

Agrégation Arts Appliqués, session 2015.
Image et Communication
sujet n°1

Documents:

1.1

Stéphane Mallarmé,
pages extraites de *Un coup de dés jamais n'abolira le hasard*.
Nouvelle revue Française, 1914

1.2

Karl Gerstner,
double page extraite de la nouvelle «*Schiff nach Europa* » de Markus Kutter.
Éditions Niggli, 1957

1.3

Rudy VanderLans,
double page extraite de la revue *Emigre* n°35.
1995

C'ÉTAIT
les initiales

CE SERAIT
pour

une

déclaration de

sentiment

indifférence mais aussi

LE NOMBRE

EXISTÂT-IL

accusant qu'abandonna l'opère d'opère

COMMENÇÂT-IL ET CESSÂT-IL

seul dans que est et des quand opère

est-il

par quelques profanes répandus en raris

SE CHIFFRÂT-IL

évidence de la science pour peu qu'une

ILLUMINÂT-IL

LE HASARD

Choisir

la plume

rythmique suspend du ministre

s'ensevelir

aux étumes originelles

magistres d'où surmanta son délire jusqu'à une cime

stérile

par la neutralité identique du gouffre

Nach den neuesten Statistiken ist die Zahl der Frauen unter den Besitzern amerikanischer Wertpapiere sowohl nach absoluten wie relativen Werten weiterhin im Anwachsen; der Wohlstand der amerikanischen Nation und mithin eines der wichtigsten Teile der Weltwirtschaft steht sich von weiblichen Händen verwalte. Man muss nicht vergessen, dass unser Schatzkanzler eine Frau ist. Millionenvermögen haben Frauen oft besser verwaltet, als ihre Väter sie erwarben, und die ehemalige Botschafterin des Präsidenten in Rom hat ihre wirkliche Zukunft erst noch vor sich: Egalität der Geschlechter; sieht man sich untern die Schwäche der Natur ab, so stehen wir höher in allem, was Beharren, Dauer und Nerven heisst, unterbrechtlich im Ertragen.

aber es ist nicht wahr,

wie Kurt in Neapel nach der ersten Landung im Gedränge der ausstreichenden Passagiere, die auf die italienische Zollabfertigung warteten und ihre Koffer suchten sowie die Schlüssel zu ihnen, zu Dinkel sagte, jedoch so laut, dass Gordon es hörte, für den es ja auch als Trost bestimmt sein wollte, von diesem nichts desto weniger als ungeheuerliche Beleidigung und grobe Einmischung in Sachen, die ihn nichts angingen, empfunden wurde.

dass Flora frigid ist und ihr Leben lang auf das grosse Los

sicher gehen mit Haubensack.

Erfahrung und Fortschritt:
Haubensack!

Gordon verpflichtet zu nichts
und macht Freude.

Gordon
spürt Ihr Geldbeutel nicht.

sammeln Sie Gordon.

kein Tag ohne Gordon.

was Sie an Hauben-
sack besitzen, wissen
Sie erst, wenn Sie
ihn nicht mehr haben

warten wird

Ich verliess ihn ohne Abschiedsszene, mit der er rechnete, mein Inder, unbeholfen wie ein Kind. Zartbesaiteter Mann – ich hatte nichts zu fürchten. Doch war ich ihm dankbar, dass er mir alle Unterlagen und Formalitäten besorgt hatte: ein sozusagen lückenloses Alibi für Mam's Augen, ehrenhafte Berufung und Versetzung nach dem Wunsche höchster Instanzen. Sie insistierte, dass ich eine Karte erster Klasse nähme, machte mich im Entschluss, Kabinenklasse zu reisen, nur fester. Nun ist sie allein im Haus auf Long Island, Herald der Chauffeur kommt dreimal die Woche, sie wird Mrs. Nicholson einladen und Tante Ellen; Gartengespräche, Dienstbotensorgen und die schreckliche Entfernung von Manhattan. Ich werde ihr aus Gibraltar eine Postkarte schreiben.

machen Sie sich das Leben leicht – nehmen Sie
Haubensack!

Haubensack gehört in Ihr Reisegepäck.

Haubensack hilft in jeder Lage.

mit Haubensack – Komfort und Sicherheit.

sehen Sie Ihren Haubensack-Händler noch heute.

warum nicht Gordon versuchen?

Gordon einmal – Gordon immer.

sei speziell und nimm Gordon.

Gordon macht
den Alltag leichter

Haubensack
steht
für Qualität

Gordon
bringt Spass
am Leben

THE TERM 'CLIENT'
 APPEARS TWENTY
 NINE TIMES IN THE
 TWO-HUNDRED-
 FORTY-FOUR
 RED-FORTY-THOUSAND
 RED-SIXTY
 SOMEHOW
 SOMETHING
 LOOKING CLOSER.
 CHA'S A RATIO
 OF ABOUT EIGHT
 THOUSAND TO ONE.
 IF WORDS WERE
 MILES, NO MEET
 ACCULD IN ONE
 WOULD NEEDED TO
 TRAVEL AL THE
 WANT TO THE NEXT
 CONTINENT

WAYS OF
 LOOKING
 CLOSER

Denise Gonzales Crisp

Tom Thiermy

ing the majority, whom it ex-
 ercises as narrowly as possible.
 Today in
 being achieved by imposing a
 what is not desirable.

