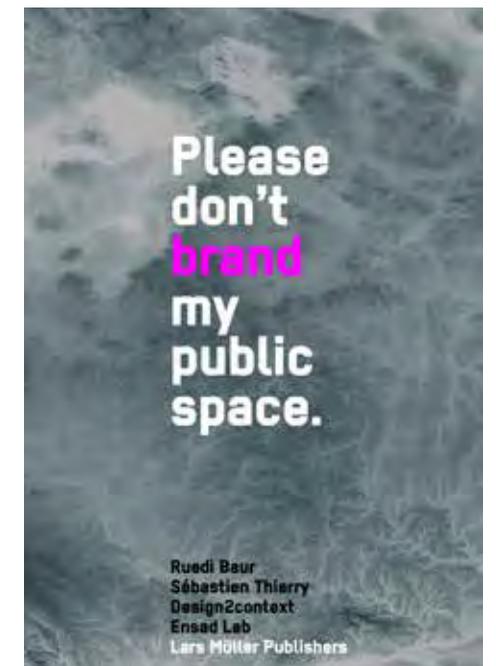
A critical praxis.

The process of producing a territorial identity thus appears far richer and far more complex than the numerous invitations to tender in this field suggest. In observing designers, it is interesting to see that the often paralysing “tyranny of meaning”, including the idea of values that have to be rendered, is often overwhelmed by the reality of a creative process that draws mostly on the “critical praxis” that was so dear to Roland Barthes, in order to question the genre’s stereotypes. More than ever, the cultural identity of the territorial entity seems like a singular social and historical space that is capable of evincing some certain state of our human condition at a given moment, at odds with socialities, physical and technical constraints, and life’s pleasures and questions. It is certainly more than a simple recipe: it is the infinite deployment of meaning in a space of freedom and responsibility.



Visual identity for “Paysages Bordeaux”, Ruedi Baur (2017), irb-paris.eu

Book cover for “Please don’t brand my public space”, Ruedi Baur, Lars Muller Publishers (2013) irb-paris.eu



Identification and wayfinding system for the Domaine National de Chambord

Ruedi Baur, 1999

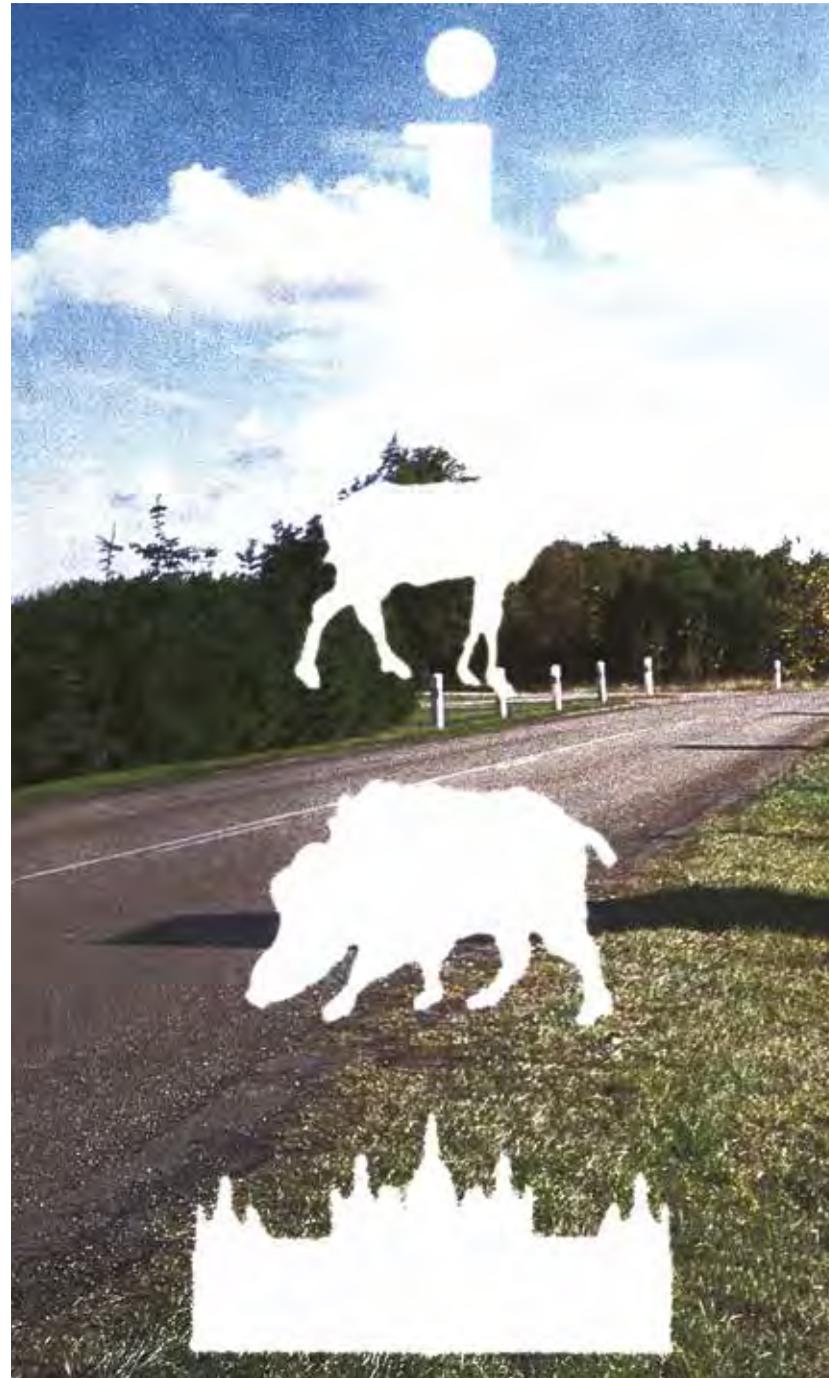


The idea for this signage was to encourage visitors to Chambord to explore not only the famous chateau, but also its walled park rich in wildlife, especially large game. Two thirds of the estate are closed to the public, being set aside as a 'presidential hunting reserve'. The public must be able to visit the accessible areas without constantly coming up against no entry zones. With the landscape gardener Jacqueline Osty, a "natural orientation" system was worked out, with ditches and re-wooded spaces on one side and openings into the forest on the other, thus limiting actual signage. However, being able to move naturally around the park was about more than meeting pedestrians' and motorists' needs about identification, wayfinding and information. A family of furniture and a graphic style suitable for the wooded landscape had to be defined. Inspired by Land Art from people such as Richard Serra and Donald Judd, simple and compact geometrical supports were chosen

Signage for the
Domaine National de
Chambord, Chambord,
Ruedi Baur (1995-98),
irb-paris.eu



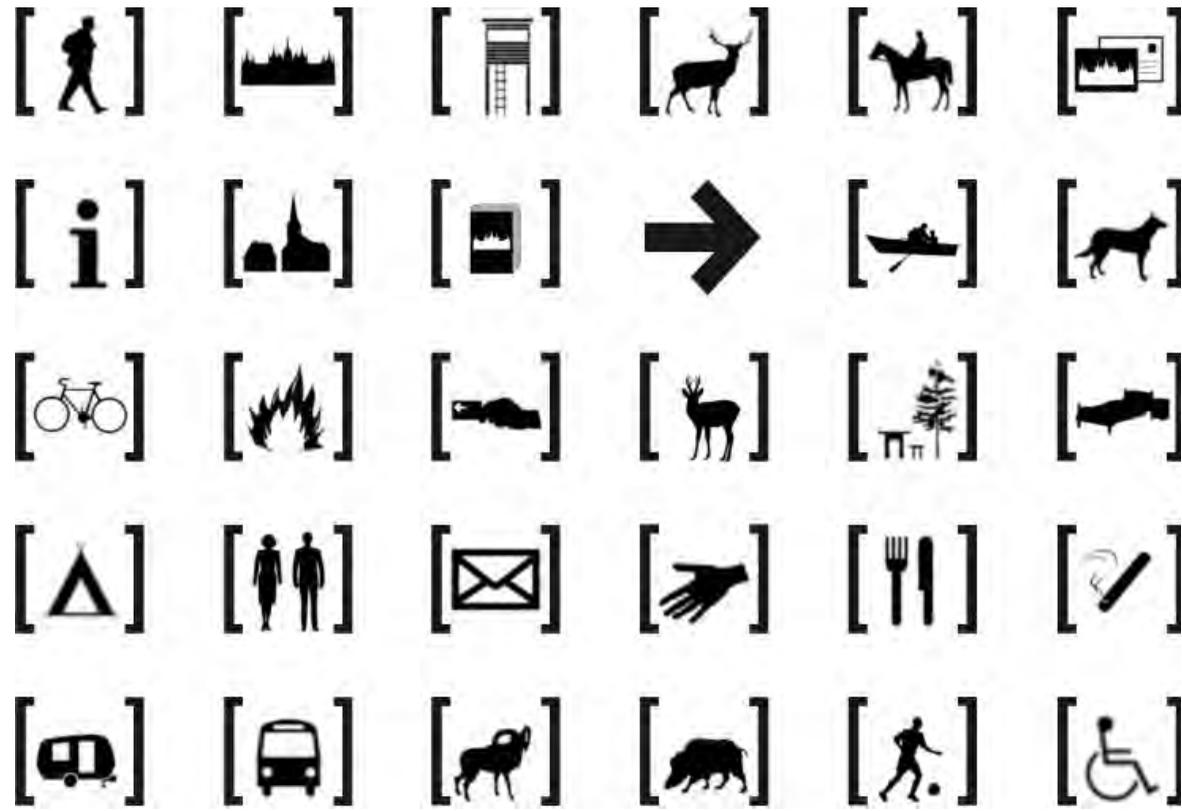
over highly “designed” furniture, a rough material like concrete being preferable to wood. The coloured surfaces of these objects, the logic of their form and the fact that they have no legs or struts, all make them, in a sense, “natural”. The graphics are meant to be simple, except for the plans. The information, in one colour only, is silk-screened directly on to the concrete. The signage features prominently at the entrance to the estate but becomes much more discreet after that. This dominant signage at the boundary of the territory, positioned on the various small local roads that run across the site, provides general guidelines for conduct in the area. It also makes drivers aware of the exceptional nature of the site and of the language of the signage used there. Above all, it made it



