

SYSTEME
GRAPHIQUE DE
LA CRIÉE
CENTRE D'ART
CONTEMPORAIN

Par Lieux Communs

FONDEMENTS DU PROJET ET STRUCTURE GRAPHIQUE

La Criée se dote d'une nouvelle ligne graphique. Celle-ci va de pair avec le déploiement du centre d'art en plates-formes de création liées à la recherche, au rayonnement international, à l'inscription territoriale et aux pratiques d'exposition.

Nous avons pu constater dans notre état des lieux a forte nécessité d'accroître la visibilité du lieu, aussi bien sur le plan local que national et ce, tout en gardant la richesse d'une structure polymorphe et ouverte sur une variété de propositions.

Notre démarche a donc été de trouver les moyens de développer un système de signature cohérent avec la politique artistique de La Criée. L'ambition est d'accroître la notoriété du centre au niveau national et international, ainsi que d'améliorer la visibilité locale et de rendre lisible ses nouvelles ambitions artistiques (plate-forme de création).

Pour ce projet, le système de travail interroge l'évolution de La Criée à partir du cube blanc d'exposition, le fameux « White Cube¹», vers un lieu protéiforme aux extensions multiples selon les activités et les projets du centre d'art.

La priorité a été donnée à la typographie comme un des éléments graphiques déterminants. Nous pensons et générons la typographie justement comme un espace d'expérimentation au même titre que le centre d'art propose différentes formes esthétiques et conceptuelles.

Partant de la typographie Helvetica² comme trame analogique du « White Cube », Lieuxcommuns développe un terrain d'expériences graphiques inventif, à la manière des actions de La Criée qui débordent largement les murs de la galerie.

5 typographies ont été dessinées pour l'occasion : 1 pour tous les textes (Miedinger versus Licko, 4 versions) et 4 pour les titrages de chacune des plates-formes de La Criée (Lissitzky vs Brody, Albers vs Riley, Vertov vs Judd, Fontana vs Maeda).

Ces 5 typographies associés à l'Helvetica, dans sa forme originelle, sont les bases d'une signature et d'un système graphique associé.

¹ Le white cube est un espace blanc, minimal, l'archétype du lieu d'exposition de la fin du XX^e siècle.

² L'Helvetica : dessinée en 1957 par Max Miedinger, cette typographie, sous une apparente neutralité, a été le caractère le plus utilisé de ces 50 dernières années. Elle mêle simplicité et efficacité.

TYPOGRAPHIES COMME ESPACE ESTHÉTIQUE, SYMBOLIQUE ET FONCTIONNEL.

L'Helvetica est une typographie qui à nos yeux incarne une certaine idée de la modernité, une représentation des aspirations du XX^e siècle et de ses utopies. C'est de là que nous partons.

Le temps n'est plus vraiment aux illusions mais à une forme de résistance et de proposition.

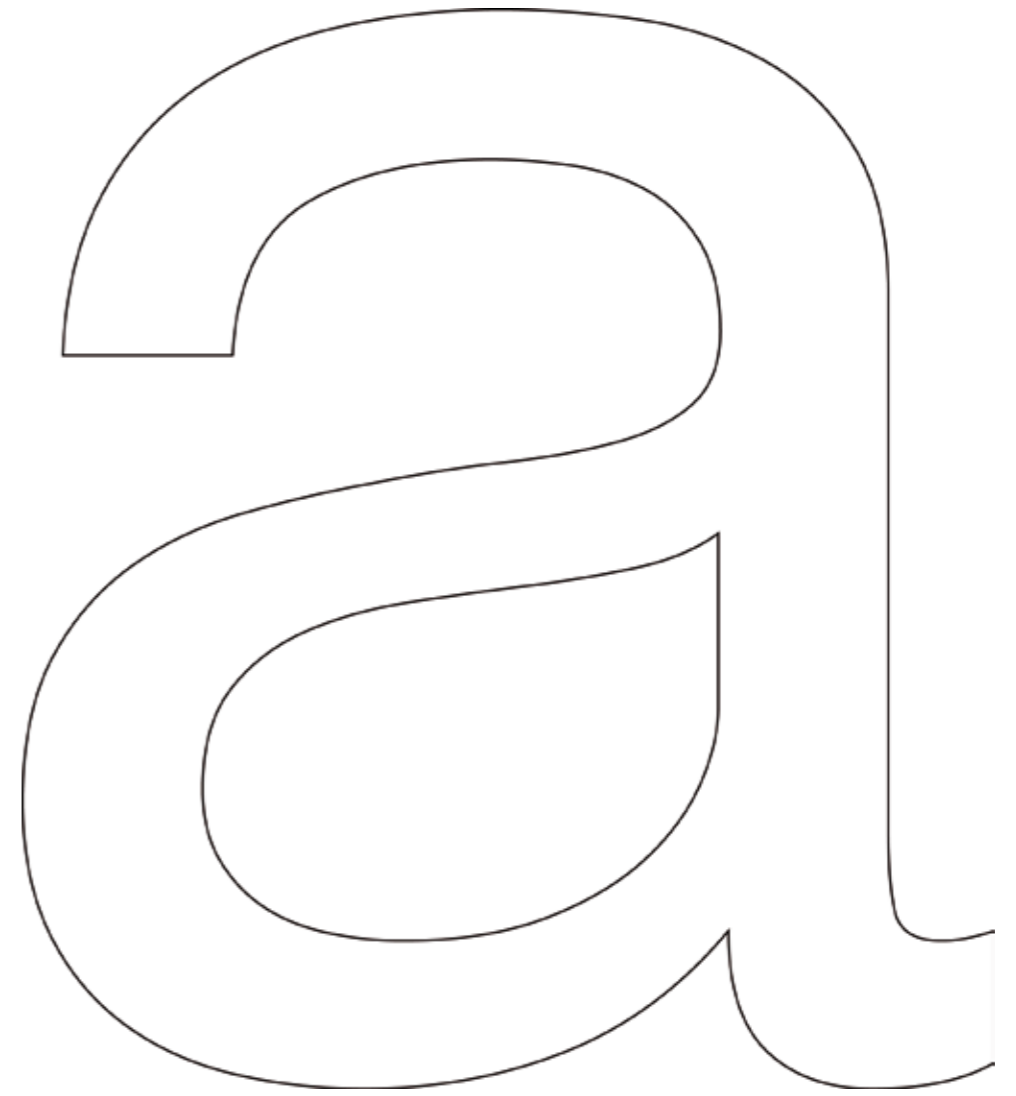
La Miedinger Versus Licko est une police de texte (labeur), qui joue sur une absence de vectorisation (bitmap) d'un des côtés de la lettre. Si on peut filer la métaphore de la transformation, c'est surtout pour nous, une affirmation «douce» d'un certain besoin d'aspérités dans une époque décidément trop lisse. Le centre d'art symbolise l'idée d'une recherche et d'une transmission, mais surtout de pouvoir proposer des projets qui viennent rompre avec l'uniformisation «souhaitée».

La Miedinger Versus Licko incarne cette résistance tout en jouant sur un aspect très engageant «facile à lire».

Elle a été déclinée en 4 versions:

INSIDE (regular et bold) avec le Bitmap à l'intérieur pour le texte

OUTSIDE (regular/bold) avec le Bitmap à l'extérieur pour titre et sous-titre.



LC-Miedinger versus Licko
inside regular

ABCDEFGFG
HIJKLMN
OPQRST
UVWXYZ

LC-Miedinger versus Licko
inside italic

ABCDEFGFG
HIJKLMN
OPQRST
UVWXYZ
, ; : ? / () ! .



LC-Miedinger versus Licko
inside regular

abcdefg
hijklmn
opqrst
uvwxyz

LC-Miedinger versus Licko
inside italic

abcdefg
hijklmn
opqrst
uvwxyz
, ; : ? / () ! .

LC-Miedinger versus Licko
outside medium

A B C D E F G
H I J K L M N
O P Q R S T
U V W X Y Z

*LC-Miedinger versus Licko
outside medium italic*

*A B C D E F G
H I J K L M N
O P Q R S T
U V W X Y Z
, ; : ? / () ! .*



LC-Miedinger versus Licko
outside medium

a b c d e f g
h i j k l m n
o p q r s t
u v w x y z

*LC-Miedinger versus Licko
outside medium italic*

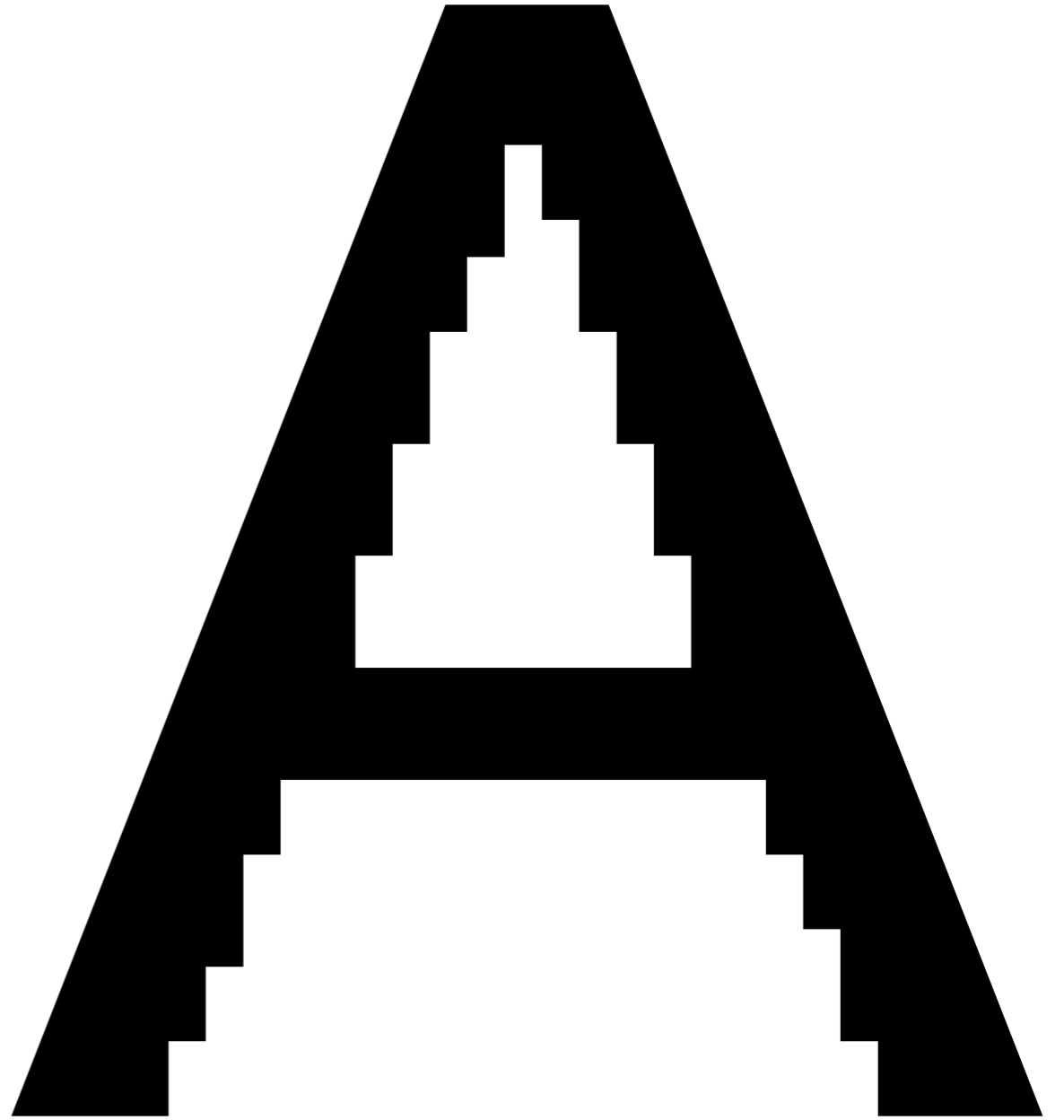
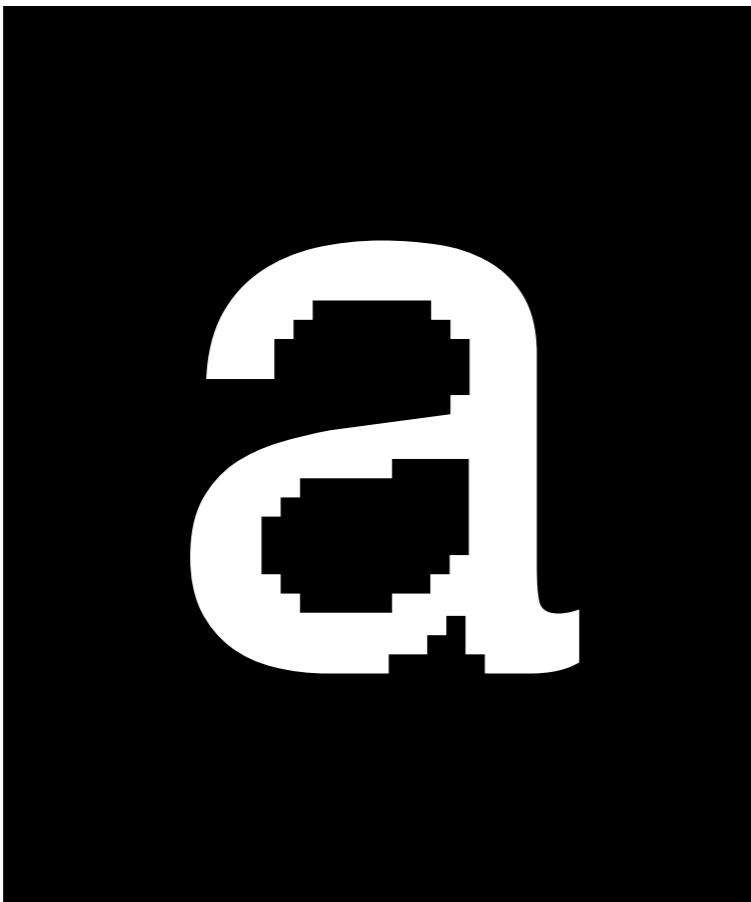
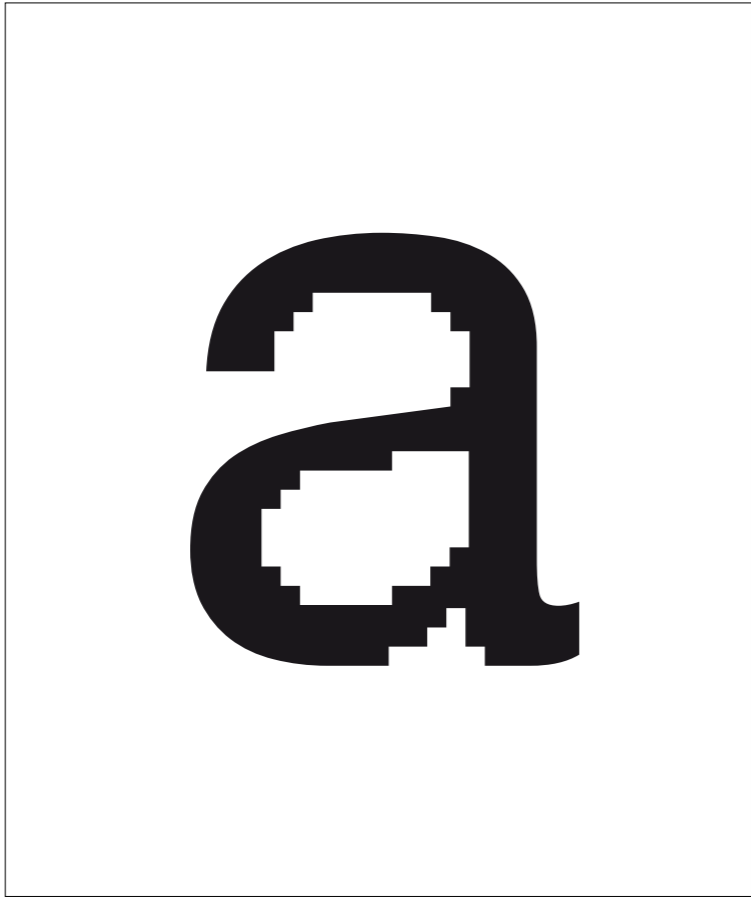
*a b c d e f g
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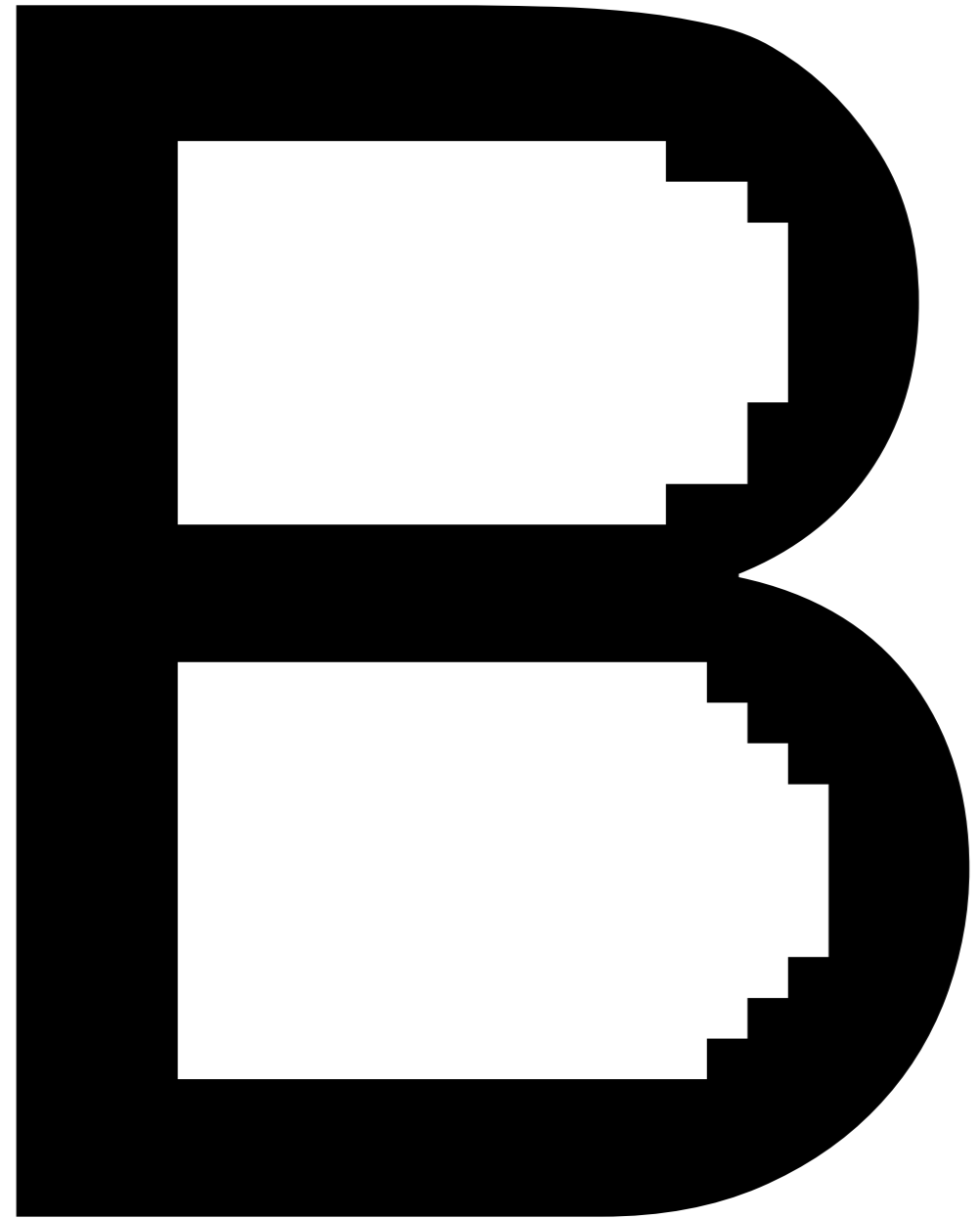
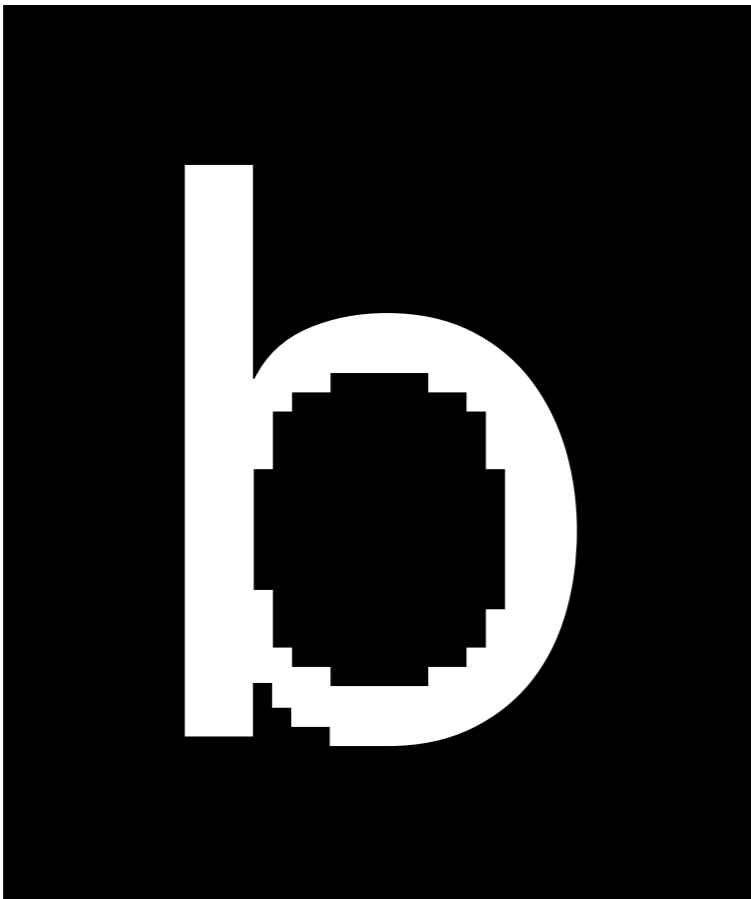
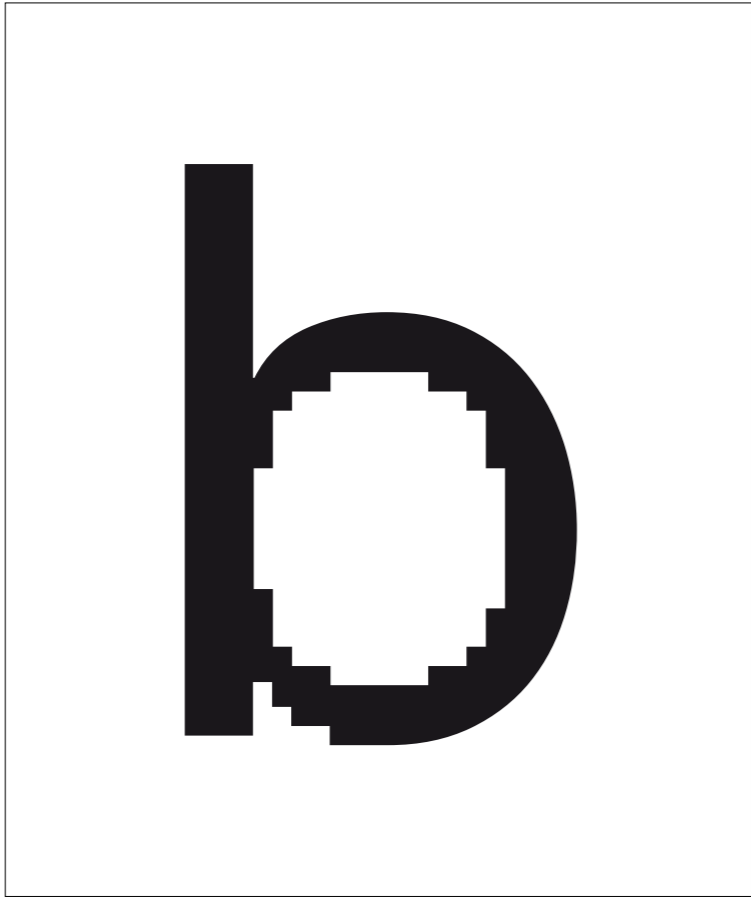
MIEDINGER
VS LICKO

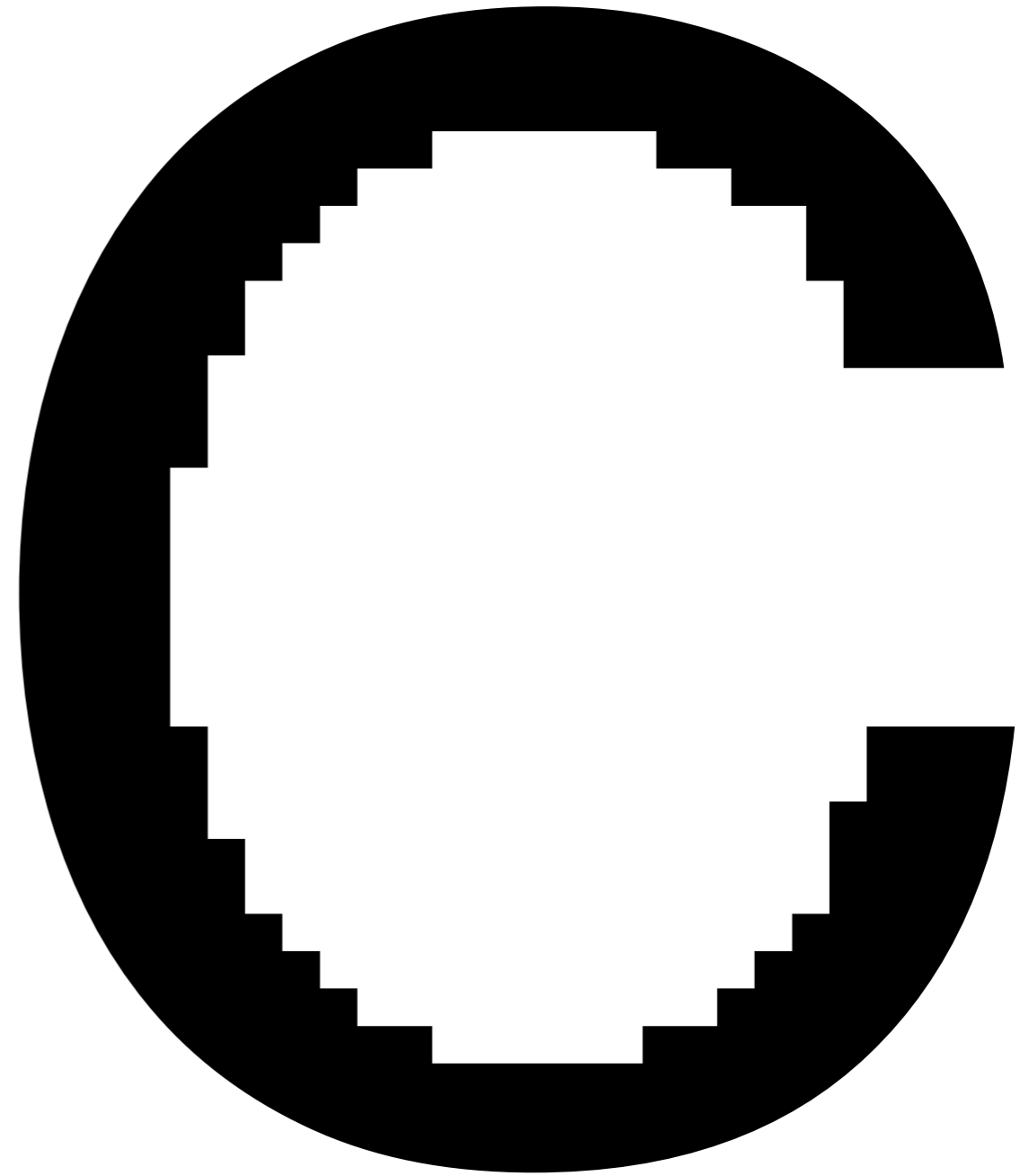
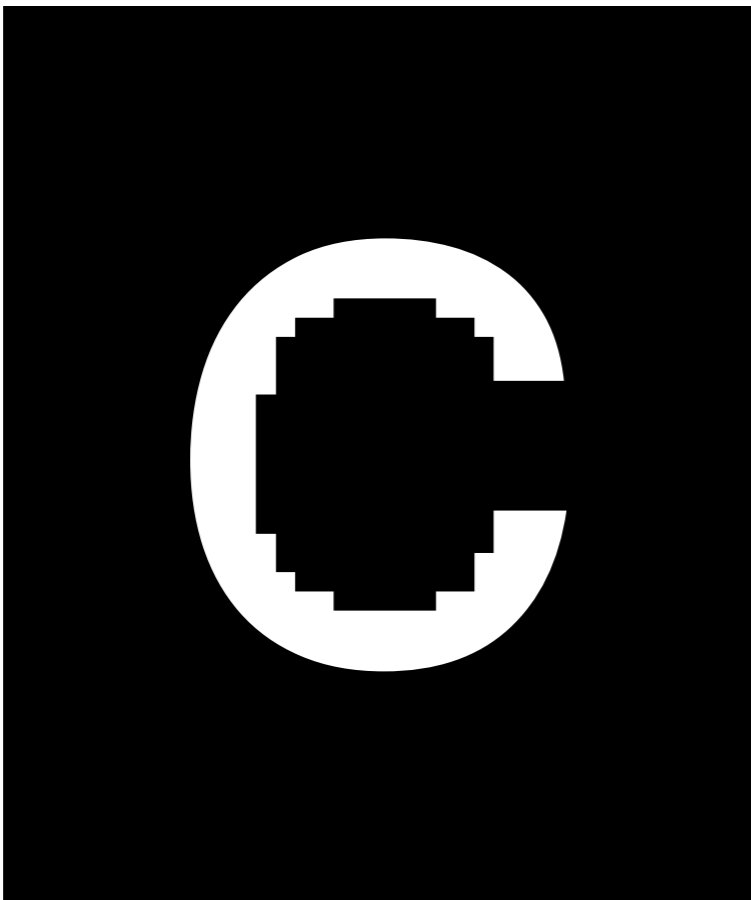
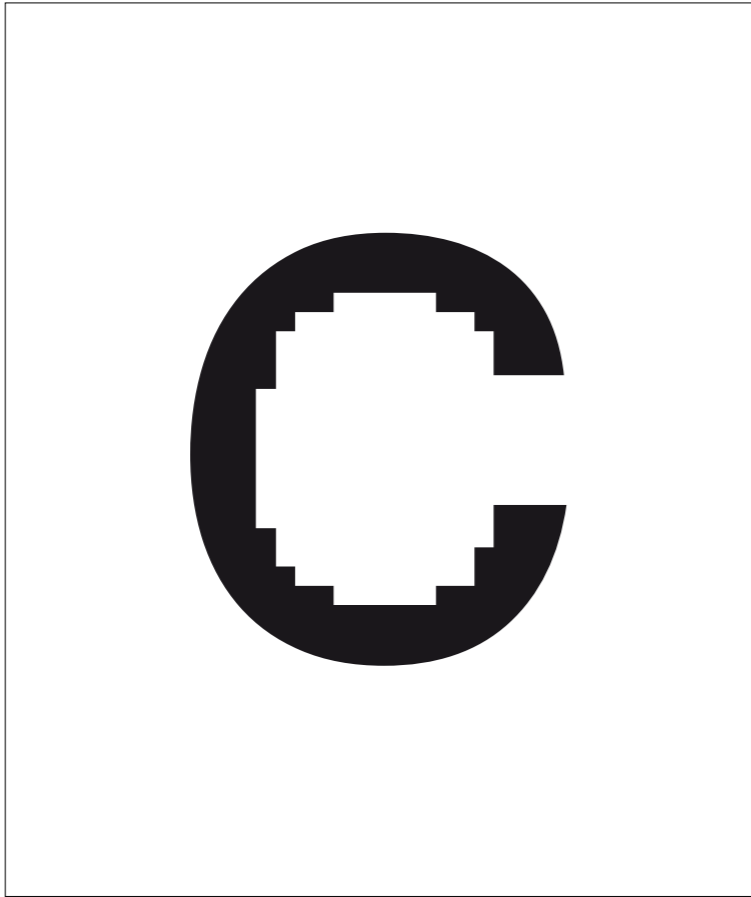
MIEDINGER
VS LICKO

LC-Miedinger versus Licko

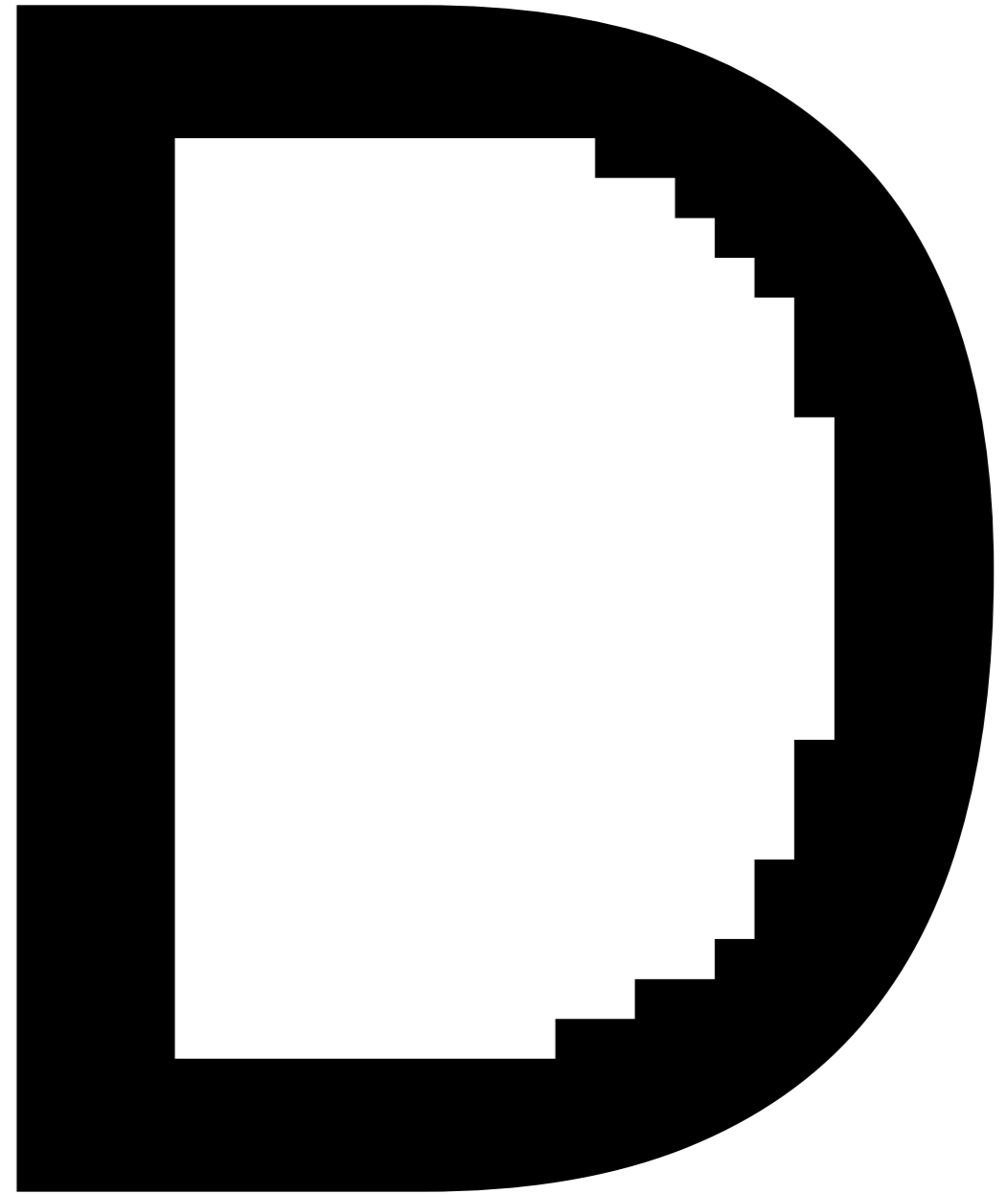
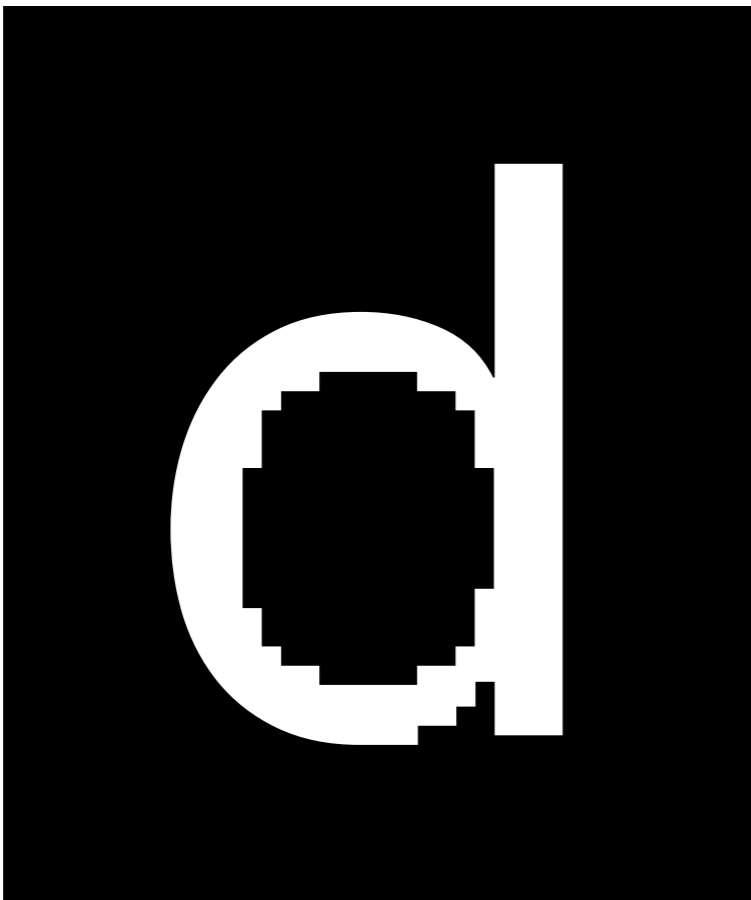
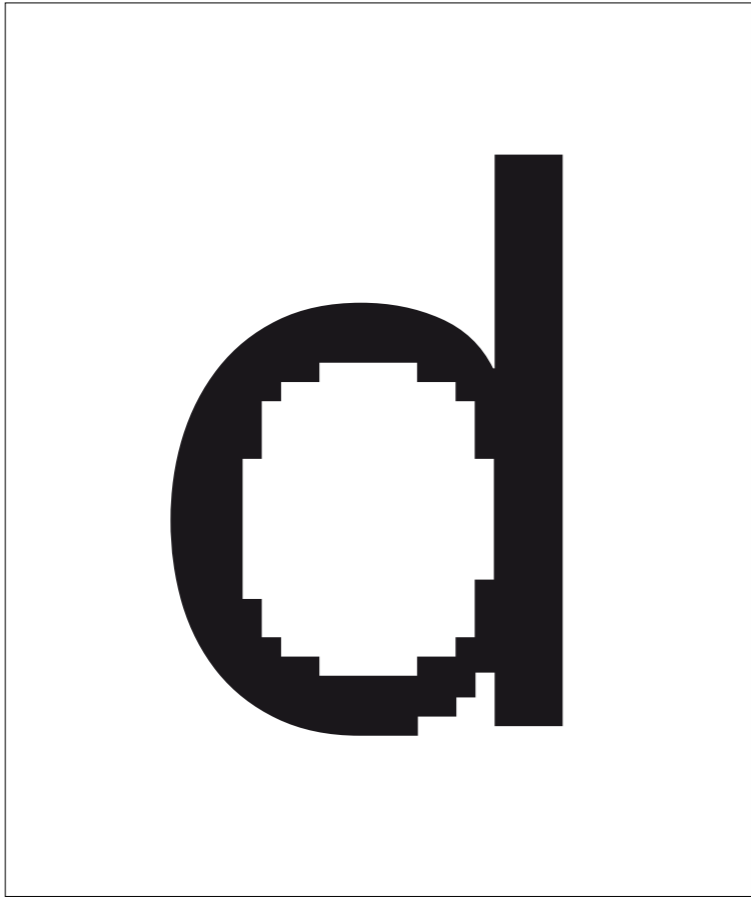
Inside Outside