Capitalism survives by force
 exploits, to define their own
 This was once achieved by ext
 the developed countries it is
 false standard of what is and



I look at the essays like a river punting from the
 the process leading by to the design, conceptual
 old shapes in new proportions, spinning to an
 occasional jarring glint off a reflective edge.
 Because most of the original context was read by
 the culture. I was able to consume the words and
 where underlined by anthropologists wearing
 where beyond the book's cherry yellow pages
 The editors abandoned images or typography
 expressions which they have found the original
 papers, forming a visual web of arbitrary analy-
 academic discourse over the cliff of experience
 I searched my favorite authors, returned John
 Berger's small book *Ways of Seeing* and read it again
 If Marxist criticism isn't accurate, Berger is a
 Victorian. I was shocked most soon. And such
 troubled. In his analysis of art production, he lack
 commented on its painting, documenting ways
 which visual forms is used to sustain the power of
 the ruling class. In short, he helps me understand
 cultural landscape as shaped by the forces of capital-
 ism (Ludwig Cheer) women. Why is a structure
 nation of Looking Closer) women. Why is a structure
 as fundamental to design practice as reproduction
 showed in the sampling of design criticism
 And why is the client the fundamental representation

of capital all too coming from the
 but they mostly exclude one of the most influential
 Business and communication are mentioned at least
 but of the forty-eight essays included. Are you
 begin to being capital's motivating force was central
 focus". There are plenty of references to how
 names, impressions, suggestions of the author's
 designers work for but their names are included in

Good Design, Multi Cultures, Ugly Design, Rock Design,
 Feminist Culture, Postmodern Design, Modern Design
 Style Culture. I'll grant that books about design should
 probably talk about design. And that culture is the rage
 But clients write, judge and revise designers' work
 They underwrite style and content, form and function.
 There could have been a section entitled Clients To Die For
 or I'm Okay. He's the Capitalist or perhaps muse in being
 ing with contemporary criticism. The Cultural Logic of
 Late Clients. Whether one believes design practice to be
 financed by shadows of economic inquiry or harbored in
 the golden light of opportunity, the culture of design
 like our broader culture, exists within capital's borders.
 Designers live on the same turf as clients.
 A teacher of mine once remarked that Marxist criticism is
 a dead end—there's not much you can do with it in prac-
 tice. Maybe that's true. Or maybe looking closer at the
 capitalist argument makes some of us squirm. Maybe we
 have stepped ourselves in so much culture to diffuse var-
 ricians that we keep company with a brutal giant. Trying
 to divert entirely capitalism of its power to disrupt the
 scene, critique of design practice tends to dismiss the
 client with an icy cold shoulder or regard him with iner-
 tant glances. The brief is effectively relegated to a stool
 in the corner. But with the client soiled, our discourse
 merely skates the big picture. Many of the essays found
 in Looking Closer, and design criticism in general, finally
 project the stark quality of a hand-painted backdrop.
 The effect is reasonably convincing, but only from afar.
 Perhaps distance insures that designers will not be impli-
 cated in the capitalist conspiracy; it certainly frees us from
 challenging contradictions. Berger details it in this way:

The idea of innocence faces two ways.
 By refusing to enter a conspiracy,
 one remains innocent of that conspiracy.
 But to remain innocent may also be
 to remain ignorant. The issue is not
 between innocence and knowledge...but
 between a total approach to art which
 attempts to relate it to every aspect of
 experience and the esoteric approach of a
 few specialized experts who are the
 clerks of the nostalgia of the ruling class
 in decline.

with about Design and Culture

Agrégation Arts Appliqués, session 2015.
Image et Communication
sujet n°2

Documents:

2.1

Jonathan Barnbrook,
affichage unique, en marge du congrès de l'AIGA à Las Vegas.
1999

2.2

Inscriptions sur un édifice public du XIX^e arrondissement de Paris.
2015

2.3

Agence Urban Act Paris,
campagne de communication pour l'association Aurore.
2015



DWCA

DESIGNERS...
STAY™

away
from



CORPORATION

That Want
You To

for them
Miss Kalmou

DONREY

UNITED ARTISTS
Theatres



document 2.2



YES SANS LOGEMENT

AYONS L'ÉLÉGANCE D'AIDER CEUX QUI N'ONT RIEN.

Aurore
Association

www.aurore.asso.fr

Agrégation Arts Appliqués, session 2015.
Image et Communication
sujet n°3

Documents:

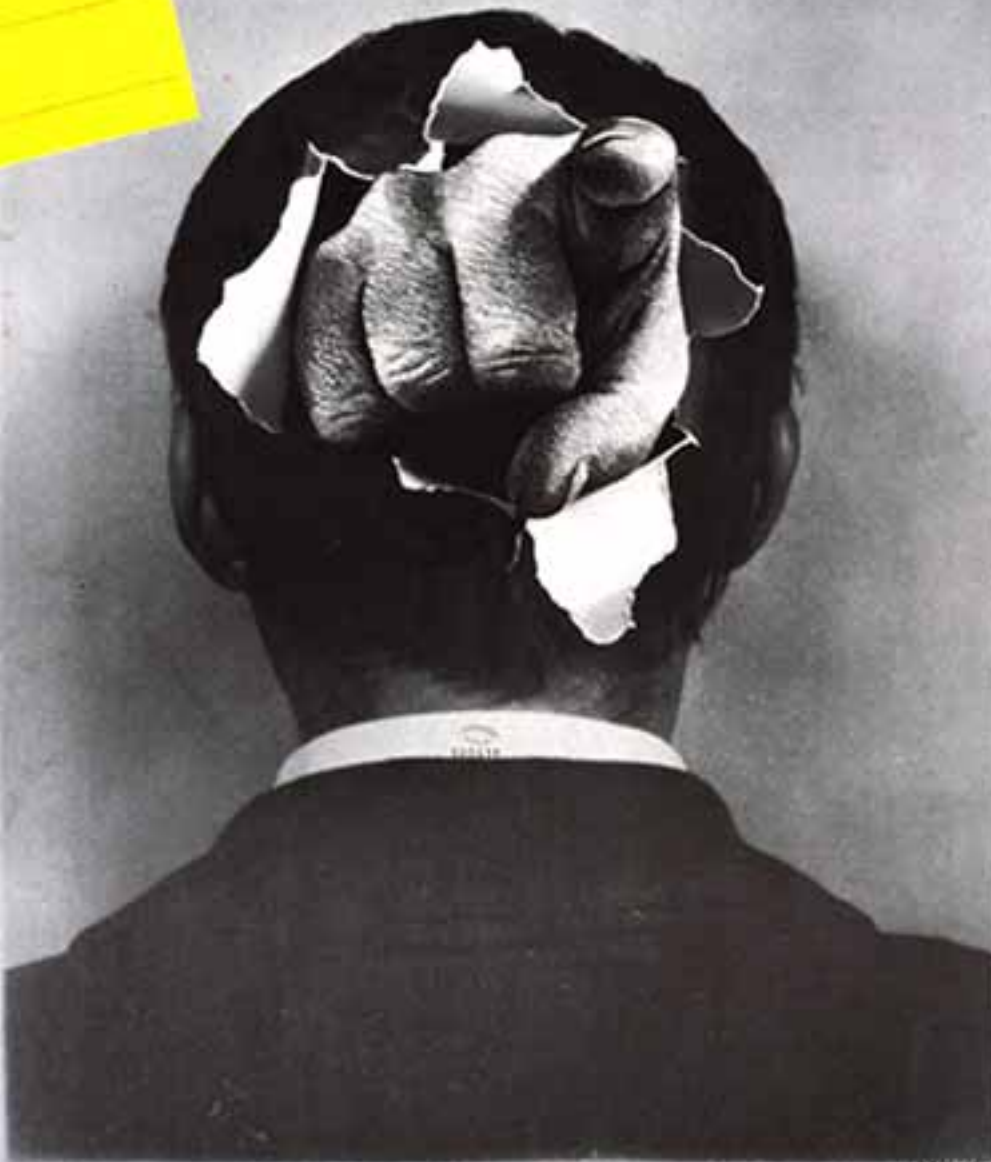
3.1. Grapus,
affiche pour une exposition sur la publicité au CCI.
1975

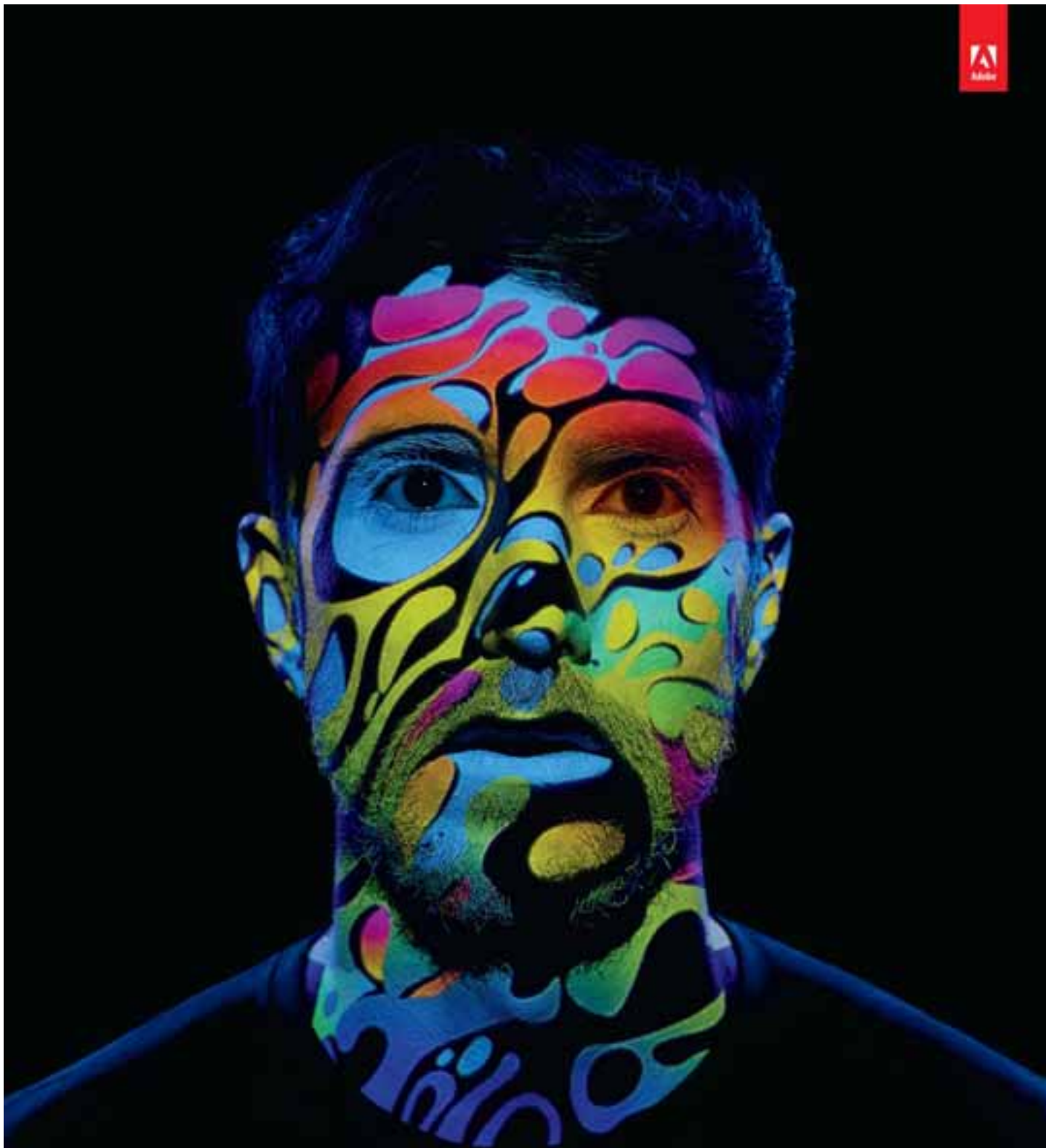
3.2. Goodby Silverstein & Partners États-Unis,
campagne d'affichage « *Welcome to Cannes* » pour la firme Adobe, à l'occasion du Cannes Lions Festival.
2014