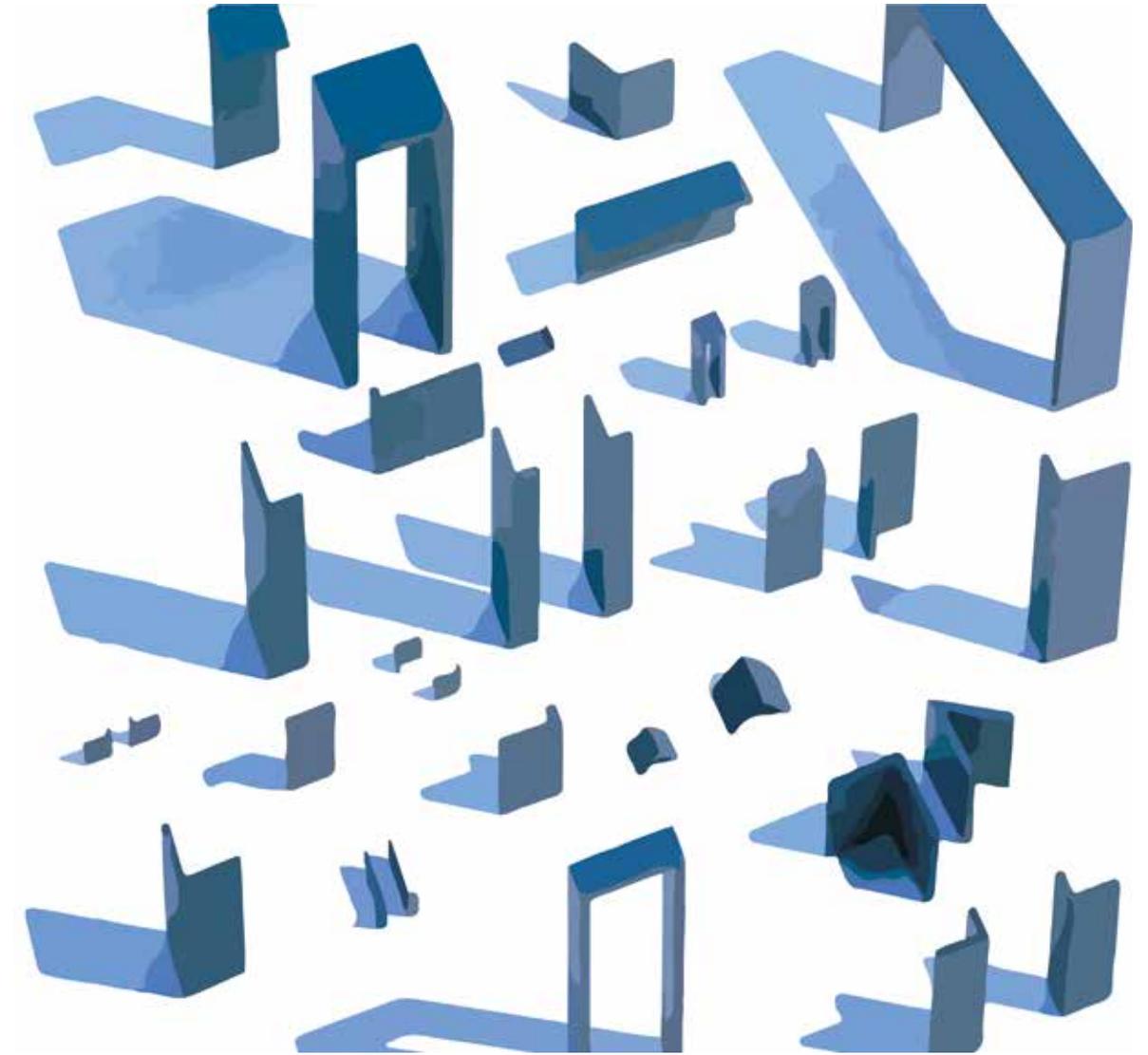
Signage for the
Domaine National de
Chambord, Chambord,
Ruedi Baur (1995-98),
“Ruedi Baur Integral,
and Partners”, Lars
Muller Publishers, 2001

possible to get rid of nearly all the restrictive and other signposting for motorists which, up until then, had polluted the site. The most difficult part of the project was persuading the different bodies concerned with road signs to fit in with the approach taken for the Chambord estate. Habits are always so much more reassuring than stepping into the unknown, as we were about to do! This slight transformation of the signs has the effect of notifying drivers that they are leaving the usual road network for a different logic in which they are no longer the absolute master. And, in spite of the greater discretion, the codes are more clearly perceived and respected than elsewhere. Special care was taken with sites affording a view of the chateau, as well as with road signs in the old village.





Pictograms for the signage in the Domaine National de Chambord, Ruedi Baur (1995-98), irb-paris.eu



Plan for the signage in the Domaine National de Chambord, Ruedi Baur (1995-98), irb-paris.eu

2. Un'identità per la cultura



a cura di Martina Bracchi

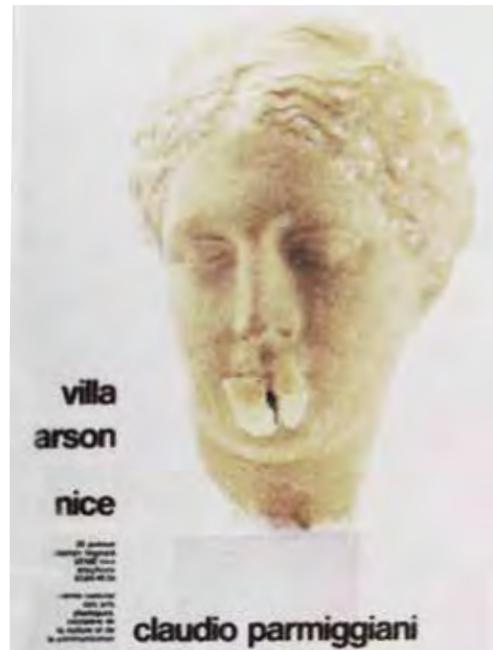
Identities in flux Basic banalities

Christian Bernard, October 2001

To develop the visual standards and identity of two art institutions that I was called to recreate or found when I served as the director of art and pedagogy of the Villa Arson from late 1985 to late 1994, and subsequently, when I conceived and eventually came to head Mamco in 1991 I chose to work with Ruedi Baur. For me this was an obvious choice because of the work he had done in the Rhone Alpes region during the first half of the 1980s. At the time, I too was working in the region as art advisor at the Drac in Lyon. Apart from the Pompidou Centre, twenty years ago in France the question of the graphic identity of cultural centres was still frequently considered of minor importance if the question was raised at all in fact. Unquestionably then, Baur's activity has had considerable impact in this domain. It's only in working with him, and later with his designs, that I was able to measure how decisive an institution's graphic identity can be. Working out a graphic identity is a maieutic exercise first and foremost. For the person commissioning the work, this means examining and articulating as precisely and fully as possible the institutional design he or she is proposing. An institutional design is first of all part of the physical and historical framework of a given site. The design is applied to that site, takes shape around it and constitutes a real and deep retrospective analysis of it.

Of course it is subsequently a prospective conversion as well, a critical projection towards a future that is under the construction. The graphic identity of an institution must express that double movement of analysis and projection. It must describe what is given and point to what is aimed at. It accompanies this process into the system of signs that it puts into play, laying it out for us to read while bringing it to where it can be formulated, clarified, structured, hierarchised. This means that a graphic identity is never a simple reflection; it is an analysis that contributes fully to the elaboration and development of the design. Without that interaction, a graphic identity remains pure image, gratuitous aesthetic, an ungainly kitsch addition, if it is not simply ignored. A graphic identity thus serves a dual function at least, namely communication and construction. Internal and external use. A graphic identity is a prerequisite for concerted action. It is, next, a condition of the institution's reception and diffusion and of the coherence of its continuity and the continuity of its coherence. There are no ideas without forms and no forms without ideas. And there are no ideas without identity. The graphic identity of an institution is the form of the ideas that it conveys and the form that conveys its ideas. It is an intellectual and ethical discipline that the institution imposes on itself.

The Villa Arson is a complex structure, crisscrossed with natural oppositions, historical contradictions and diverging interests. For this institution, what is principally at stake is creating a unity around the object of its vocation, art in the making whether displayed, produced or taught. Unlike this problematic diversity, the Villa Arson itself, presents a unified group of buildings that are heirs to the Mediterranean version of architectural Modernism. A large domain surrounded by walls, with thickly wooded parks, squares and small plazas, vast terraces, little lanes and shaded paths, the Villa Arson is a small town or small urban island overlooking the city and bay of Nice. Closed in upon itself, it is a sunny dream of communal existence. The graphic identity designed by Ruedi Baur figures first of all as a metaphor of this physical location. It also indicates in the logo itself the Villa Arson's three functions and the desire to treat them equally by superimposing, not mixing them, in a single design. Baur's work in this case made possible a conceptual unification of both the venue and the disparity of all its various actors and activities. It displays an ordered yet vacant stage, one that is available for the unfolding of a creativity that is both open and localised, planned and unpredictable. It brings to mind the old and new spirit of a place as well as a style not only of working, but also thinking and living.



Visual identity of the Villa Arson, Nice (1987)
Ruedi Baur, Integral and partners, Lars Muller Publisher



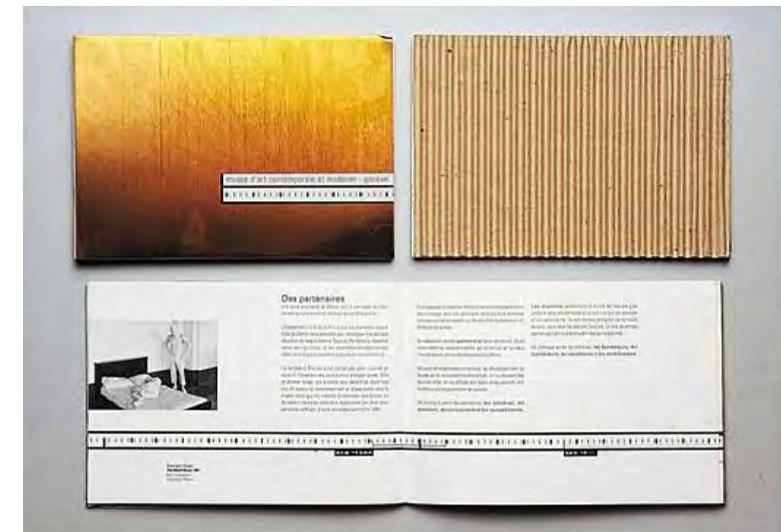
Musée d'art moderne et contemporain, Geneve, logo (1994)
(section) Ruedi Baur, Integral and partners, Lars Muller Publisher

In a number of respects, Mamco is a new type of contemporary art museum. It is not situated in a building of contemporary design that would suffice in and of itself as both politico-cultural gesture and cultural event, like recent museums in the world. On the contrary, Mamco was set in an abandoned factory, a worthy example of the functionalist architecture of its engineers. The building forms a rectangular box with four platform-stories stacked one atop to the other and enclosed by large bay windows whose thin regular casings lend also an elegant rhythm to the facades. Mamco is developing a concept of a whole museum in movement, emphasising the recurrent change that occurs in both the museum's permanent offerings and also its temporary proposals. Instability is its way of life, 'displacement its working strategy. Historiography in action, which is the fundamental vocation of the museum, organises its objects in space and above time. It is interested in the unfolding of history and the parsing of its events up to and including throwing the linear model of history into crisis. The museum is a subtle instrument for measuring time. The graphic identity imagined by Baur is largely based on a free-floating logo that is given a range of variations and matched ultra font. This logo is a ruler that seems to have been drawn from the logic of the both facades and floors.

It is also a kind of calendar, a time band ribbon distributing lengths of time in a diversified and open way, starting with the beginning of both the institution and the institution's reference period. It iconises the space of our work (time) and the space where we work (the factory), the object of our activity (current history) and its framework (the indefinite horizon of a project and a process that poses time as a necessary condition). Mamco is thus defined as a tool rather than a tabernacle. It is clear then that with both the Villa Arson and Mamco, the graphic identity of the institution is pertinent by virtue of its iconic dimension and its capacity to sum up concepts in an abstraction (its sense of focus), but also because of its polyvalence and its monosemy. And the truth of this visual identity system lies in its aptness to be adopted and, more importantly, appropriated by its users. In that regard, long use of these graphic standards has naturally led to their evolution through a succession of minor changes. Their graphic and symbolic force has proved proportional to their capacity to develop in phase with the evolving identity of the institutions in question.