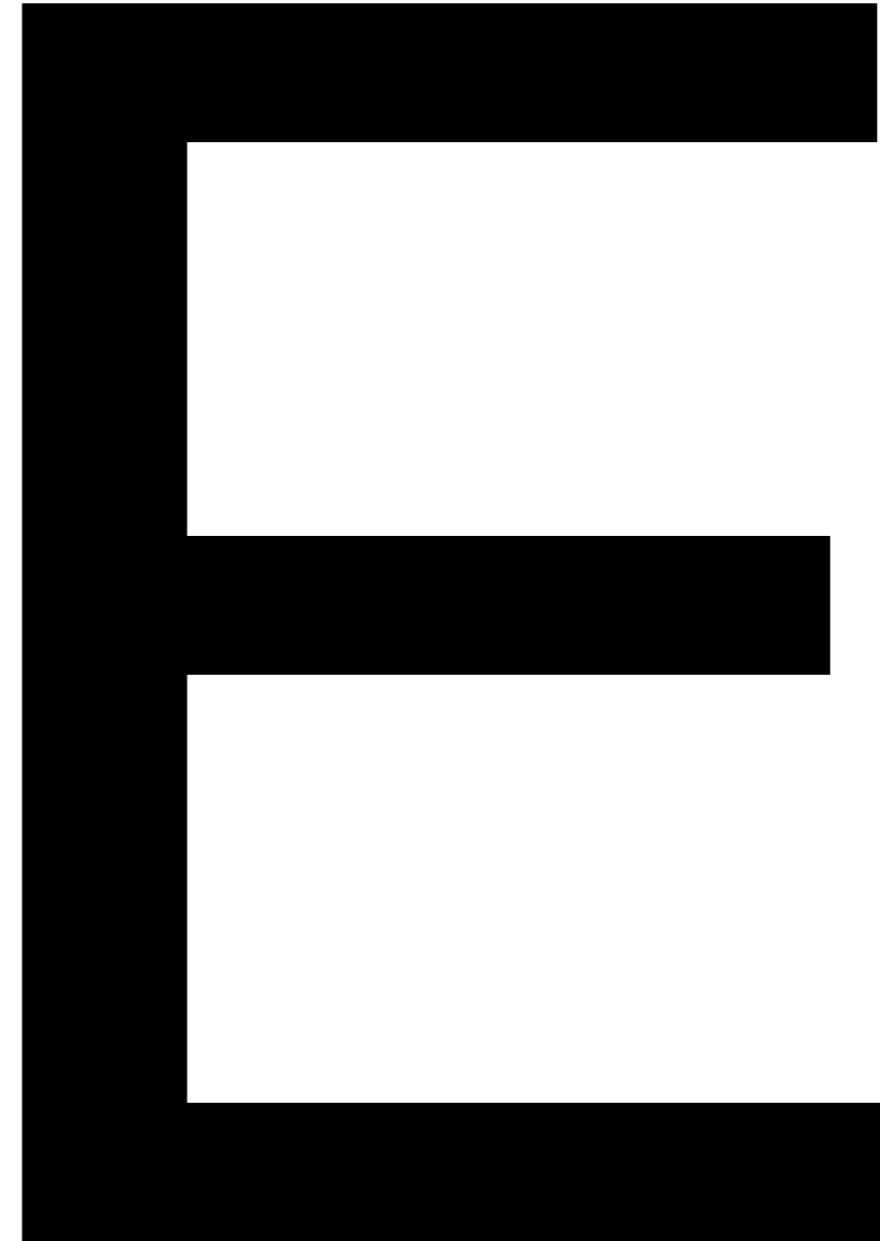
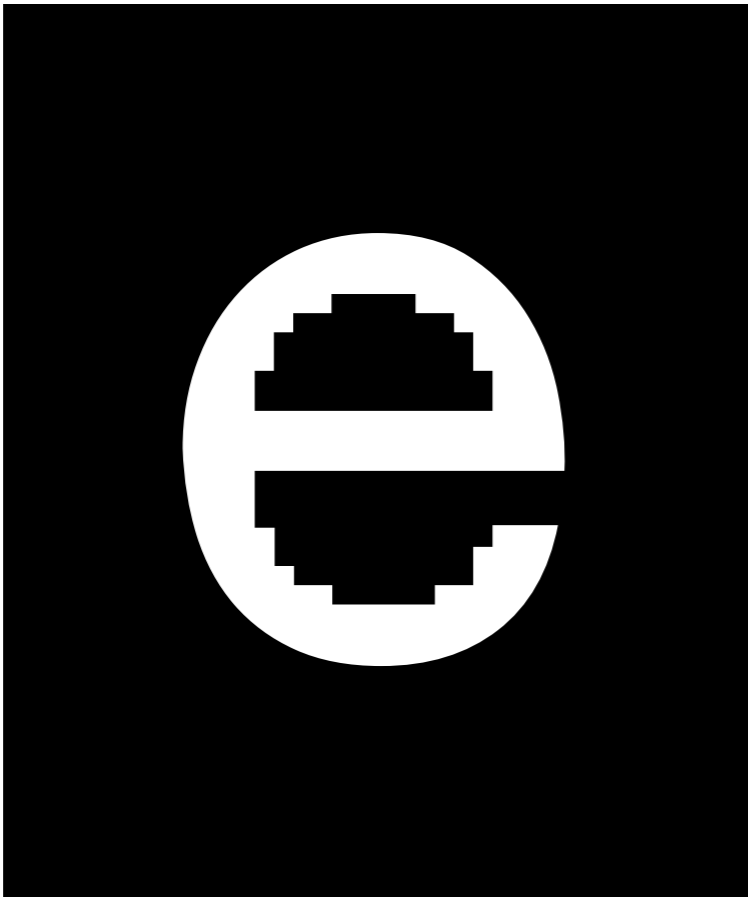
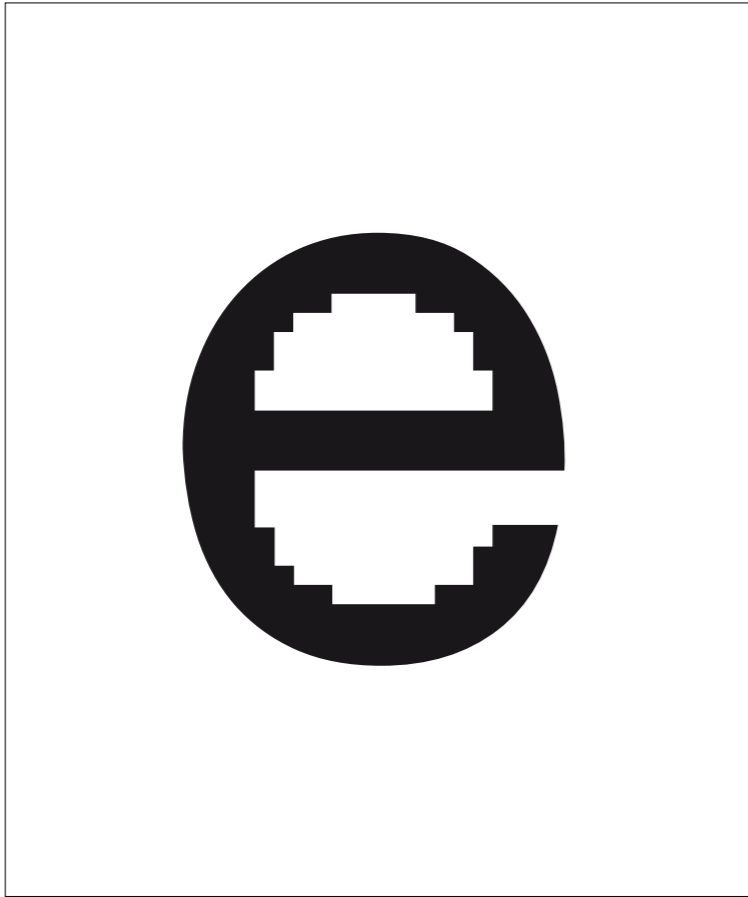


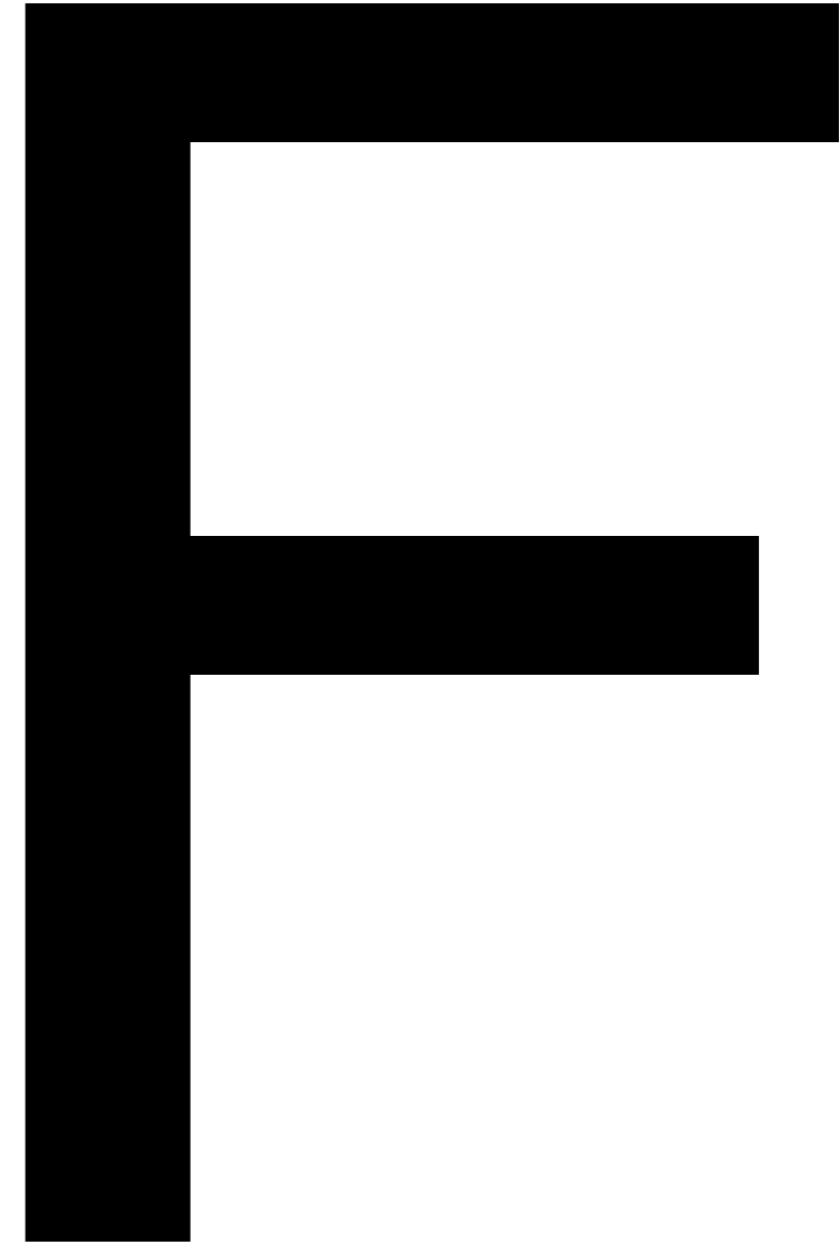
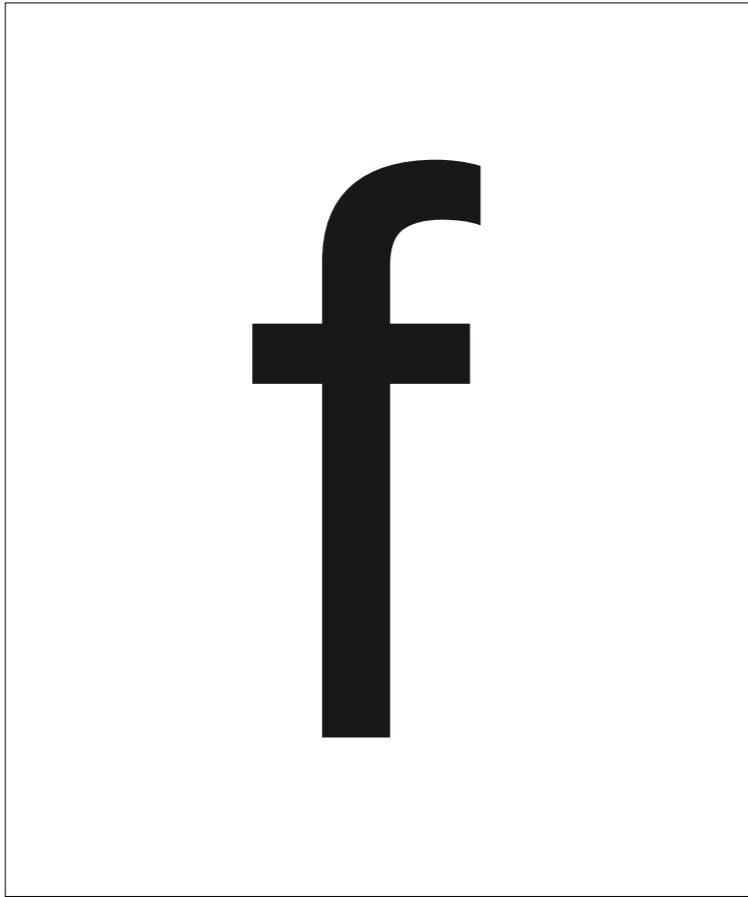


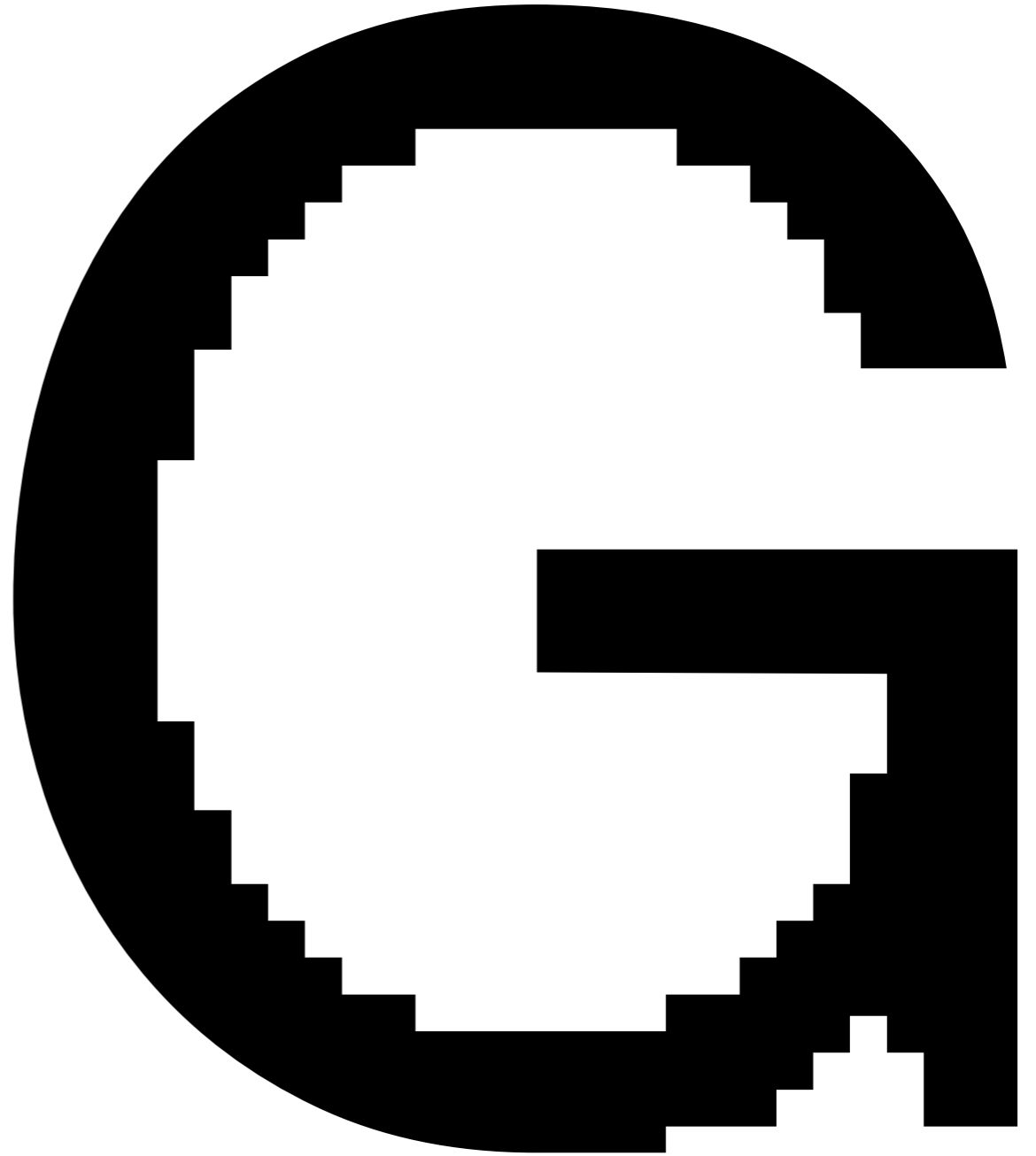
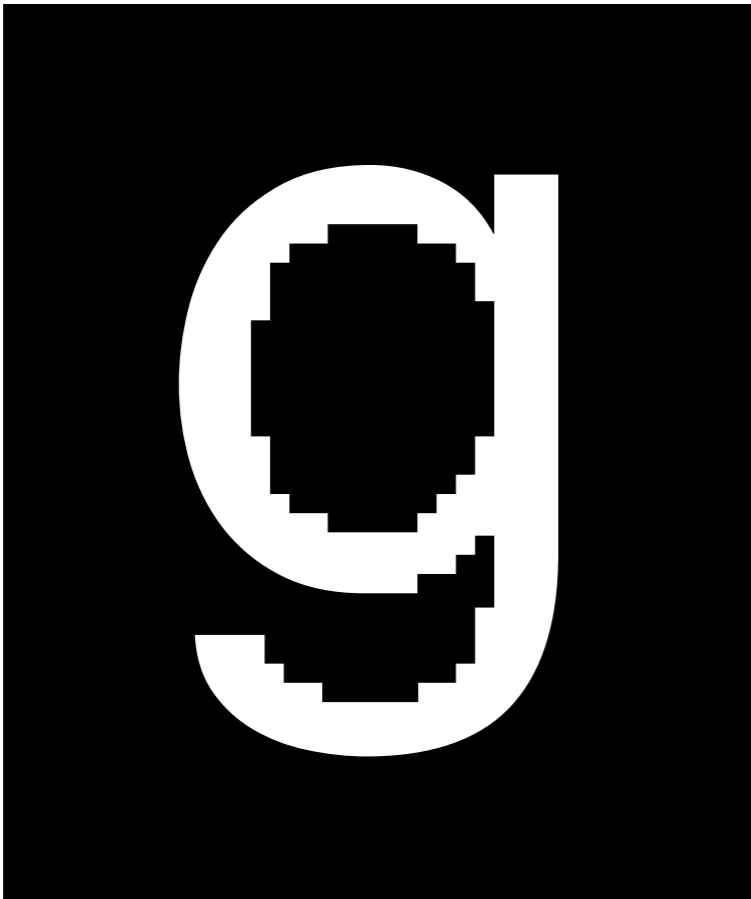
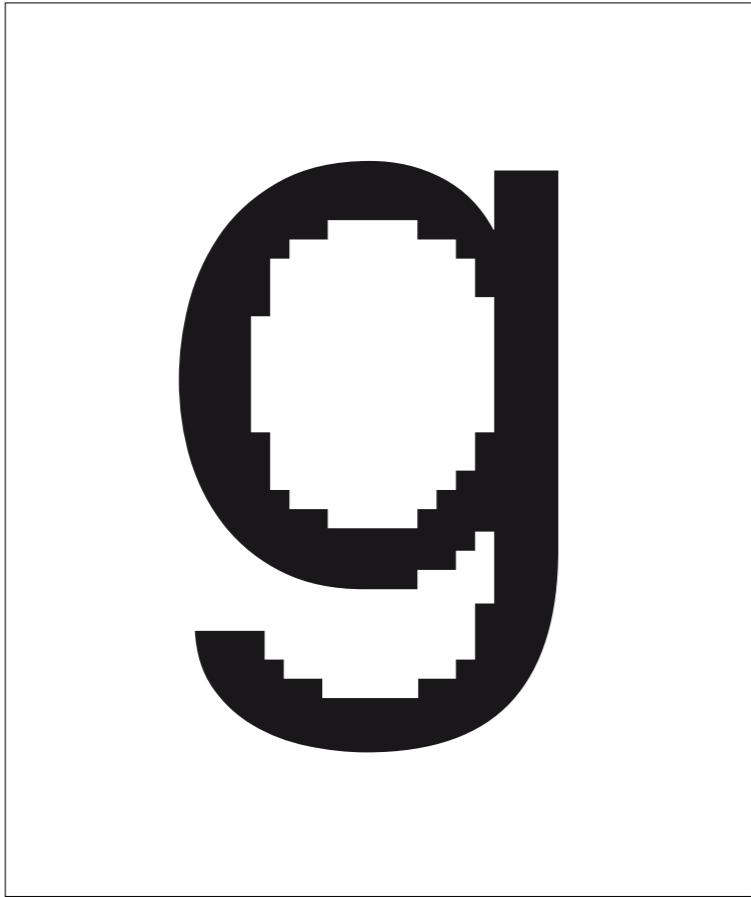
LC-Miedinger versus Licko - inside regular



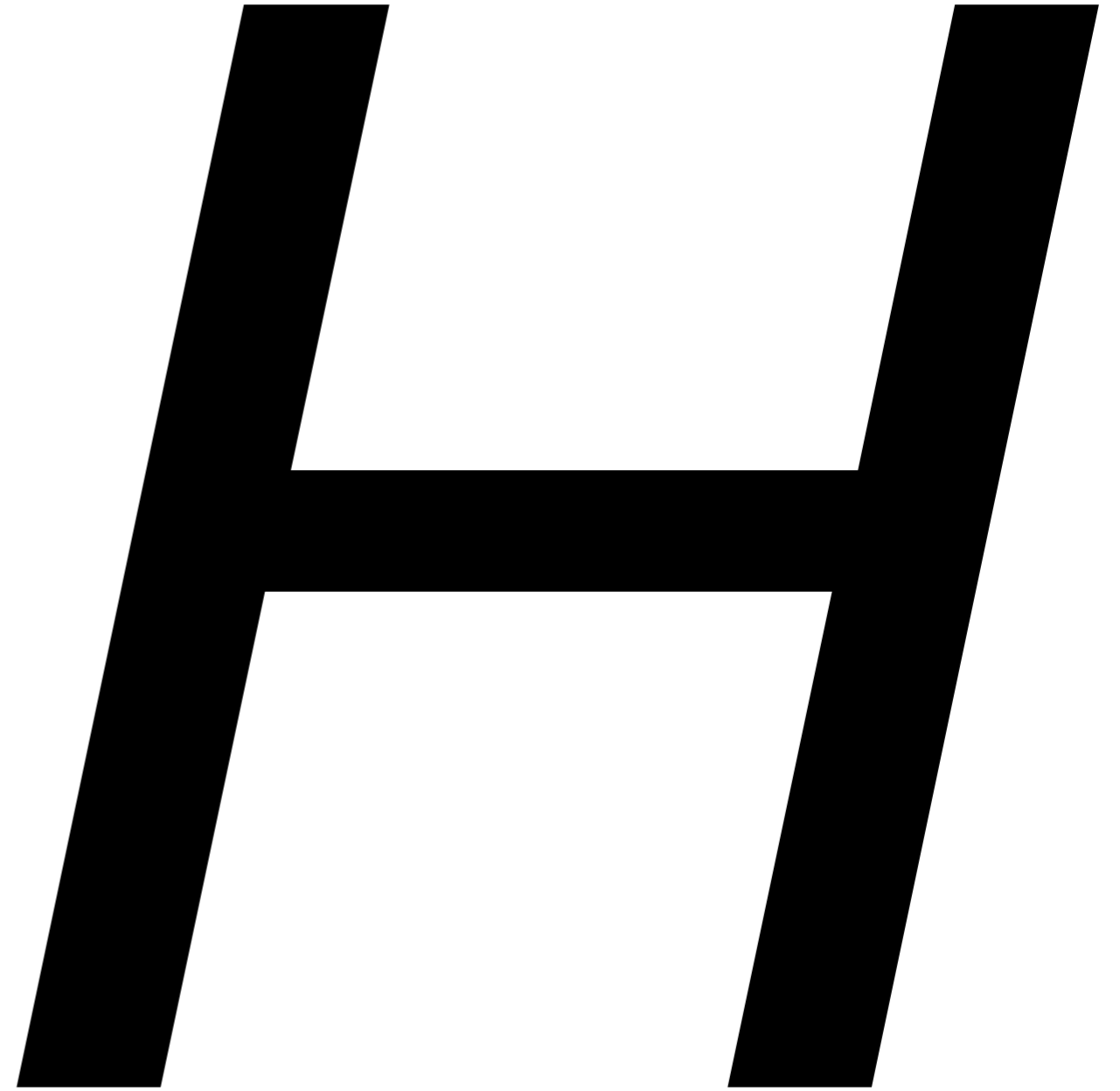
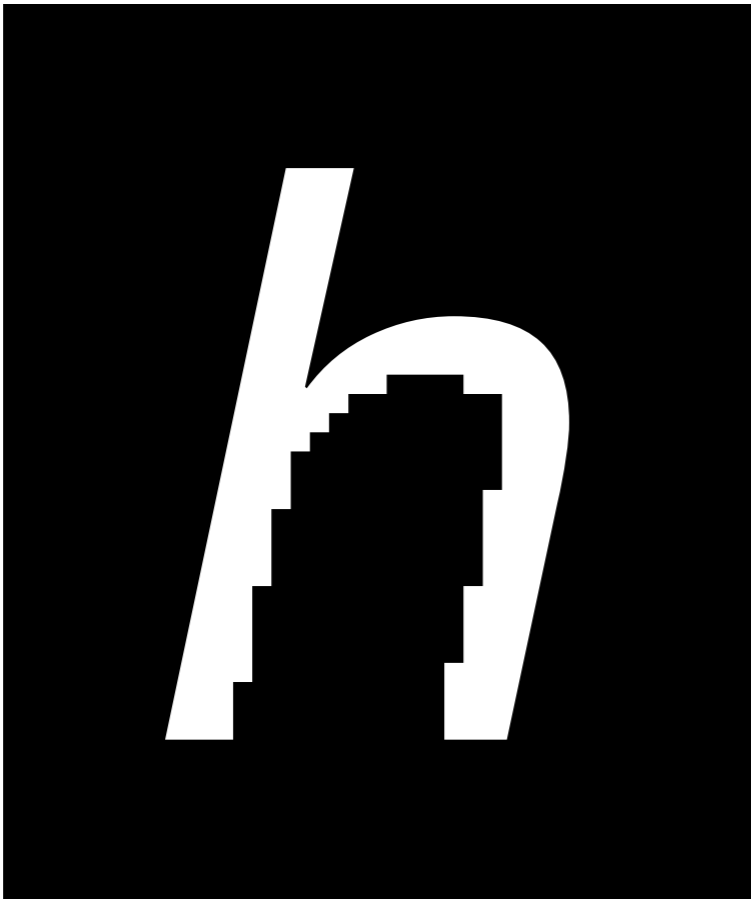
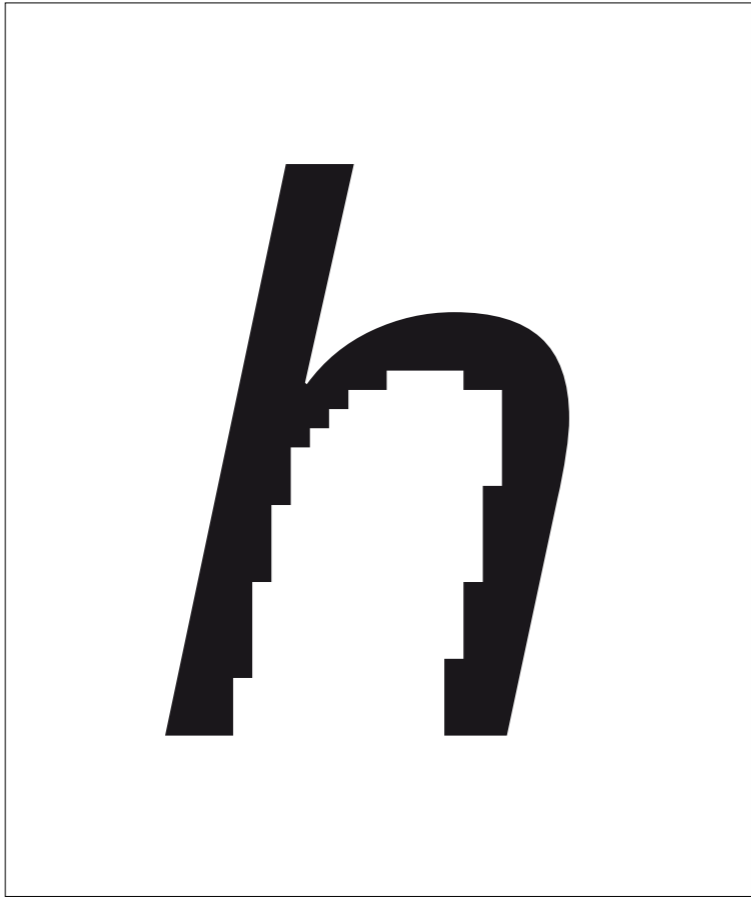
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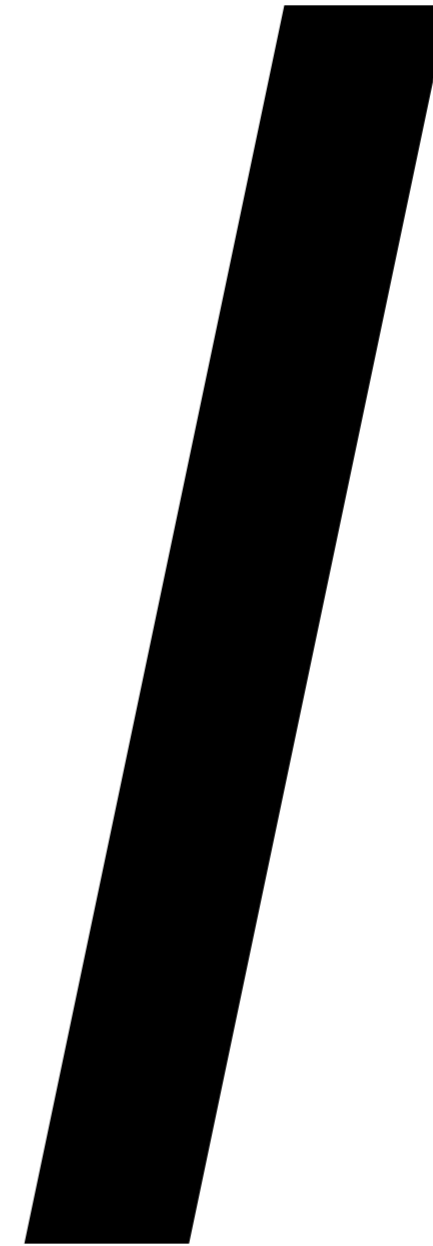
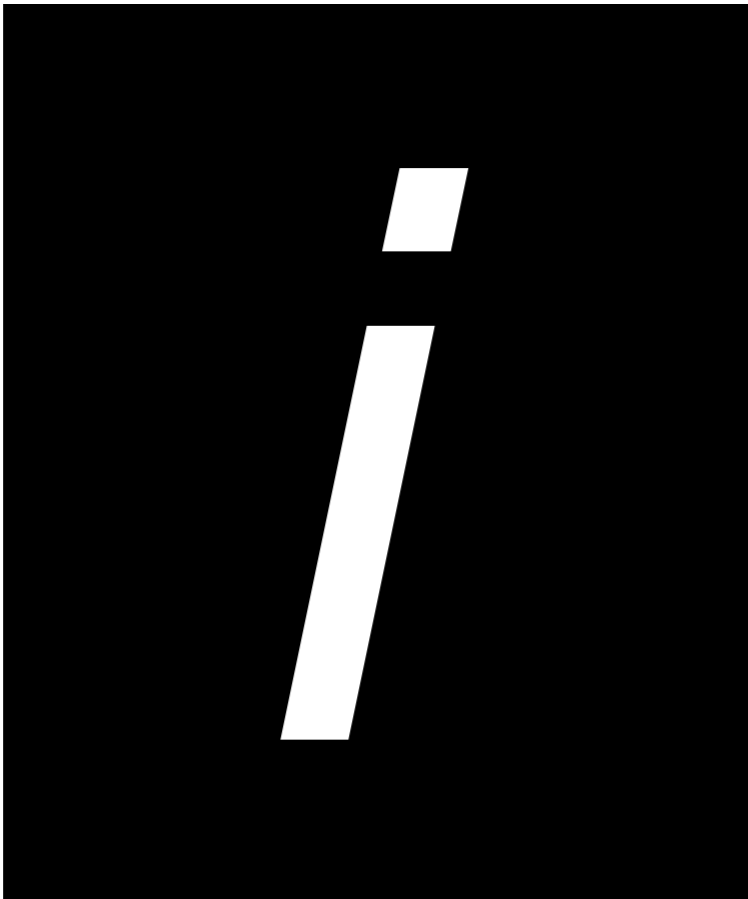
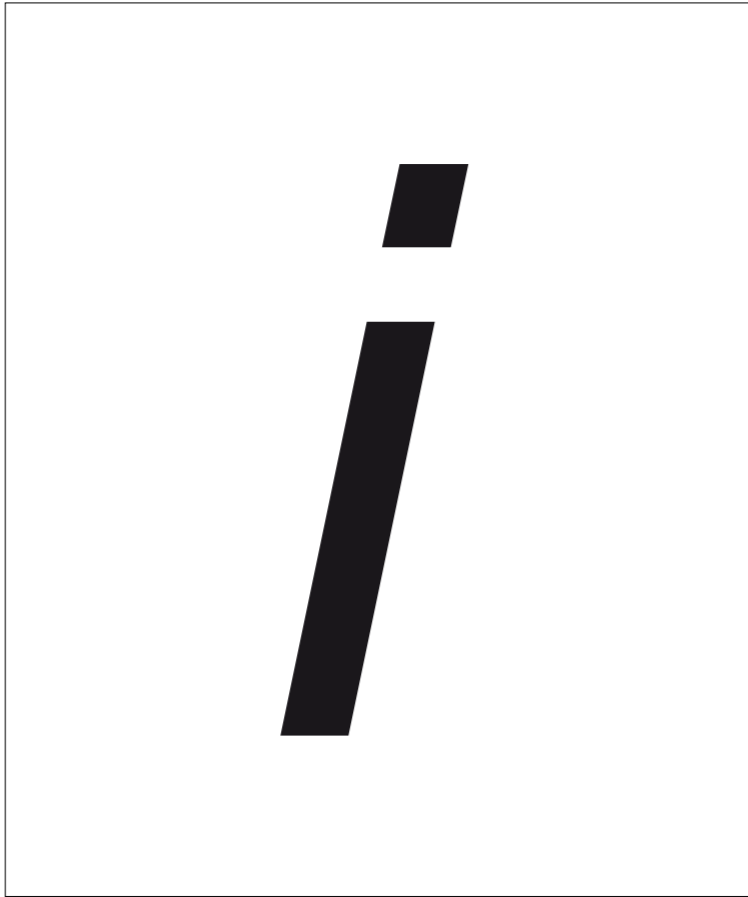


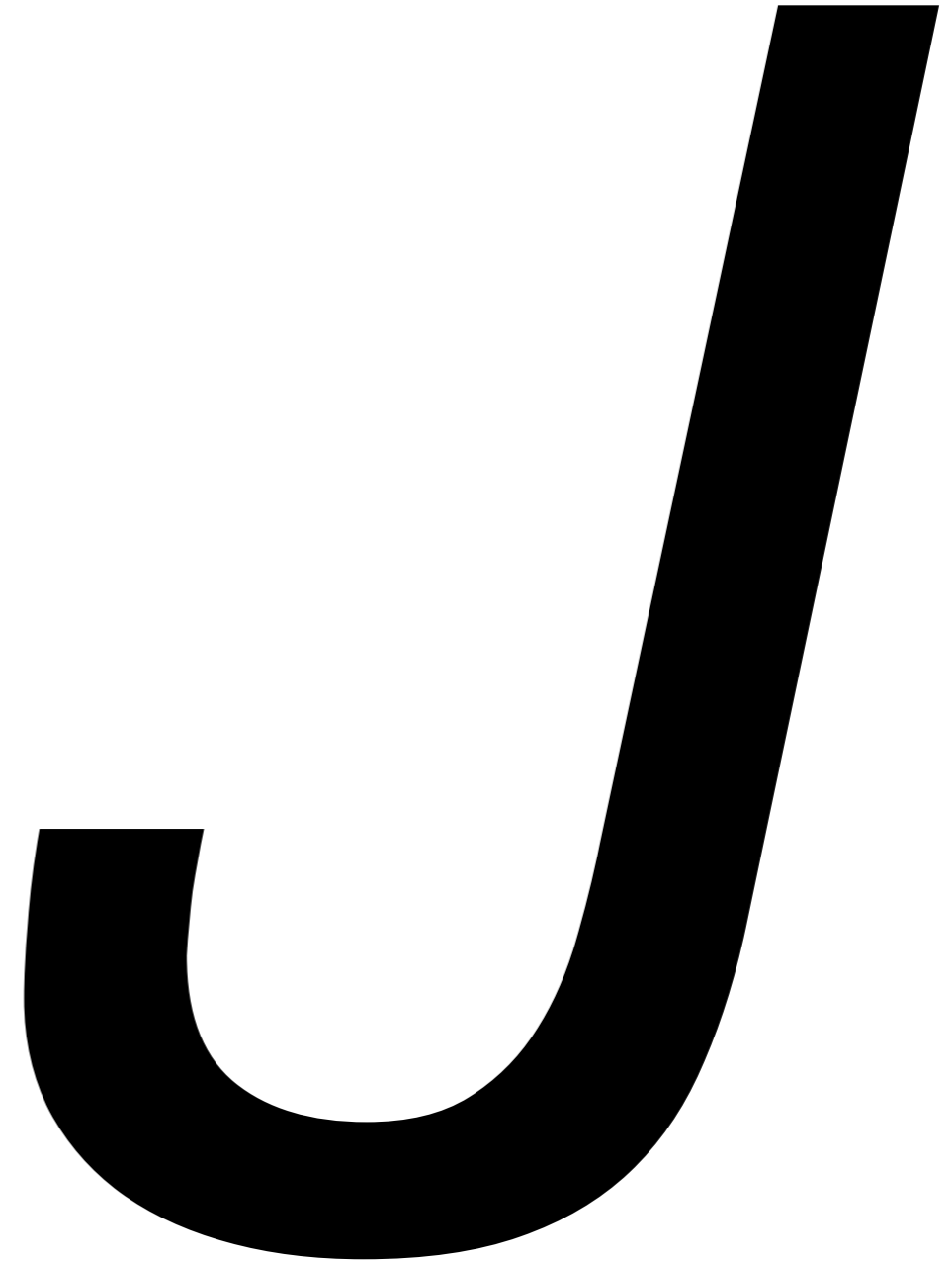
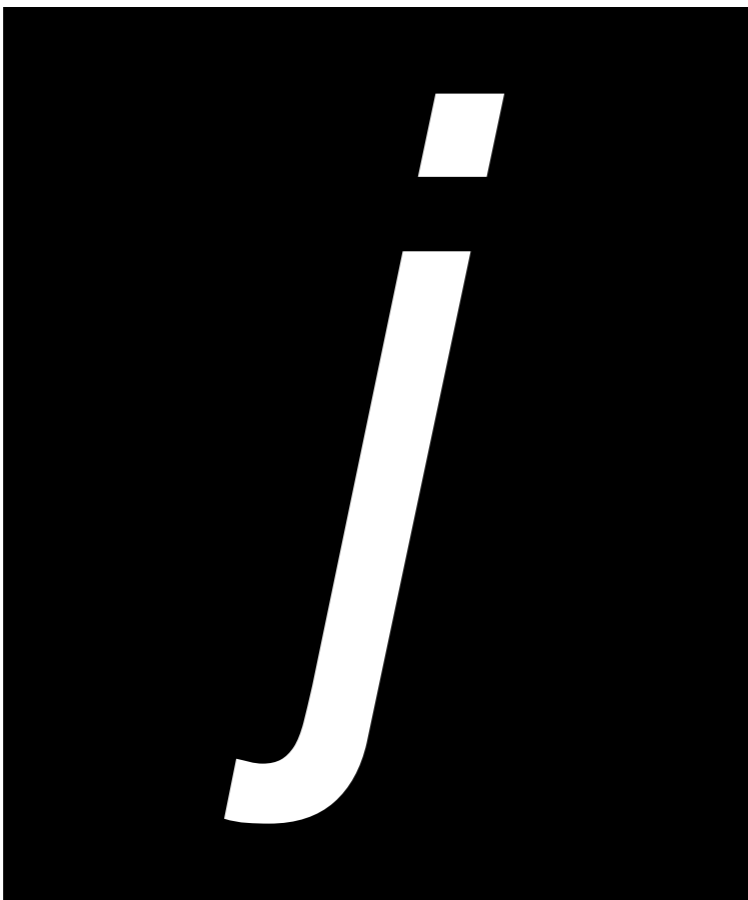
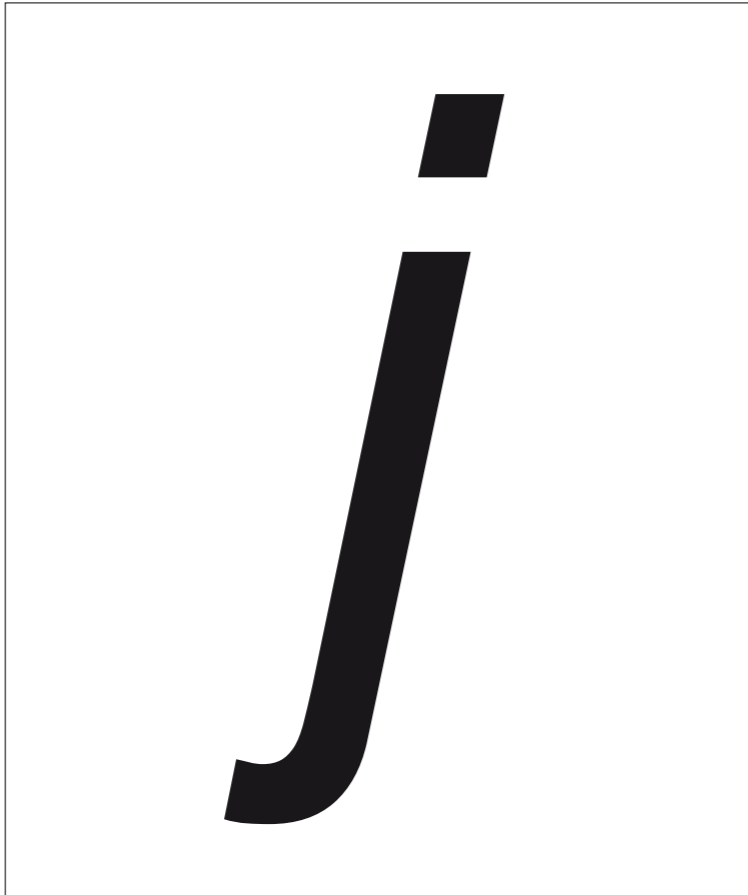