3.3. Image extraite du film Logorama,
collectif H5 (François Alaux, Hervé de Crécy et Ludovic Houplain).
2010

« qu'est-ce qu'une campagne publicitaire ? »

exposition présentée par le Centre de Création Industrielle
Centre national d'art et de culture Georges Pompidou





ALEX TROCHUT
DIGITAL CRAFTSMAN / LEARNER / TRANSFORMER

THE NEW CREATIVES ARE HERE



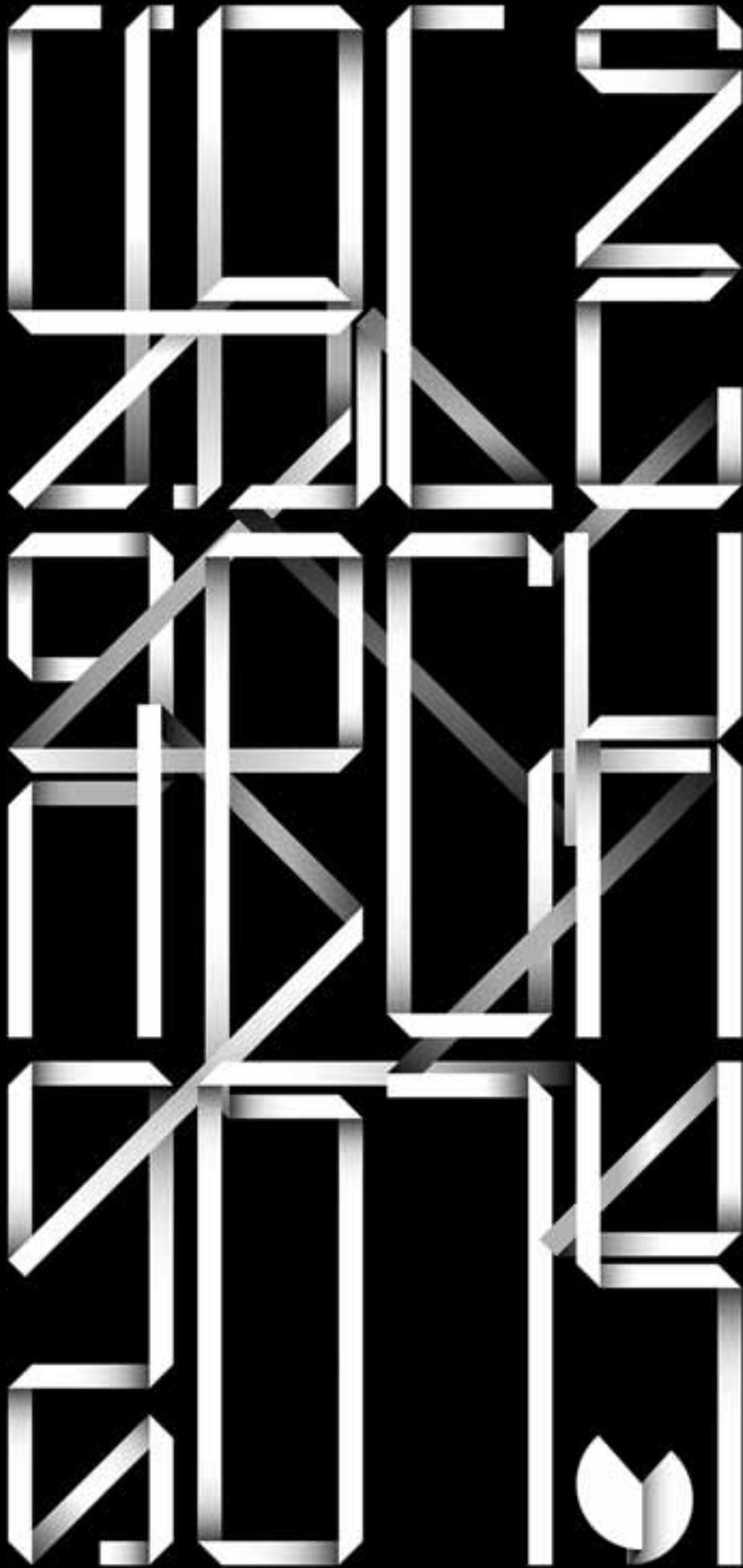
Agrégation Arts Appliqués, session 2015.
Image et Communication
sujet n°4

Documents:

4.1
Michael Bierut et Jessica Svendsen / Agence Pentagram,
poster annonçant les événements culturels de printemps de la Yale School of Architecture.
2014

4.2
Philippe Apeloig,
affiche de l'exposition « Chicago, naissance d'une métropole, 1877-1922 ».
Musée d'Orsay, 1987

4.3
Agence Havas,
campagne d'affichage pour la Cité de l'architecture et du patrimoine.
Paris, 2013



The School of Architecture
**Exhibitions, Lectures,
and Symposium**
Spring 2010

LECTURES

Lectures begin at 8:30 PM
at Harkness Hall
Symposium Hall
unless otherwise noted
Dates given in any general
times of 8:30 PM
unless otherwise noted.

Monday, February 22
4:30 PM
Greg Lynn
"Big, Small, Right!"