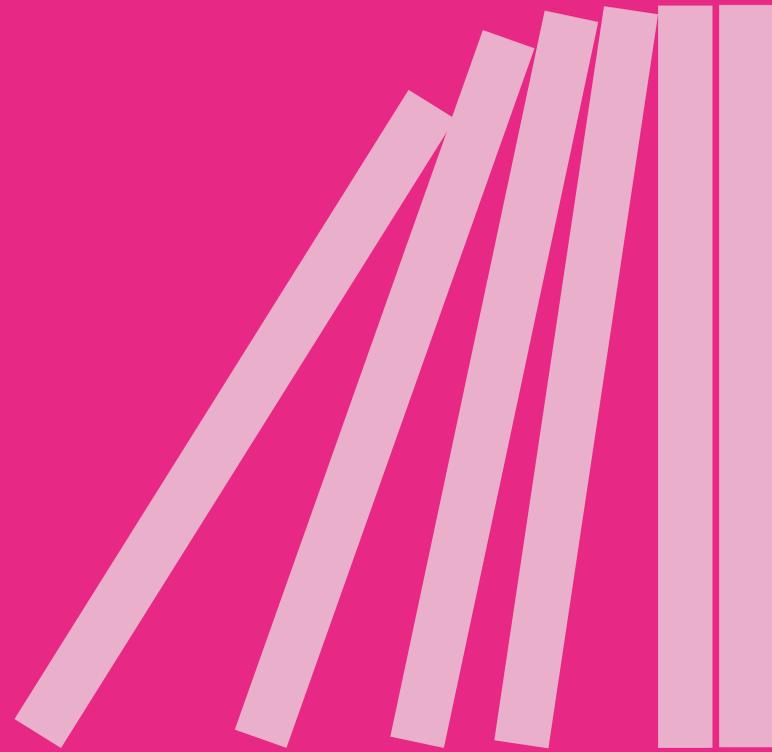


Visual identity system for Mamco (1994). photo from pixelcreation.fr



Visual identity system for Mamco (1994). photo from pixelcreation.fr

Visual identity system for the Musée D'Art Moderne et Contemporain (Mamco), Geneva (1994). Intense discussion at conception stage with Christian Bernard, the director of this venue, led to the choice of the "notion of time" as a common theme (the time of an exhibition, of a work that is acquired and conserved in the framework of a collection, or the evolution of a single piece by an artist that one would like to present a number of times). Housed in an old factory building, the museum opened to the public and functioned for several years in a space that was not yet finished. The theme is also found within the signature language used by the museum on its different information supports.



Visual identities for various cultural institutions

Ruedi Baur, October 2001

“It is surely reductive to represent our contribution with only the logotypes shown here, given that the identity systems created for these institutions were more complex initially. As used, however, this sign corresponds to the most concentrated expression of the visual language that was eventually set up. For cultural institutions, unlike businesses, branding, or the strategy of enhancing an organisation’s image capital terms that are generating much discussion these days cannot be reduced to simply managing a tirelessly repeated sign.

While cohesion and quality of programming are a necessity in this area, the public is curious and impatient for novelty, surprises. The criteria touching on variability in terms of time and adaptation to the broadest range of visual contexts seem to take precedence over those touching on constancy and the complete mastery of signs. To accomplish this, one immediate solution is to reduce the visual identity to its most basic common denominator, which is the logotype.



Visual identity system
for Le Fresnoy
photos from irb-paris.eu

Visual identity for Le Fresnoy, Studio National des arts contemporains

Le langage visuel s'inspire de la notion du « panorama » et du foisonnement du travail des artistes-étudiants. La création d'un typogramme fort contenant une partie fixe (« panorama 20 ») et une partie variable en fonction des besoins et des contenus qu'il s'agissait d'exprimer est au fondement de la partie typographique. Ce typogramme est l'élément de liaison entre deux images toujours différentes pour exprimer les multiples travaux des étudiants.



Visual identity system
for Archives Nationales
photos from irb-paris.eu

Visual identity for Archives Nationales

Le système d'identification se compose d'une typographie créée spécifiquement pour les Archives nationales et qui manifeste la logique d'accumulation, et d'un principe d'espacements qui évoque l'espace de rangement où prennent place les unités conservées.

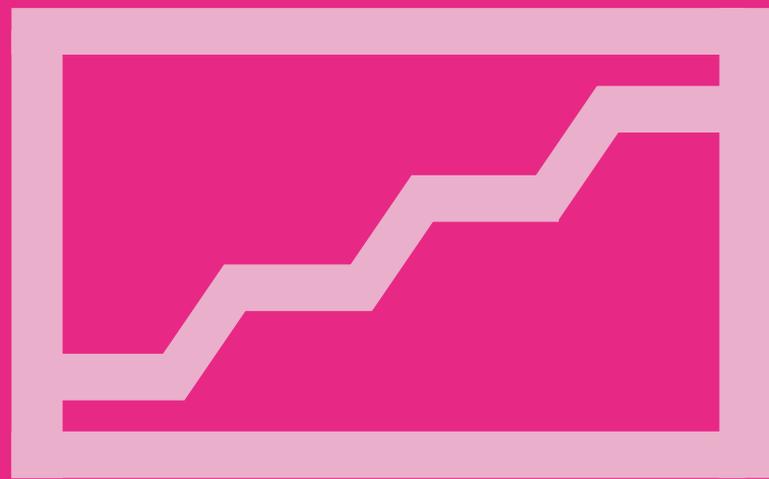


Besides the problem of poor recognition, the question of which graphic tools to use has to be raised with each new support and treated individually. Thus, to maintain the quality and originality of the graphic design on each kind of support, this type of identity has to mobilise greater financial investment. It also requires greater oversight. A second solution, which takes the opposite tack, consists in creating a visual language that is rich enough to include the diversity that is required. The advantage of this approach is that it provides tools that make producing different documents easier. It allows you to visually coordinate information conceived for the short medium and long term, and perfect the recognition factor well beyond the signature. With the rules of visual language thus being defined, you create difference and above all respond as appropriately as possible to each particularity, in its program of events.

Visual identity system for Centre des Monuments Nationaux. Pics from monuments-nationaux.fr



Poster for Ecole Supérieure des Beaux Arts de Paris. Photo from irb-paris.eu



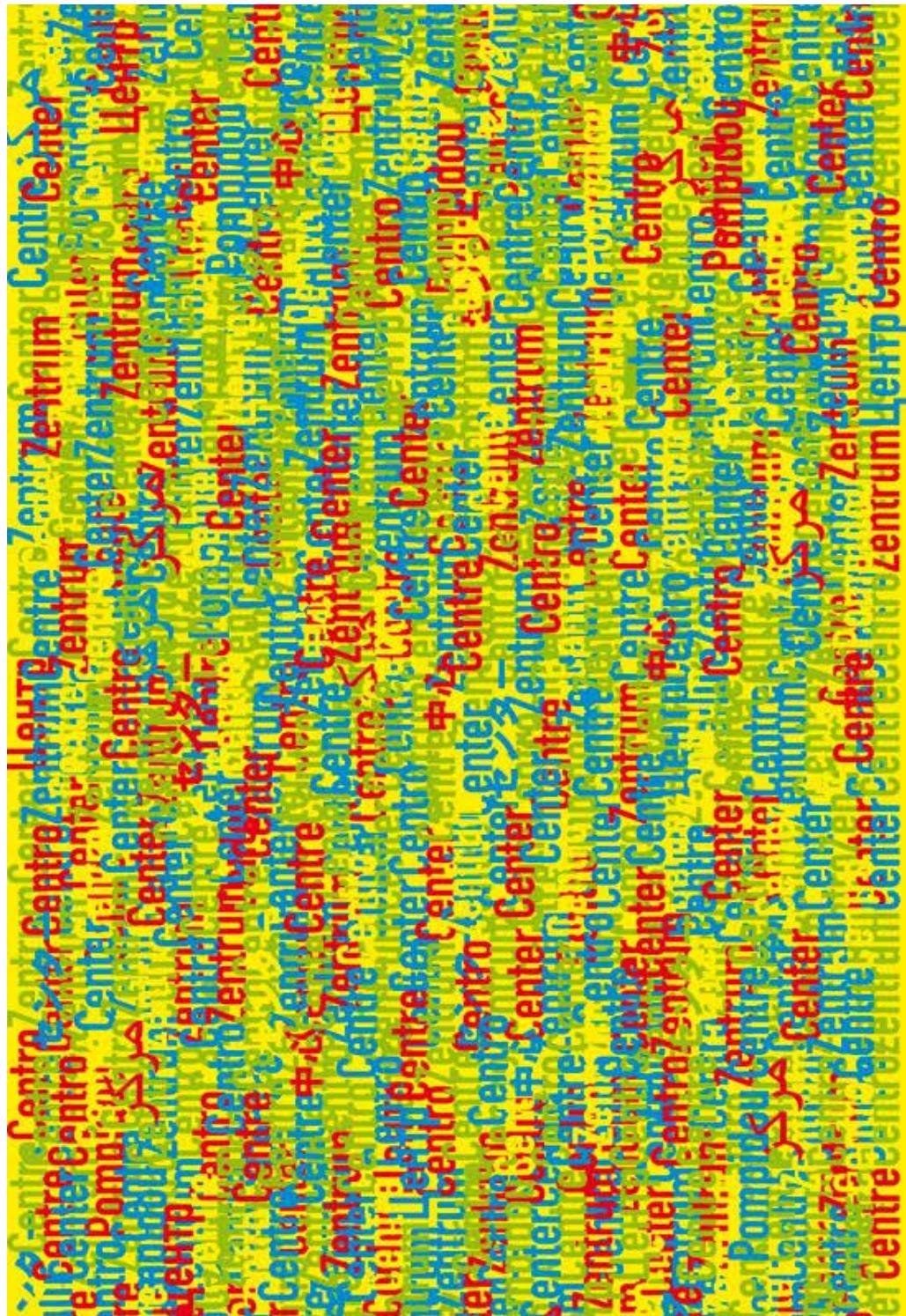
Visual identity of the Centre Pompidou

Ruedi Baur, October 2001

The central concern of this project was to give visual expression to the international character of both the Centre's cultural offerings and its visitors. After a three year closure, Centre Pompidou, which had been one of the most visited sites in the world, needed to win back its established public and win over new visitors. The institution also needed to show that it was still a major venue for the presentation of contemporary artistic production in all its diversity, fully ready for the new century. The graphic heritage: Contrary to most of visual identity projects, this intervention was itself the heir to a remarkable realisation, the visual identity system put in place in the 1970s by the designer Jean Widmer. This was a landmark in the history of French graphic design because it was the first time a major French cultural institution had developed a global visual identity. During the twentyfive years that followed its inception, Widmer's original concept was sometimes ignored and certain aspects of the project fell by the wayside, so that in the end the graphic language was based almost uniquely on the logo representing the Pompidou Centre's facade. "Our initial reflex was to work out a 'redesign' on the basis of the original elements: even the updating of the Beaubourg typeface was worked out with Hans-Jurg Hunziker, the typographer who designed the first set of characters used by the Centre. However, the result failed to break properly with the aesthetic of the period when the