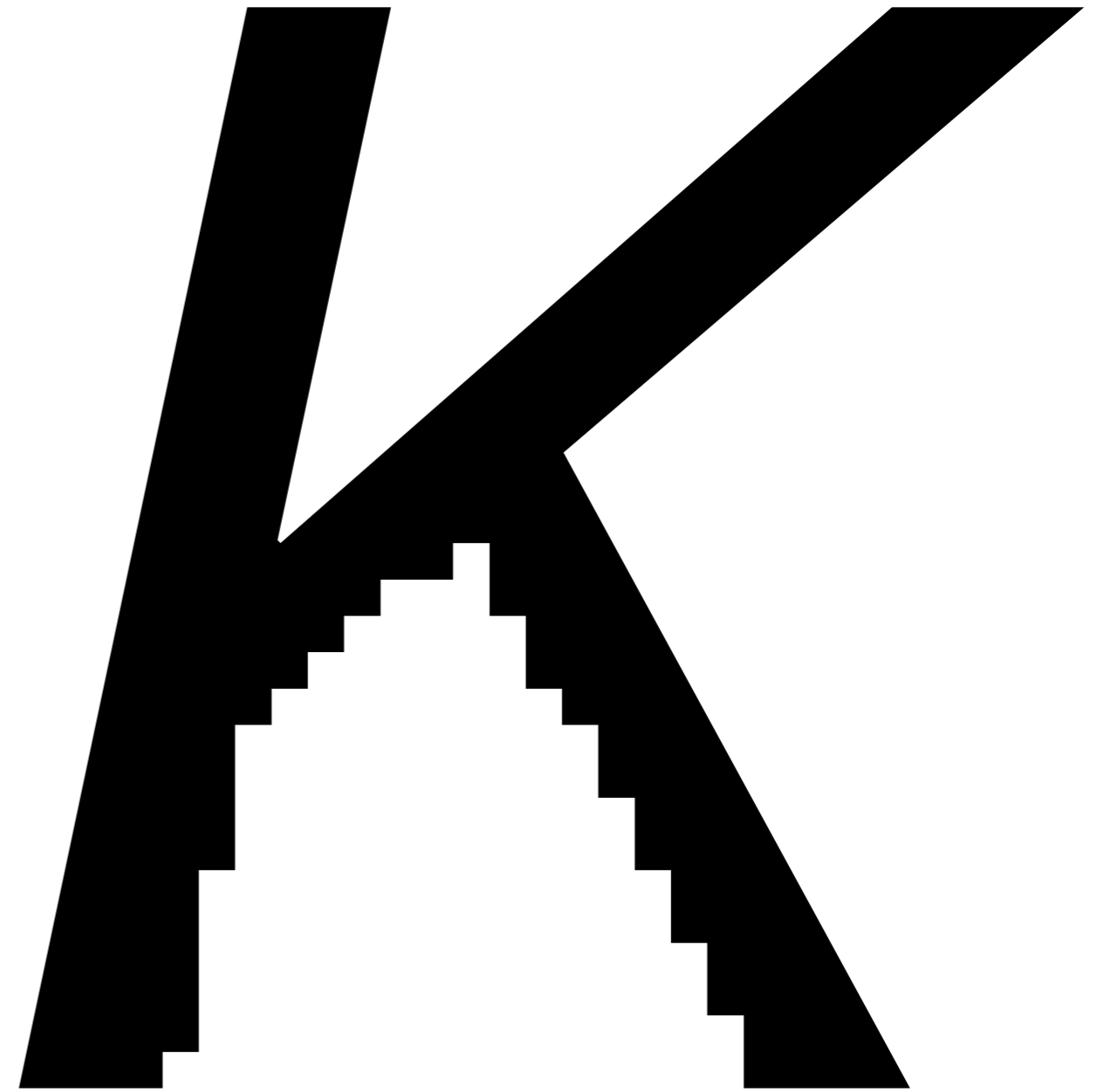
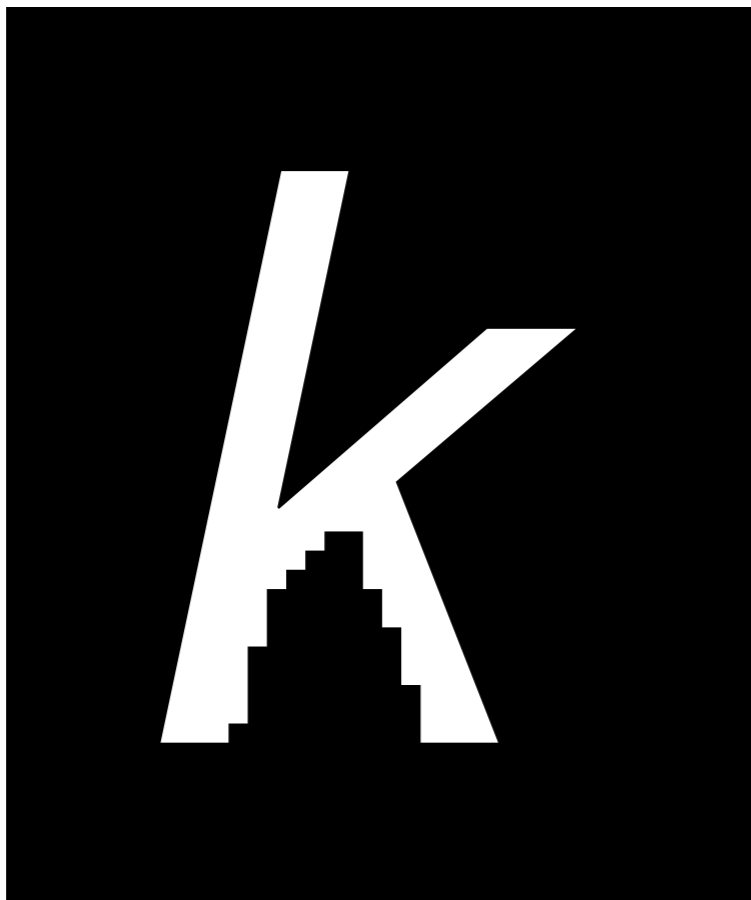
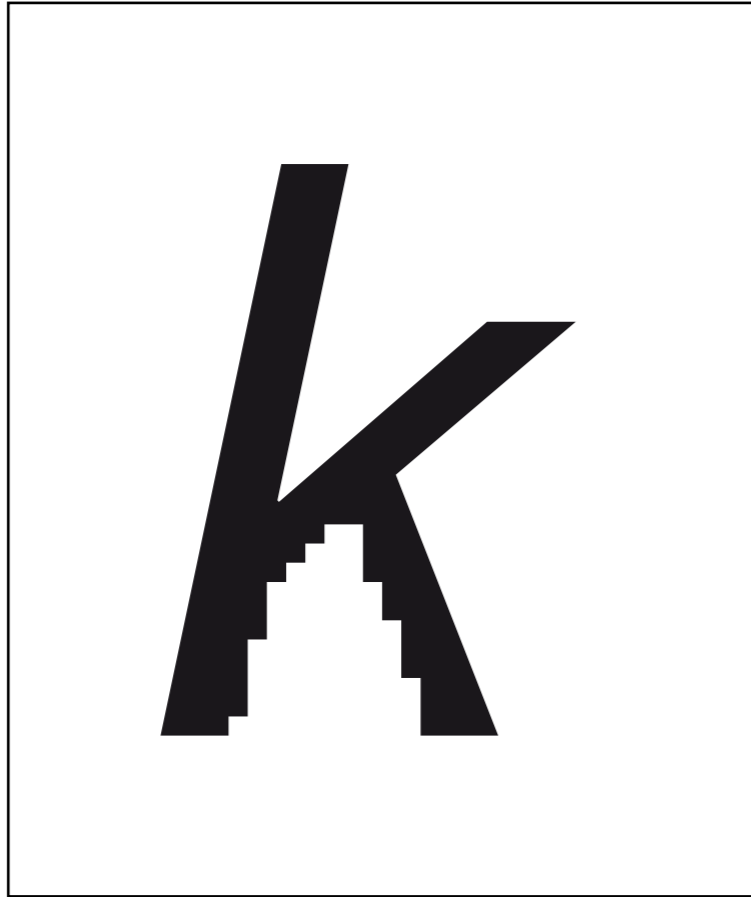
LC-Miedinger versus Licko - inside regular



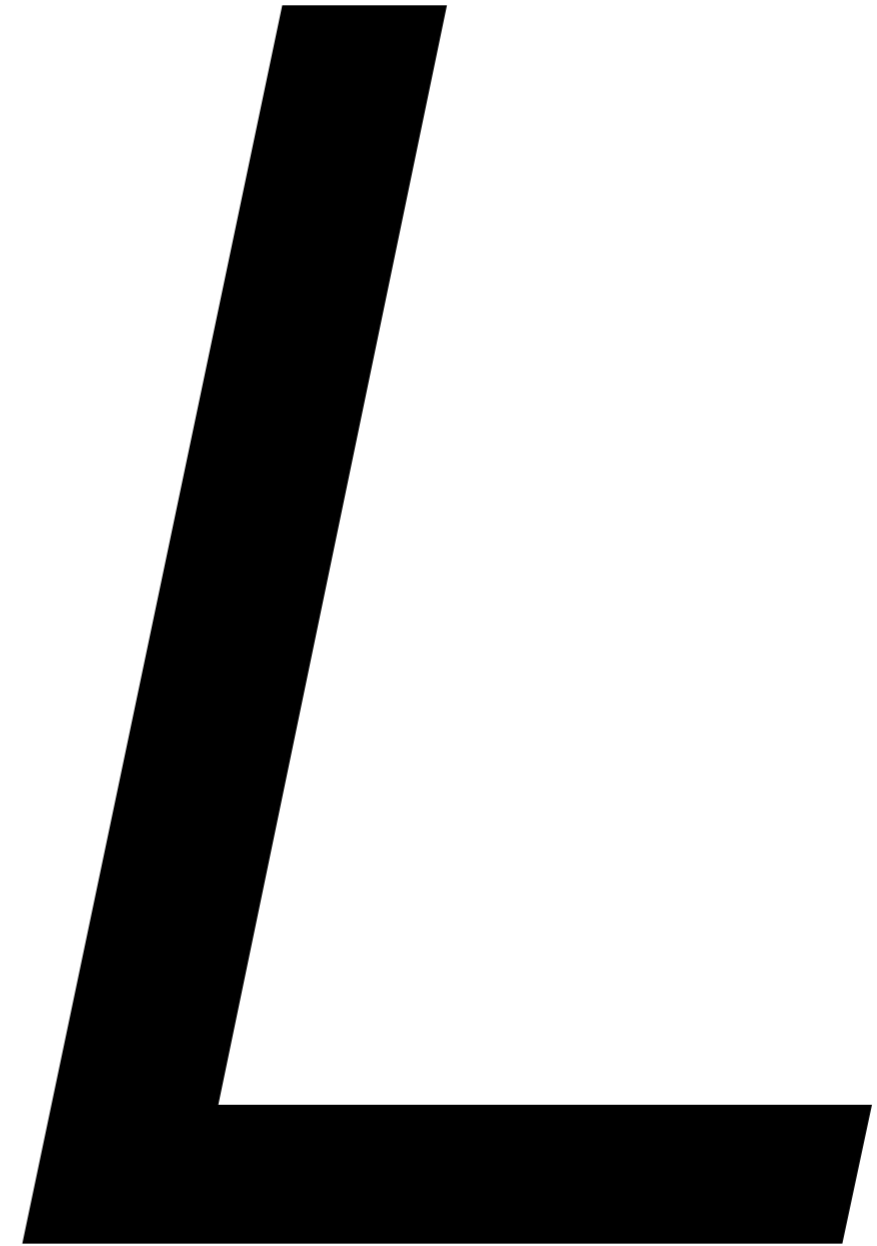
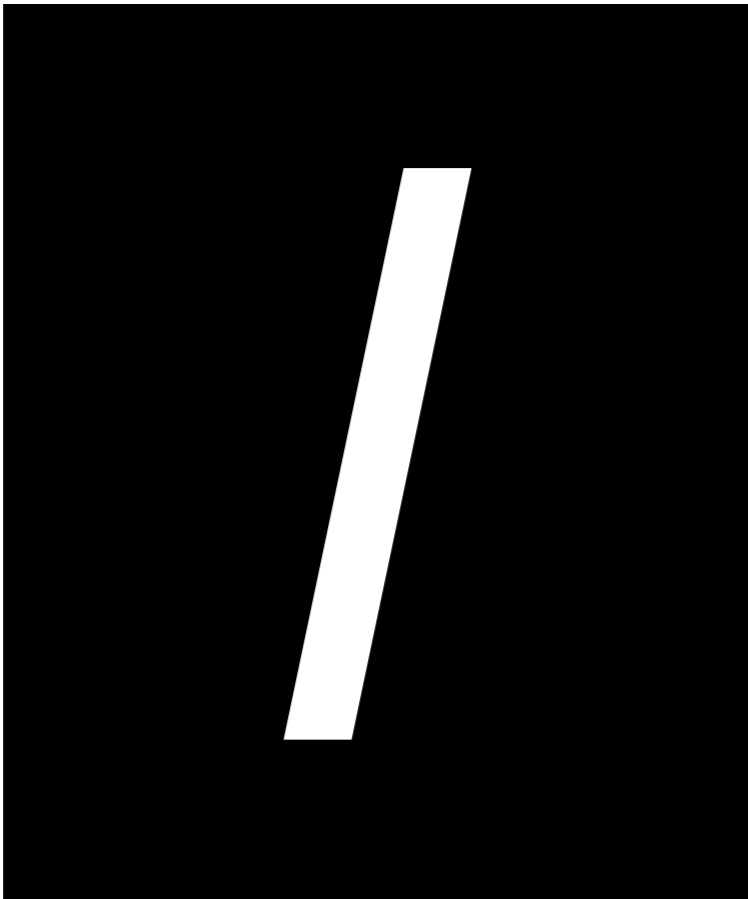
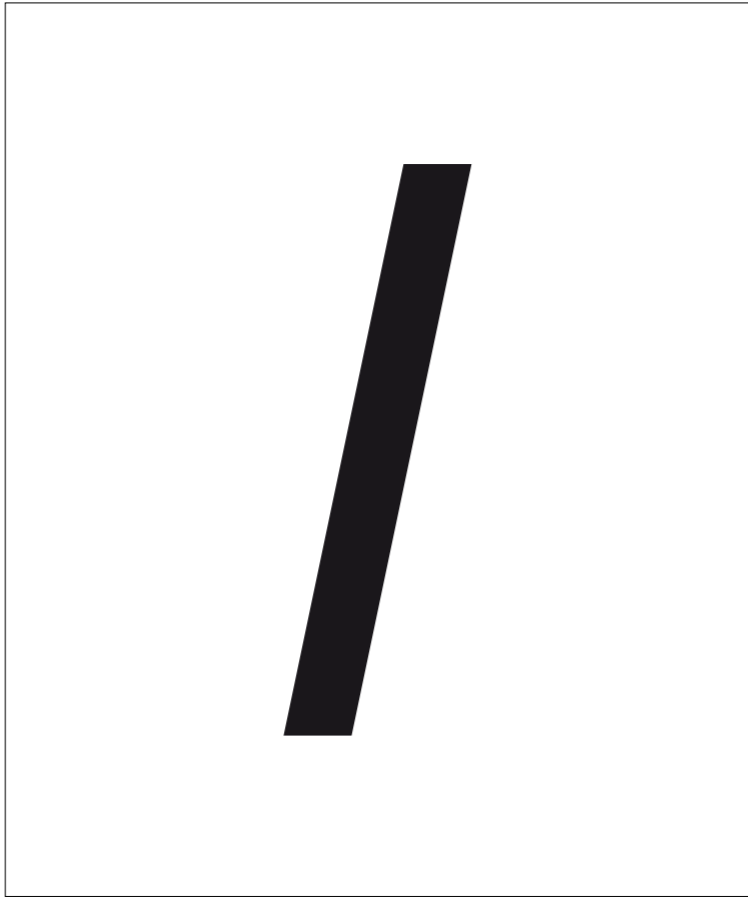
LC-Miedinger versus Licko - inside italic

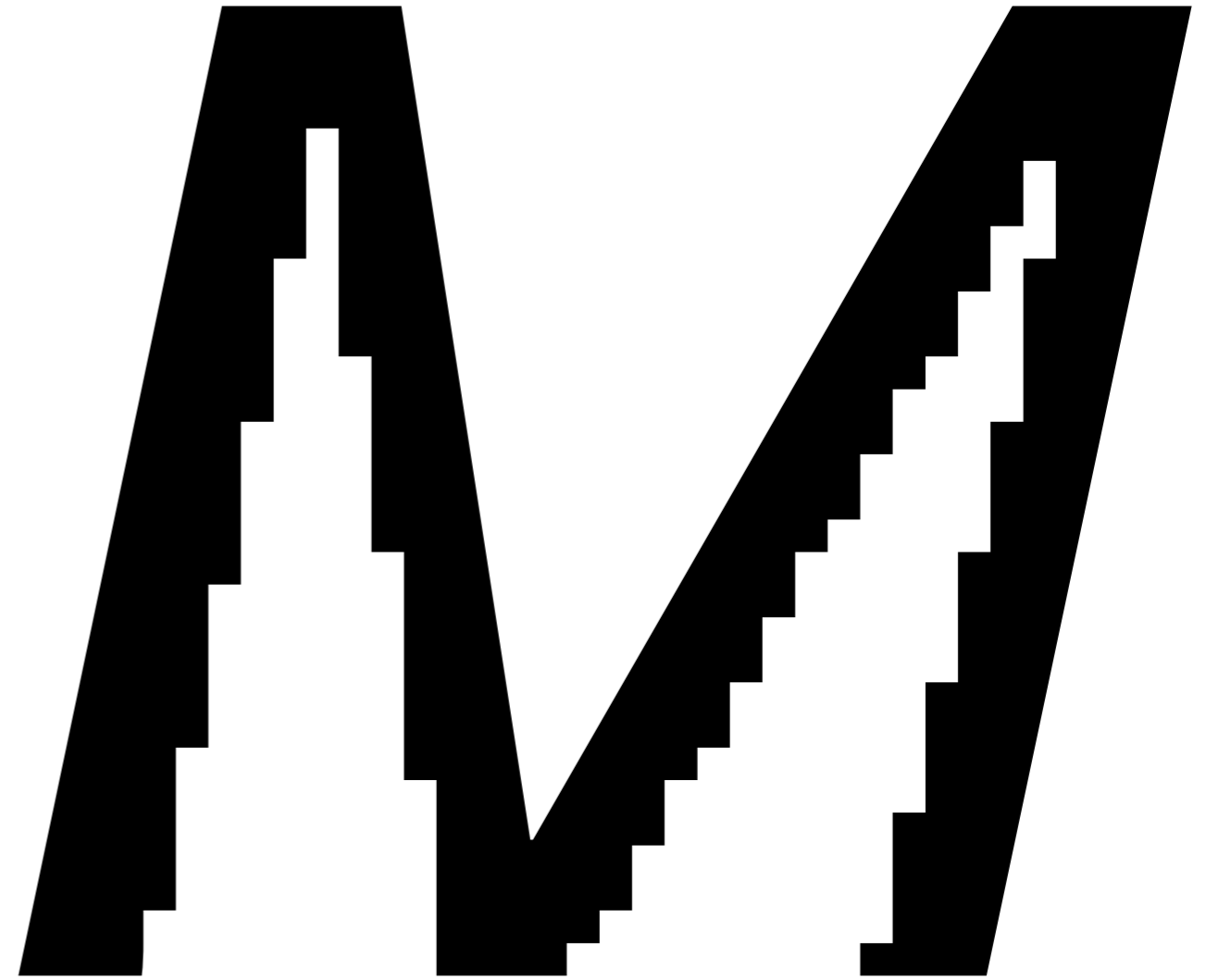
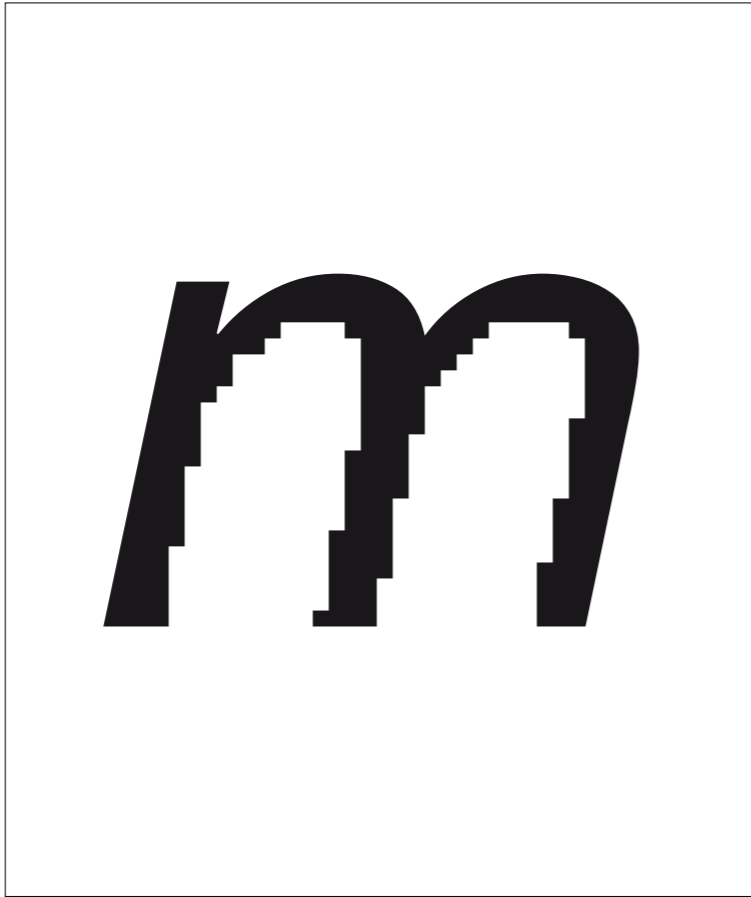




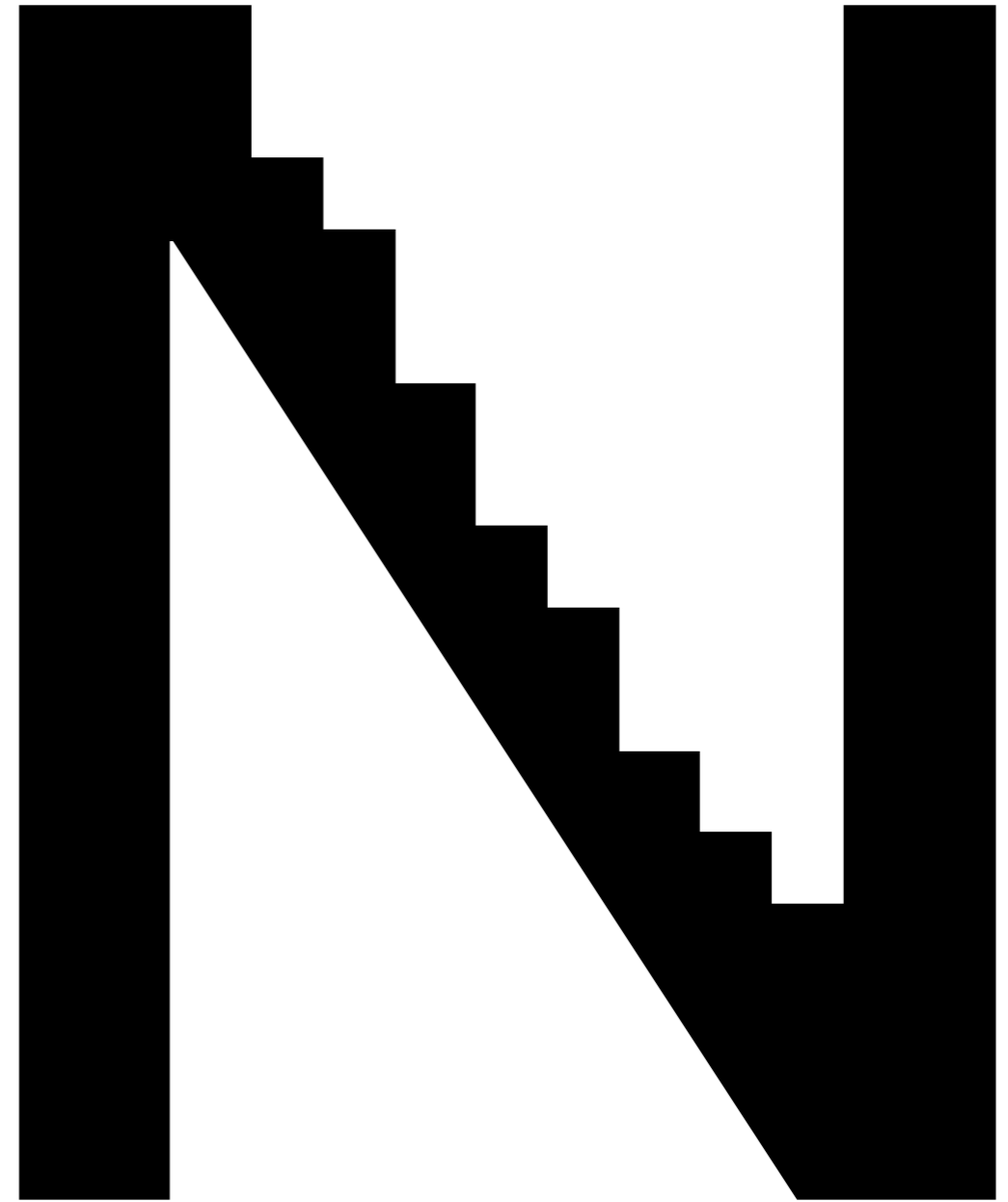
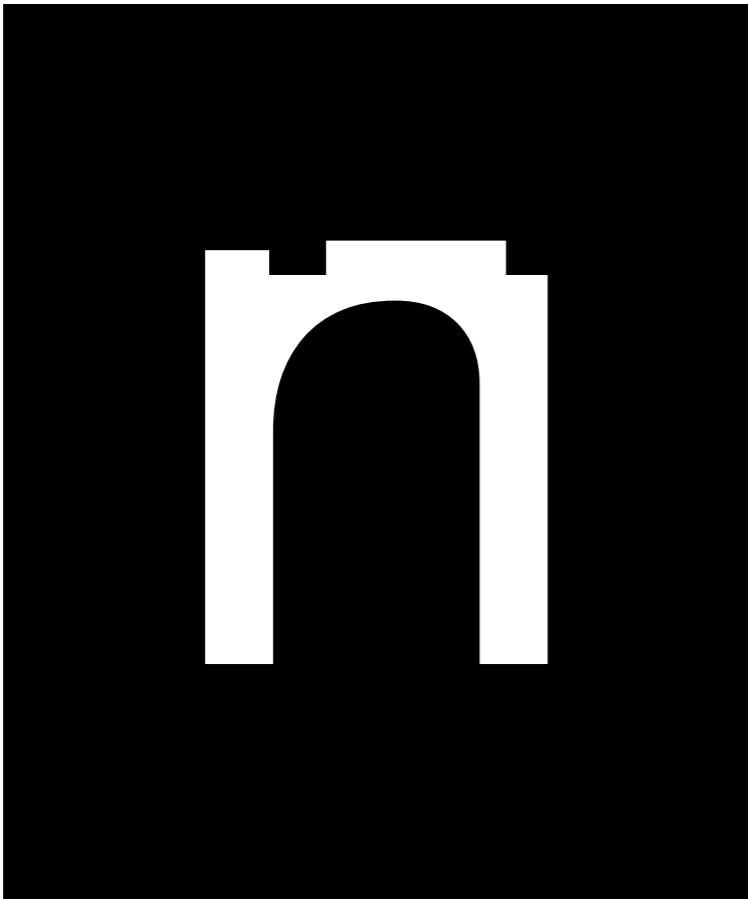
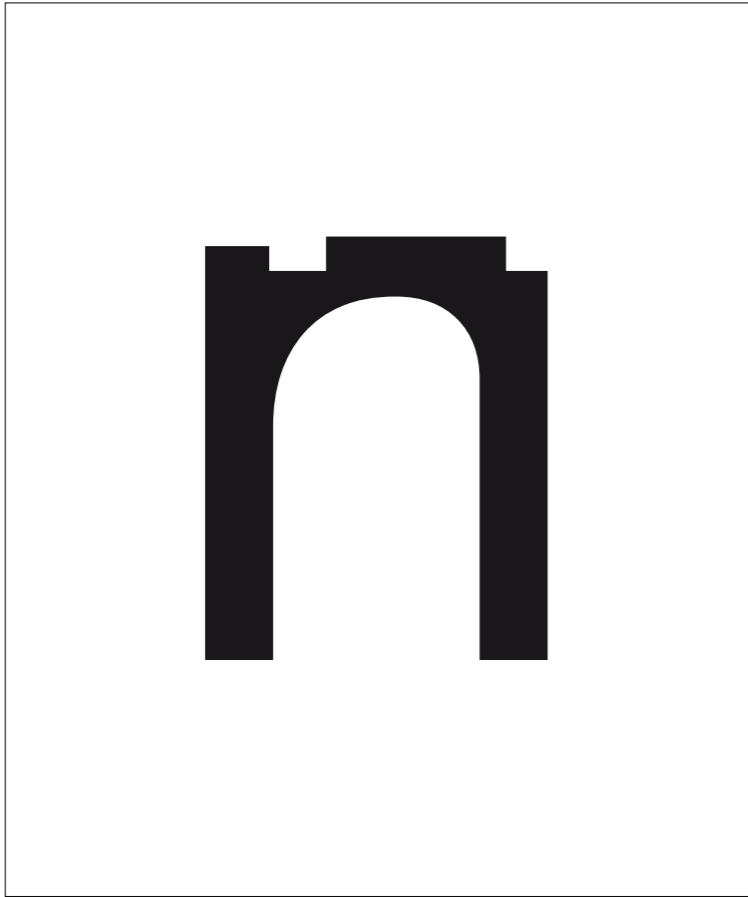


LC-Miedinger versus Licko - inside italic

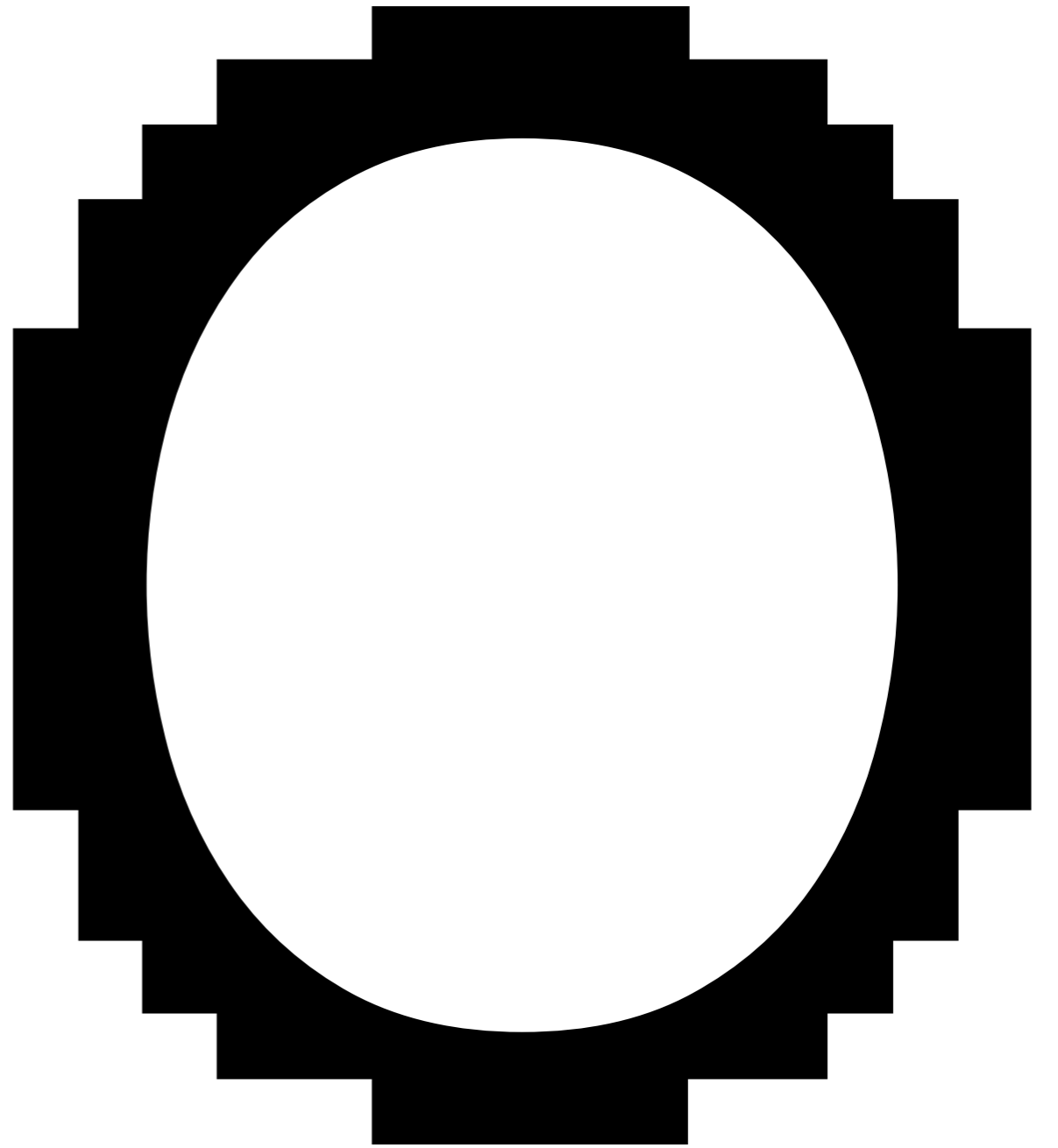
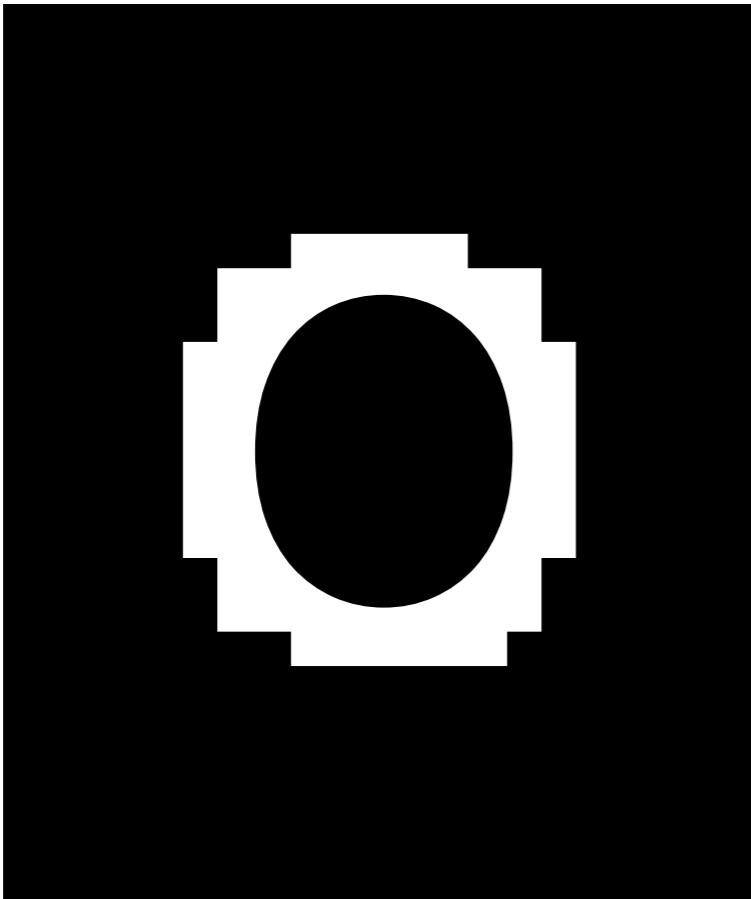
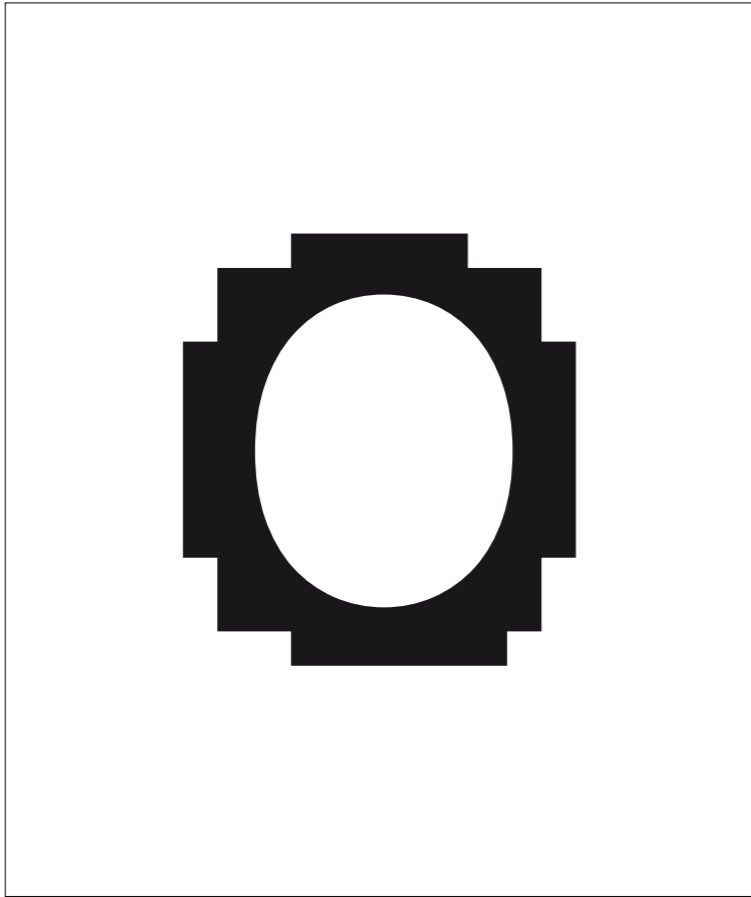