Tuesday, February 23
12:00 PM
Lee Ann Cooley, Peter Eisenman, Eugene Rubin, Bernard Tschumi, Richard Young

Friday, February 25
2:00 PM
Charles Jencks, Sanford Kwitnick, Earl Forster, Bruce Graubner, International Park, Alexandra Zavracky, Richard Young

Saturday, February 26
5:30 PM
Pablo Antonicelli, Benjamin Asselstine, Philip Bromberg, Matthew Kamin, Geoffrey Lovoy, Jimmy Rubin

Saturday, February 27
1:30 PM
Anna Aleshayak, Steven Berk, Steve Chase, Mark Foster-Guy, Michael Grossman, Franklin Hipsley, Phyllis Moor

Wednesday, February 24
7:00 PM
David W. Rahn and Edward H. Reynolds
"The Making of an Iconic Building, 1957-1987"

Monday, February 22
8:00 PM
Scott M. Roth and Richard H. Reynolds
"The Making of an Iconic Building, 1957-1987"

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8:00 PM
Scott M. Roth and Richard H. Reynolds
"The Making of an Iconic Building, 1957-1987"

Tuesday, February 23
8:00 PM
Scott M. Roth and Richard H. Reynolds
"The Making of an Iconic Building, 1957-1987"

Wednesday, February 24
8:00 PM
Scott M. Roth and Richard H. Reynolds
"The Making of an Iconic Building, 1957-1987"

Thursday, February 25
8:00 PM
Scott M. Roth and Richard H. Reynolds
"The Making of an Iconic Building, 1957-1987"

Exhibitions

Map Design by Ming Che Lee
February 22, 2010 - February 1, 2011

Architecture of the Digital
February 22, May 1, 2010

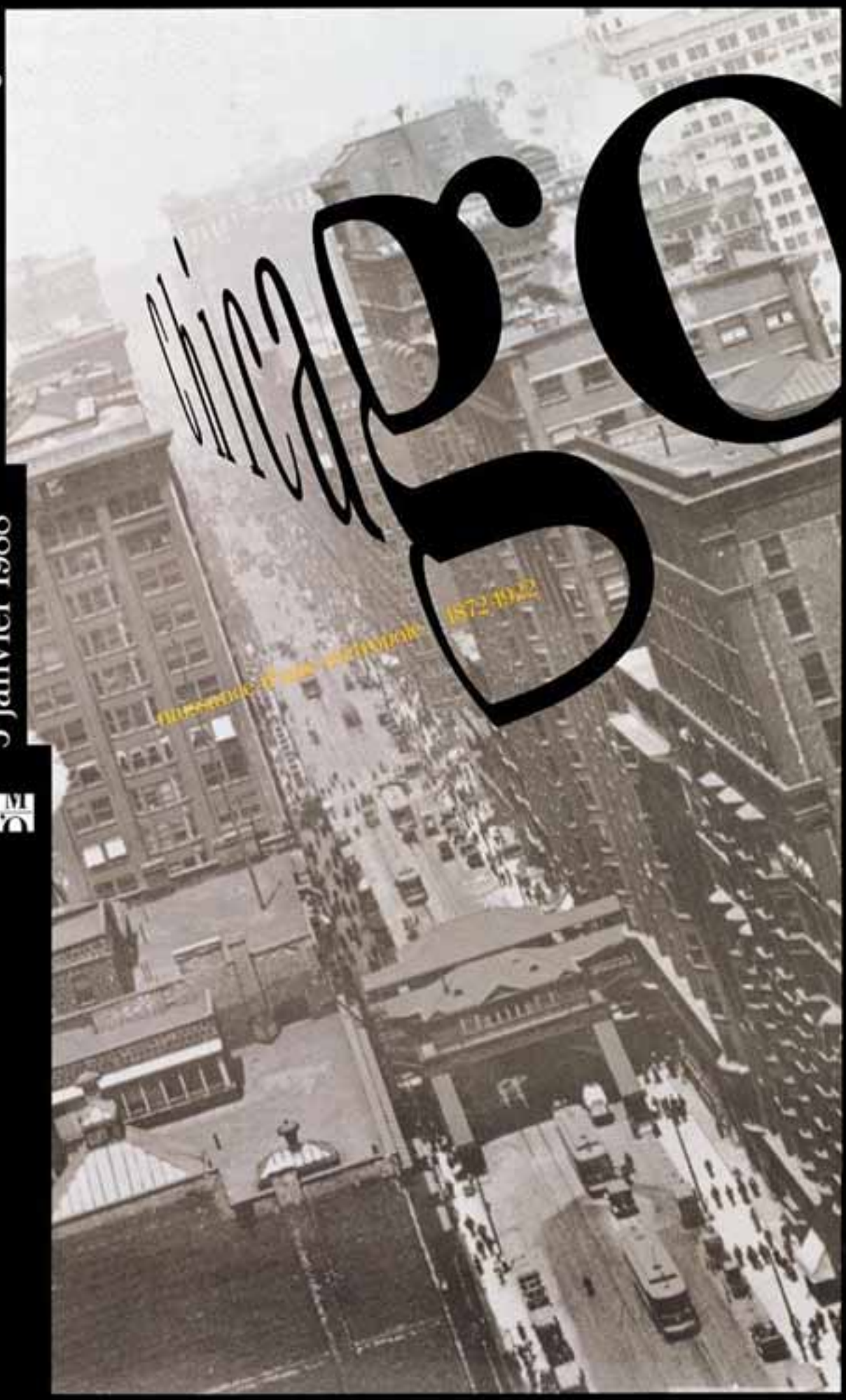
New-Eng Exhibition of Student Work
May 18-May 20, 2010