Jean Widmer, Centre Pompidou logo, 1977
pics from indexgrafik.fr

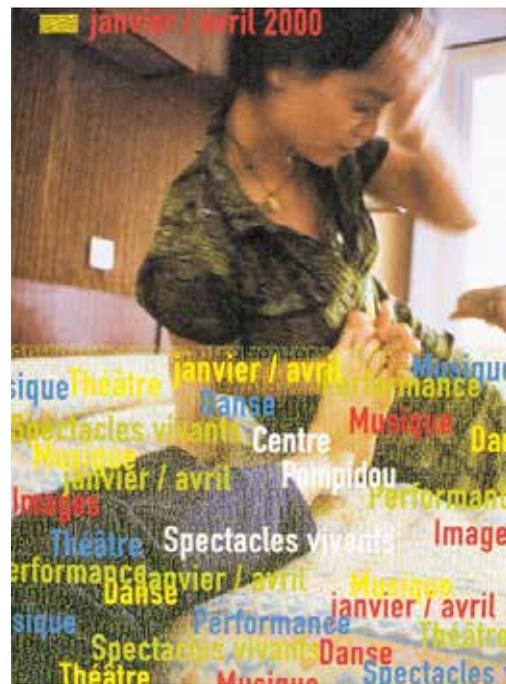


Visual identity system for Centre Pompidou irb-paris.eu

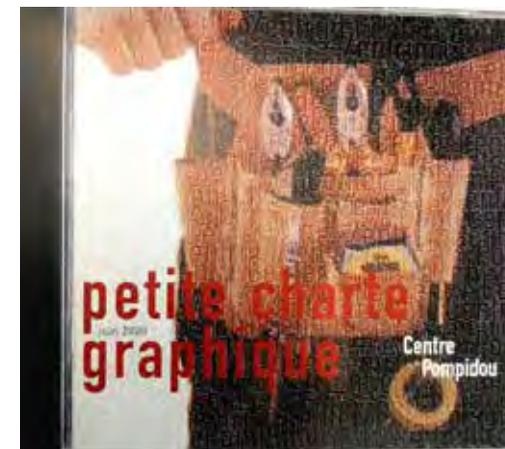
project was conceived.” After more than a year of tests and studies with the original identifying system, it was decided that the only elements to be kept from this first period were the logo and the family of colours relating to the building itself, and to change the way these were used. Thus, the four colours would lose their function as signage indicating the Centre’s different departments and would now be made available as “priority colours”, as components of the establishment’s signature language. The system ultimately proposed is structured around a series of recognisable elements that can be used individually or in combinations, as needs dictate. The visual identity has several founding elements, which means that repetition need not be the only approach. First of all, there is the “Centre as required by the words “Bibliothèque” or “Ircam”. More compact than the original “Centre Georges Pompidou”, it can if necessary stand alone as a signature. Next comes the logo designed by Jean Widmer and, lastly, an “identifying structure” that can go from watermark consistency to a high intensity visual presence. The range of colours and a typeface given priority treatment, complete this visual “toolbox”. The advantage of this system is that there is a range of visual identifiers, not just one signature. A coloured typographical composition or the ground on a structured support are enough to give each document a family likeness, while leaving room for strong visual specificity. Based on the repetition of the word “Centre” in a variety of languages, the identifying structure lends itself to a wide range of intensities and appearances. It makes it possible to identify documents independently of the signature, and to constitute subidentities for particular activities or departments. The visual intensity of this structure can therefore vary according to specific needs. When art is concerned, it is logical for the structure

to take second place to the work being reproduced, and so here the identifying structure will be reduced to a white-on-white “watermark”. On the other hand, in certain instances it can be more intensely present, becoming a multicoloured image with rich possibilities for variation. The structure can be used to enrich documents printed in a limited number of colours. Capable of going from foreground to background, it can be transformed into a sort of veil, giving supports a kind of three dimensional effect. In some cases, this structure can be superimposed over the images as a veil, or in solid colour, creating a seethrough effect. Unlike a business, a cultural entity needs to express maximal diversity while maintaining overall visual cohesiveness. The point, then, is to provide a recognisable visual language that can react to the Centre’s numerous and sometimes contradictory needs. This amalgamation made from the word “Centre” is part of this identifying system which makes it possible to generate difference. Because it is based on several identifying elements, this visual language makes it possible to manage the gradual evolution of the system over time, and particularly the creation of seasonal subidentities. Like a theatre, the Centre can choose a visually perceptible annual rhythm complete with beginning and end. Using the available visual identity system, and especially the elements that express the Centre as a whole, the year’s new contributors can add their own personal touch to the general language. The cohabitation of permanent elements with supports linked to the seasonal identity and the communications of each department concerning its activities needs to form a coherent whole. The 2000–2001 season served as a prototype in this respect. Its basis was a photographic interpretation that conveyed the particular atmosphere of the site through the information media.

The composition, featuring two images separated by a line of typography, is systematically reprised on all seasonal type documents, notably those concerning membership and subscription campaigns. The Pompidou Centre publishes various collections of programmes containing information about parallel activities. While the formats of these and of the invitation cards have been unified to A5 dimensions in order to cut distribution costs, each one nevertheless needs to develop its own distinctive visual style. It is thus necessary to meet four criteria. The documents must: be recognisable as part of the activities of the Pompidou Centre; be identifiable as forming a distinct and coherent collection; be sufficiently varied with the appearance of each new issue to excite continued curiosity; express the main theme of each publication. The Centre's visual language is able to meet all of these criteria precisely because it is not based on a monolithic system. Using the principle of splitting up the cover pages between identifying surfaces and iconographic spaces along with a variety of types of specific structured surfaces it is possible to fulfil the above mentioned criteria of recognition and differentiation, while nevertheless leaving room for individual expression linked to the theme of each specific programme.

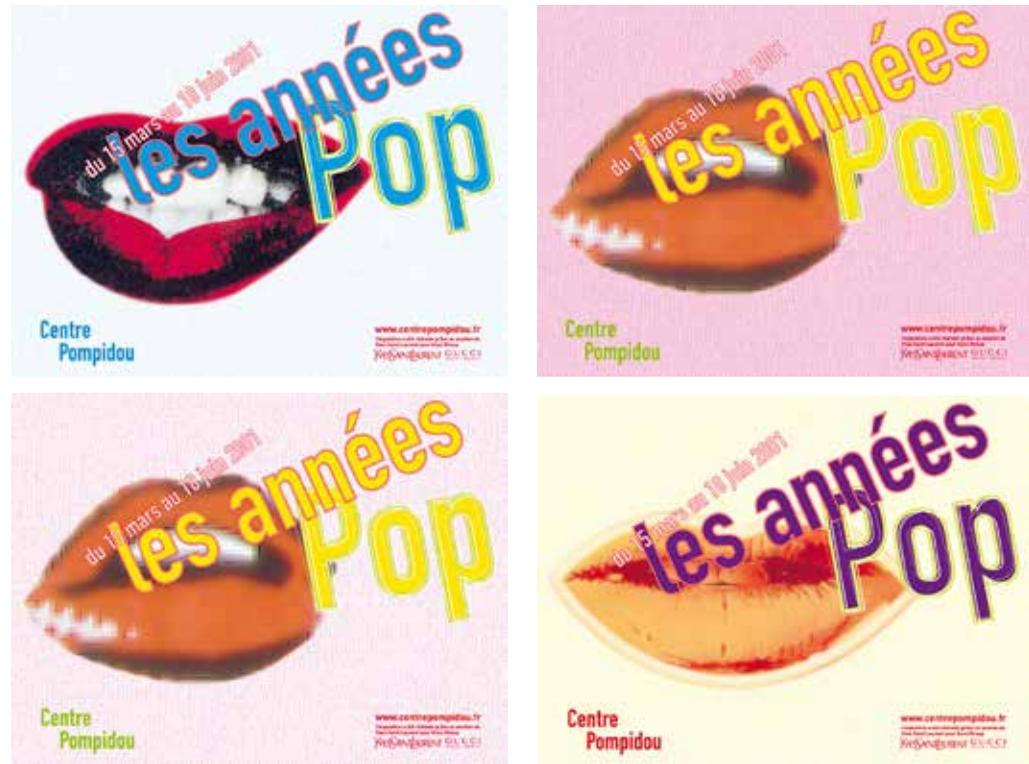


Visual identity system of Centre Pompidou
Photo by irb-paris.eu

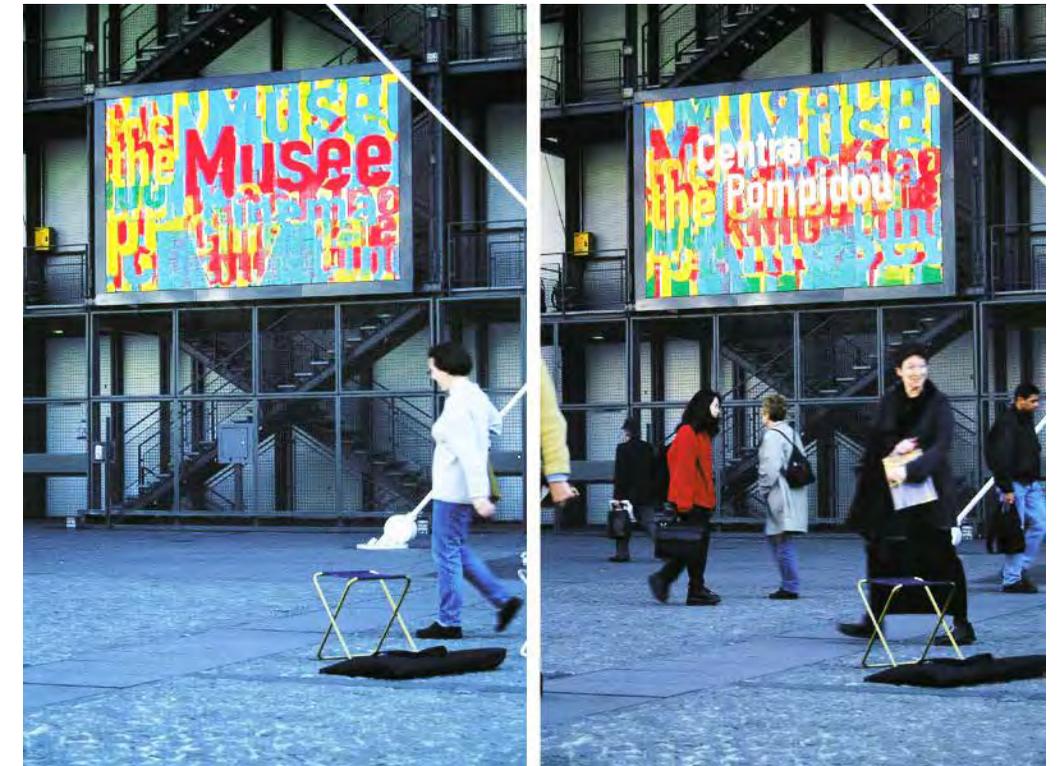


CD ROM Petite charte graphique Centre Pompidou
Ruedi Baur, Integral and partners, Lars Muller Publisher

Propositions for a 4 x 3 metre poster for the exhibition *ler, année, Pop*. Some with the “identifying veil”, some without. “The: solution that consists in reducing the visual identity to the smallest common denominator, in other words, the logotype, means that this element is then ‘overburdened’ as a signifier, when ideally the information should be conveyed by the whole support. Hence the importance of this veil which, after being used a few times, will visually convey the identity of the communicator, the Pompidou Centre, without it being necessary to read its name. Communication for special events remains the trickiest aspect of this work on the visual identity of large cultural institutions. The producers of this kind of event naturally find it difficult to accept that they should be a part of an overall graphic system. Sometimes, indeed, it seems impossible to maintain an effective visual constant in such situations. This can only be done with the support of decisionmakers within the institution itself.” The opaque structure built out of the four identifying colours is used to represent the Pompidou Centre as a whole. It can be found within the building itself as an element of signage indicating horizontal functions such as ticketing and reception and group reception areas. The yellow ground, the black and red typography and the grey veil are all part of this same category of general language, which is most easily identifiable as representing the Centre as a whole. The overall “alphabet and grammar” used to articulate the specific graphic language of the Pompidou Centre is contained on a CD-ROM which is supplied to potential users. Rather than develop a traditional graphic standard system with all its obligations and prohibitions, what is offered here is a kind of toolbox which can be used to create a highly diverse range of signs, and which also makes the user much more than a simple implementer.