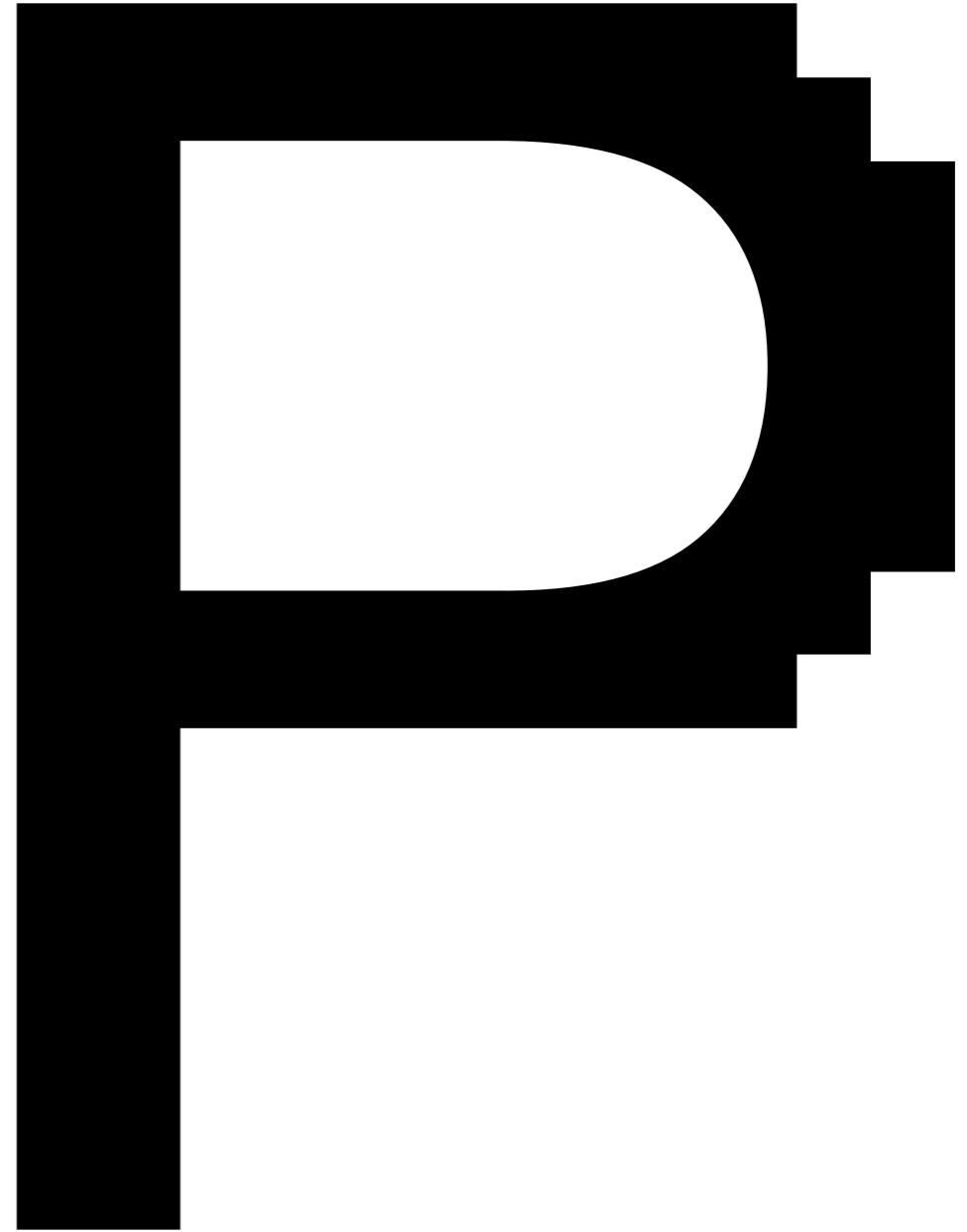
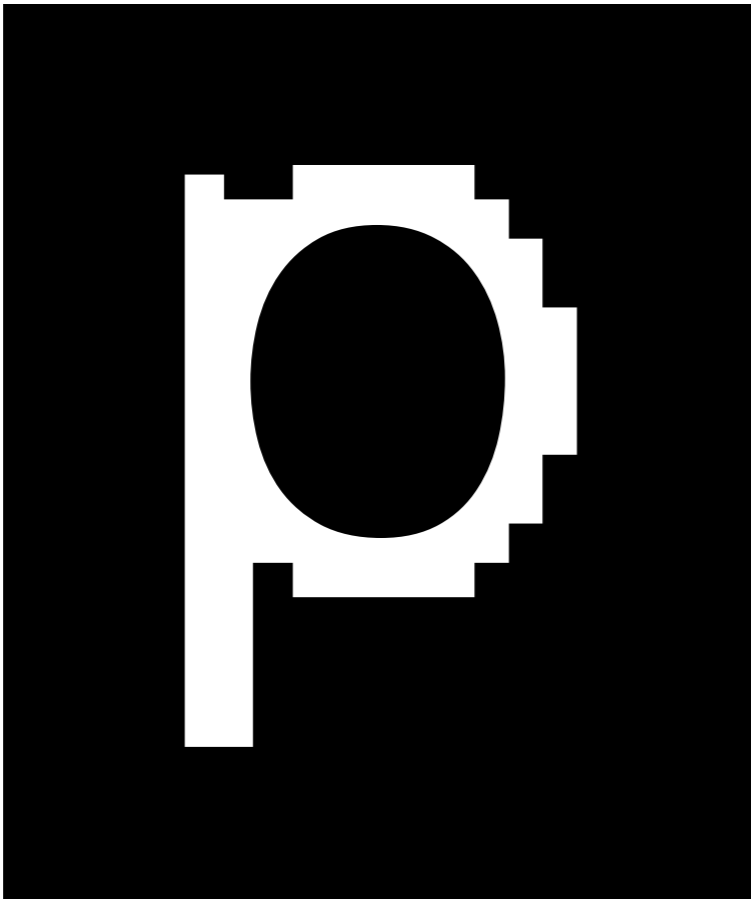
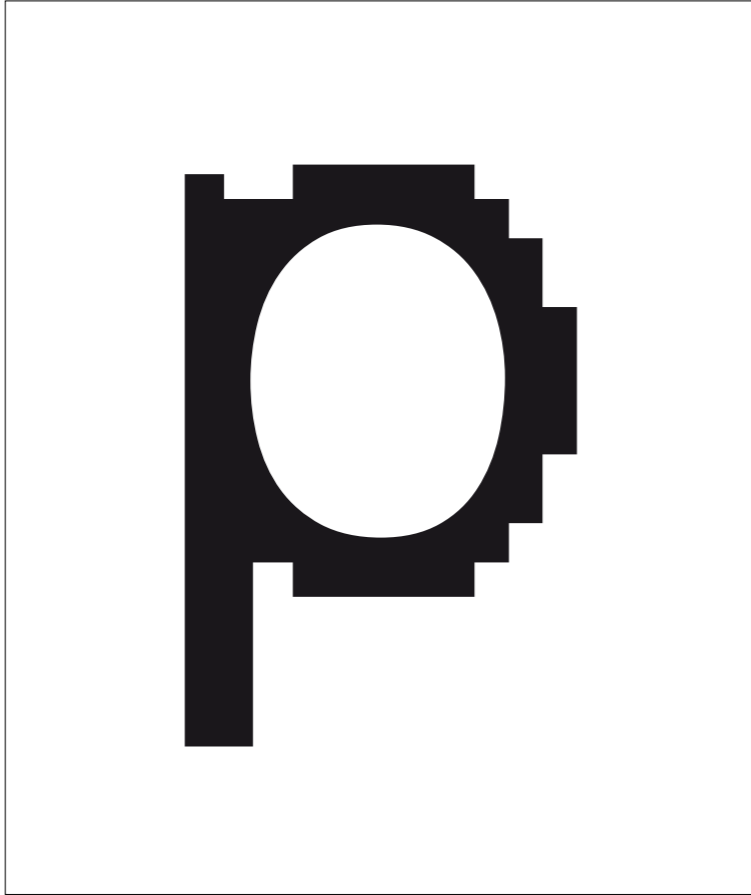
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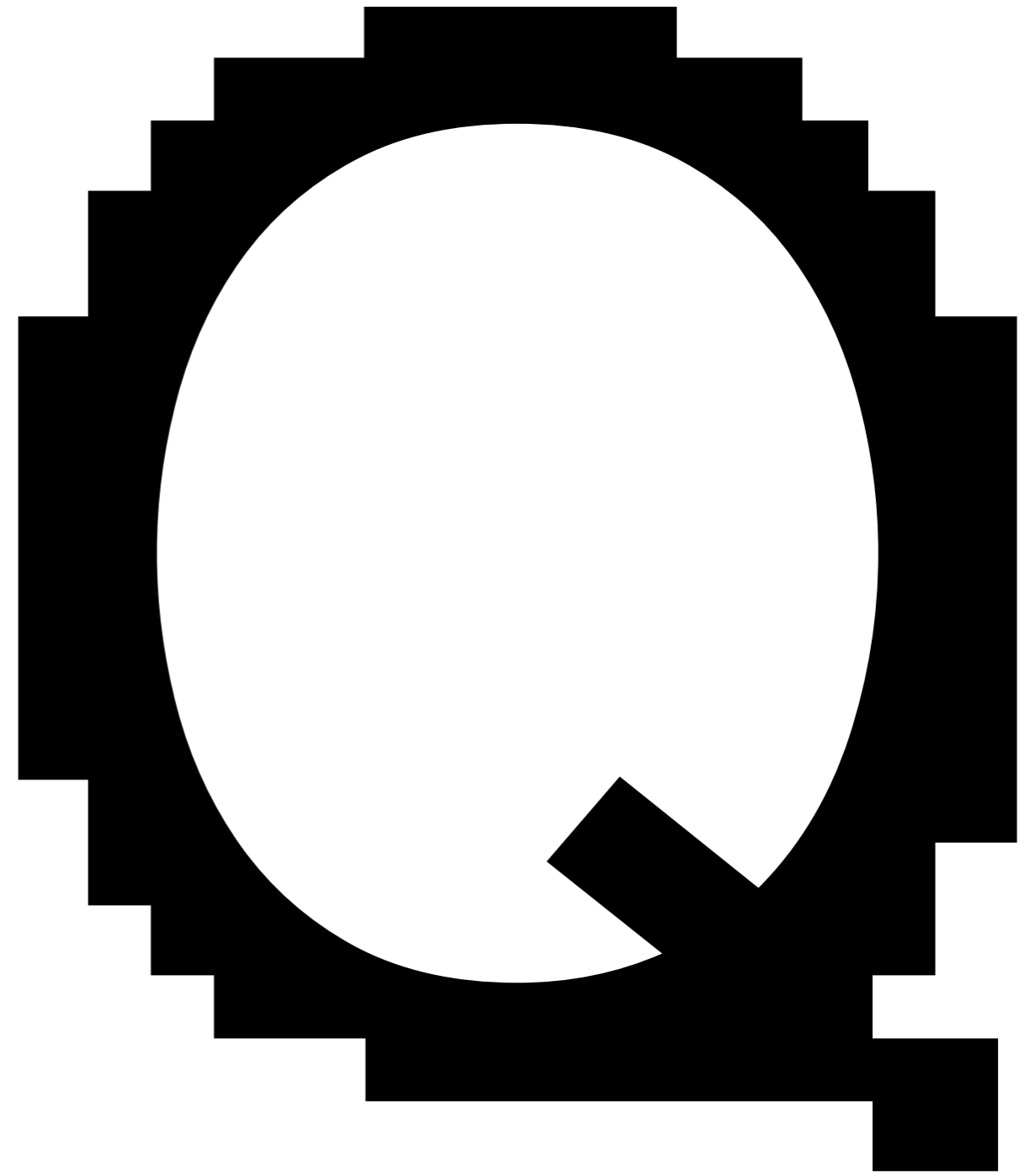
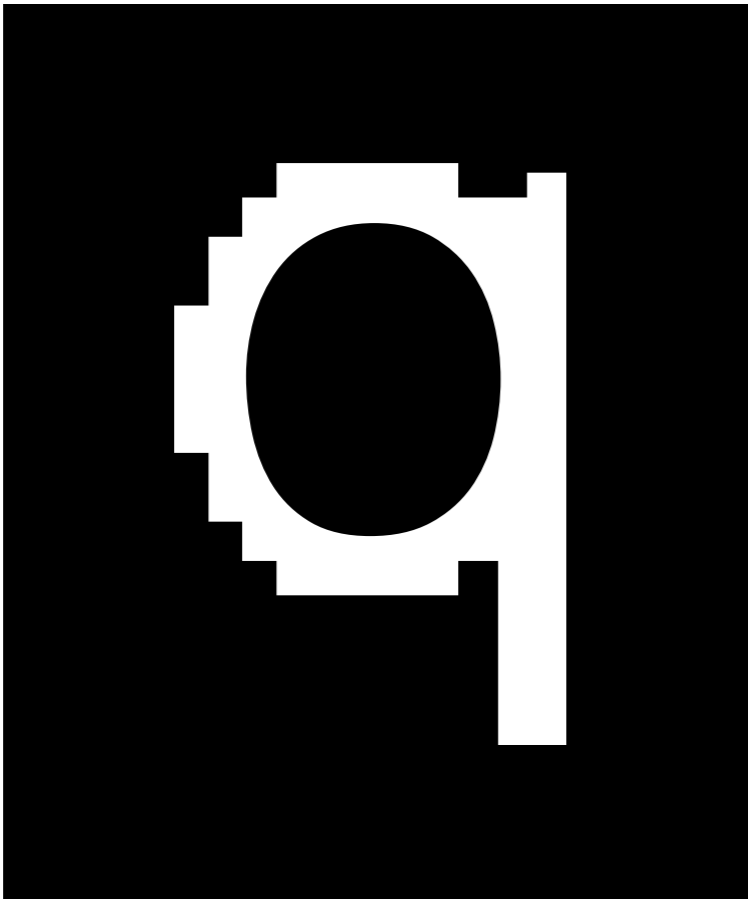
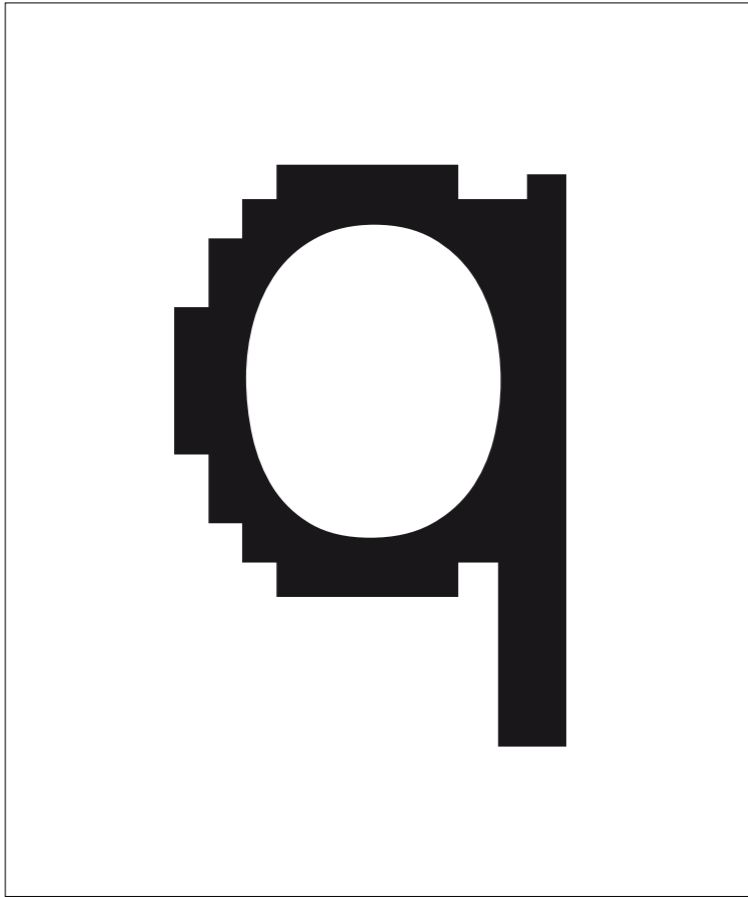


LC-Miedinger versus Licko - outside medium

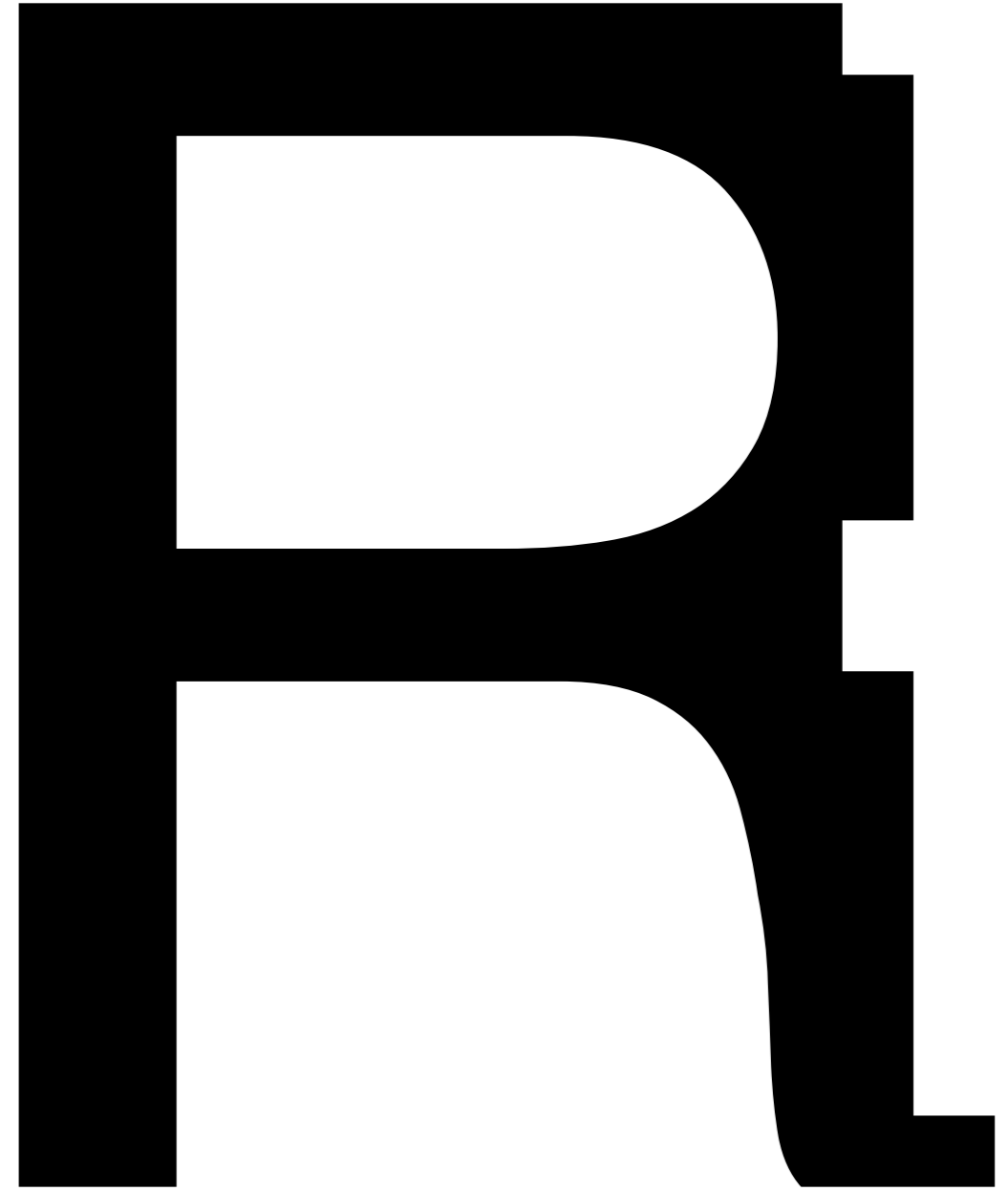
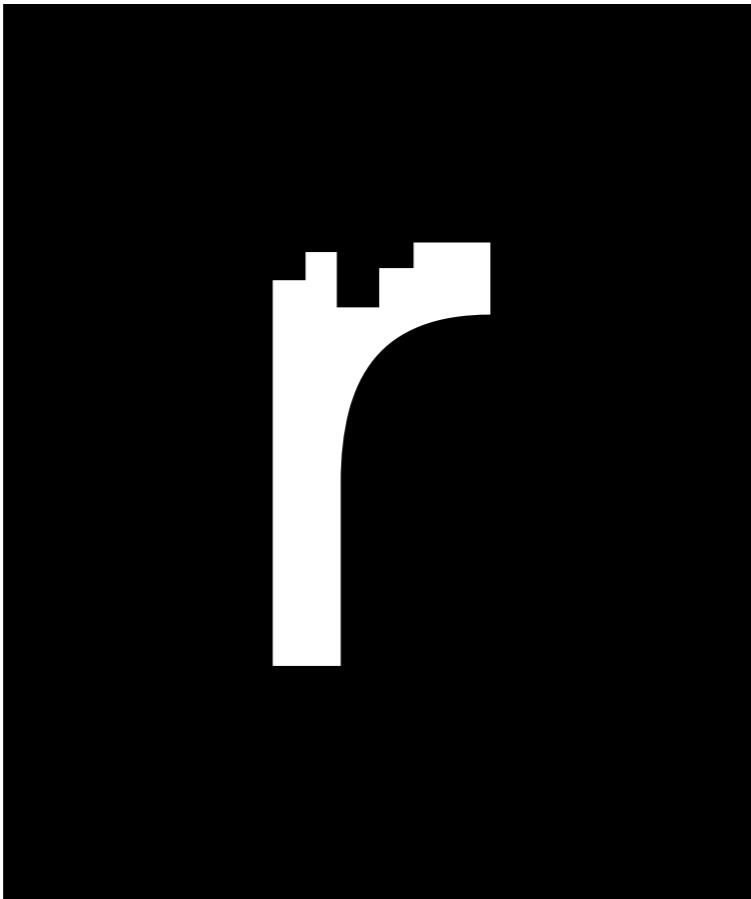
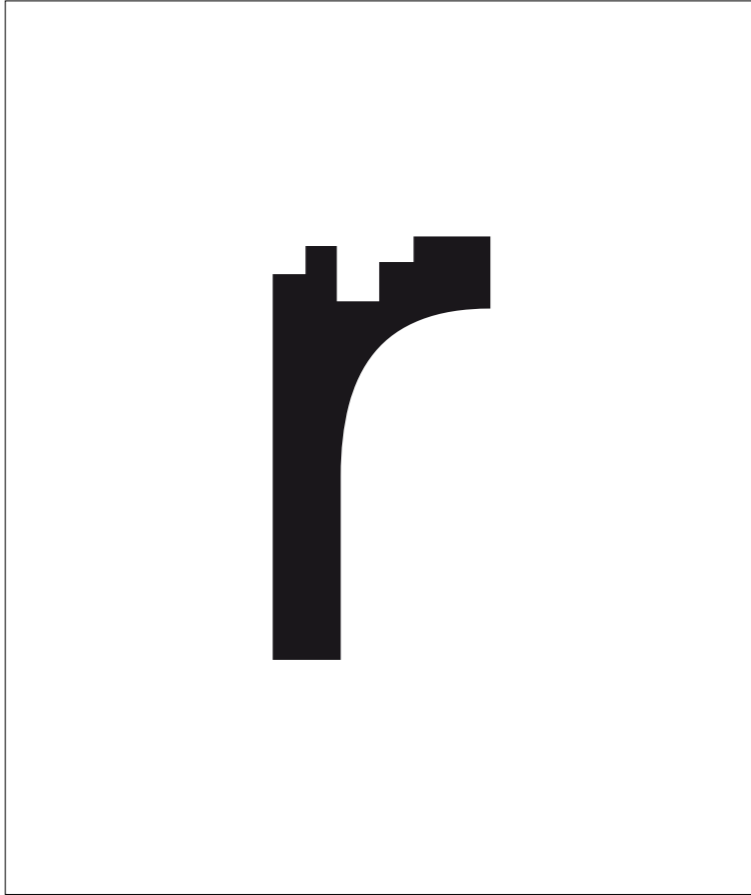


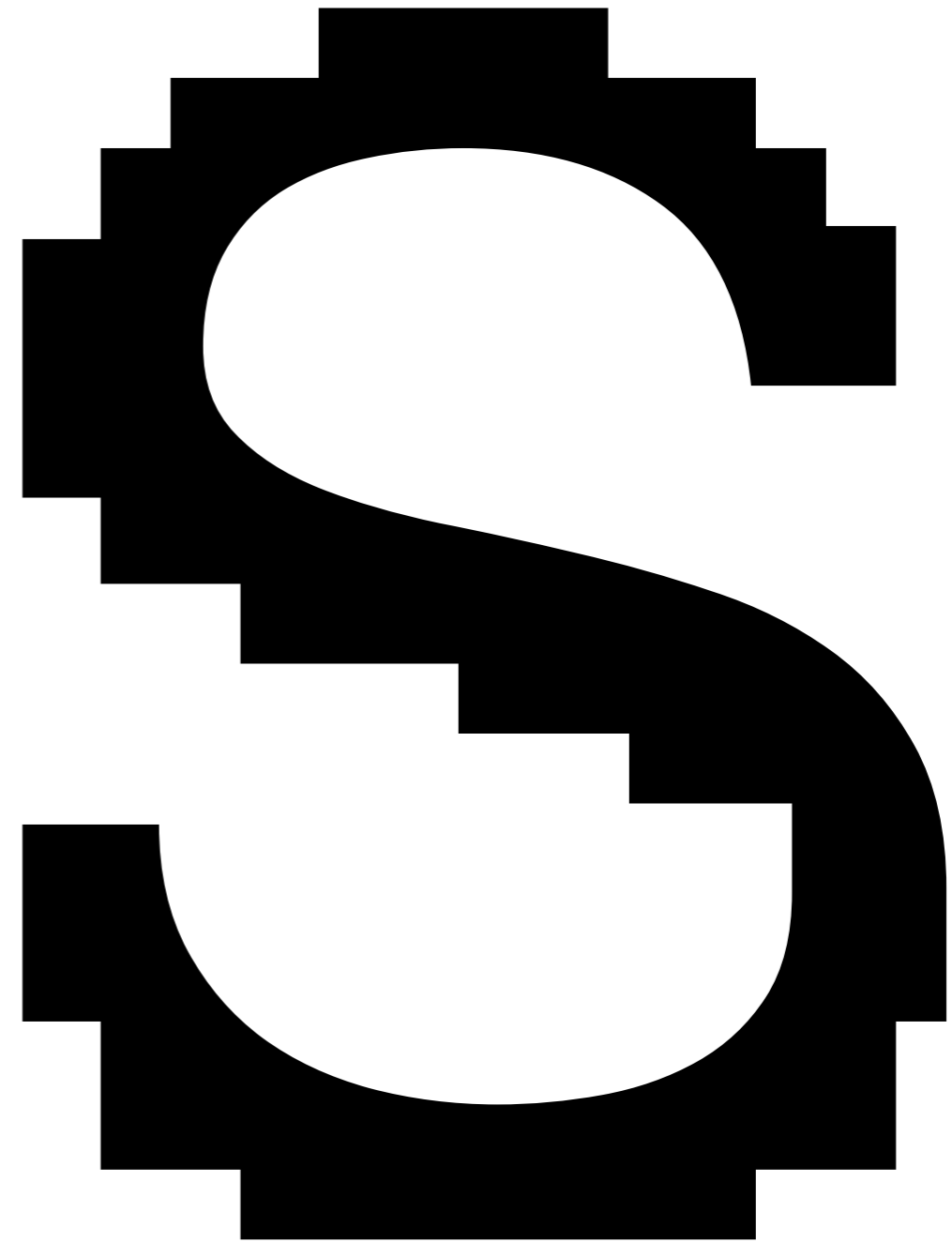
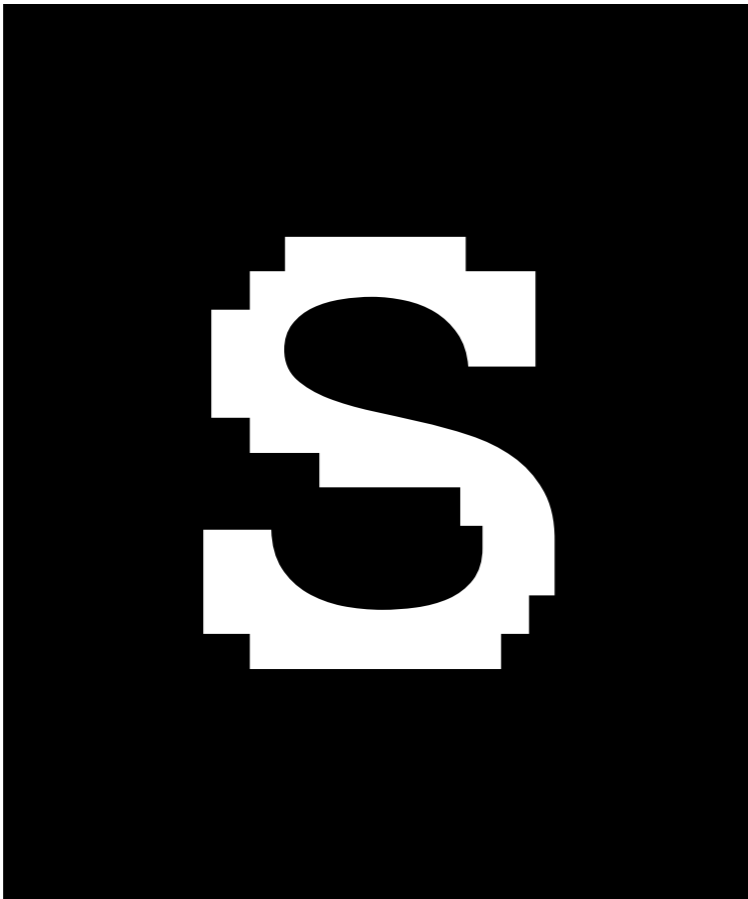
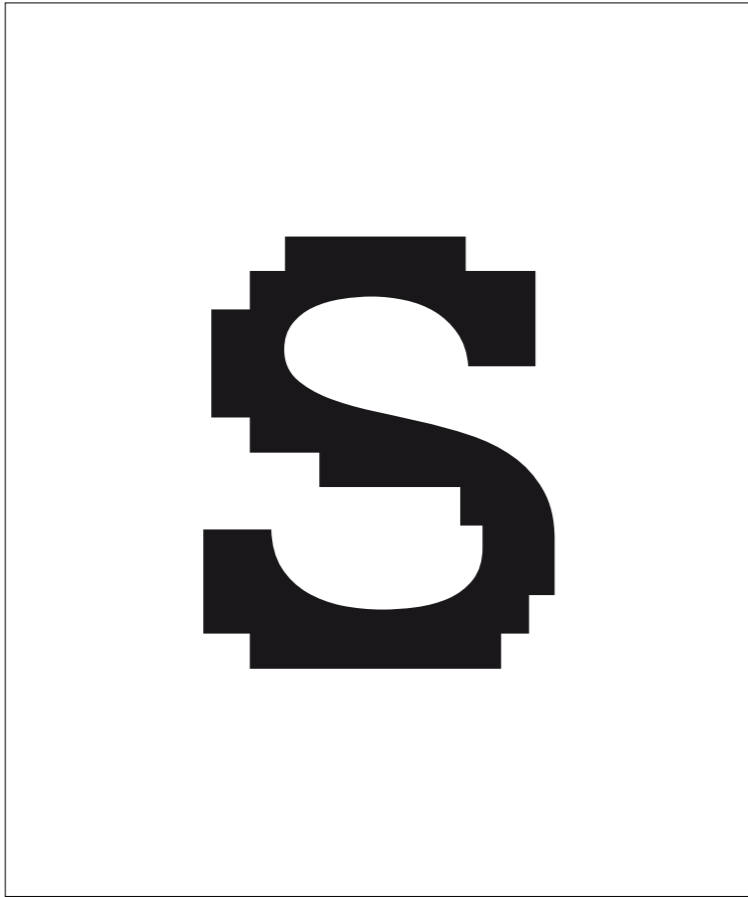
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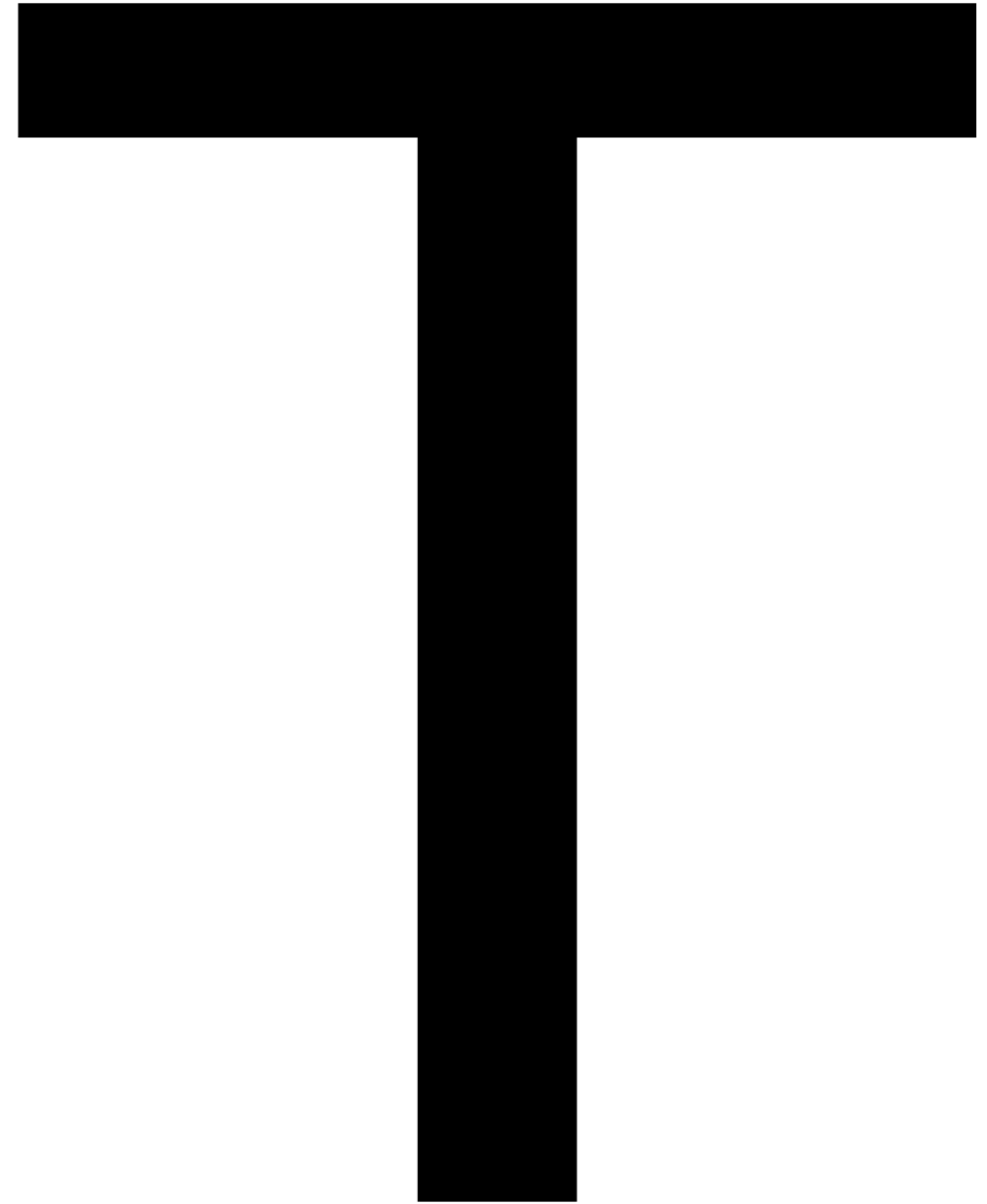
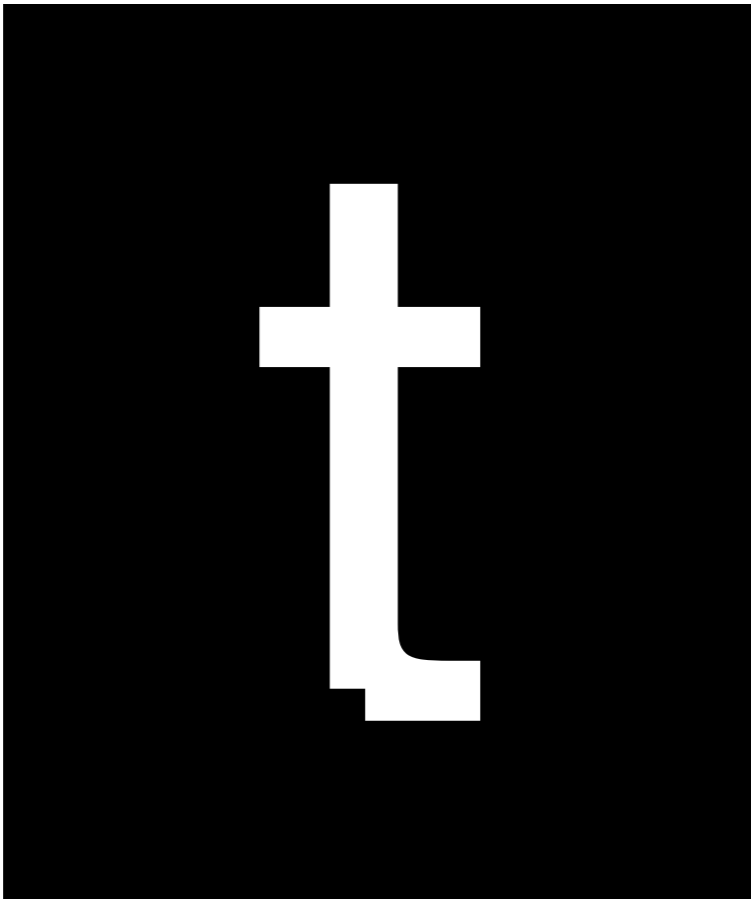
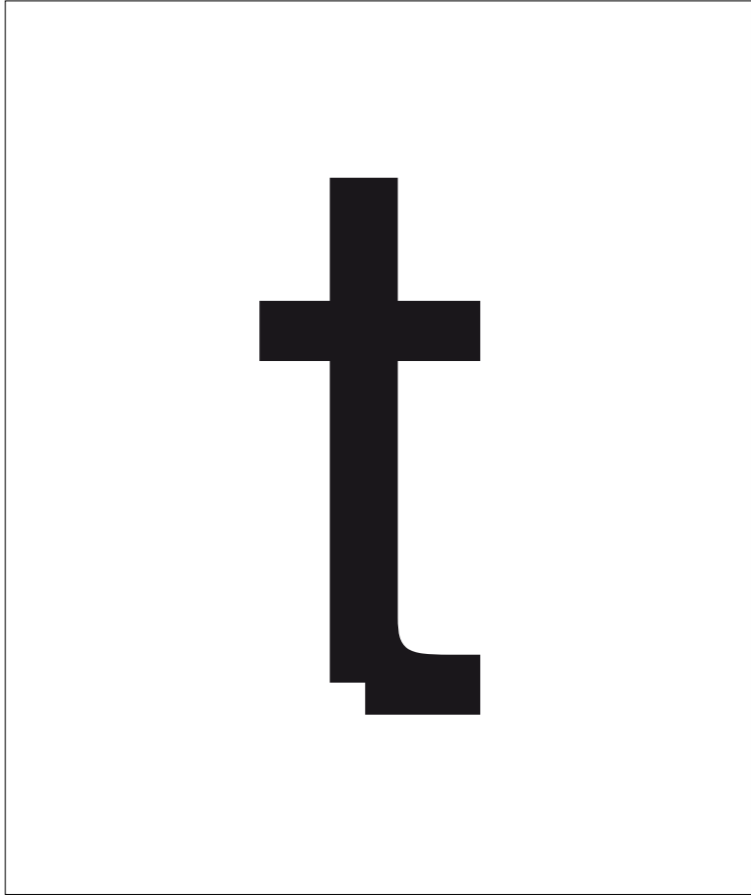


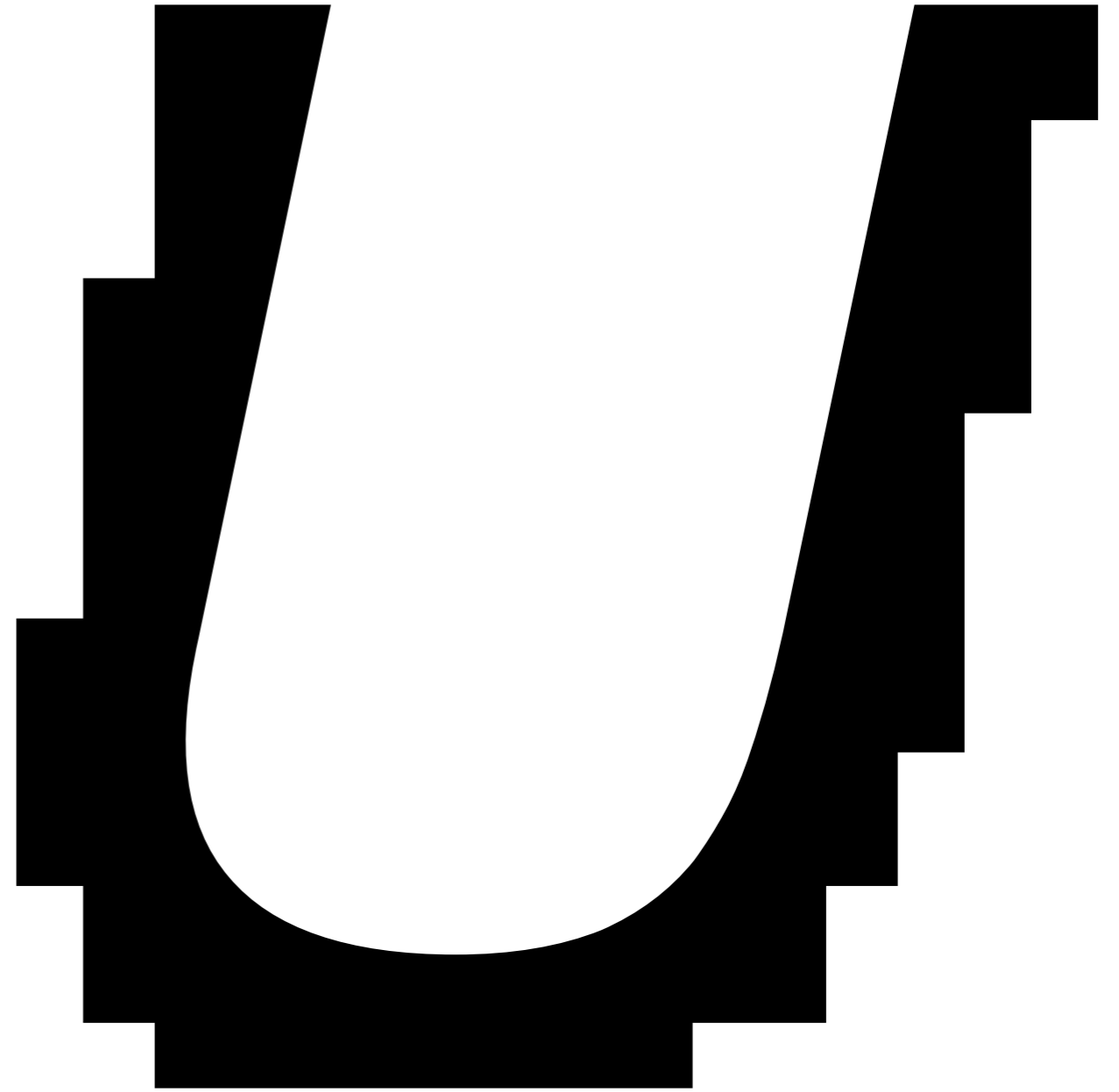
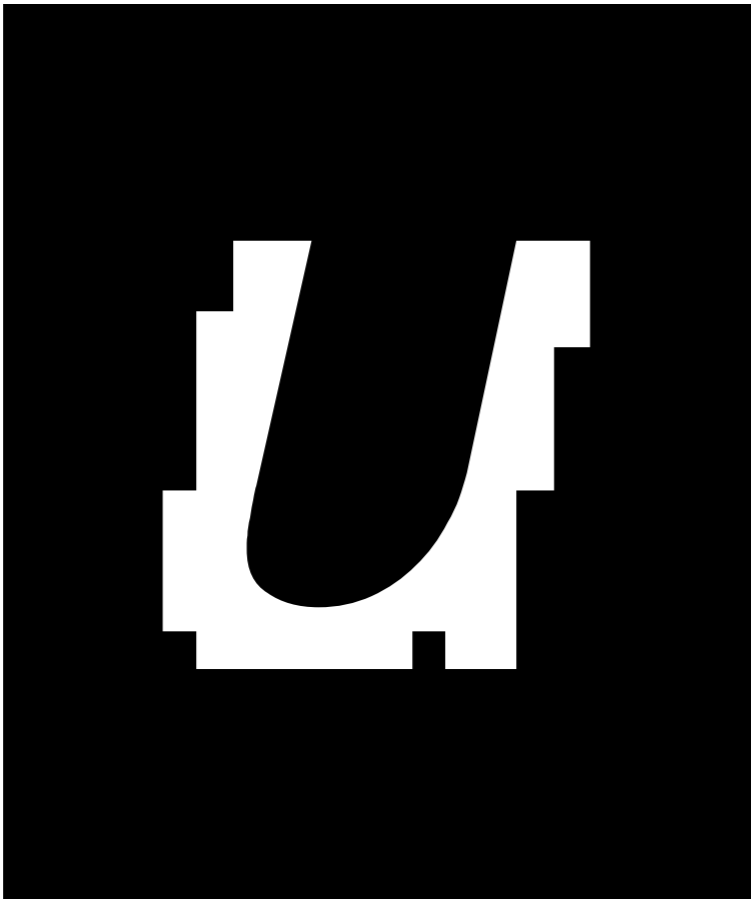
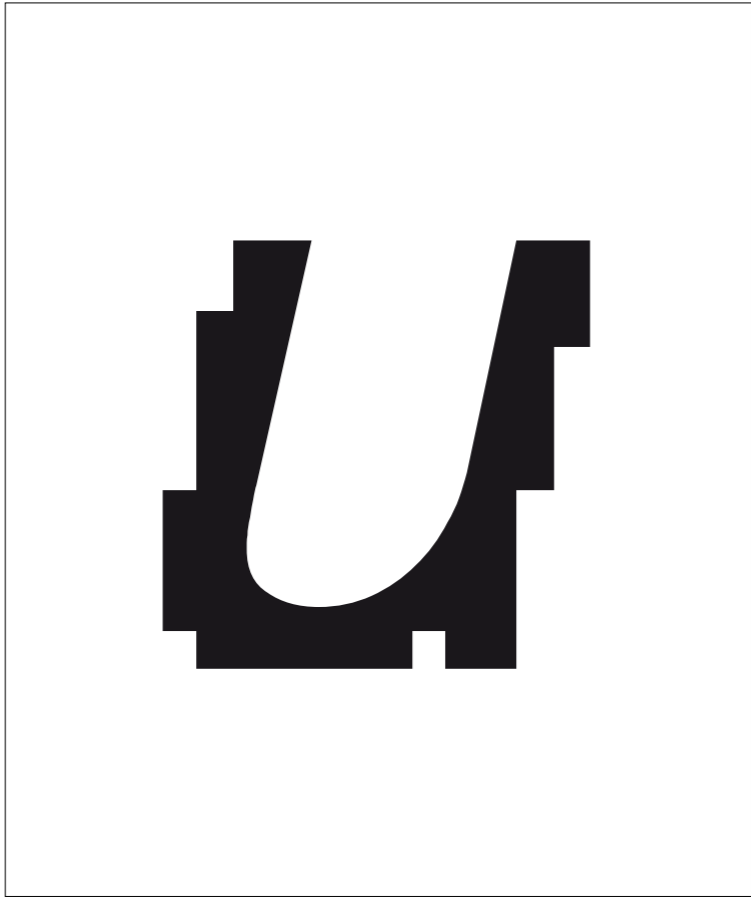