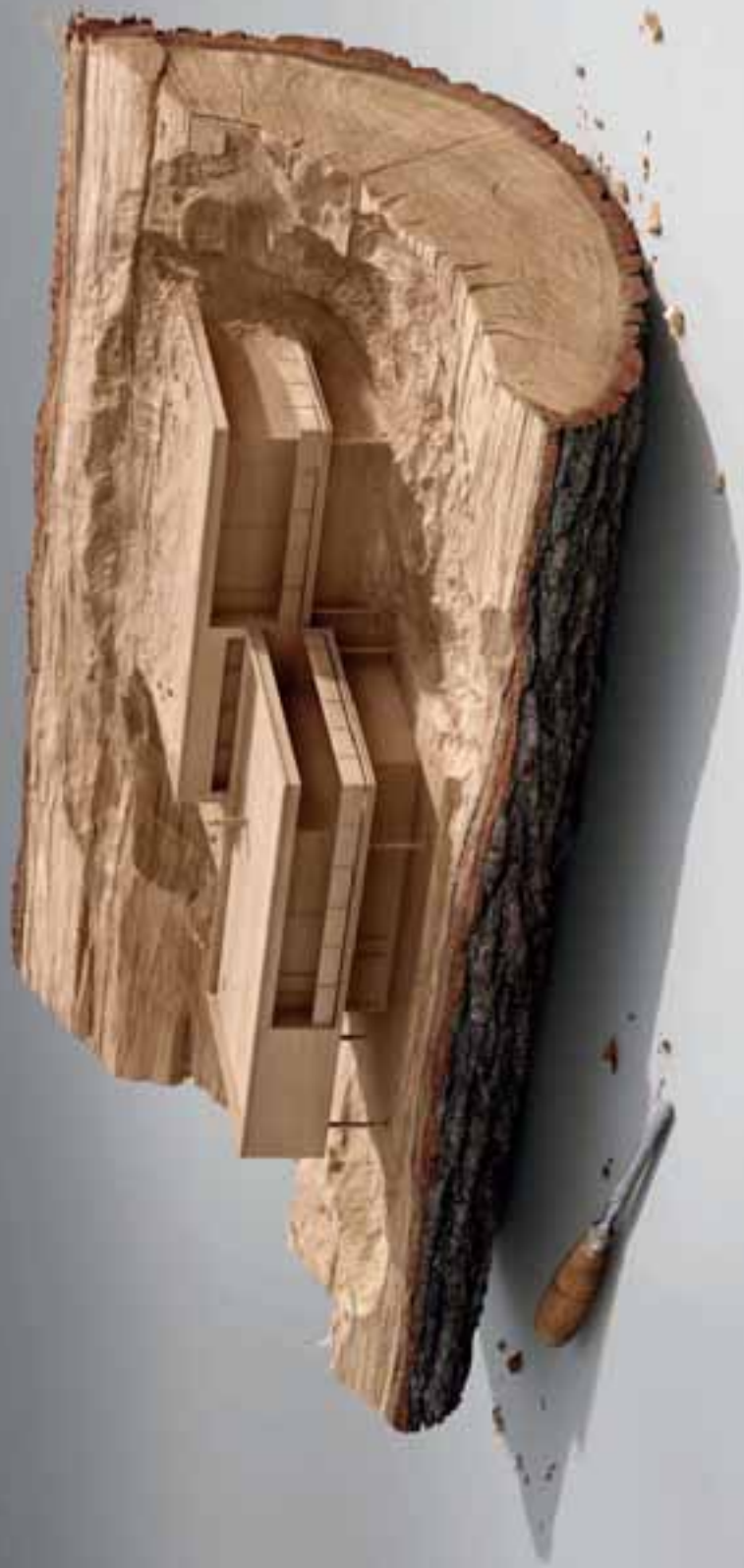
Map Design by Ming Che Lee
February 22, 2010 - February 1, 2011

Architecture of the Digital
February 22, May 1, 2010

Musée d'Orsay

3 octobre 1987
3 janvier 1988





CITÉ DE L'ARCHITECTURE & DU PATRIMOINE
PALAIS DE CHAILLOT - 1, PLACE DU TROCADERO
75016 PARIS - RV TROCADERO - CITECHAILLOT.FR



Agrégation Arts Appliqués, session 2015.
Image et Communication
sujet n°5

Documents:

5.1

Integral Ruedi Baur Paris,
identité et système signalétique de la Cinémathèque Française.
Paris, 2005

5.2

Büro Ubelele, Allemagne,
système signalétique pour l'Université des sciences d'Osnabrück.
2004

5.3

Agence Flame, inc, Tokyo,
signalétique identitaire pour Fukutake House 10' (exposition temporaire regroupant 8 galeries d'art).
Japon, 2010







Agrégation Arts Appliqués, session 2015.
Image et Communication
sujet n°6

Documents:

6.1

Stéphane Mahé, agence Reuters,
photographie, place de la République.
Paris, 11 Janvier 2015