Les années Pop posters, 2001. Affiche d'exposition, Centre Pompidou. Format métró 4 x 3 m. photo from irb-paris.eu



Visual identity of the Centre Pompidou photo from irb-paris.eu

“He or she has a certain amount of responsibility, and is asked to take on board the issue of quality. using a language is a real apprenticeship one begins by simply repeating what has already been tried by others, and then gradually, as one discovers the richness of the language, starts using the tools to express oneself and the rules become a source of inspiration.” For the modernisation, Renzo Piano, who designed the Centre Pompidou with Richard Rogers, was asked to renovate the public spaces. “He wanted to reinforce the public square aspect of the ground floor foyer. He spoke of a ‘flight of butterflies’ when describing his vision of the information panels that would give visitors an overall sense of the Centre’s activities. After much trial and error, a specific signage system gradually emerged. It is founded, for one thing, on the spatial dispersion of the signage itself, and also on the concern to make visible not only information but also the ‘signage object’

as such. This mise en scène is underpinned by the care taken in the treatment of light and the relation between architectural container and graphic contents. It results from a close collaboration with the architects.” The breaking up and dispersion of the traditional signage structures is conducive to clear hierarchisation of the information. On entering, visitors see the terms museum, exhibitions, library, cinema and performances, translated into a number of languages, and thus have an immediate perception of the Centre’s main activities. This information is backed up on other levels by large neon arrows, and by a series of supports on which the temporary activities are announced either by posters or by electronic message boards. A secondary signage system presents ancillary information, and capsule shaped supports contain the pictograms. But if the signage is deliberately to the fore in the entrance, it becomes more discreet in the different cultural spaces.

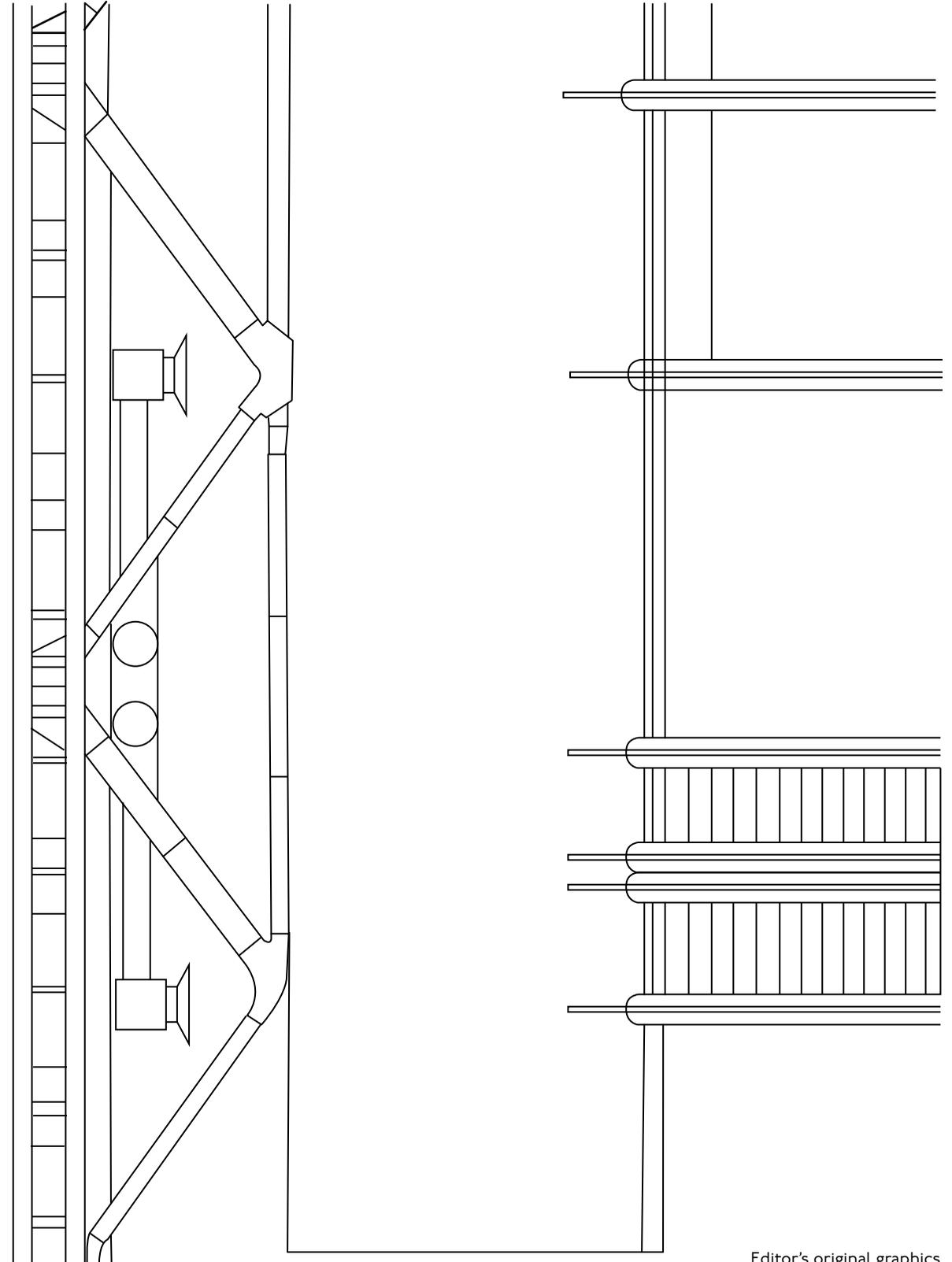


On the museum level, for example, it is found only in white on white. The information and orientation signs used in the Pompidou Centre are given three dimensional form by a spatial juxtaposition of two two dimensional surfaces. Their form varies in accordance with the type of support, going from a simple rectangle to a typographic composition cut out using lasers. The colouring of the intermediary areas creates a three dimensional effect. In spite of technical difficulties, when possible, the signs are hung from the ceiling. The form of these signs reprises the principles already articulated by the architecture. The colours of the signage are the same as those of the architecture and, in spite of their intensity, fit harmoniously into the building. Arrows and floor numbers are illuminated by their own neon outline, while the other panels are indirectly lit. "This signage scheme cannot serve as a model, due to the fact that it is entirely based on the particularity of the building, on its history, on the Pompidou Centre's activities and on the use to which it is put. It comes after at least three different generations of supports, driven by a constant concern for functional efficiency. The numerous failures are perhaps due to the very fact that, in a place like this one, the public does not want signage that is purely rational. Solutions that might prove appropriate in a train station or an airport no longer work in a space with a cultural function, and vice versa.



Signage system for Centre Pompidou. on the left: photo from irb-paris.eu on the right: photo by Giovanni Bonassi

One could even argue that, in such cases, the form makes an active contribution to the function, even if, naturally, it does not replace it. The signage is part of a place's general scenography, reflects its specific functions, and must be highly flexible in order to adapt to different contexts. Here too, overly linear concepts are bound to appear added on, artificial and, often, unsuitable." Work on the visual identity and signage of the Pompidou Centre lasted over three years, "The richness and complexity of this project were due to the number of different parties involved in the renovation of the building, the heritage left by Jean Widmer, as mentioned above, the large number of decision makers and the contradictions inherent to this kind of establishment. Still, Jean-Jacques Aillagon and his team were persuasive and able to instate this graphic concept. This now needs to be developed over time without being impaired by day-to-day constraints. The visual language provided here is designed with sufficient flexibility for it to be adaptable to future developments, able to evolve without any radical breaks. But one still has to want to maintain it and make it come alive in an innovative way. One of the Pompidou Centre's missions is to present contemporary design, and its communication too must be a reflection of this, both in the graphic quality of its supports and the pleasure of experimentation."