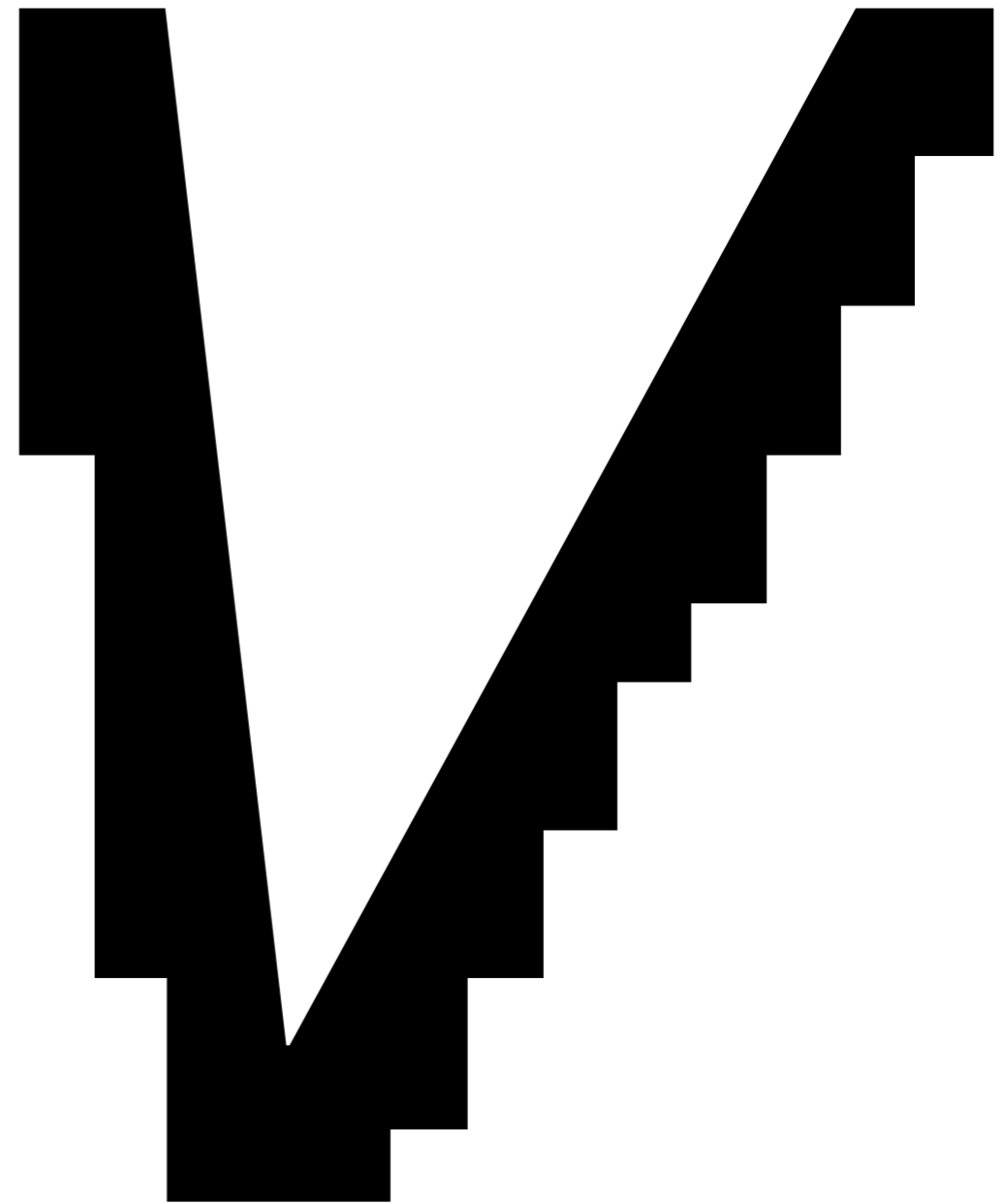
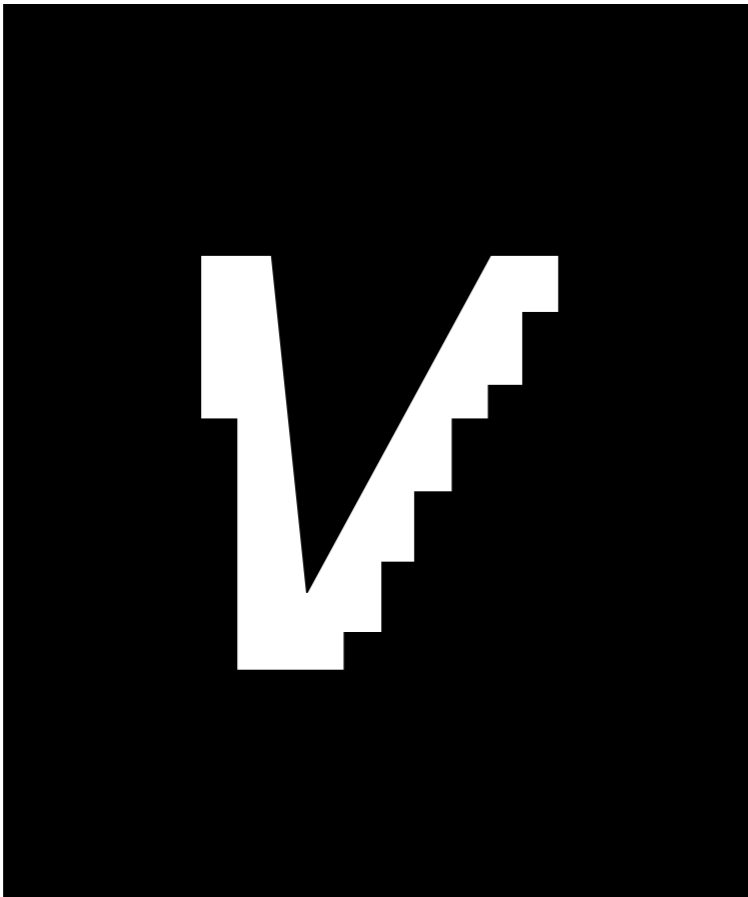
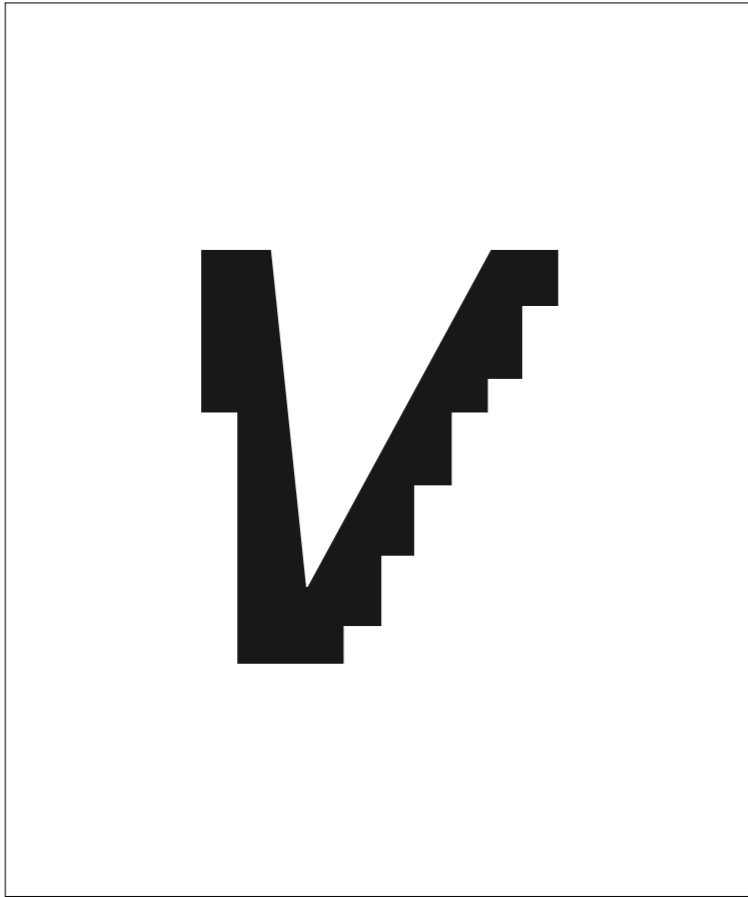
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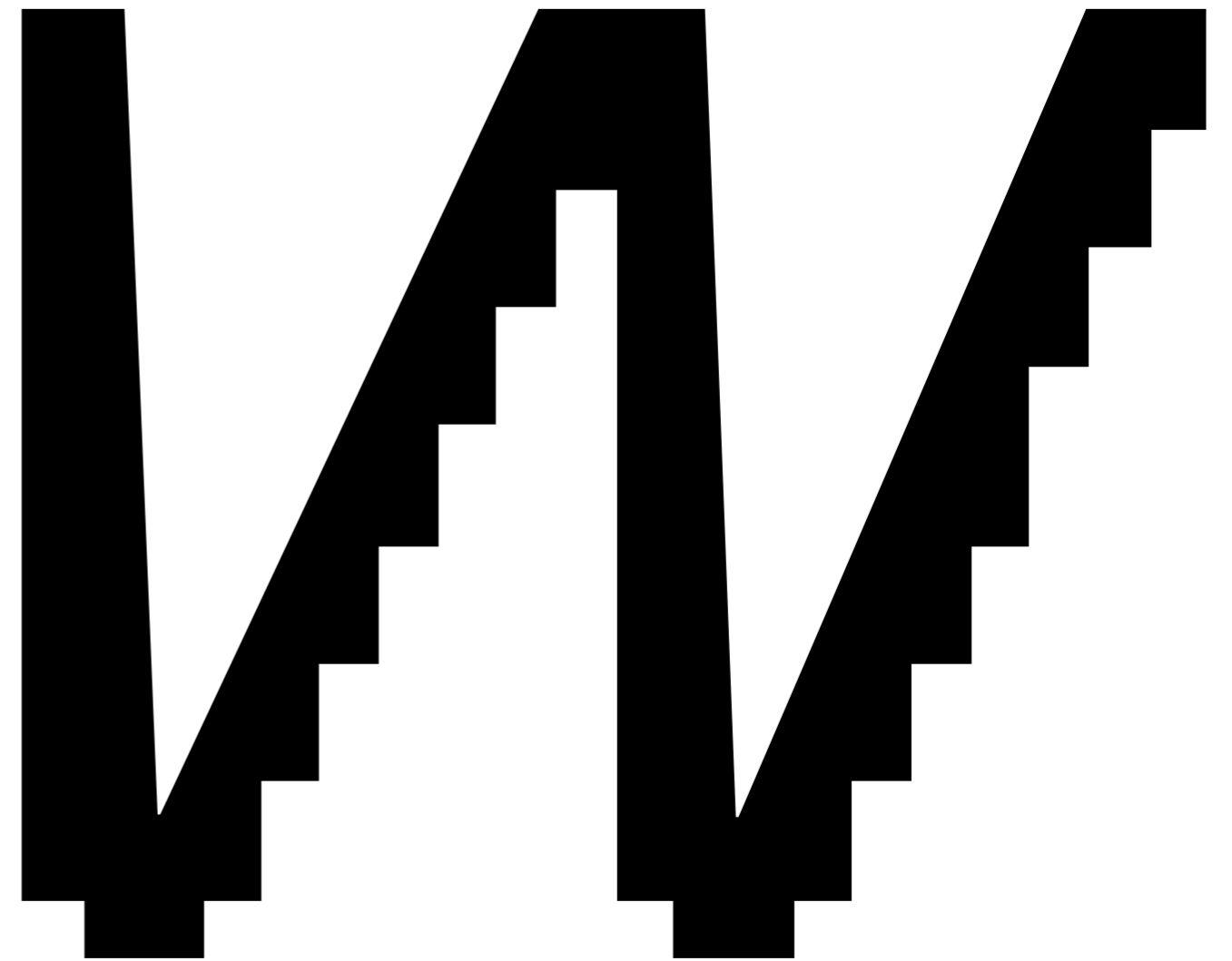
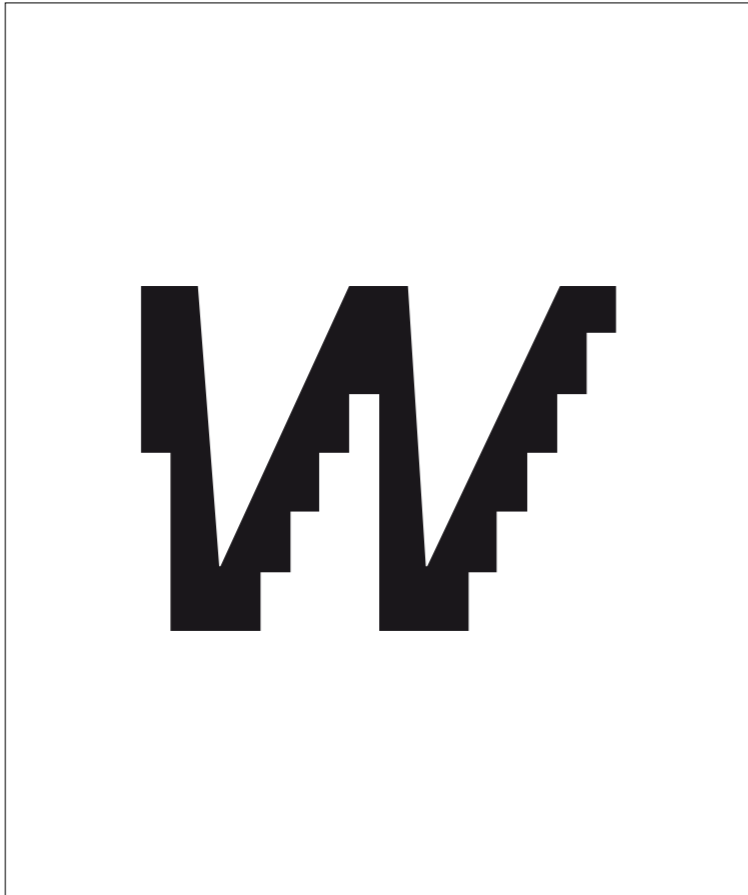




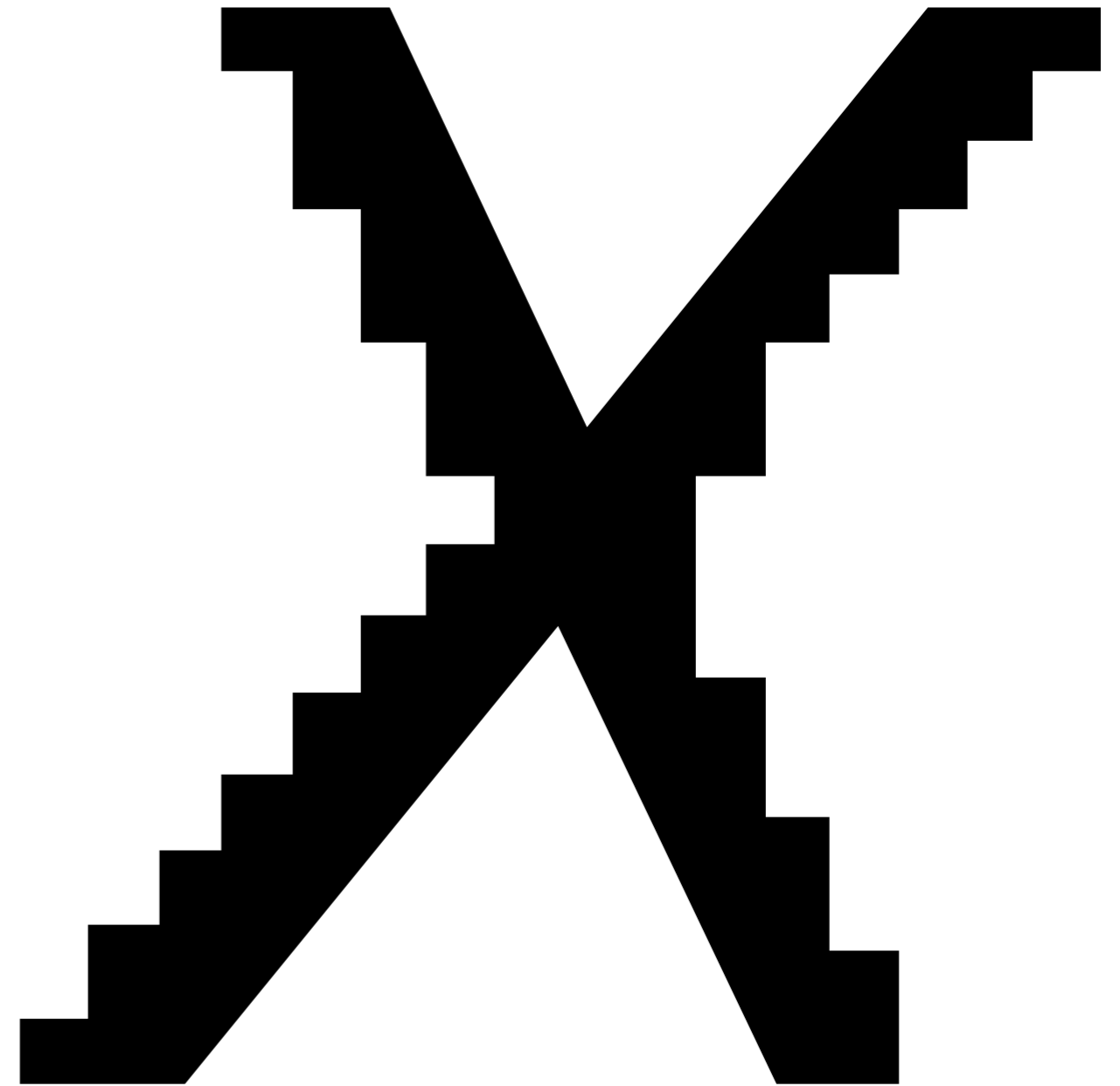
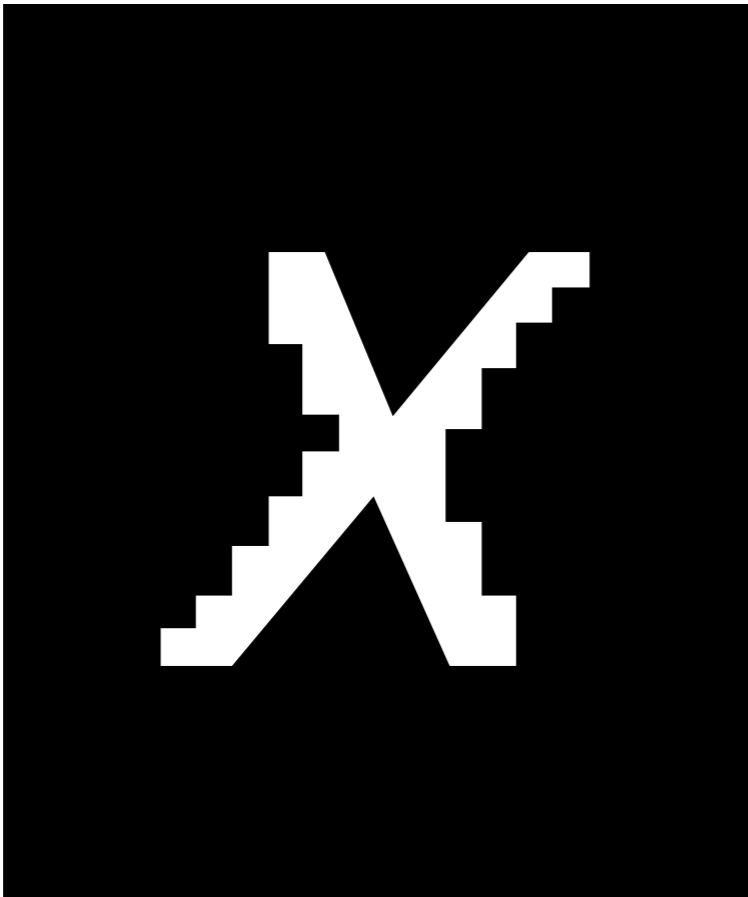
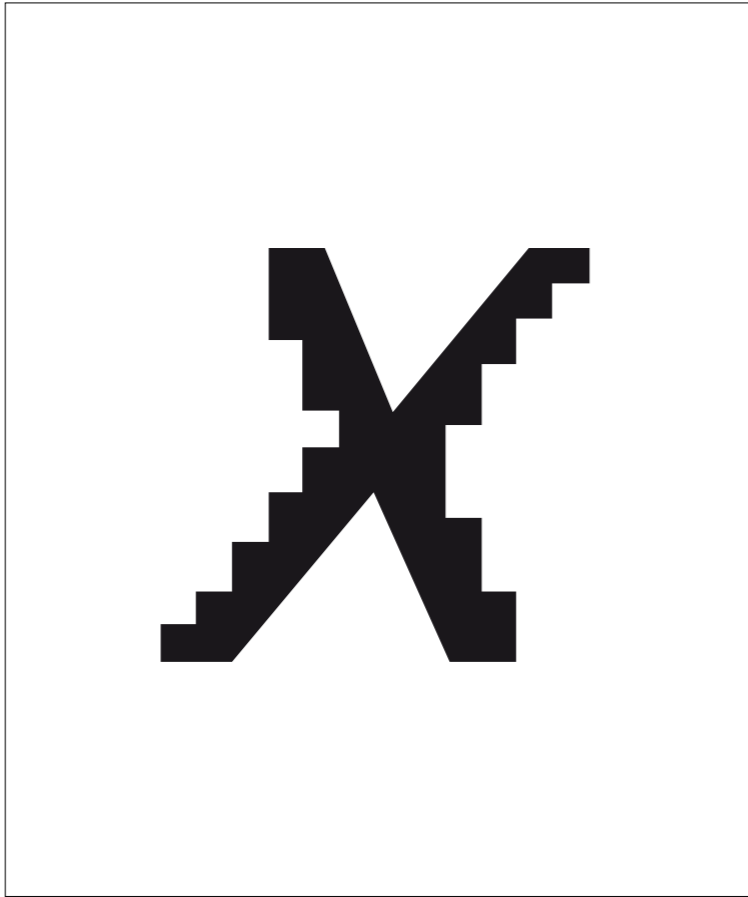


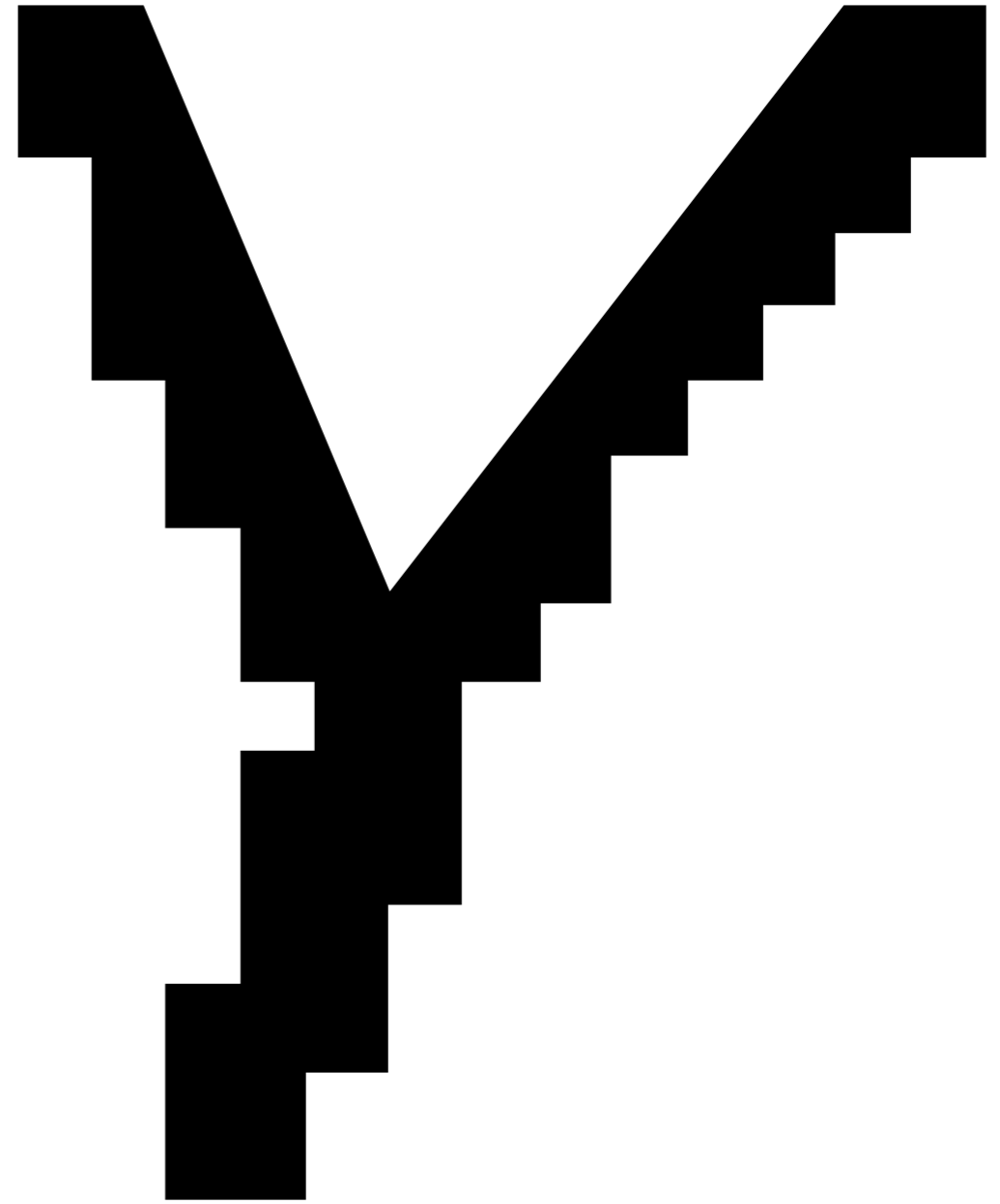
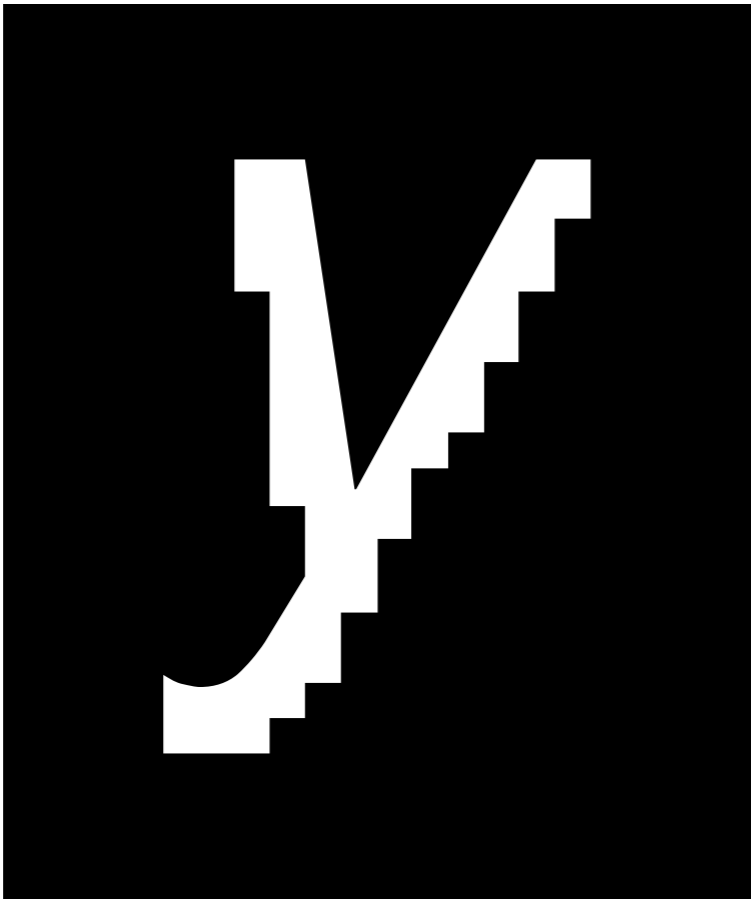
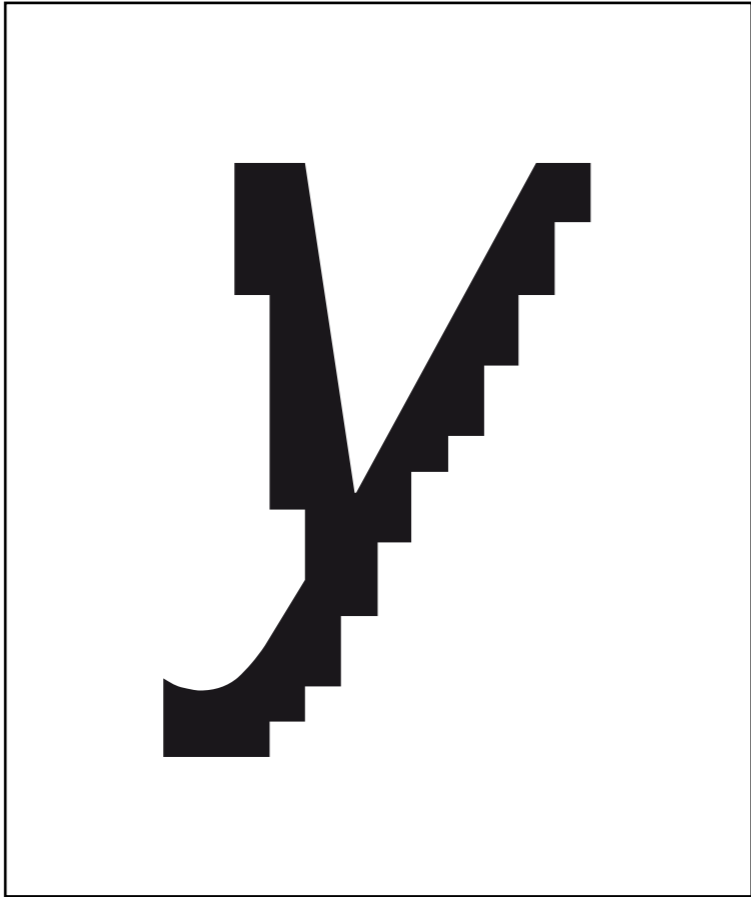


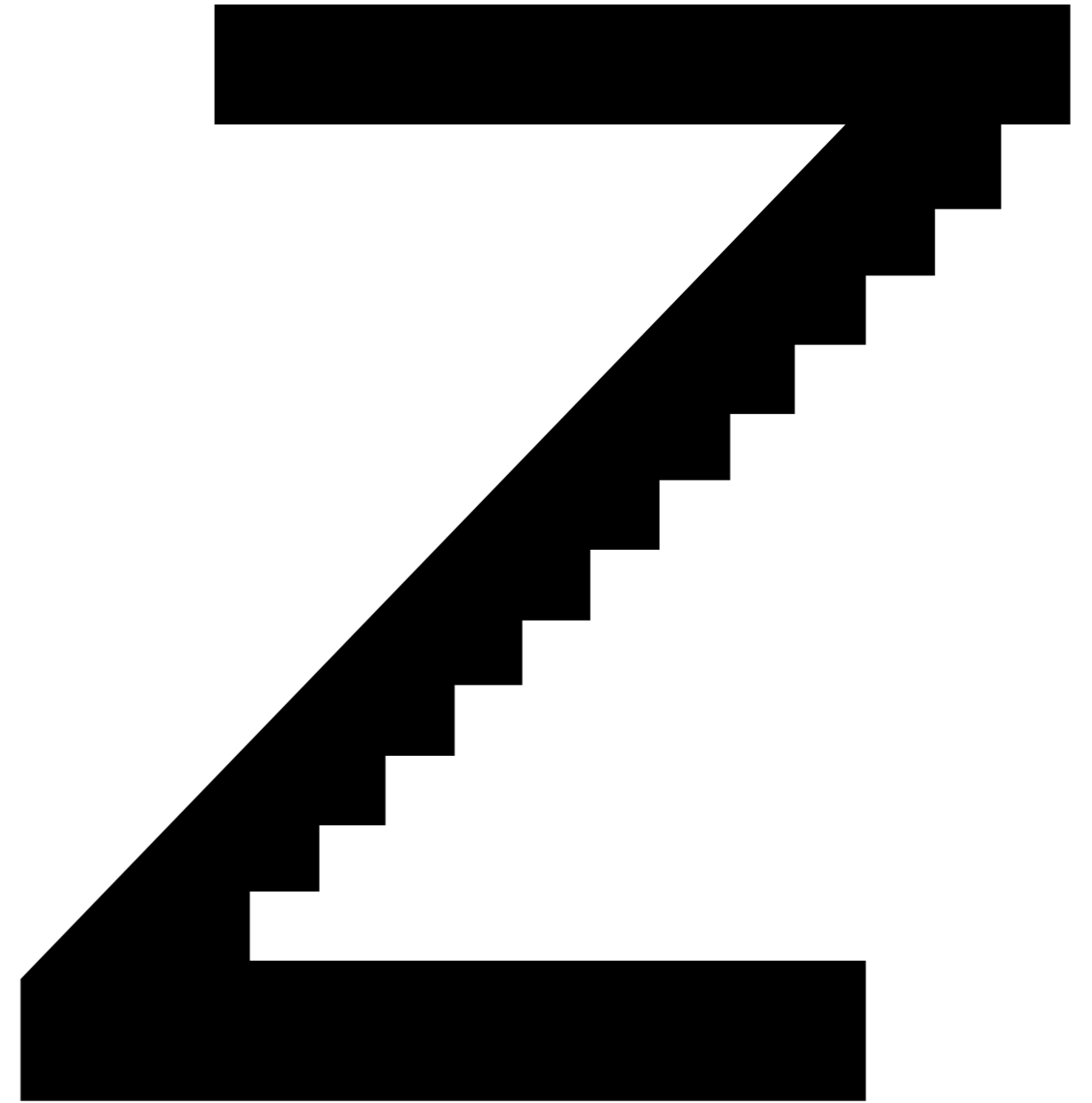
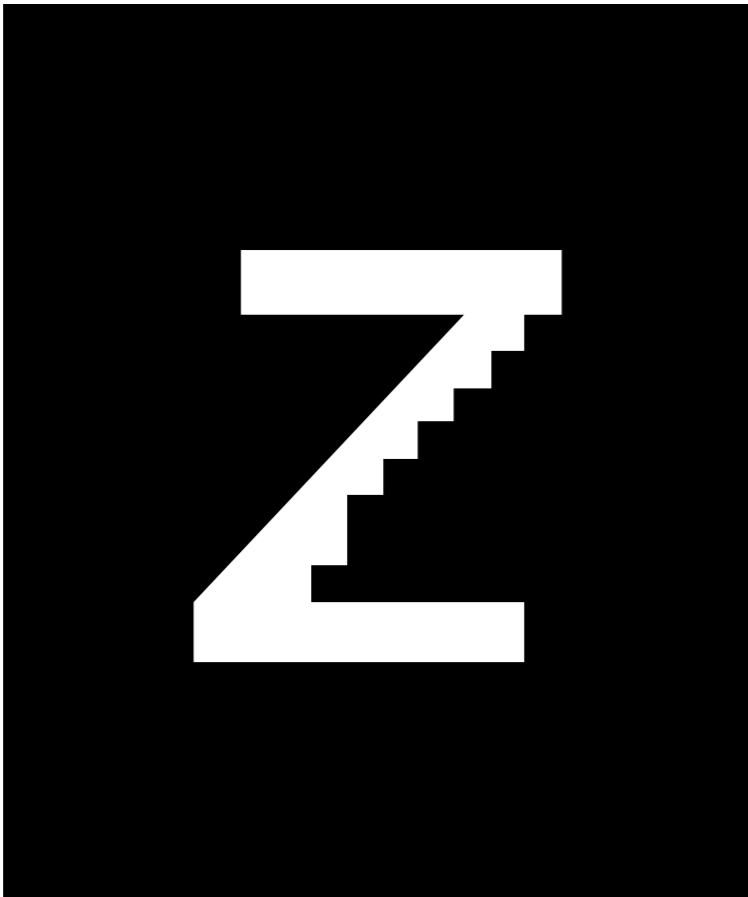
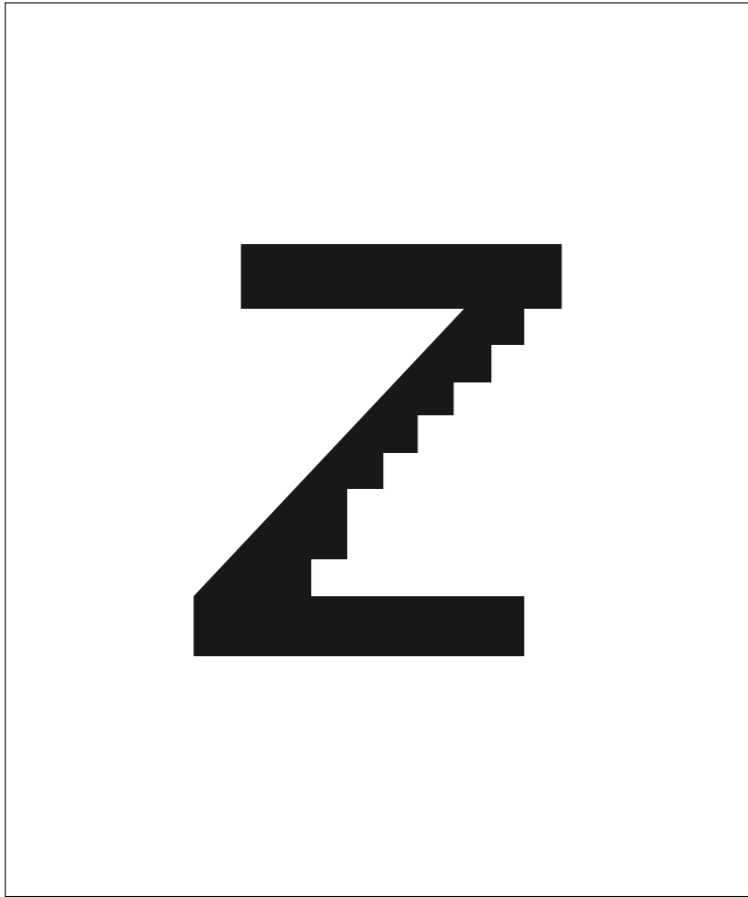




LC-Miedinger versus Licko - outside medium italic







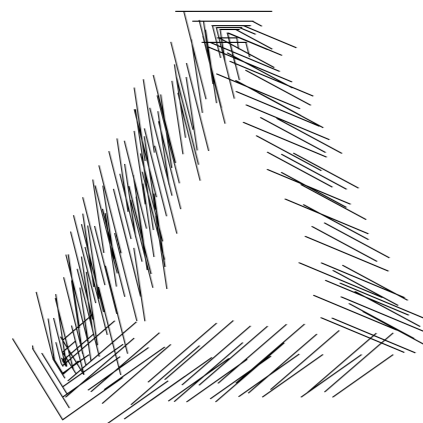
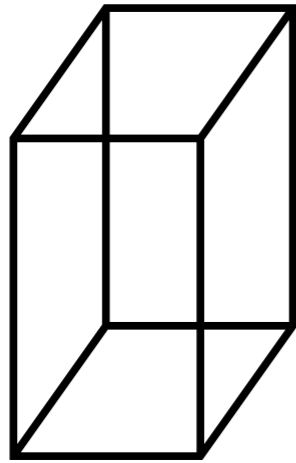
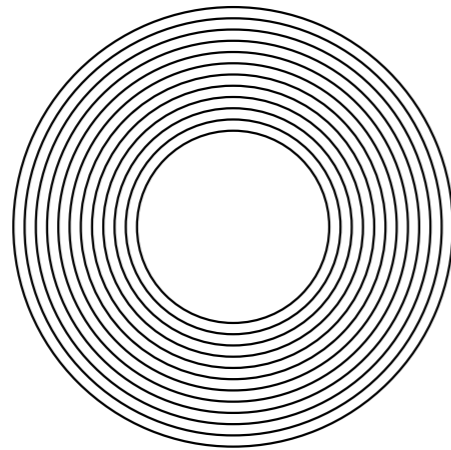
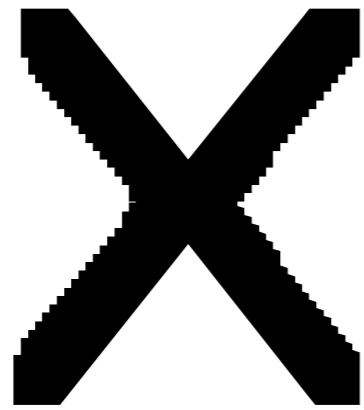
TITRAGES ENTRE DESSIN ET TYPOGRAPHIE

Nos recherches typographiques nous ont amenées à développer tout un système de titrage relatif aux différentes plate-formes du centre.

Les 4 plate-formes ont donné naissance à 4 polices de titrages très typées, très singulières.

Souvent proche du dessin, elles incarnent par une esthétique particulière une vision de chaque plate-forme.

Le nom des typographies se joue de références importantes dans le domaine des arts visuels, du cinéma et de la musique qui ont à voir avec nos recherches.



Lissitzky vs Brody pour Art au Centre, se compose à partir d'une association d'un italique (voyelle) à un romain (consonne), plus un travail sur l'épaisseur et l'approche des lettres.

Albers vs Riley dans sa forme fait échos aux réseaux, aux systèmes cinétiques, à la sérialité. Elle est utilisée pour Des Rives Continentales.

Vertov vs Judd évoque l'engrenage, la construction, l'architecture. Elle est employée pour Territoires en Création

Fontana vs Maeda, peut être la typographie la plus extrême dans sa construction, elle se comporte comme un système vivant, en expansion. Elle représente Perspectives Curatoriales.