6.2

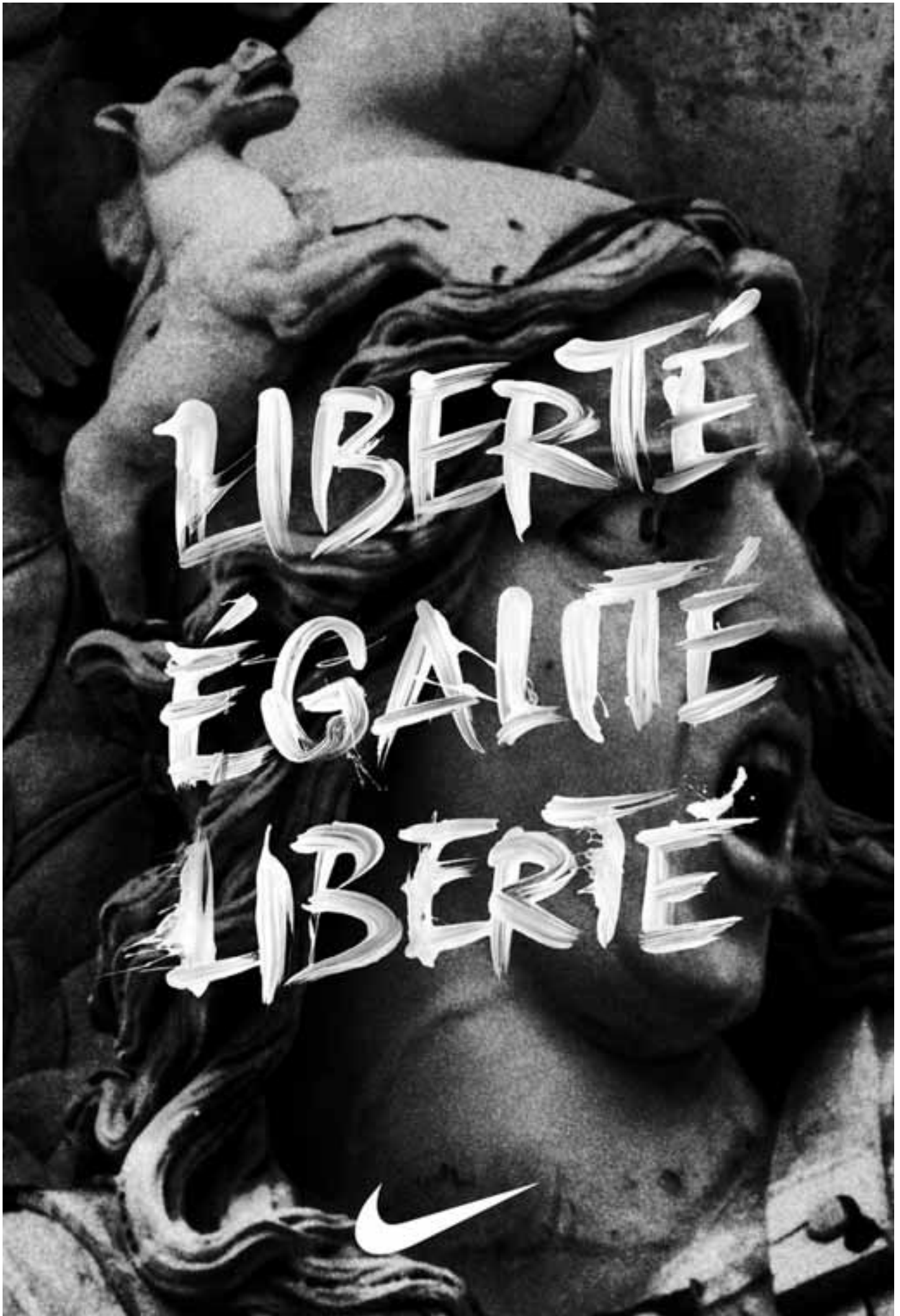
Agence Leg,
affiche pour Nike (dans le cadre d'un partenariat avec la Fédération Française de Football).
2011

6.3

Michel Quarez,
affiche de célébration du 14 juillet, ville d'Aubervilliers.
1997



document 6.1



document 6.2

14 juillet AUBERVILLIERS



Miquel

Agrégation Arts Appliqués, session 2015.
Image et Communication
sujet n°7

Documents:

7.1

Agence TBWA Hunt Lascaris, Johannesburg,
extrait de la campagne pour le journal The Zimbabwean,
affichage mural (détail) et panneau d'affichage.
2009

7.2

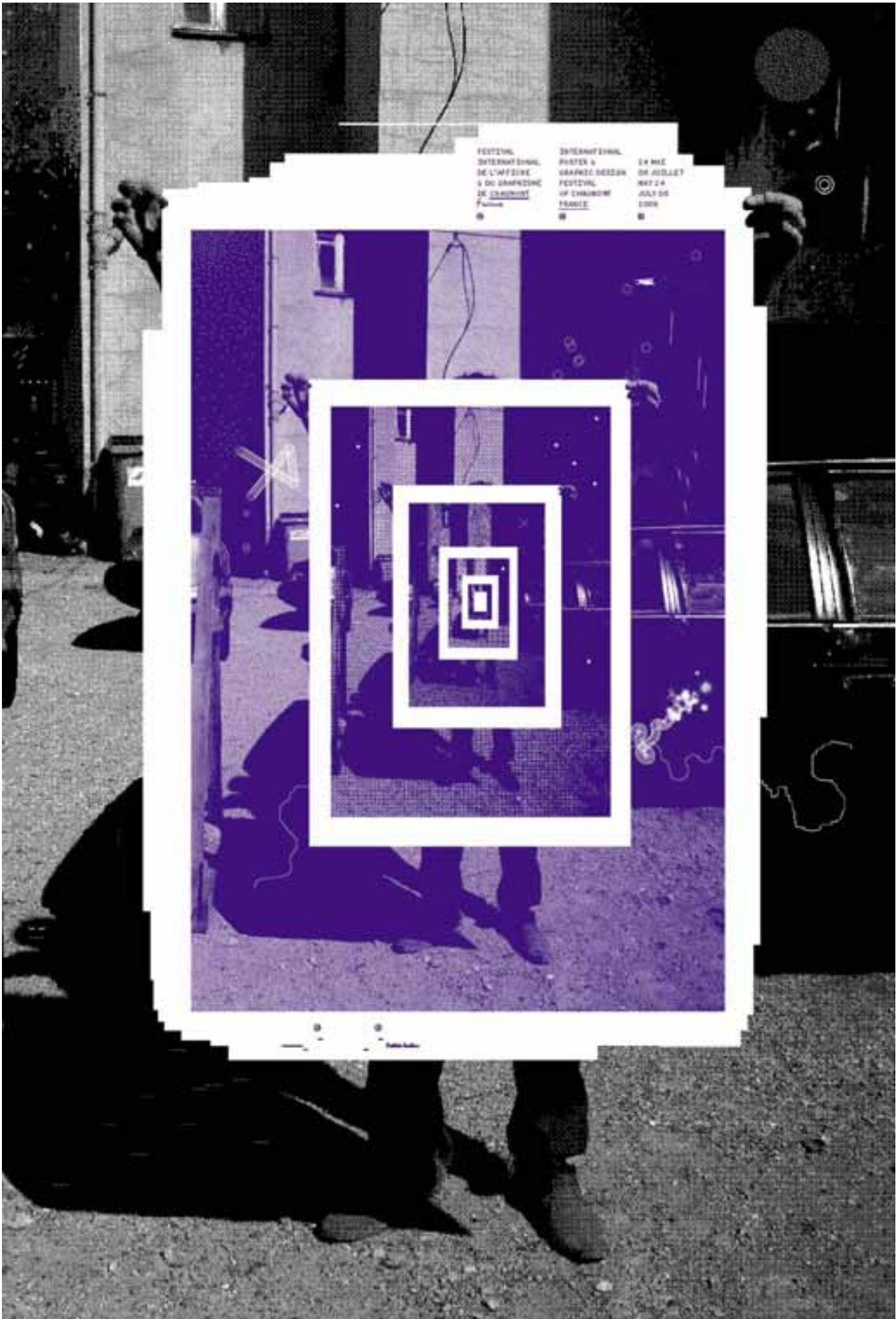
Frédéric Teschner,
affiche pour le Festival international de l'affiche et du graphisme de Chaumont.
2008