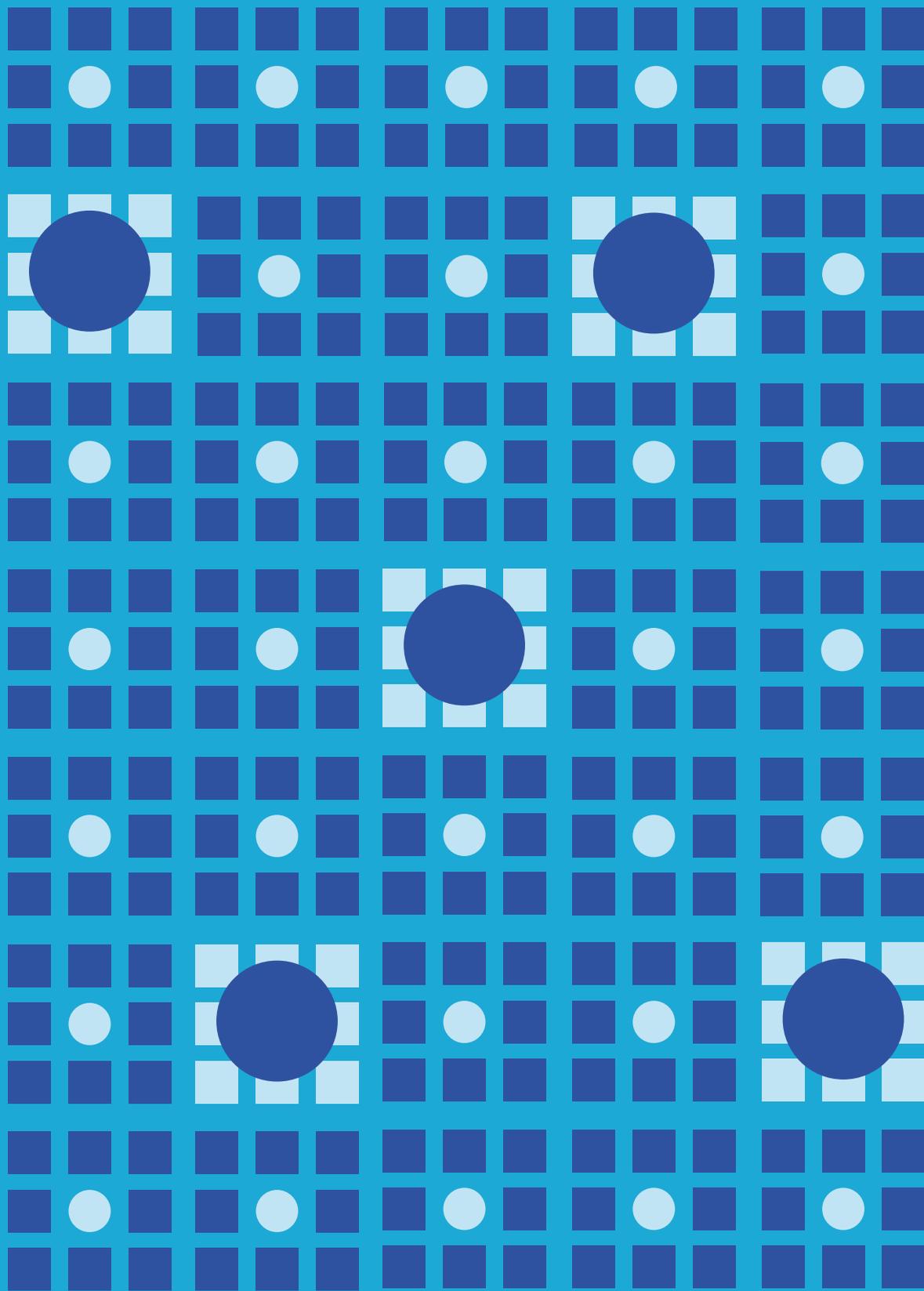


Editor's original graphics

3. Un'identità per la città



a cura di Ilaria Benato



Editor's original graphics

How the designer activity can improve the public spaces

Chloé Braunstein, July 2001

“Man actively shapes ambience. He uses space as a distribution structure. By controlling this space, he controls all the possibilities for reciprocal relations... The modern inhabitant does not “consume” objects, he masters them, he controls them, he orders them”. Whereas public space, as a scene that is external to the house and the workplace, continues to generate static, oversized objects that symbolise public order and are cast in bronze are in contrast -and in accordance with the industrial strategies in which they originate- moving towards flexibility and modularity, towards ever increasing miniaturisation, towards an improved equilibrium with everyday concerns, towards a more or less ephemeral life span. Now that we carry intelligence in our pockets, in a public space that has become old fashioned, that is reacting belatedly and reluctantly to changes in mentalities and behaviour. And many objects, sign and

“Graphic designers have to think of themselves as urbanists for the social landscape.”

places blonging or integrated into this so-called “public” space are themselves lagging behind if we compare them to domestic or professional space. Mind the gap! Today’s objects, signs and sites reflect the ambient complexity: offering a great variety of forms and functions, with more and more functionslities, increasingly sophisticated levels of information and codes, both aesthetic and social, of costantly growing subtlety that describe a group identity or simply manifest a way of doing things -to the point that our relation to function may sometimes be modified and our practices disrupted. For objects have recently benefited from major progress, regadering in particular the computerisation of tasks, the aesthetic consequences of new technology tools and the commercial onus on industry to keep producing “novelty” in oder to quickly and ceaselessly renew its products. This “just-in-time” principle also extends to the creative approach taken by designers. in domestic and professional spaces, which are now tending to converge, technology represents the “big event” of the fifteen years, having strong impact on the enviroment and contributing to this policy of fast, sustained renewal such a situation consolidates the importance of the designer’s role since, in this saturated market where quality is the same everywhere for a given range, it is design alone that makes the difference, and makes consumers choose. Design is suspecting that design is “too expensive”, the “cherry on the cake”, of having doubted the obvious added value brought to any project by the design element, and having distrusted designers, seeing them as frivolous; after having taken them for artists and having all too often left the final say to people with no qualifications in the matter, french companies are clling out for design at every stag of the production, communication and marketing processes. Design sells, and now they know. And so private space is the receptacle of

objects “designed” in this new state of mind, objects with a variety of functions and -unlike public space- a relatively “free” aesthetic: tables, chairs, crockery, patterned fabrics and even computers, tvs and hi-fis and household appliances (although the latter sector remains particularly conservative) are alla areas where today’s designers can exercise their talents without the kind of restrictions that are imposed in public sapce, which is penalised by more or less justified restrictions pertaining to safety, visual coherence, integration into the landscape, heritage preservation, standards, and so on. Public space is generally passive or neutral at the best and, at worst , depressing and aseptic, whereas new developments are constantly occurring at home and in the workspace. The street seems to develop in spite of itself, observing wanly as these ephemeral signs and objects take up position there for the duration of whatever fad brought them along(posters, vehicles, fashion, etc.), or agrily imposing its fraught, oversized and badly made signs that are ill adapted to their users and reveal the operational, aesthetic and symbolic ponderousness of, say, public and local commissioning. To sum up, public space is in the process of becoming, at best, a place of nostalgia and, at worst, a place of transit between individuals different daily destinations, when it could be a place of life, of encounters and experiences, and not this often unwillingly experienced parenthesis. From time to time, it is true, objects or signs emerge, public spaces open up and scenery holds our attention because, at last, it is in phrase with our concerns, with our needs, with the life we live now. But, apart from these arer exceptions, public space still functions in a simplistic mode, giving a chilly welcome to any change, being traeted more as a support and means of surveillance, or even repression. Now, when it comes to delivering visual and written information, simplicity

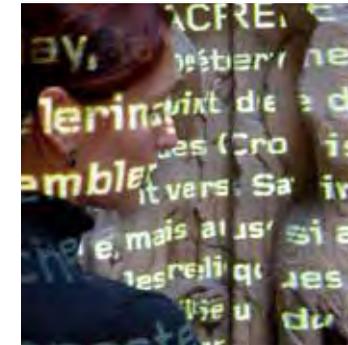


Ville de Metz
(signpost), 2010, Ruedi
Baur and Integral
partners, irb-paris.eu

is not necessarily a virtue. At most, it may seem like one last, touching sign of a world that no longer exists -notwithstanding its recent efforts to take on a semblance of modernity, as in the "action plan to develop internet in working quarters" presented on 10 July 2001 by the minister for towns, which consisted in financing a "park of 1000 public digital spaces(EPN)" offering free access plus support staff. In addition to the positive aspects of this measure in favour of popular access to the web and the question of the architecture and design process to surround these future EPNs, this prompts thoughts about the internet as a parallel territory superimpose on the real one:" If public space represented by the city is a place for the exchange and circulation of signs that are supposed to give value to the individuality and images of self as social representations, than the web institutes another kind of exchange, and grafts itself onto the "real" public space."In spite of all this, the fact is that towns and local and territorial authorities are beginning to take a broader view of public service, users friendliness and objects as communication. Elected representatives have "tried their hands" at museums,

rehabilitated monuments and quarters and acquired a less utilitarian vision than three decades ago. In recent years they have been through a number of societal and moral crises. They understand what is at stake economically, culturally and socially, and are increasingly good at entrusting their projects to creative figures from the different disciplines. And so artists are coming out of the museum and entering public space. Art, which adds value to local heritage, is now a powerful presence in cities and in public services. It is beginning to encourage a new approach to the urban landscape and its various sites, which up to now has been too "mono-functional". On their side, designers are becoming increasingly involved with works of art in public space, are interacting with them and taking them into account in their projects. Their imperative is to preserve the meaning of this space so the memories and offer landmarks, tangible signs of their existence and belonging as part of a community. From this there may come a new practice of design, consisting of inserting elements of public space into a general topography. Are we seeing a new programmatic activity taking shape here?

"I feel that a signage system can add to the experience of a place if it helps set the scene."



Cité de l'architecture, 2004-2005, Ruedi Baur and Integral partners, irb-paris.eu
 Mobilier urbain, ville de Chaumont, 2012, Ruedi Baur and Integral partners, irb-paris.eu

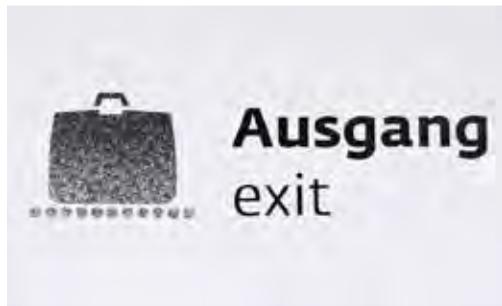
The information system before and after

Theo Ballmer, May 2001

During the Nazi occupation of France, large numbers of new signposts went up in towns and villages and along roads, with destinations that were “pilled up” to show the conquering army the way. It is said that the Wehrmacht was the originator of the first systematic signposting. Who knows, but the same kind of road signs could also be seen in Tito's Yugoslavia: signs showing every direction, with meticulous and bureaucratic coverage of every possible destination. Is this one of the ways dictatorships express themselves? Mere coincidence? A deliberate intention or strategy? Perhaps it was the sign of a postulate: the few “freedoms” still left had to be controlled and channelled by the authorities. And no one dared step out of line. It is probably pushing things a bit to suggest a parallel between dictatorship and signposting, but only at first glance (and besides, do not similar

“I'm interested in trying to be democratic in a field that is usually very dictatorial.”

situations arise in our liberal democracies?). It would be interesting to try and establish why it is that information systems are often organised in this way. Why they direct men and cars in this restrictive, authoritarian way, with authoritarian gestures, with arrows pointing in all directions, positioned high above our heads. We know that regimes have always made their mark on the visual identity of the towns under their authority. The grid of streets and avenues in residential, the narrow streets of a Zähringian town, the squares of the Renaissance, architecture, topography, waterways and, of course, people themselves are the fundamental elements of visual identity. It may also be that graphics, lettering and signposting are part of these signifying elements. The matter is open to discussion. However, behind the general notion of the inscription, of graphic design in public space, and this naturally also behind signage, there lie concepts and attitudes that constitute the expression of a culture. And this is the context I wish to consider here. It is reflected in the creation of messages, in the way they are designed, in the range of typographic applications. We would be wrong to underestimate the scope of their effects and dissemination. At the turn of the sixteenth century, the Venetian Filippo di Strata said this of the invention pioneered by Gutenberg, which according to him corrupted knowledge: "the pen is a virgin, typography a whore". But, for all the opposition it aroused, that invention did bring about a fundamental change in the world. Gutenberg is what the humanists had been waiting for, albeit without knowing it. A few years after the publication of Gutenberg's Bible, Thomas Moore's Utopia was the great bestseller of the day. Thus began a revolution that led to the Renaissance. It may still be running its course. When, today, someone like Claude Guèdon expresses an idea that is shared by many others, that electronic,