<p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p>		<p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p>	<p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p> <p>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ</p>	<p>LA CRIÉE CENTRE D'ART CONTEMPORAIN RENNES - F</p> <p>LA CRIÉE CENTRE D'ART CONTEMPORAIN RENNES - F</p> <p>LA CRIÉE CENTRE D'ART CONTEMPORAIN RENNES - F</p> <p>LA CRIÉE CENTRE D'ART CONTEMPORAIN RENNES - F</p>	
<p>HELVETICA</p>	<p>FUSION ENTRE BITMAP (ÉCRAN) ET VECTORIEL</p>	<p>MIEDINGER VS LICKO INSIDE (TYPO DE LABEUR)</p>	<p>TYPOGRAPHIES DE TITRAGE - VERSUS</p>	<p>SIGNATURE</p>	<p>CODE GRAPHIQUE</p>

<p>A4</p>	<p>ENVELOPPES</p>	<p>CARTE CORRESPONDANCE</p>	<p>AFFICHETTE</p>	<p>CARTON D'INVITATION ET SA CARTE IMAGE</p>	<p>COMMUNIQUÉ DE PRESSE RECTO ET VERSO</p>	

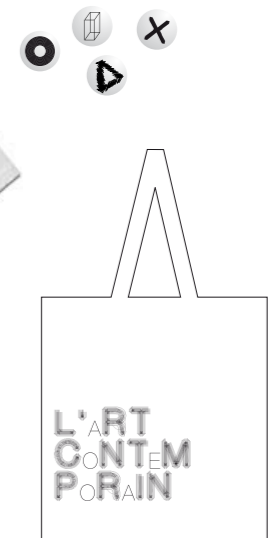
PAPETERIE

OUTILS DE COMMUNICATION

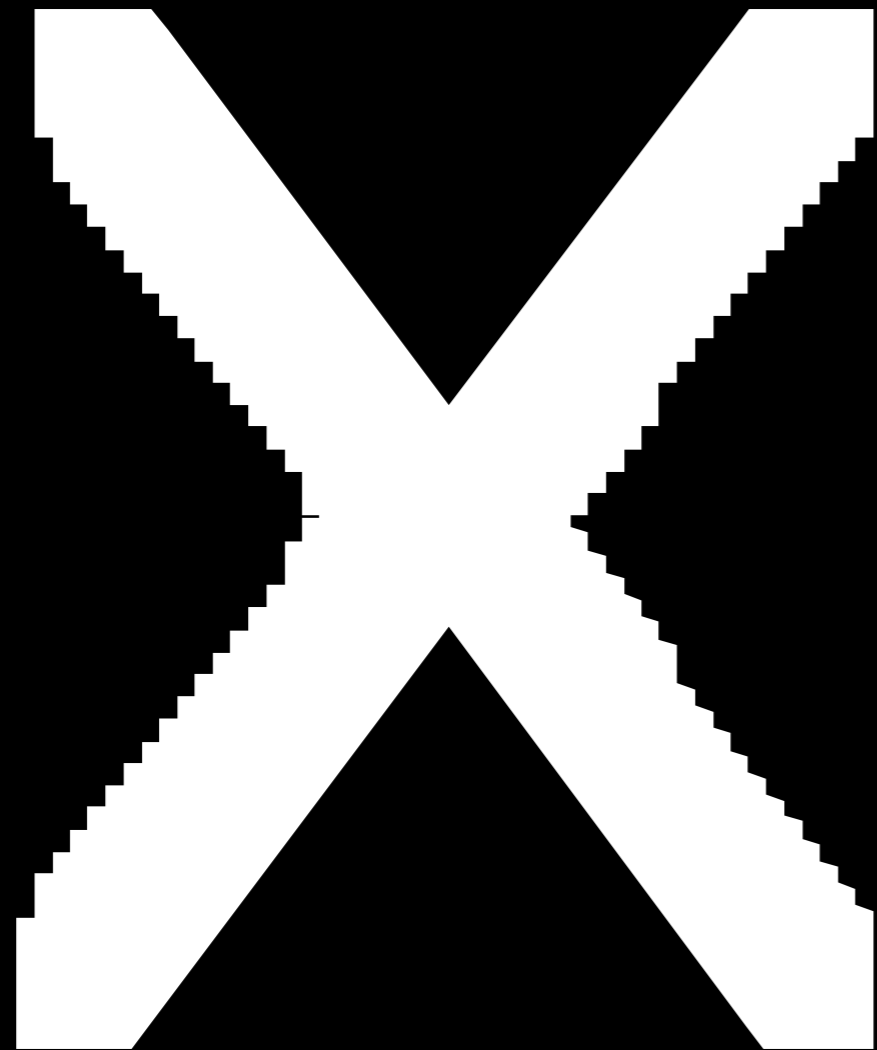


AFFICHAGE PUBLIC
ET MISE EN SITUATION

OUTILS DE COMMUNICATION



OBJETS DÉRIVÉS



LISSITZKY VS BRODY

abcdefghijkl

klmnopqr

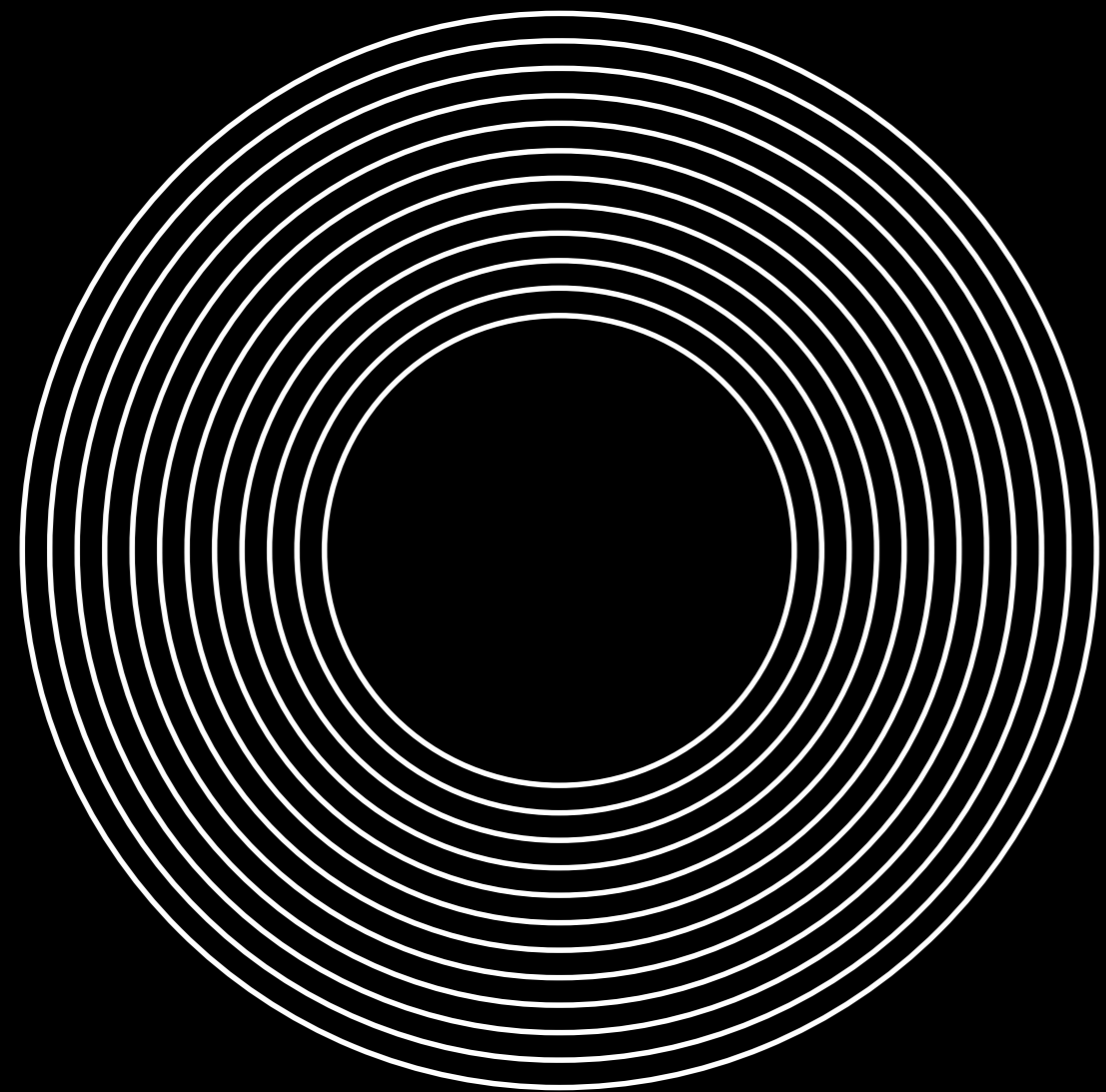
stuvwxyz

, ; : ? . / () | +

ABCDEFGHI

JKLMNOPQR

STUWXYZ



ALBERTS VS RILEY

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abcdefghijklmnopqrstuvwxyz

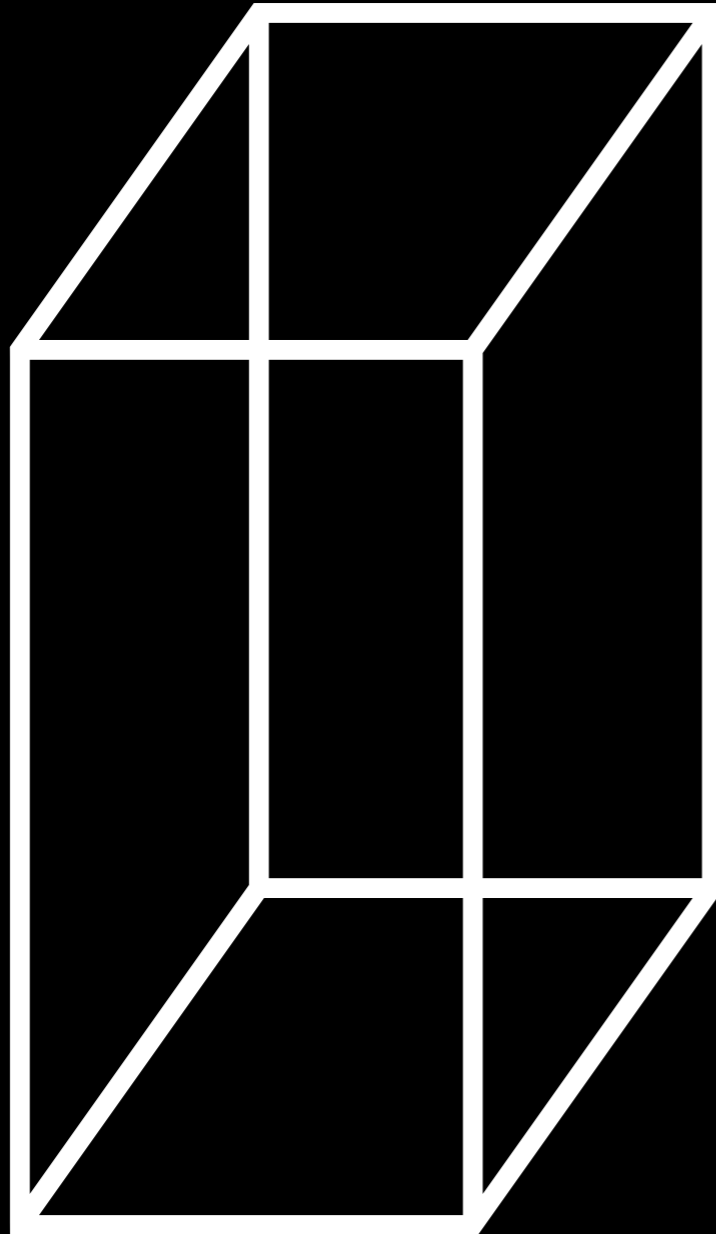
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! " # \$ % & ' () * + , - . / : ;

ABCDEFGHI

JKLMNOPQR

STUVWXYZ



VERTOV VS JUDD

a b c d e f g h i

j k l m n o p q r

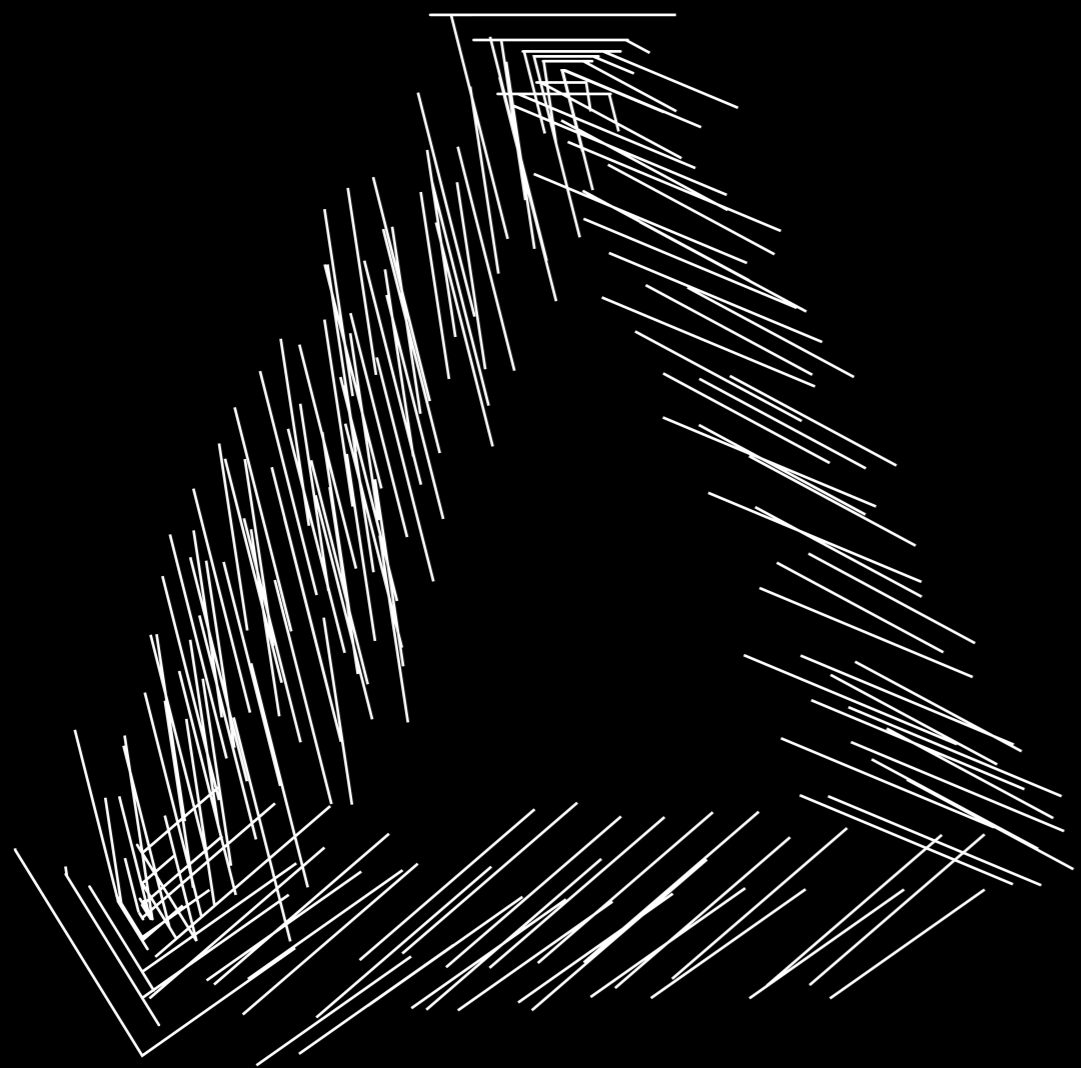
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J K L M N O P Q R

S T U V W X Y Z



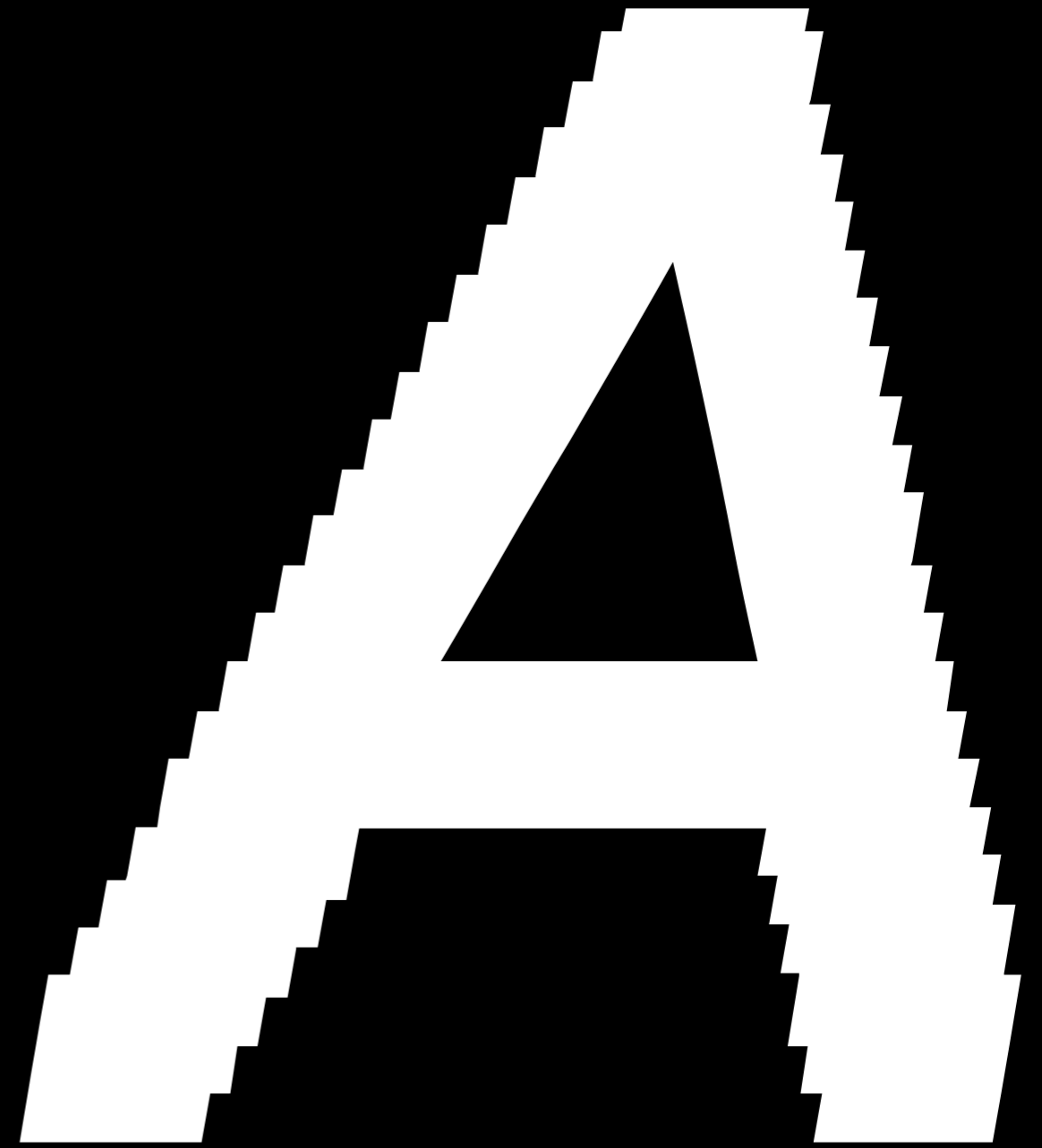
FONTANA VS MAEDA

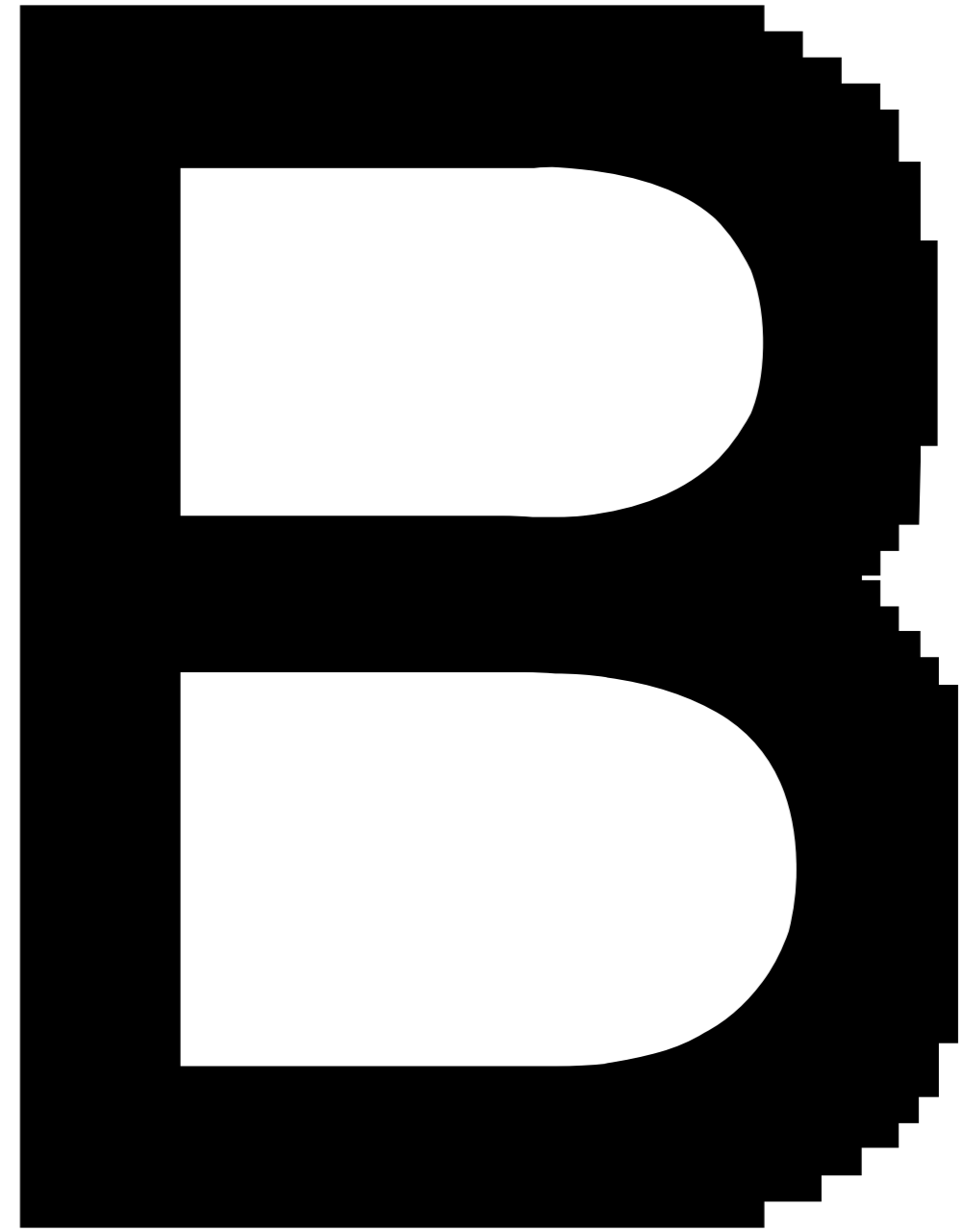
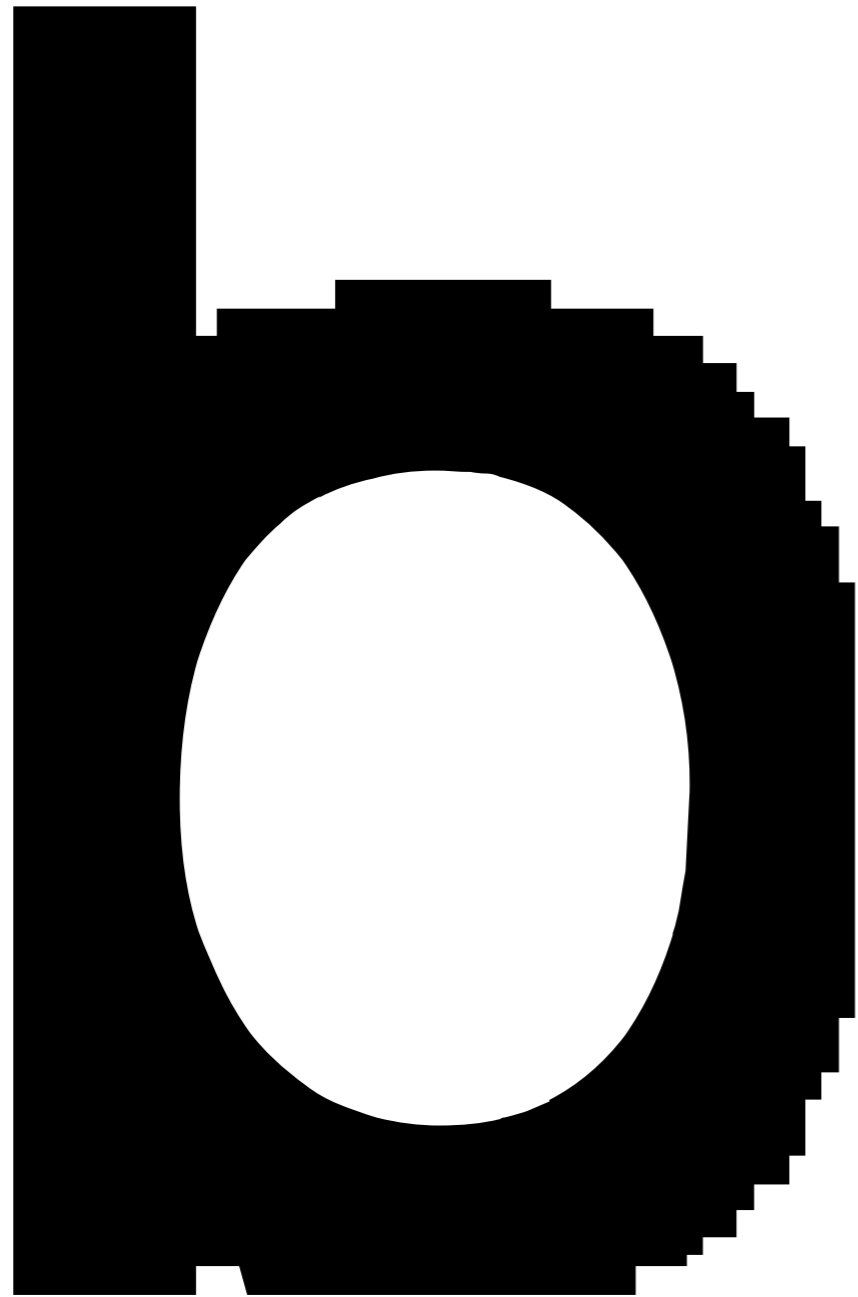
Fontana vs Maeda
A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

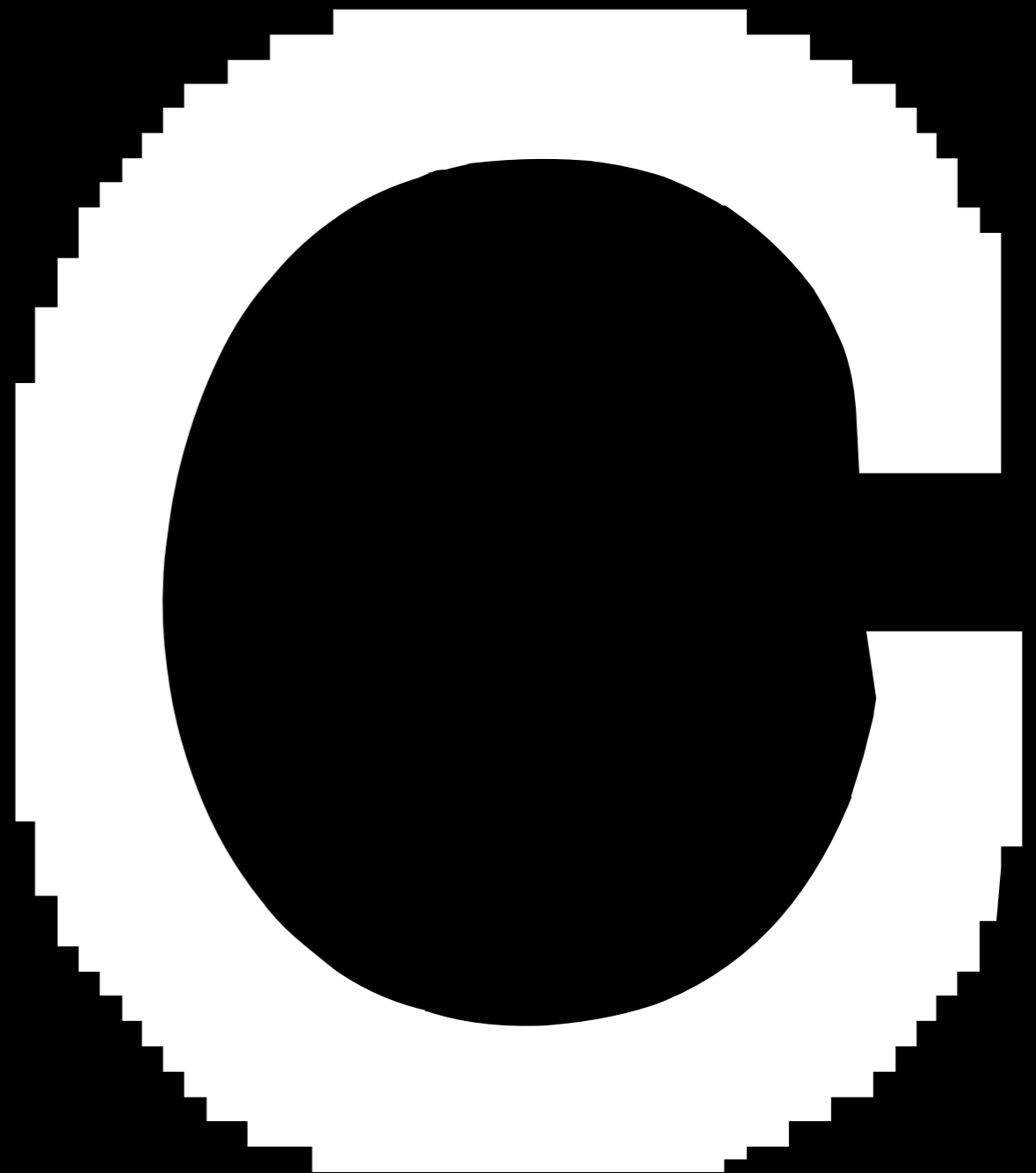
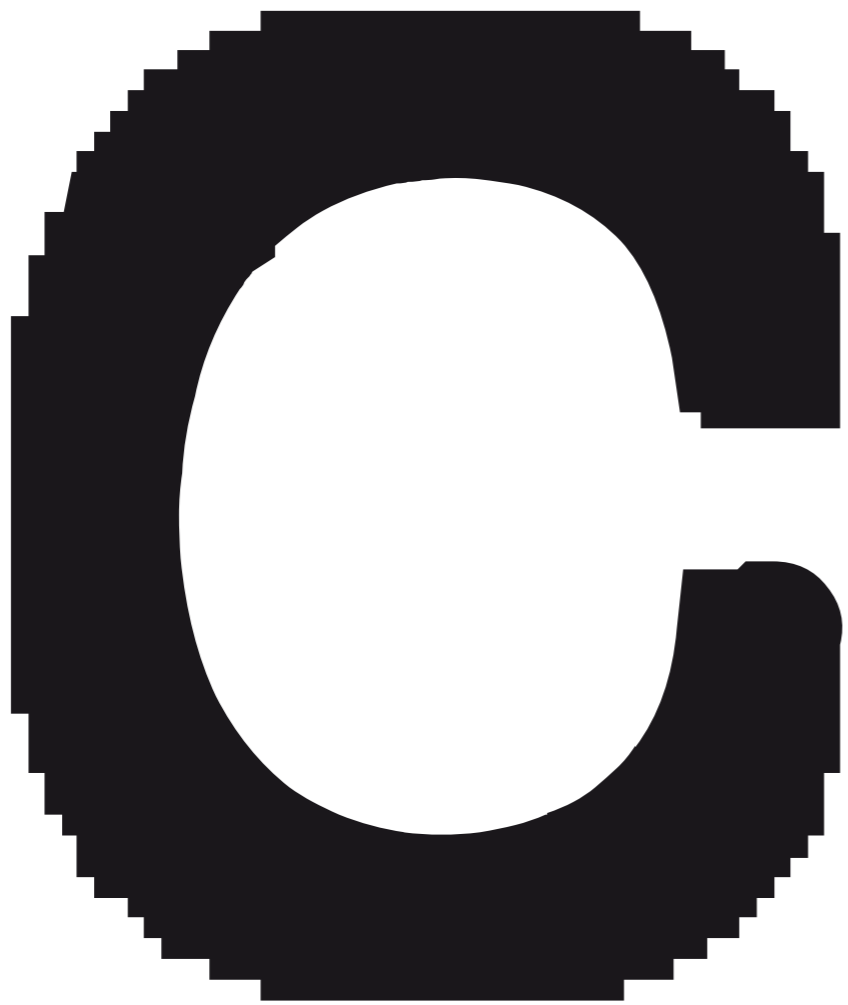
LC-Fontana vs Maeda

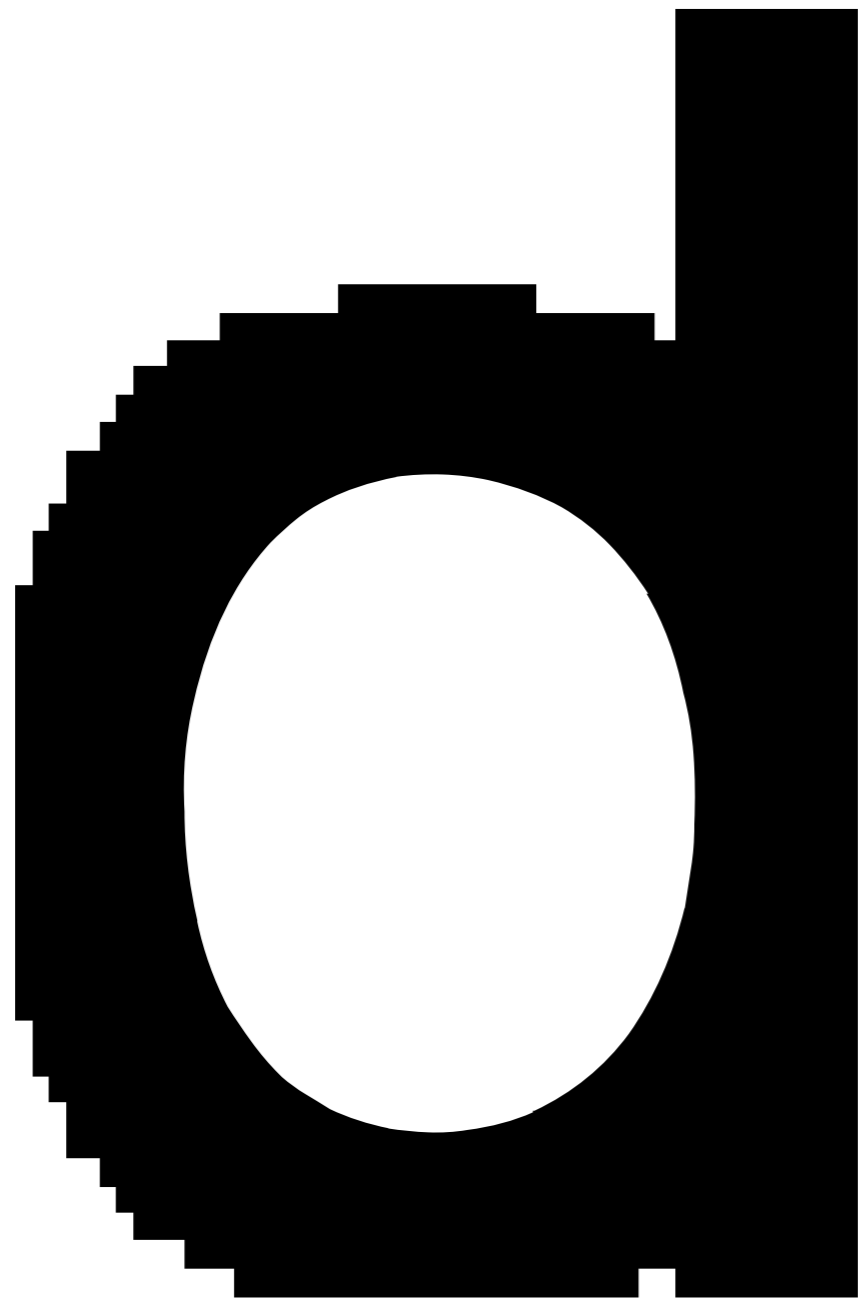
LC-Lissitzky versus Brody

Lissitzky vs Brody

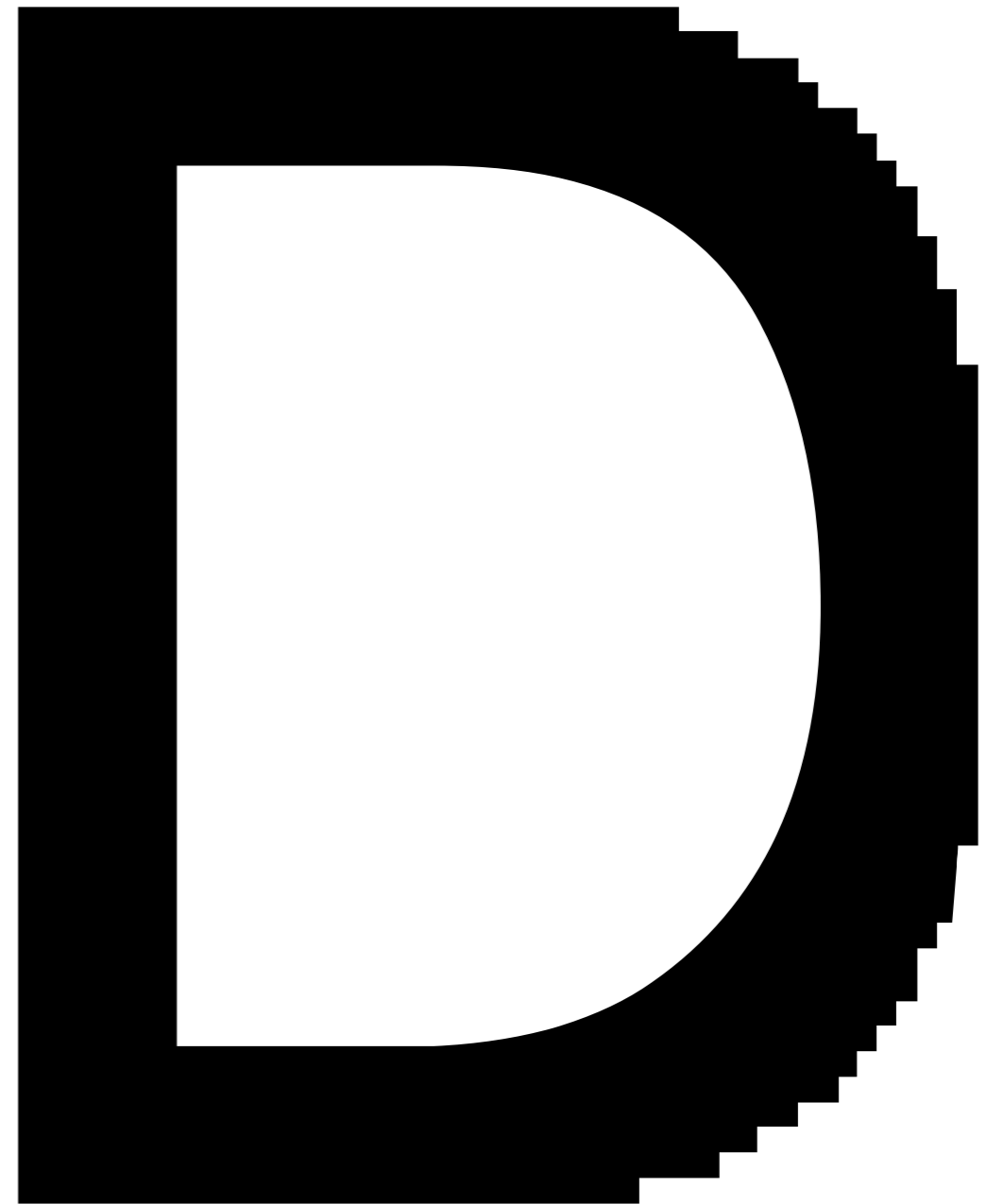




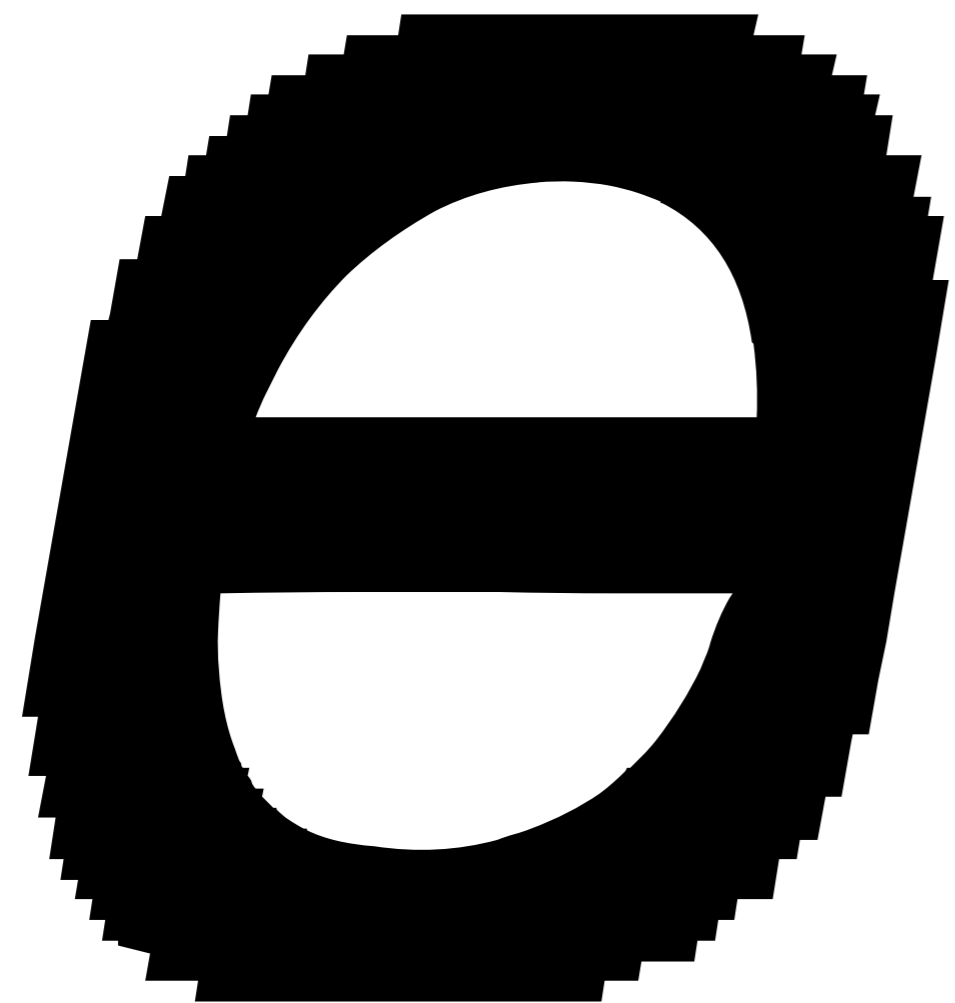


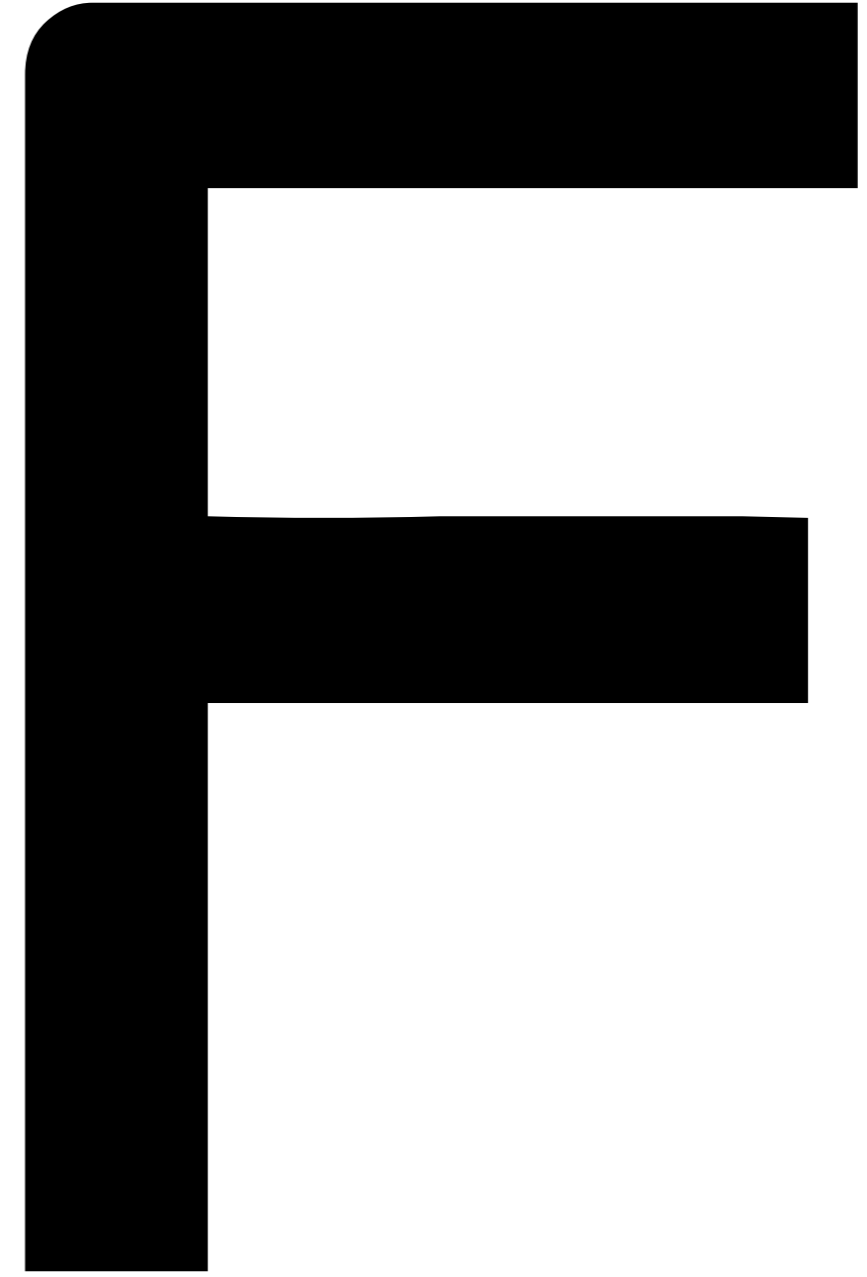
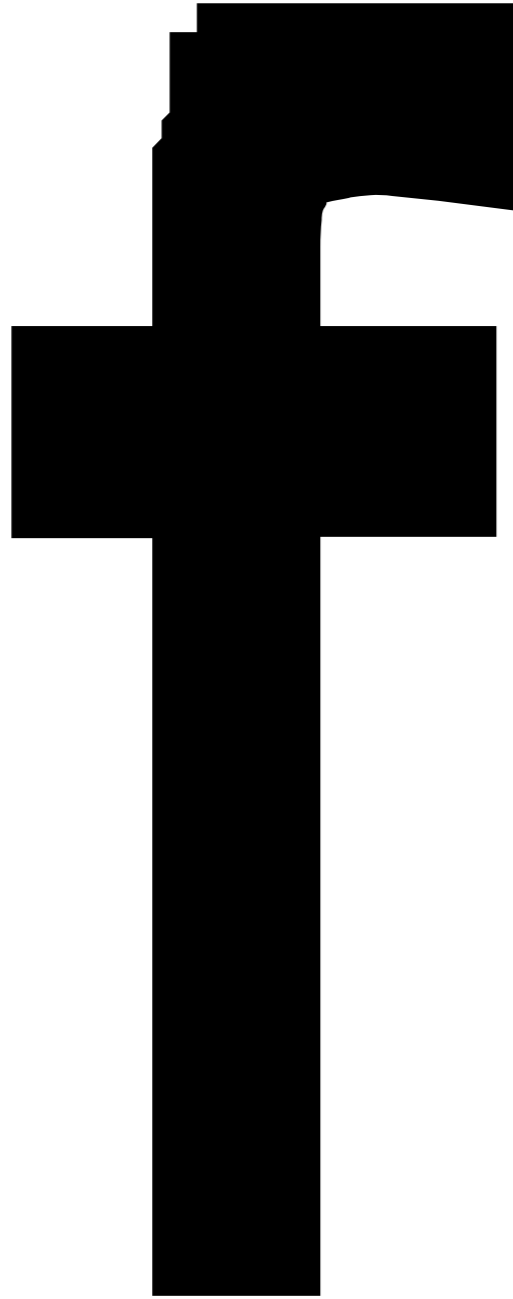