7.3

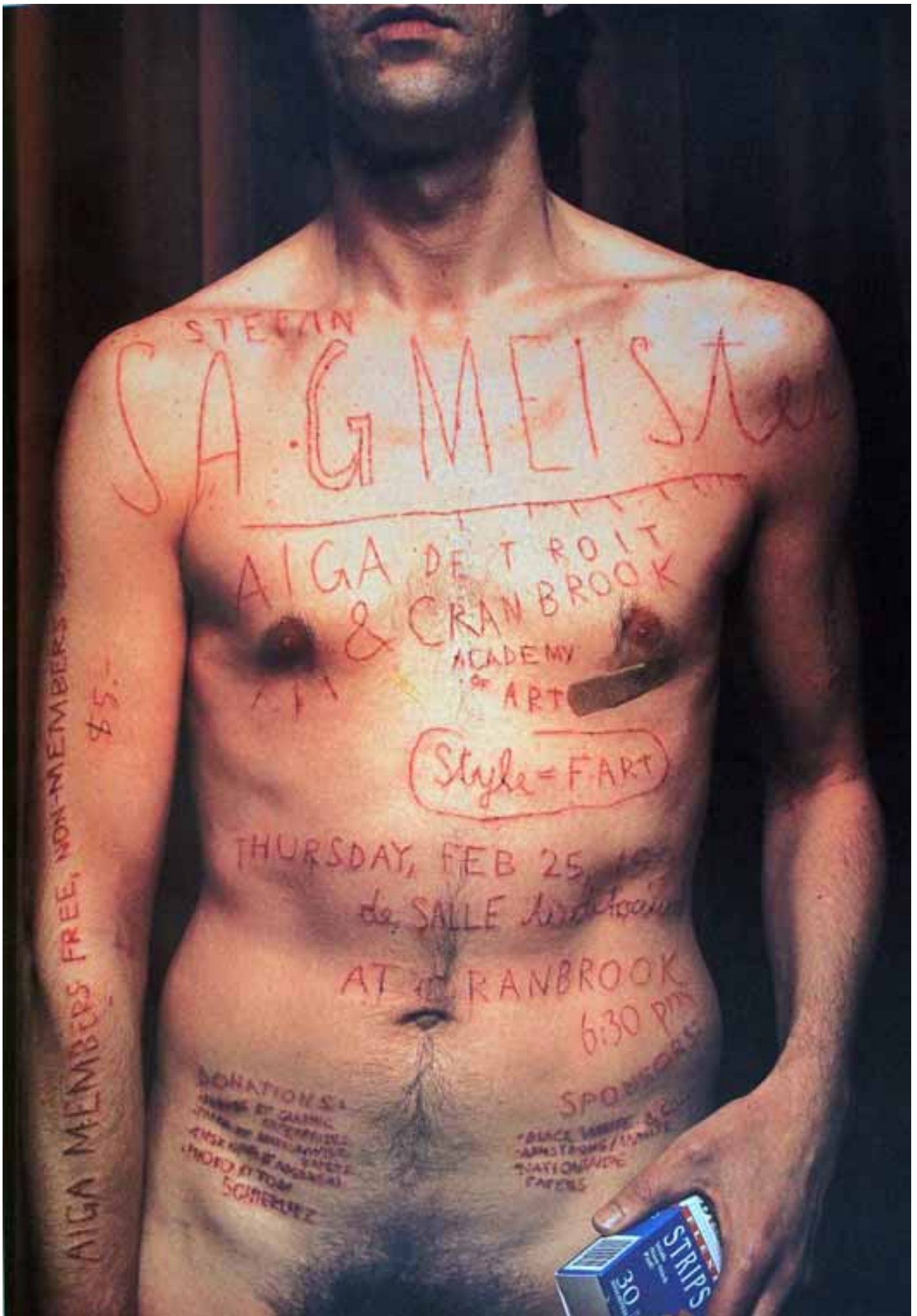
Stefan Sagmeister,
affiche pour un symposium de l'AIGA à la Cranbrook Academy of Arts.
1999



document 7.1



document 7.2



document 7.3