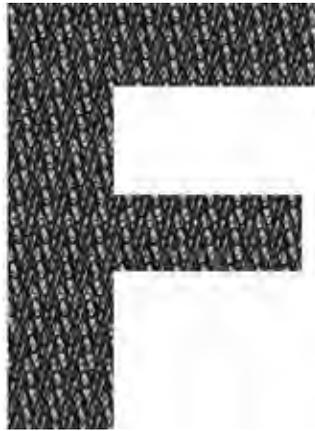


Aéroport de Vienne, 2004-2012, Ruedi Baur and Integral partners, irb-paris.eu

Aéroport de Vienne, 2004-2012, Ruedi Baur and Integral partners, irb-paris.eu



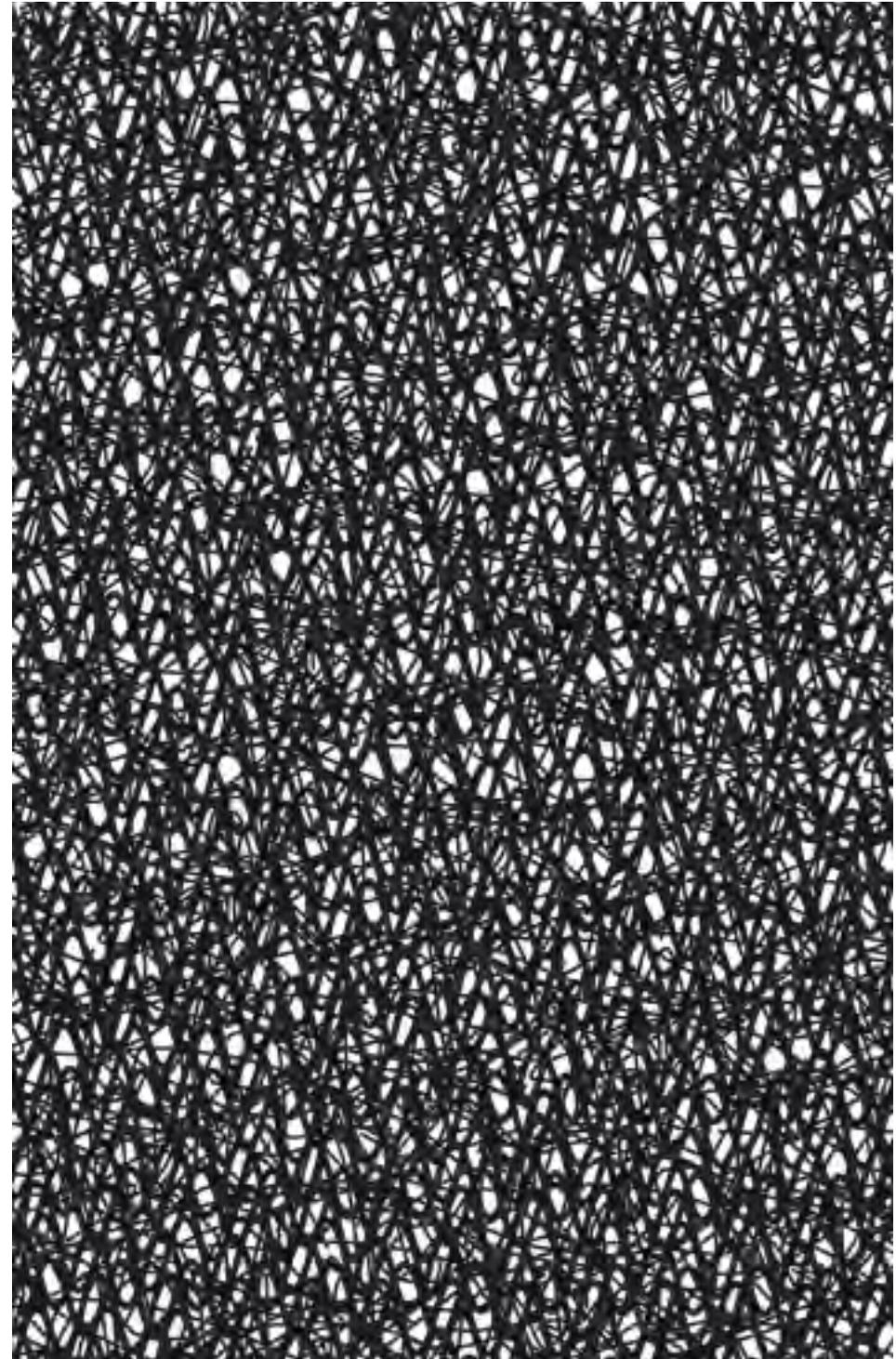
interactive information will lead to a "turbo-charged Middle Ages", to a "global village", a "planetary agora", and that our idea of space and time will as a result be radically transformed, then it seems conceivable that the images of our towns and it seems conceivable that the images of our towns and the information they contain will also change in the fairly near future. This change will occur on a wide variety of levels. Visions of the future point in differing directions. But one essential element will not change: people themselves. Their feelings, their hopes, their fears, their joys and their suffering. This whole emotional side which may well go on influencing our behaviour for a long, long time, more than reason does. This particularly affects the way we find our way around, of receiving information, visual and textual. And it represents a considerable challenge for today's designers of visual concepts. The information environment, the effects of that environment, the conception of informational elements, or rather, of informational texts, and the accumulation of advertising, are to a large extent determines our receptiveness to information. There is considerable interdependence/interaction between the subjective experience of urban space and the information it contains. Designing information units is therefore not a matter of creating elements that are as attention grabbing and original as possible. It means thinking about their positioning, their environment and the messages that they convey. If the environment is aggressive, rundown or hostile, the message will not get through. If the informational elements are oversized, if they "jump out at you", if they are poorly designed, it will not be possible to discern their organisation, and they will not constitute an effective aid to orientation. It is often argued that we are drowning in information, and that therefore discreet information would not be seen. But the opposite is in fact the



case: flashy seduction became obsolete years ago (in fact, it probably never really worked at all, except in the confused minds of few untalented marketing and advertising agents). A text that is seen is not the same thing as a text that is read. Using the appropriate techniques, behavioural research has shown that information which might be clearly perceptible in physiological terms will not be "recognised and assimilated" as a useful message. Behind the system of the retina and cortex, our eye has a remarkable and complex filtering device. Out of the huge amount of visual stimuli received by our optical system -some 100000000 bits per second: seven times more than we take in aurally -we assimilate only that which really corresponds to our needs. The rest is discarded. Our perception has the faculty of absorbing certain notions, certain image-text units, which are models that this filtering system recognises at once. Theo Ballmer was born in 1936 and set up a studio in Paris in 1962. As an independent designer, he bagna with the conception of

advertising campaigns and exhibitions for the Régie Française des Tabacs, Olivetti and Singer IPD. As a longstanding consultant to Ouest-France, he established the bases of the visual communication and modern typography of this complex newspaper, rounding off his contribution as a designer with a logotype and visual identity design. He began working methodically on signage after opening his studio in Basel in 1968. Here he became a member of the conceptual group Grün 80. His contribution in this context had a decisive impact on both exhibition structures and the facilitation of visitor orientation. In 1980 Theo Ballmer designed the pedestrian signage system for Basel, the first of its kind in the world. Since then he has worked on similar projects for Stuttgart, Bremen, Graz, Bern and Lucerne. At the same time as he has designed systems for towns in Europe and the United States, he has devised information concepts for public transport systems, hospitals and airports, and orientation systems such as the one for Novartis (in collaboration with Uwe Fischer).

Aéroport de Vienne
(entrance and texture
of the writings), 2004-
2012, Ruedi Baur and
Integral partners, irb-
paris.eu





Editor's original graphics

Il design come impegno sociale

SocialDesignZine, September 2008

Sdz — Il nome dell'Istituto di ricerca sul Design di Zurigo di cui sei stato uno dei fondatori — Design2context — è una dichiarazione d'intenti: il progetto non può prescindere dal suo contesto. Un'identità strettamente connessa dunque al genius loci è la risposta che il design può dare ai problemi della globalizzazione?

RB — Sì, in effetti è una dichiarazione d'intenti. Penso che i progettisti abbiano oggi una responsabilità culturale importante in rapporto all'uniformazione visiva del nostro mondo. È chiarissimo che, eccettuati casi di isolazionismo forsennato, noi ci troviamo in uno spazio d'influenza comune. Le differenze non risultano più da caratteristiche locali in ambito giuridico, economico, culturale — come è stato in passato — ma da un'autentica volontà. Oggi il lasciar correre e la condiscendenza portano al prodotto globale intercambiabile e indifferenziabile. È

“Il design trasforma, ed ogni atto di trasformazione porta in sé la propria responsabilità culturale, ecologica, sociale e dunque fondamentale politica.”

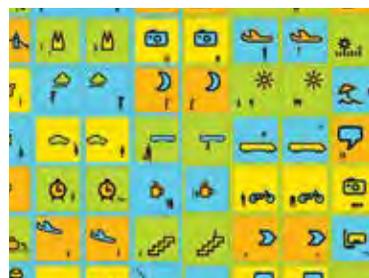
attraverso la progettazione della differenza che questa potrà sussistere nella propria contemporaneità, dunque al di fuori della logica patrimoniale della museificazione. Un'autentica questione di design. Ma è una questione che esige l'allontanarsi del progettista da quest'idea modernista della miglior soluzione per ogni situazione e pretende il suo confrontarsi con la particolarità del problema su cui lavorare, qui ed ora. Dunque genius loci nel senso di un confronto del progettista con tale singolarità per trasformarla e collocarla in una contemporaneità vivente.

Sdz — In questo interesse nei confronti della contestualizzazione, scorgo l'invito verso un intervento "politico" da parte del designer. Il design non può dunque essere "neutrale"?

RB — Perché mai il design dovrebbe essere neutrale? Il design trasforma, ed ogni atto di trasformazione porta in sé la propria responsabilità culturale, ecologica, sociale e dunque fundamentalmente politica. La neutralità è l'espressione politica della sottomissione del design all'ideologia del marketing e del liberalismo, dunque a modi di vivere nei quali noi non siamo considerati altro che consumatori. Non è questo il mondo che m'interessa, non è il mondo per cui lavoro.

Sdz — Poter discutere degli aspetti generali e delle finalità di un incarico significa che il designer è coinvolto nei processi decisionali del committente. Nella tua esperienza, quali sono le difficoltà principali nello stabilire questo tipo di rapporto?

RB — Se si riprende la definizione del design formulata da Moholy Nagy, direi che ogni progetto in cui il progettista non sia altro che un esecutore e un formalizzatore non abbia nulla a che fare con il design. Non dico che egli debba arrivare a imporre sempre le proprie idee, ma deve almeno confrontarsi



Aréoport de Köln-Bonn (pittogrammi e facciata principale), 2003-2005, Ruedi Baur and Integral partners, irb-paris.eu

Bordeaux métropole (simboli delle fermate), 2014-2015, Ruedi Baur and Integral partners, irb-paris.eu



con la questione, con i suoi perché, con la sua giustizia, con eventuali alternative eccetera. Nel migliore dei casi egli potrà fare ciò in collaborazione col cliente, molto spesso cercando di convincere il cliente, talvolta anche contro il cliente o al di là del cliente, nell'interesse pubblico.

Sdz — Nei tuoi progetti di identità urbana il progetto grafico è parte integrante dell'architettura, così come la segnaletica assume aspetti da vera e propria scenografia. Tu come definiresti al tua attività?

RB — La risposta alla domanda è abbastanza complessa poiché non sono sicuro che esista una coerenza perfetta in ciò che noi poniamo in opera. Io uso diverse formule per definire il nostro lavoro ma nessuna mi soddisfa del tutto. Espressioni come identificazione, orientamento, informazione, rendere credibile, mi van bene nella loro giustapposizione. Quel che si può affermare è che noi elaboriamo una sorta di urbanistica dei segni, di scrittura della città. Questo lavoro di definizione della nostra attività resta ancora da fare. Lo rinvio poiché ogni atto di definizione è anche l'arrestare un procedimento aperto ed è probabilmente quest'ultimo a cui bisognerebbe dare un nome. Proveniamo innegabilmente dalla cultura della grafica, dell'identità visiva e della segnaletica. Vi abbiamo innestato la cultura della messa in scena dell'oggetto e dello spazio. Da molti anni abbiamo studiato le relazioni fra l'informazione e lo spazio, fino a preoccuparci sempre più della questione della città come spazio civico. È al tempo stesso una sorta di ritorno all'indietro poiché questo era il tema di un post-diploma che avevo organizzato a Lione negli anni Novanta.