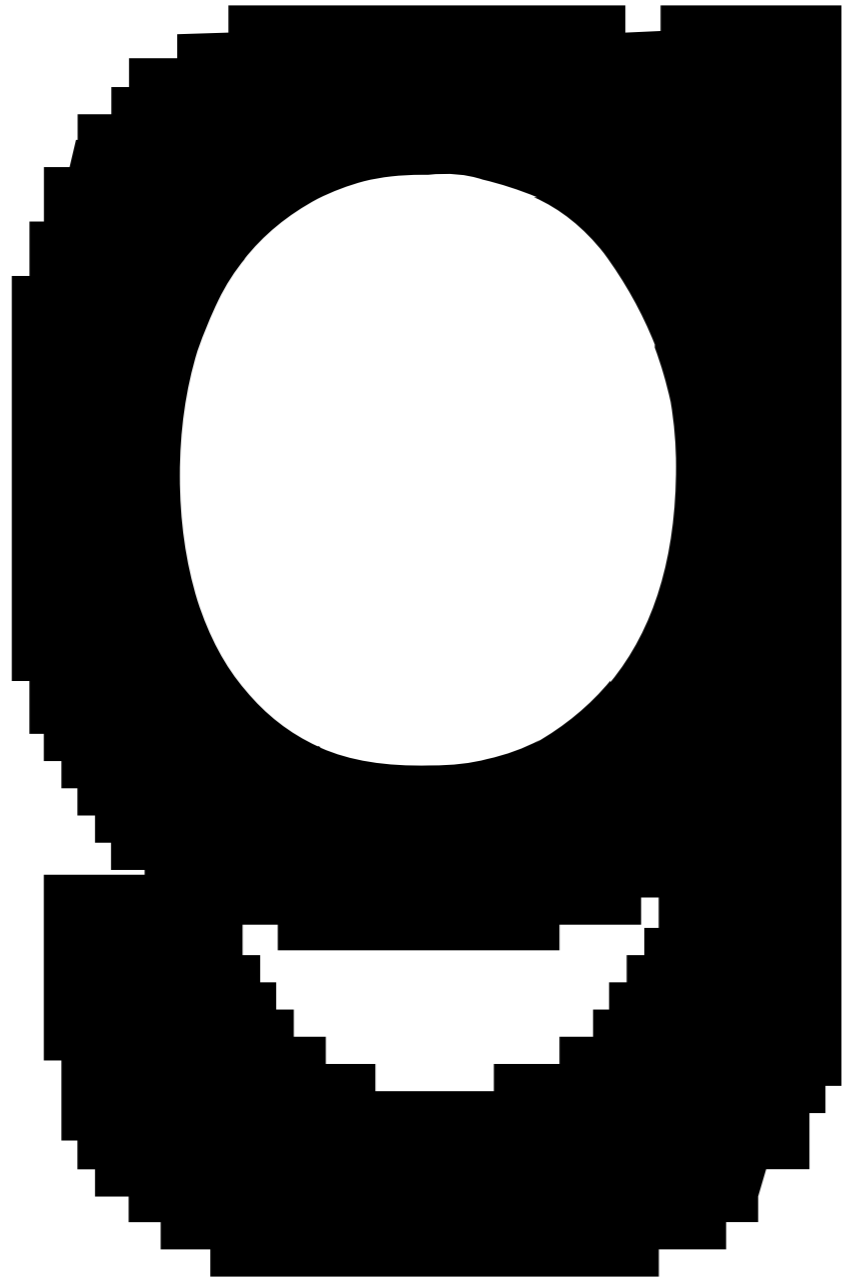
LC-Lissitzky vs Brody

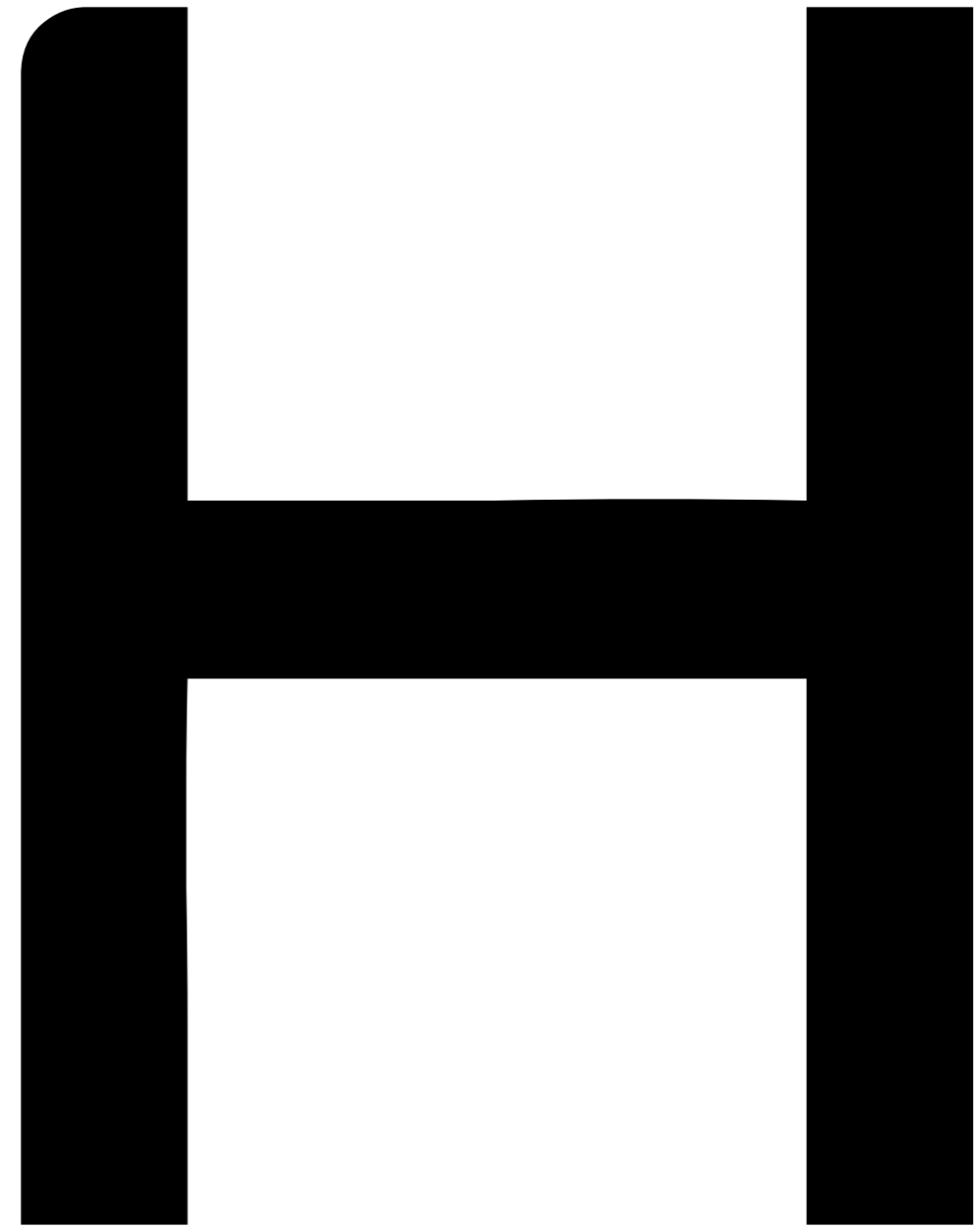
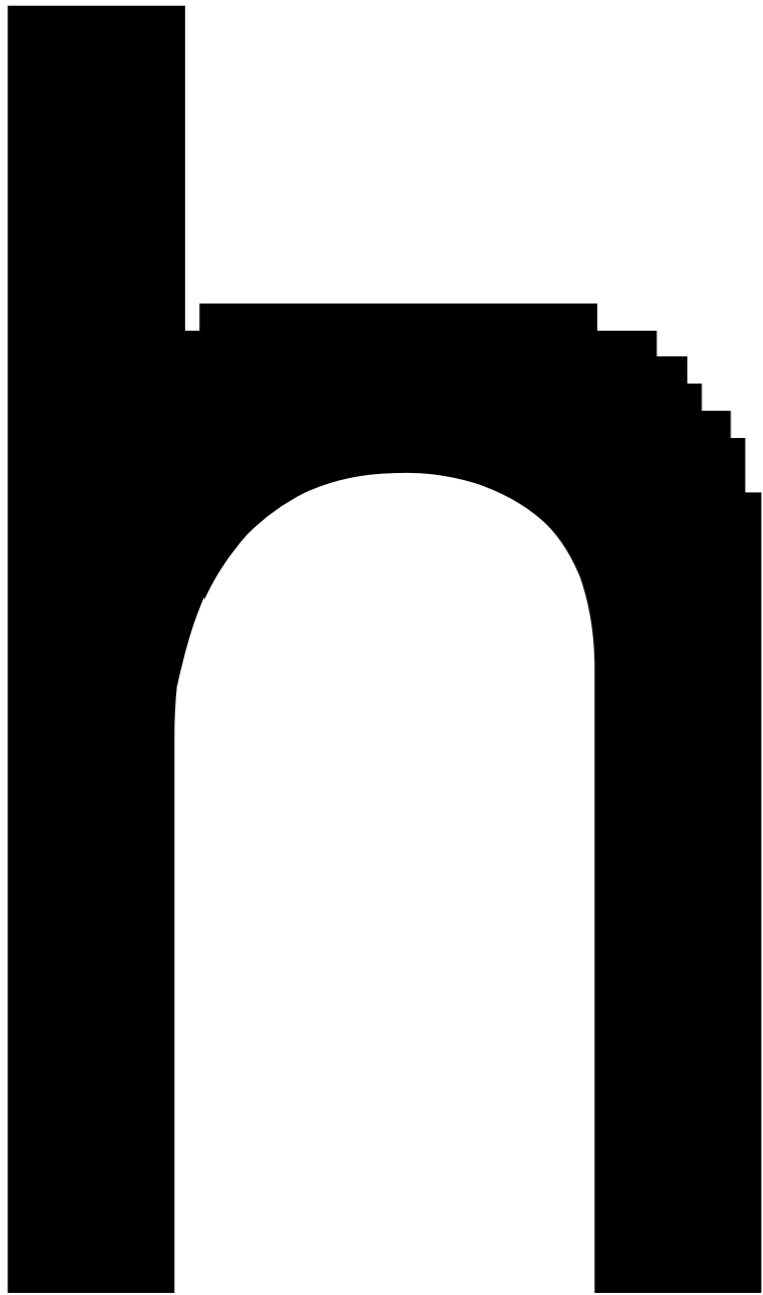


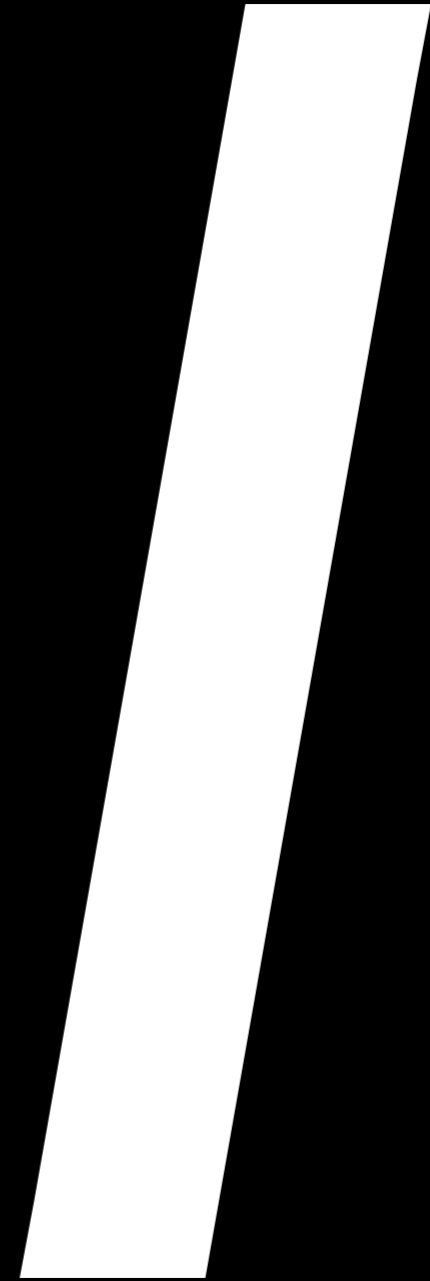
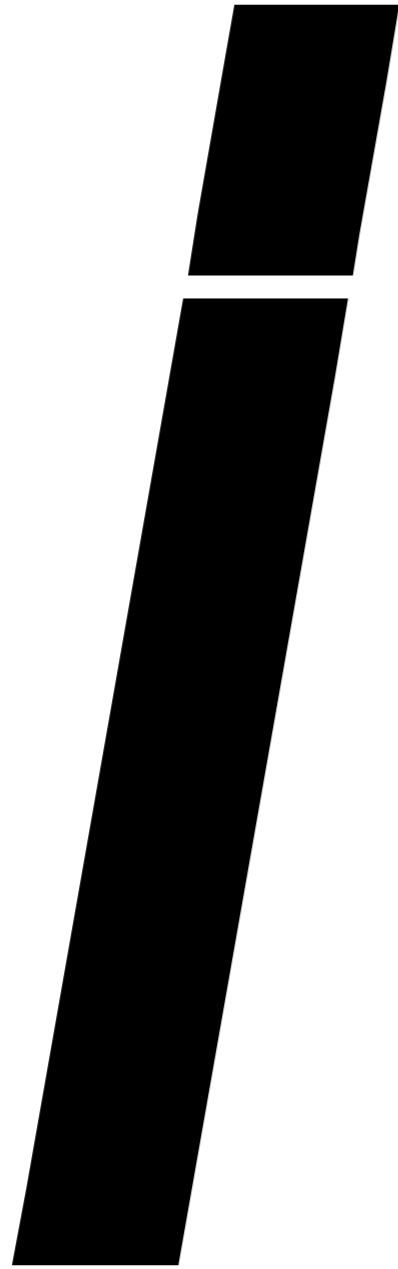
LC-Lissitzky vs Brody

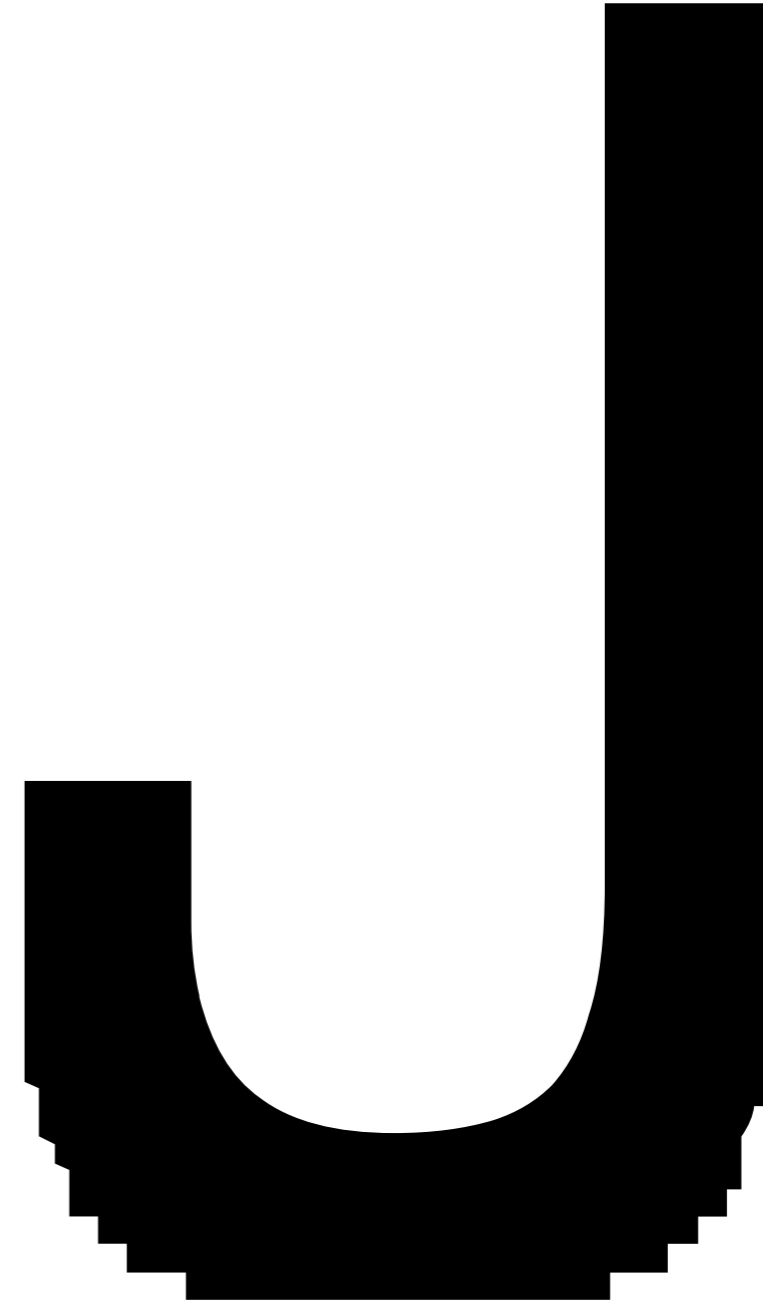
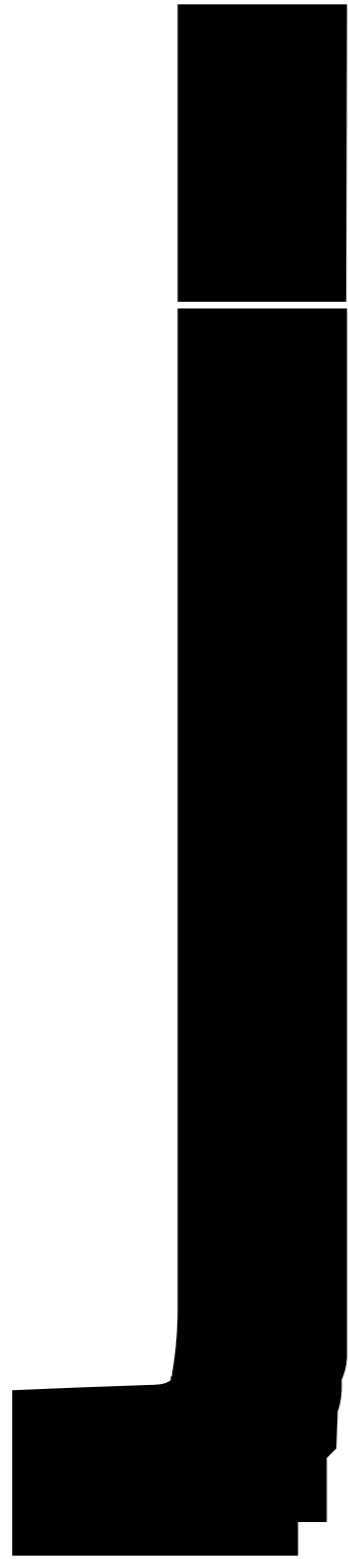


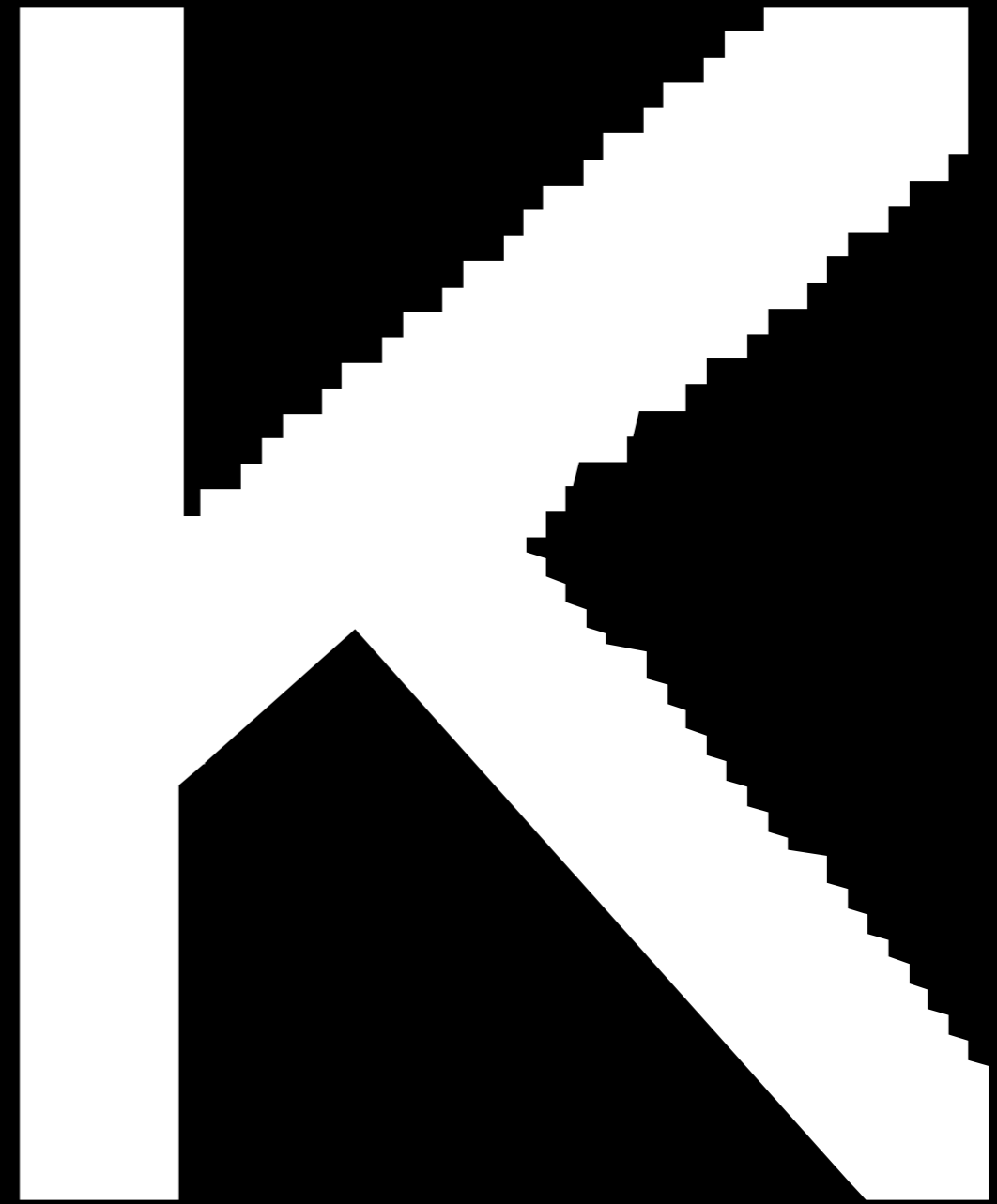
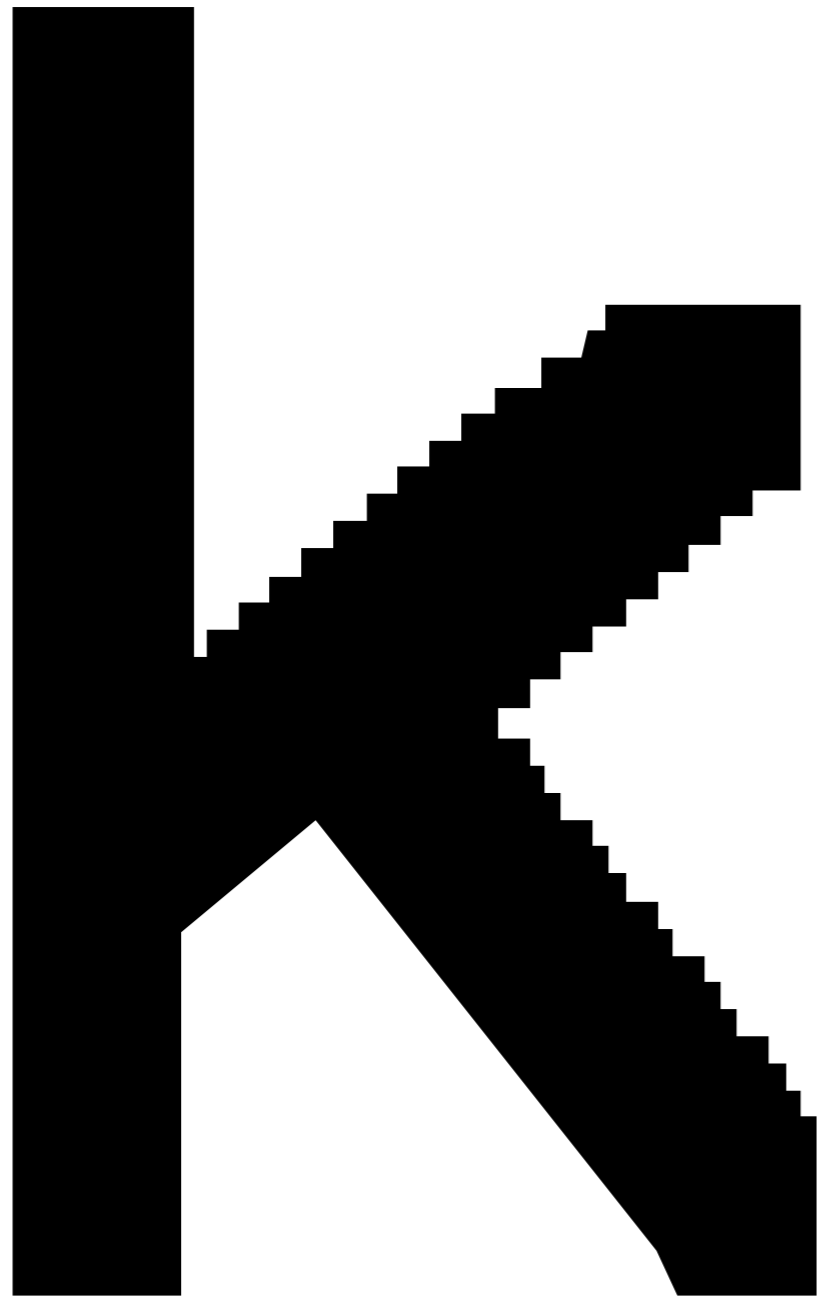