Sdz — Un elemento importante che emerge dai tuoi lavori è rappresentato dall'uso, spesso giocosamente eterodosso, della tipografia. Il rigore del progetto può

andare di pari passo con il divertimento e il gioco? O, per fare una domanda meno retorica, quando ti diverte un progetto?

RB — L'ortodossia non è in effetti il mio pane quotidiano. Ma quel che m'interessa innanzitutto è l'uso della tipografia come base di un linguaggio visivo che conferisca identità. Si può oltrepassare questa logica stupida della ripetizione infinita di segni identici e mettere in atto linguaggi visivi che siano riconoscibili in ogni espressione, qualunque essa sia; si può ricercare la singolarità, articolare di nuovo le regole e adattare al contesto. Rendersi singolari consiste certamente in questo, in una società così tanto convenzionale sul piano visivo come la nostra: irritare, intrigare...

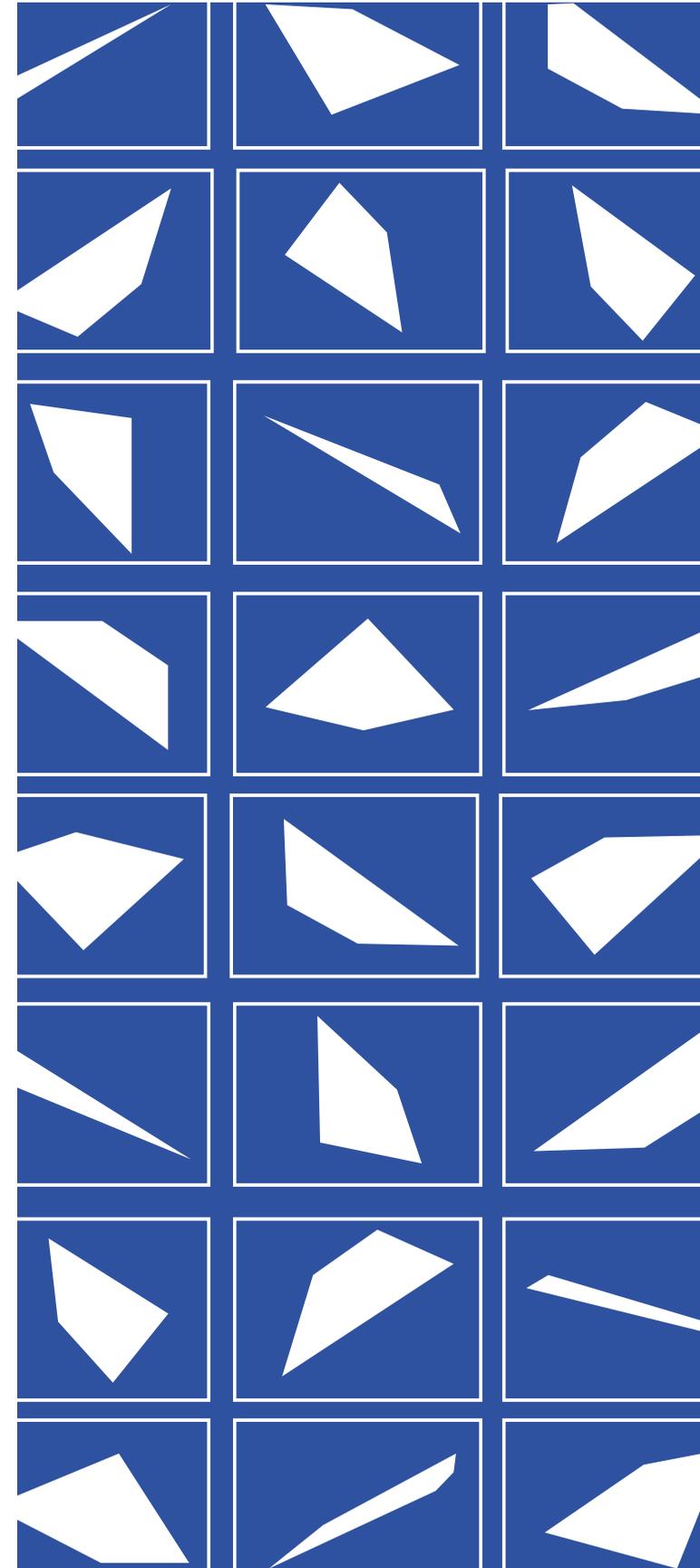
Sdz — Il design riuscirà dunque a cambiare il mondo?

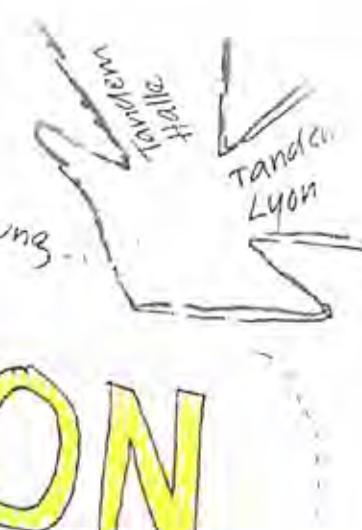
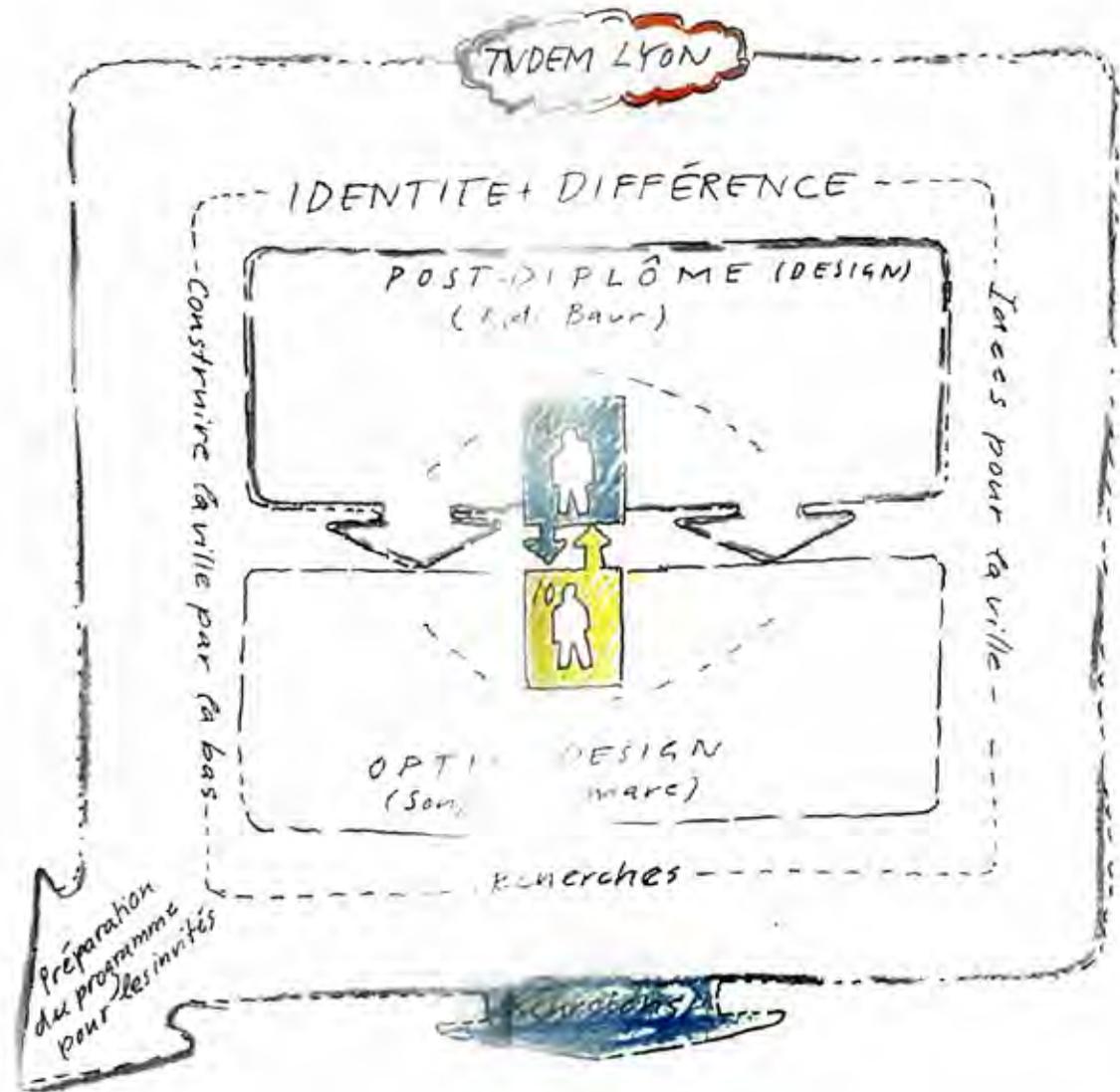
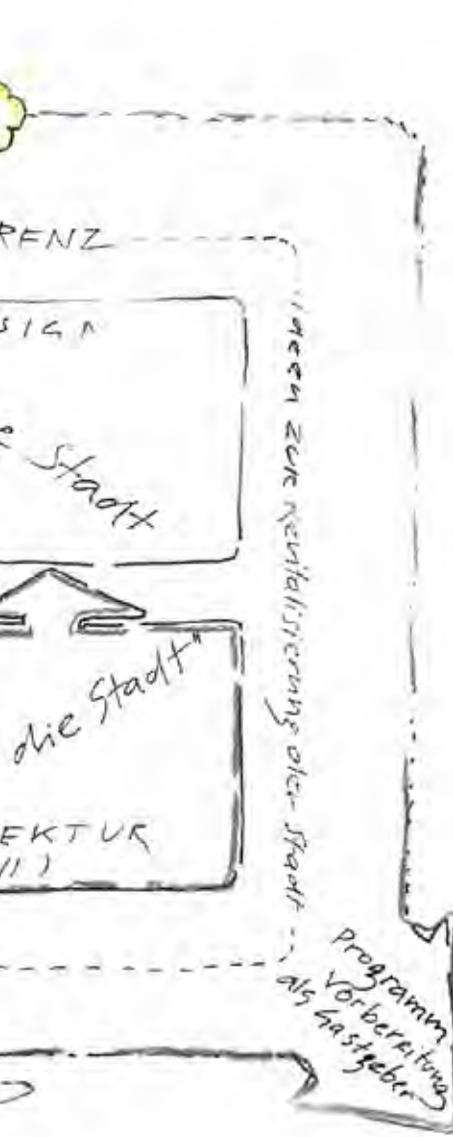
RB — Tutti noi possiamo cambiare un po' il mondo in quanto cittadini, ancor più come progettisti.



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2011-2013;
Île Seguin - Rives de
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Baur and Integral
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SocialDesignZine in SocialDesignZine sdz.aiap.it traduzione dal francese di Fabrizio M. Rossi 2008