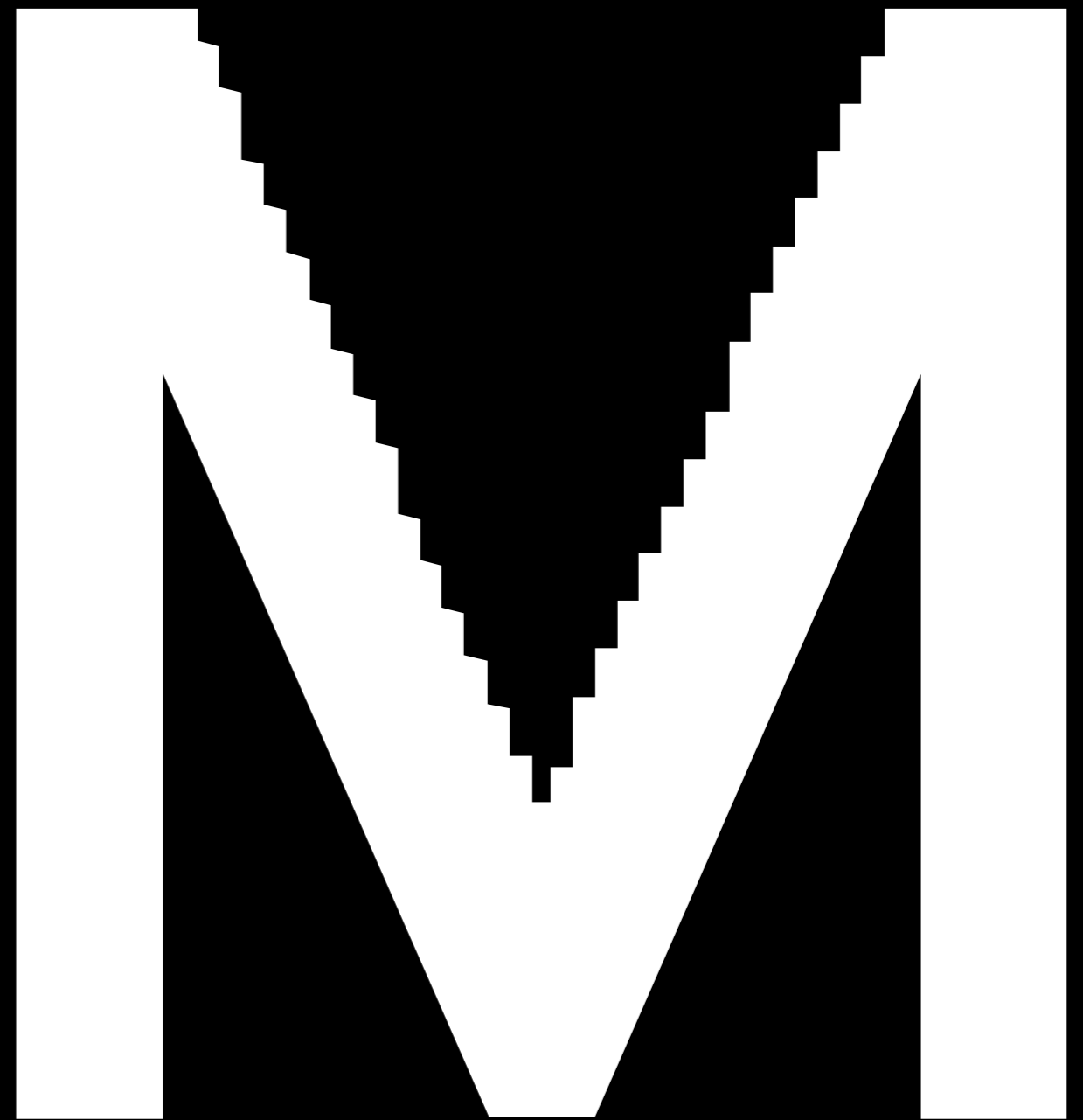


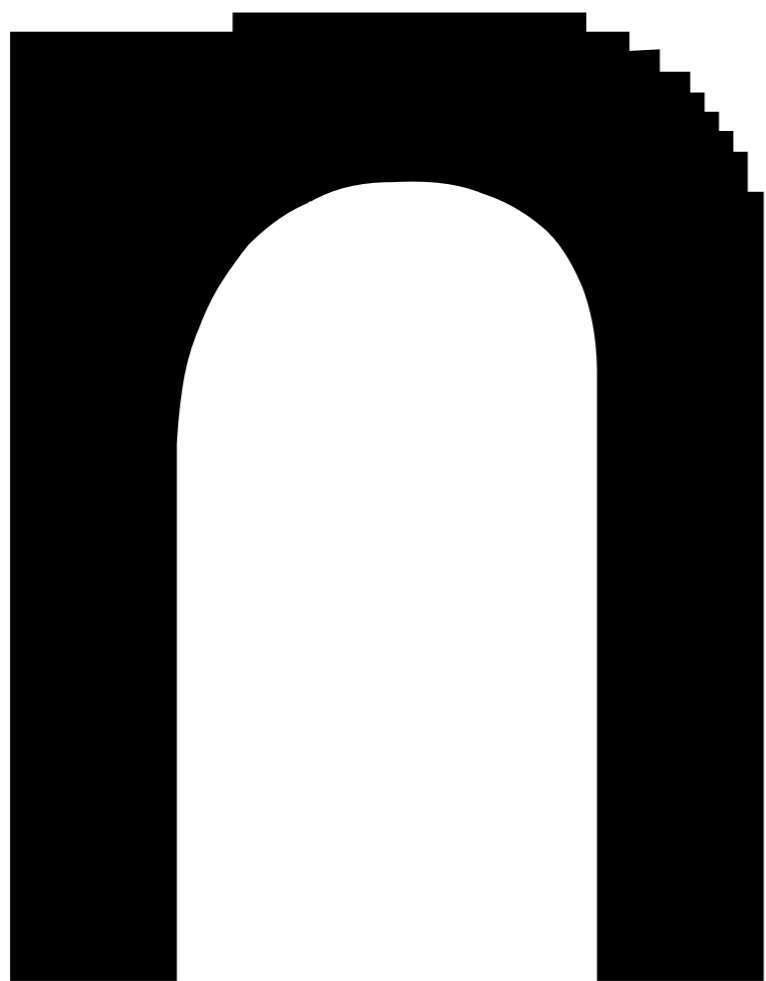




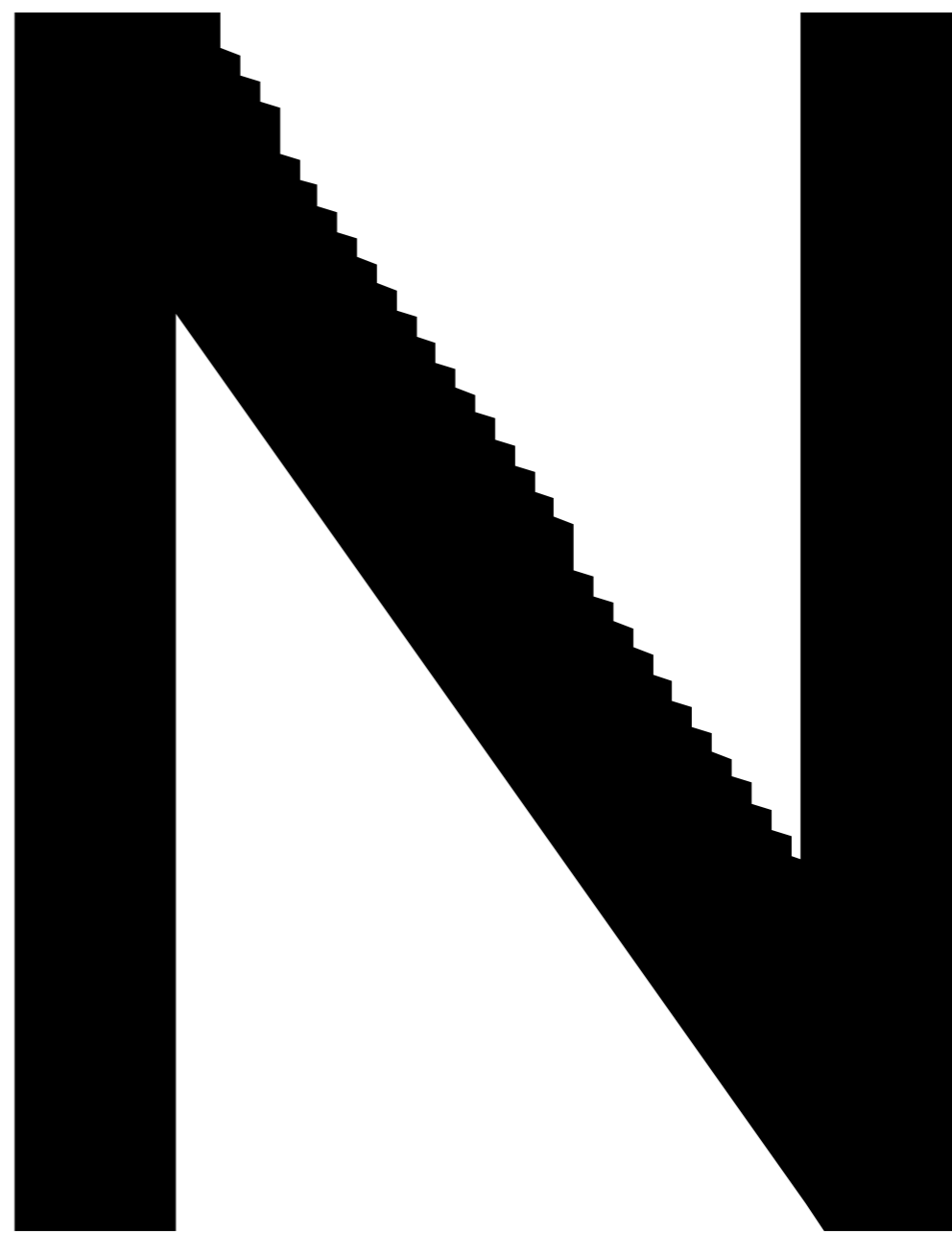




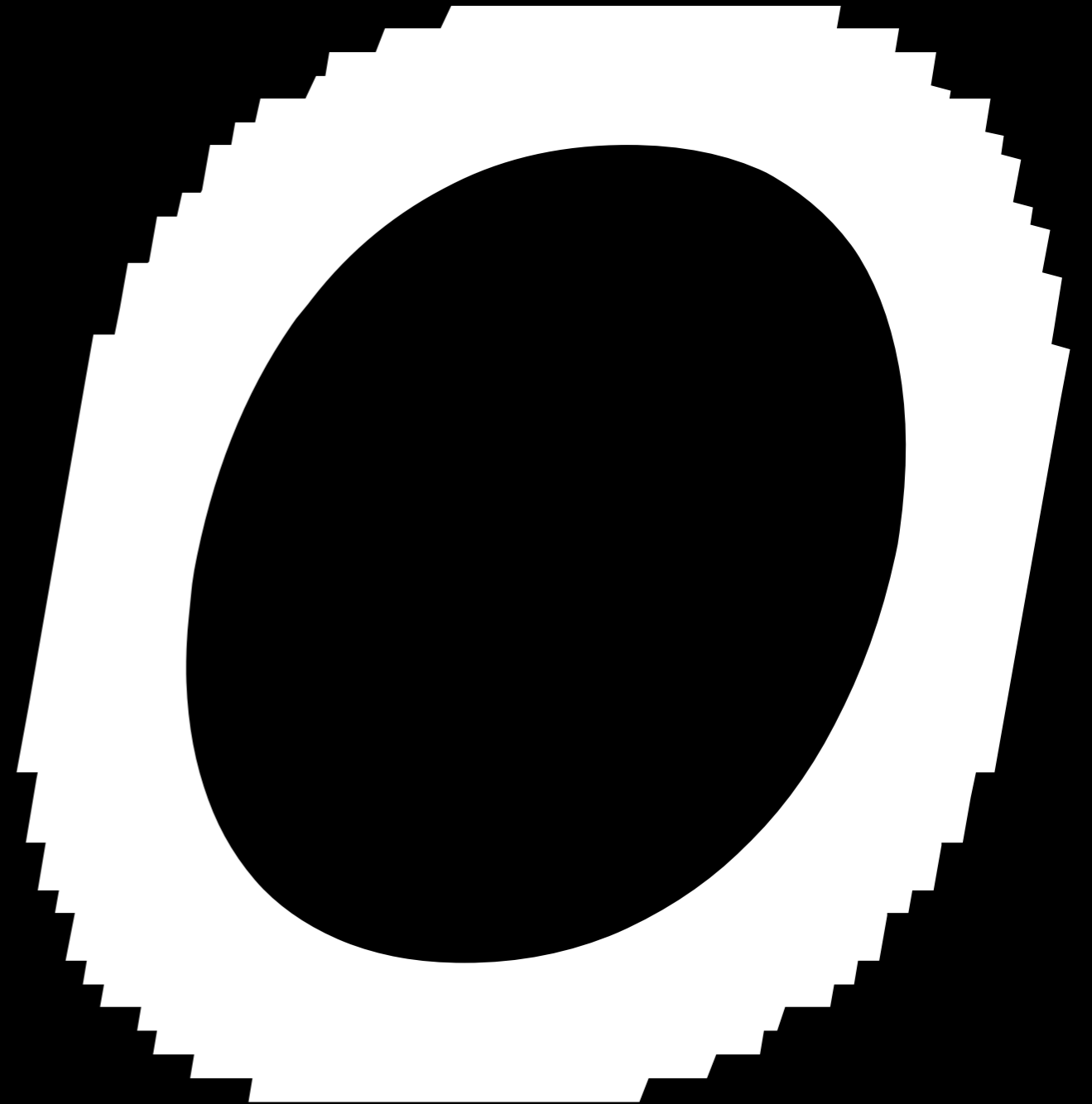
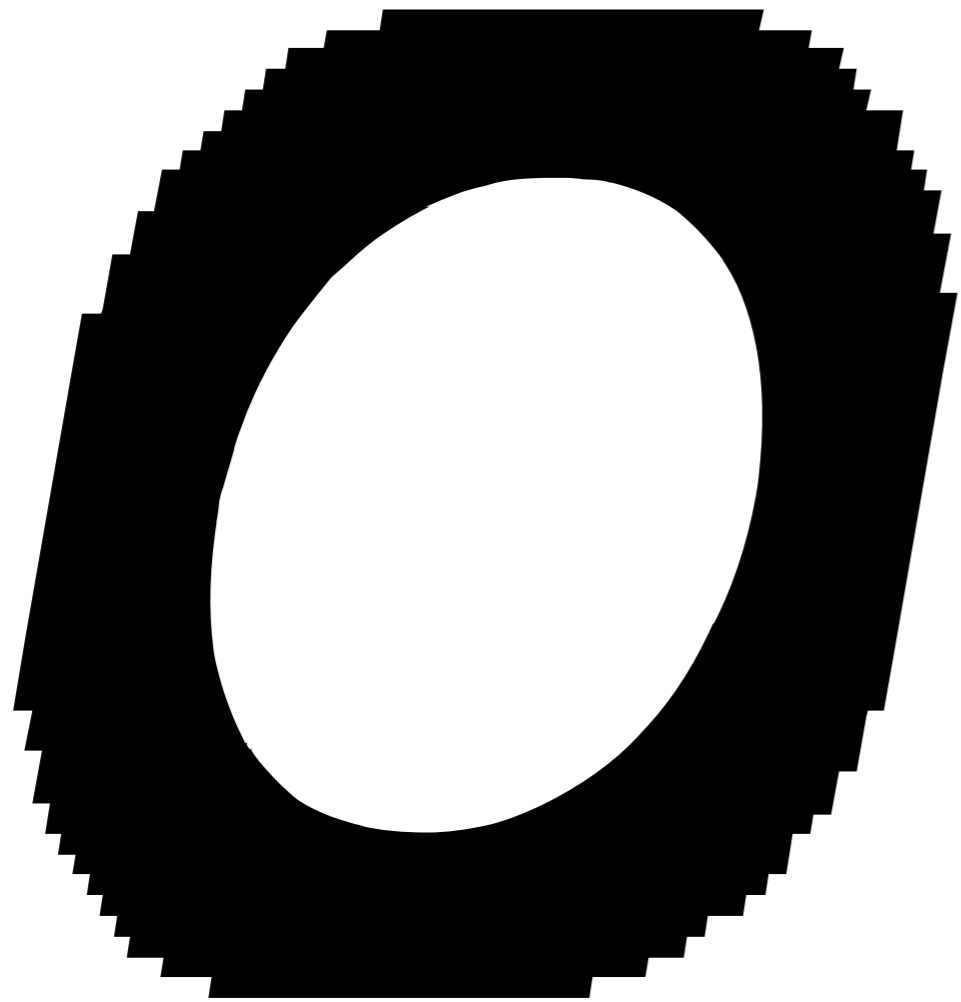


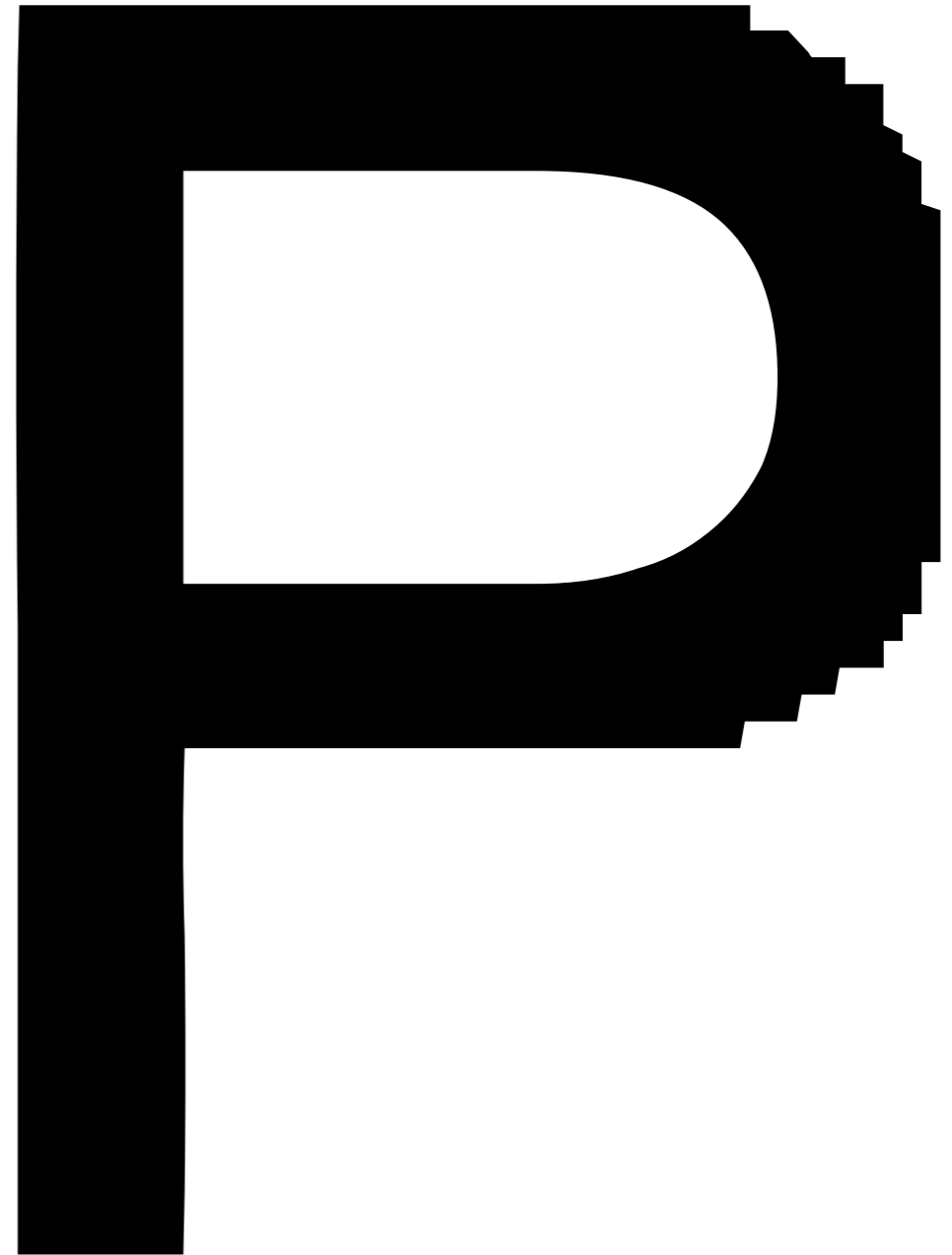
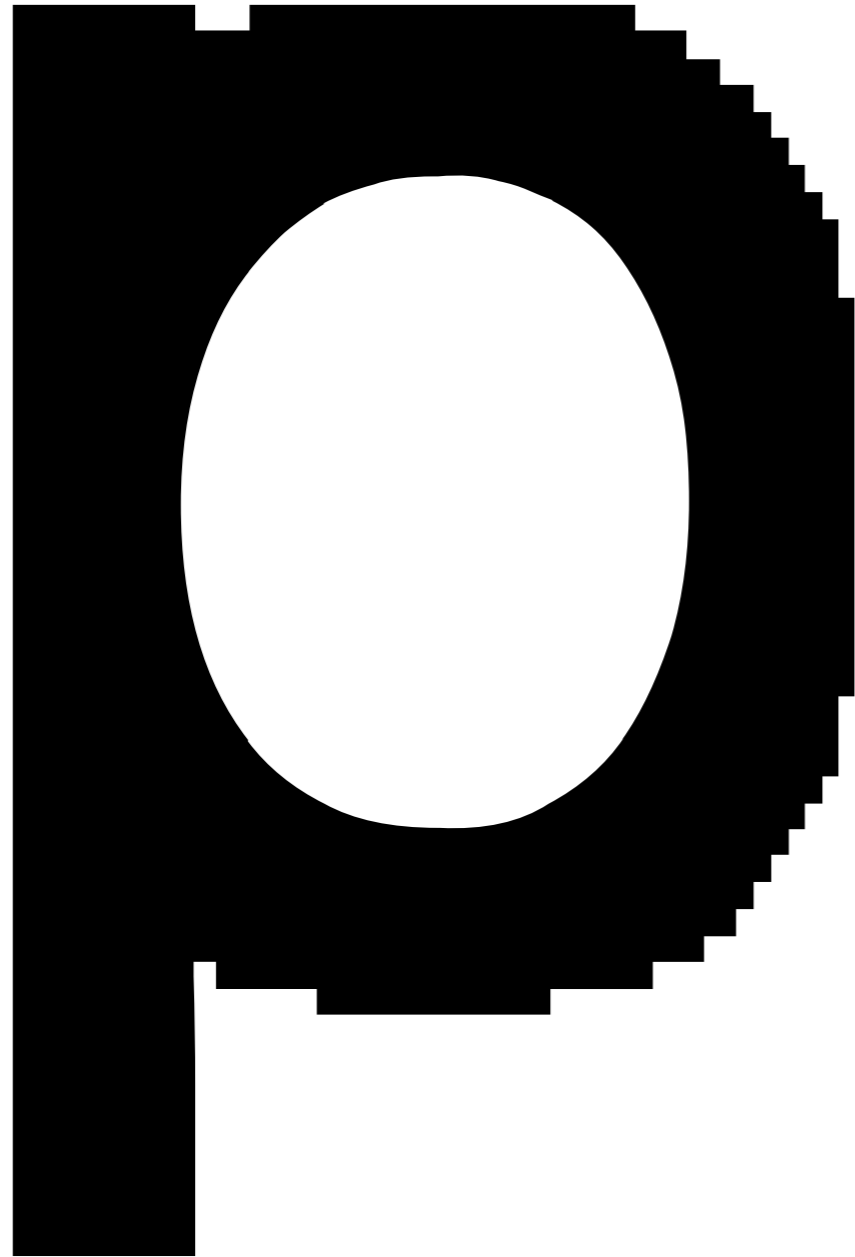


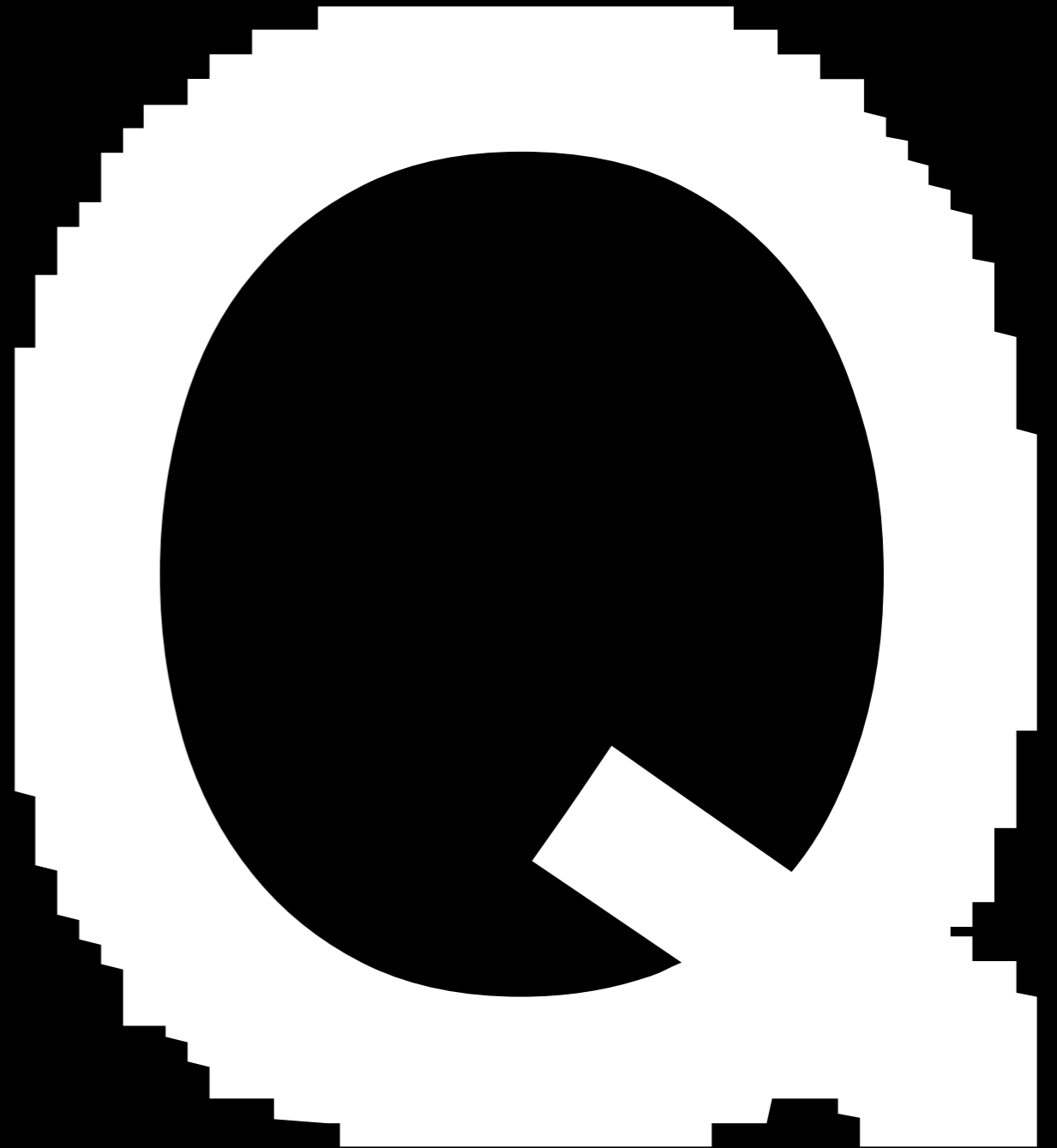
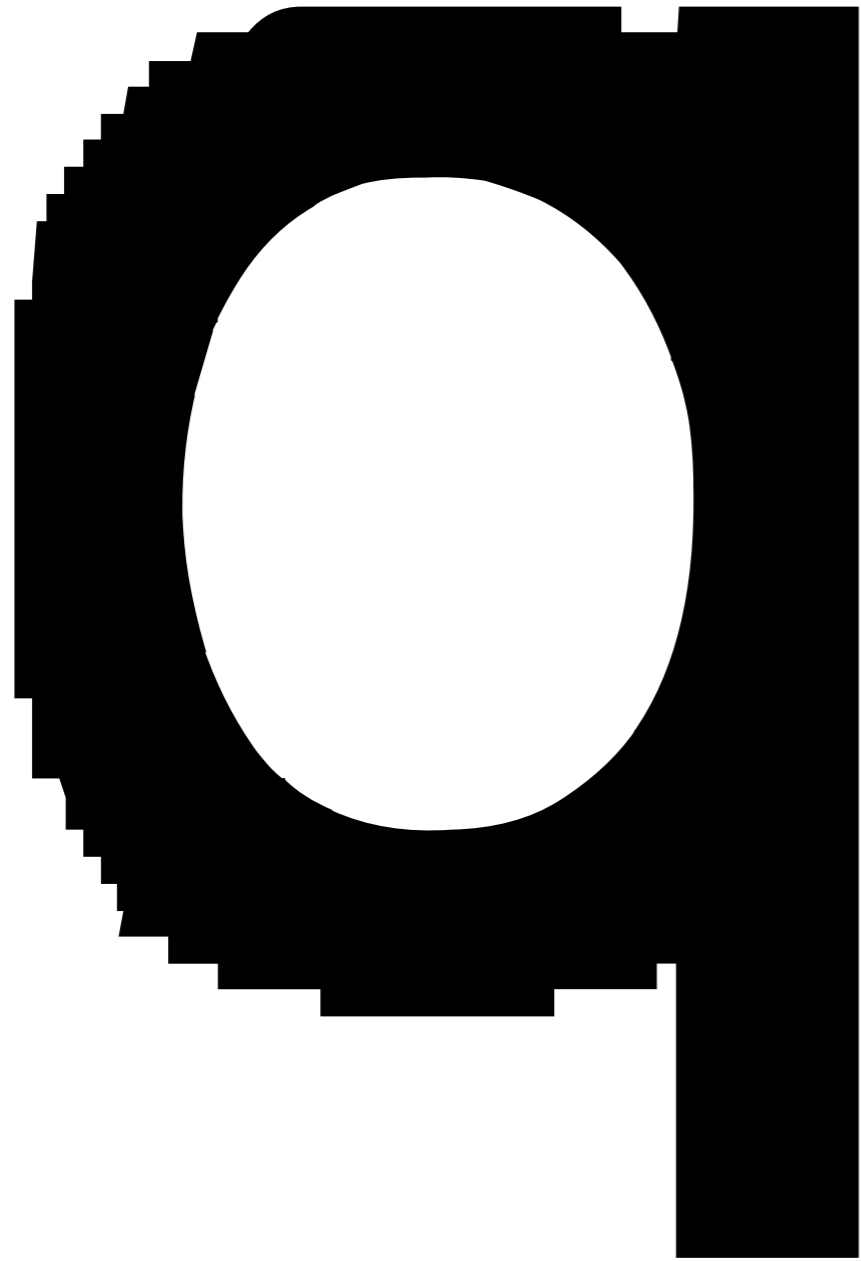
LC-Lissitzky vs Brody

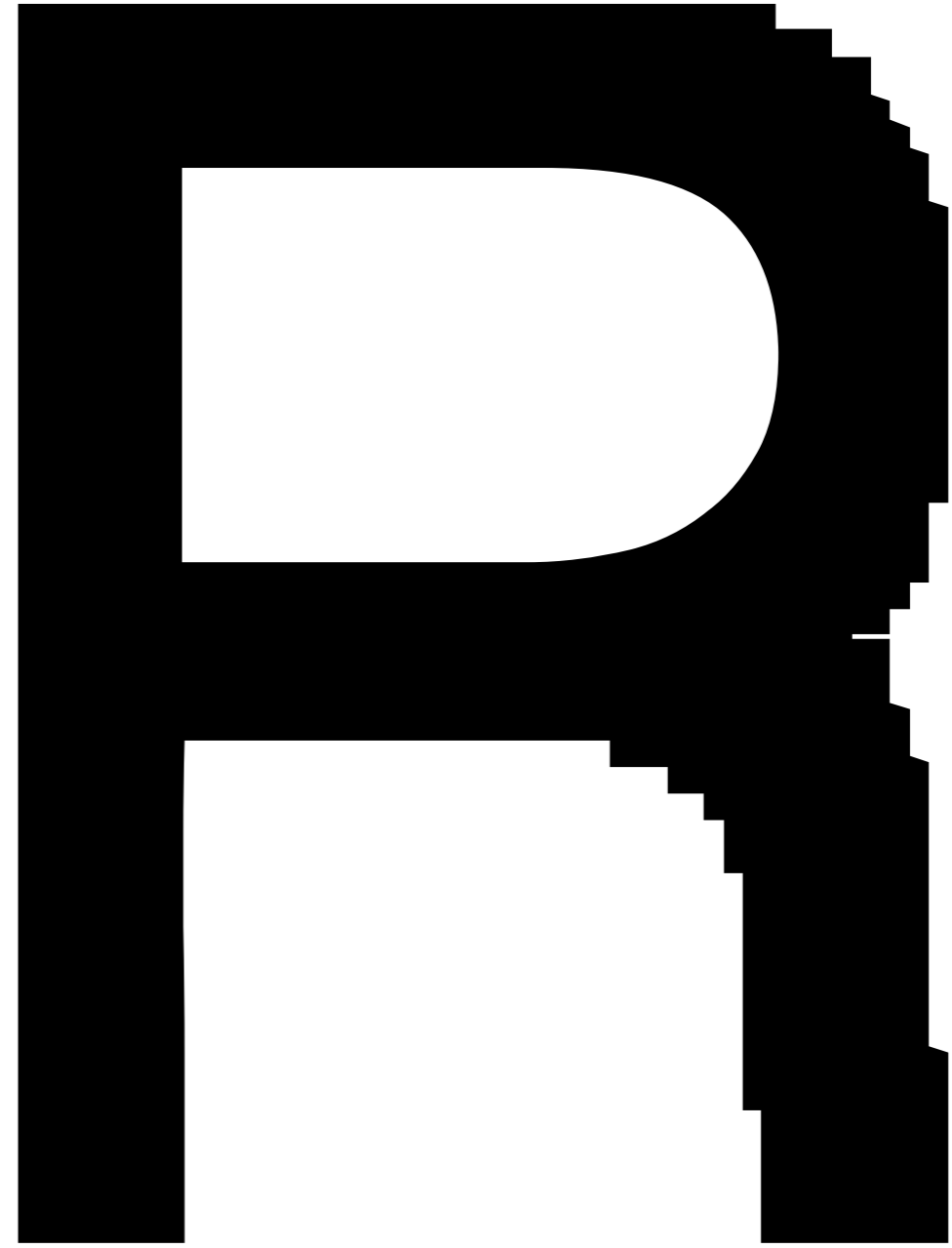
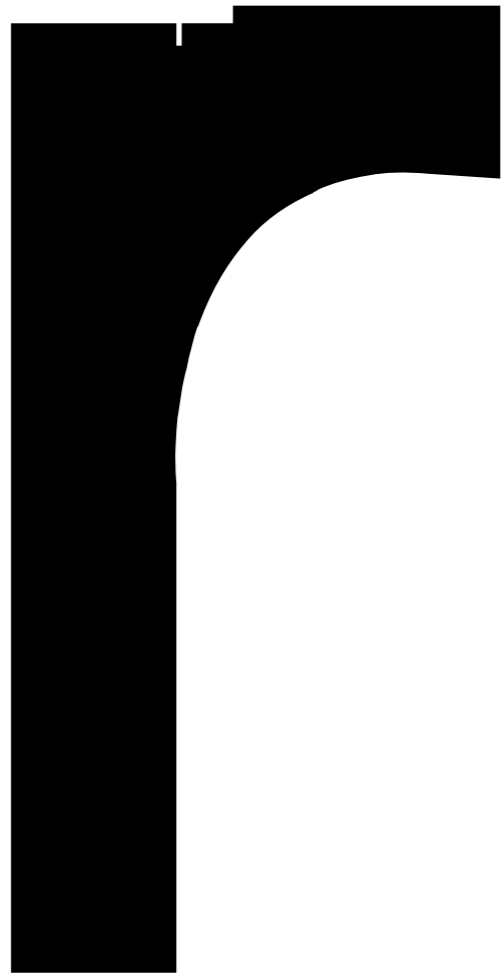


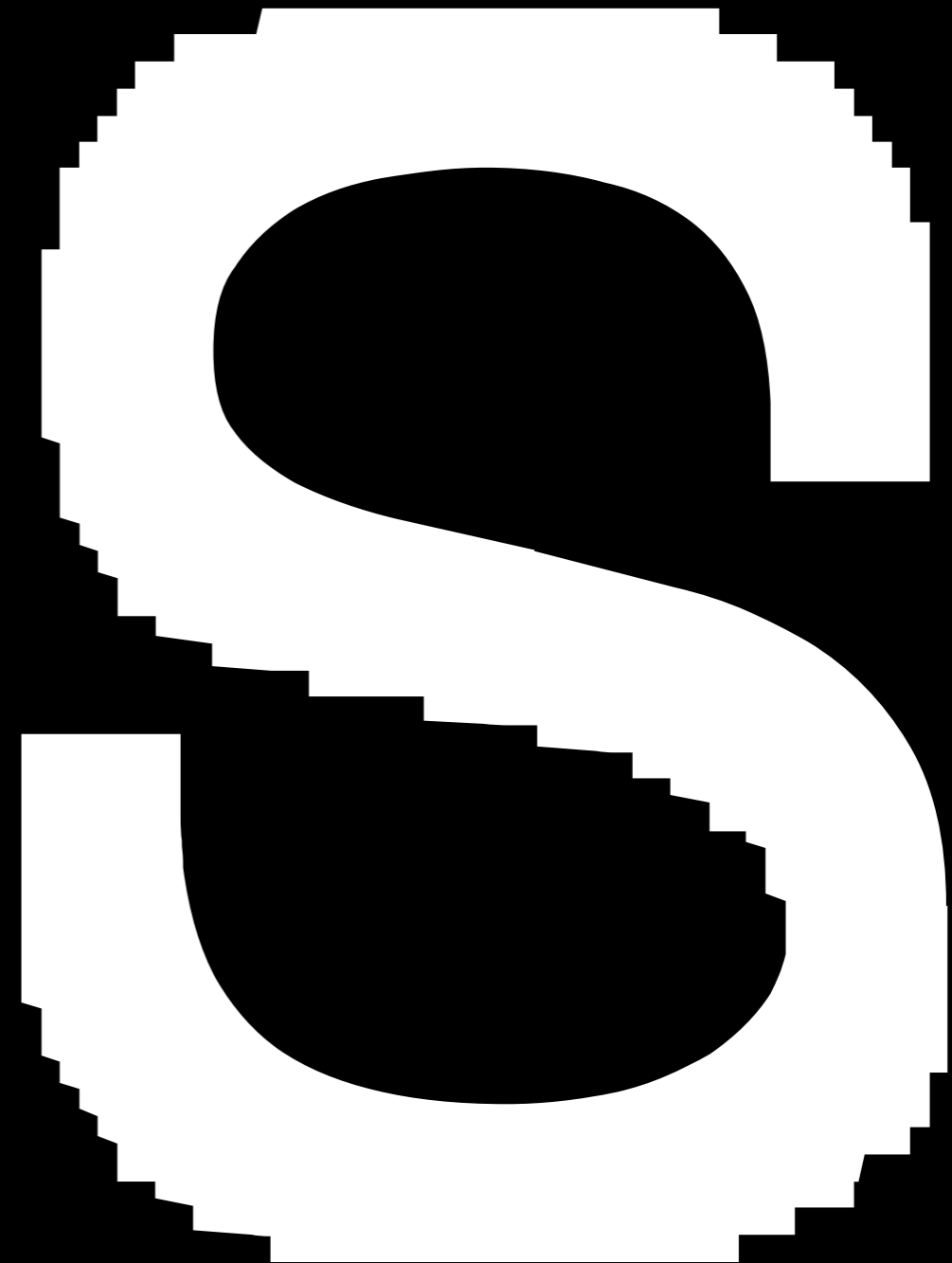
LC-Lissitzky vs Brody

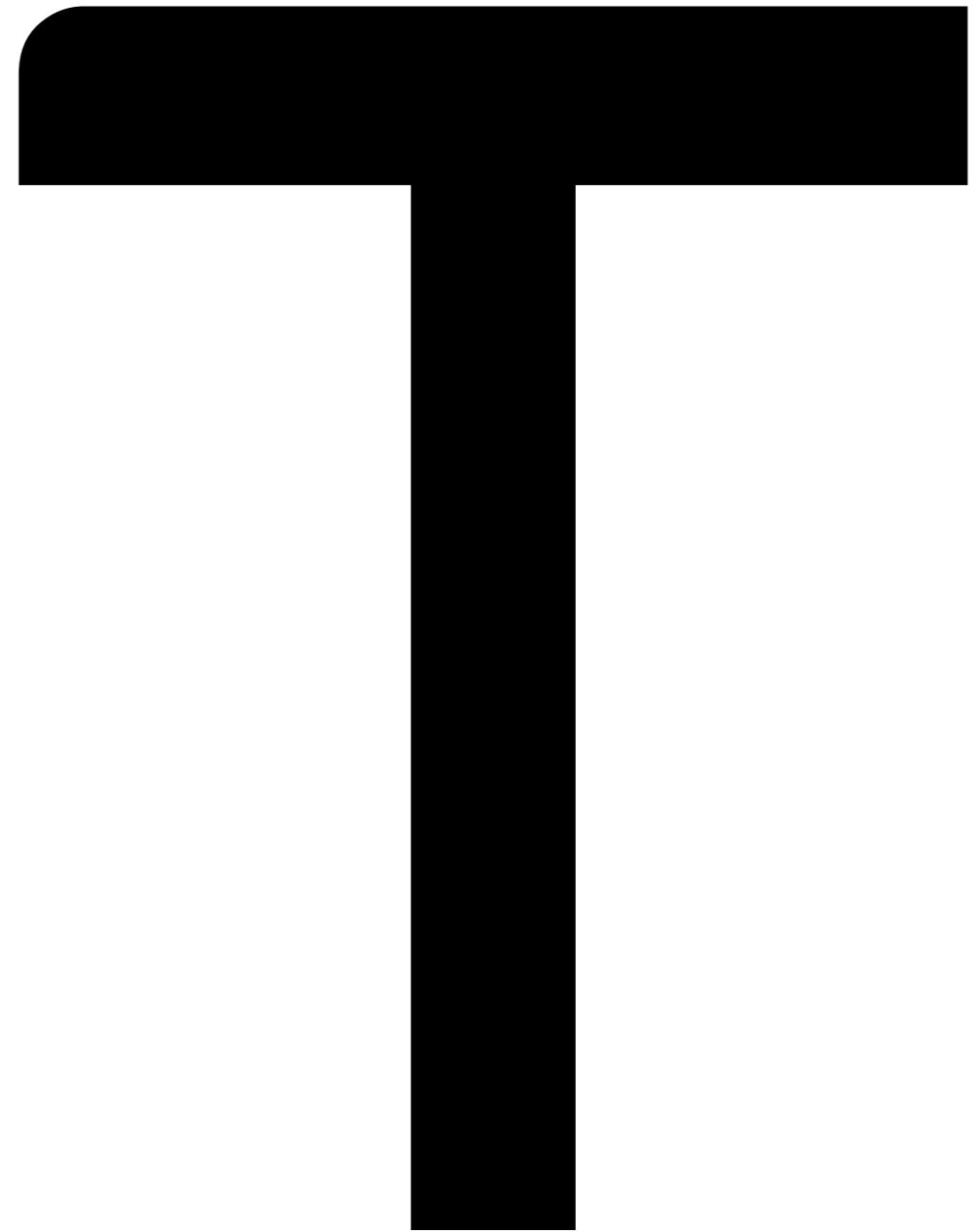
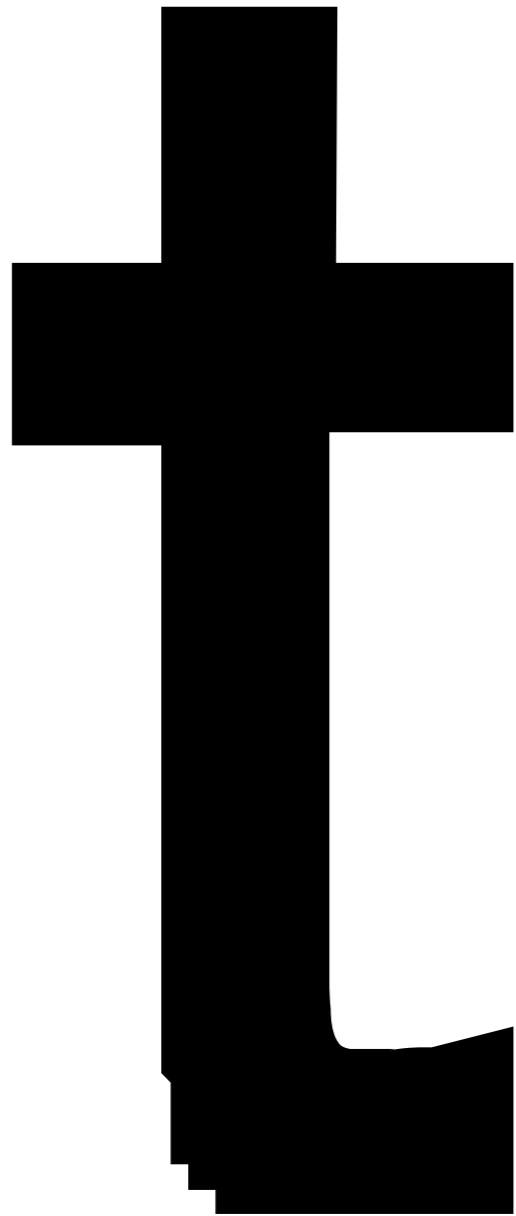


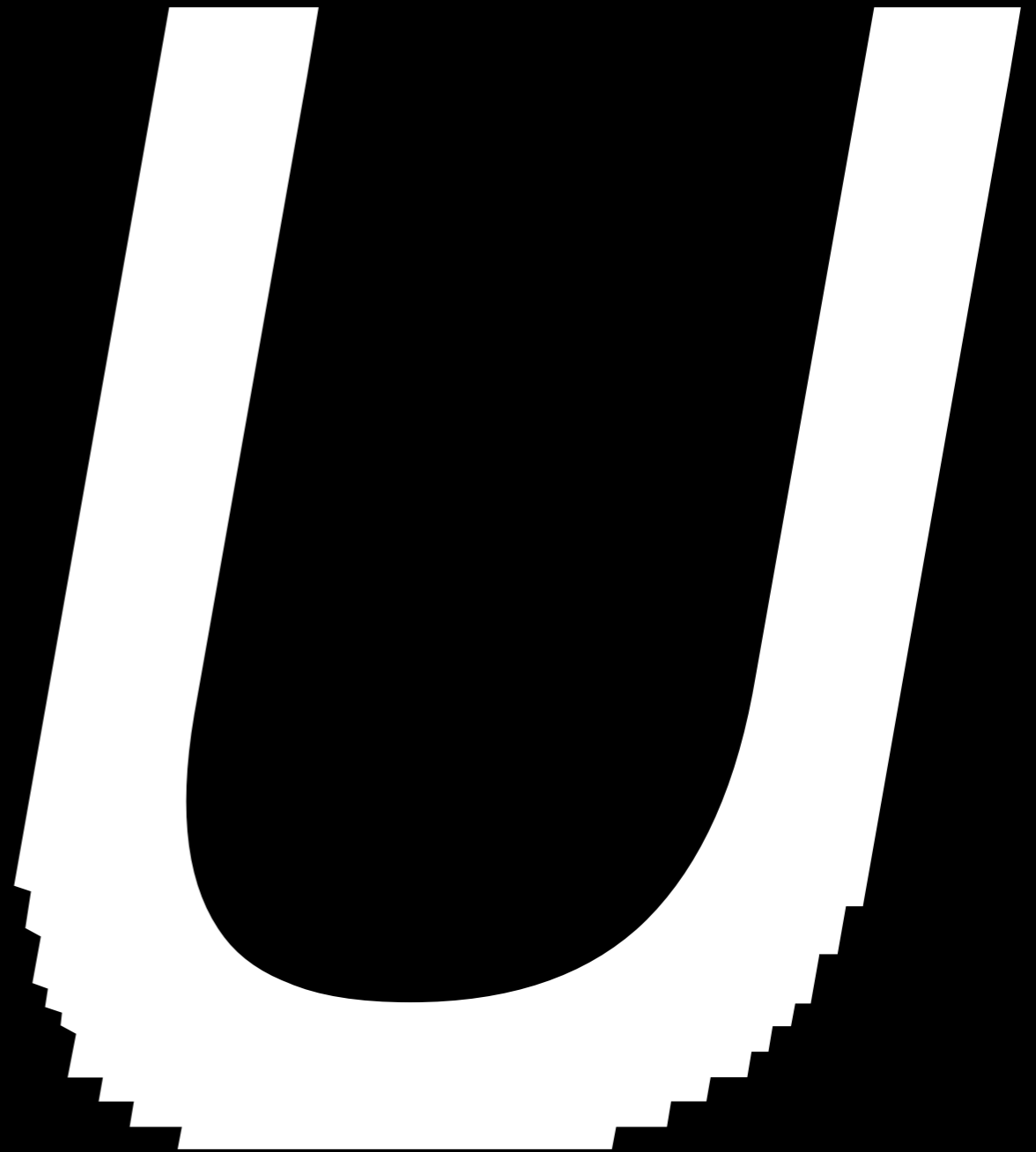
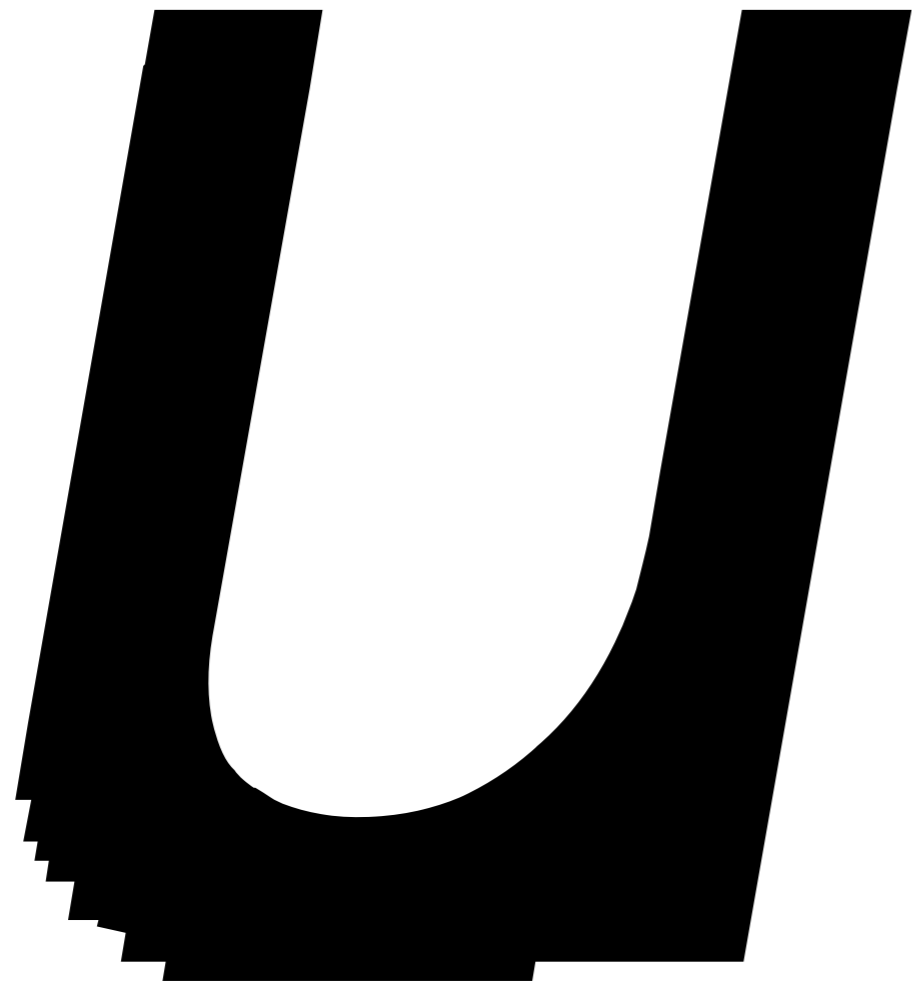


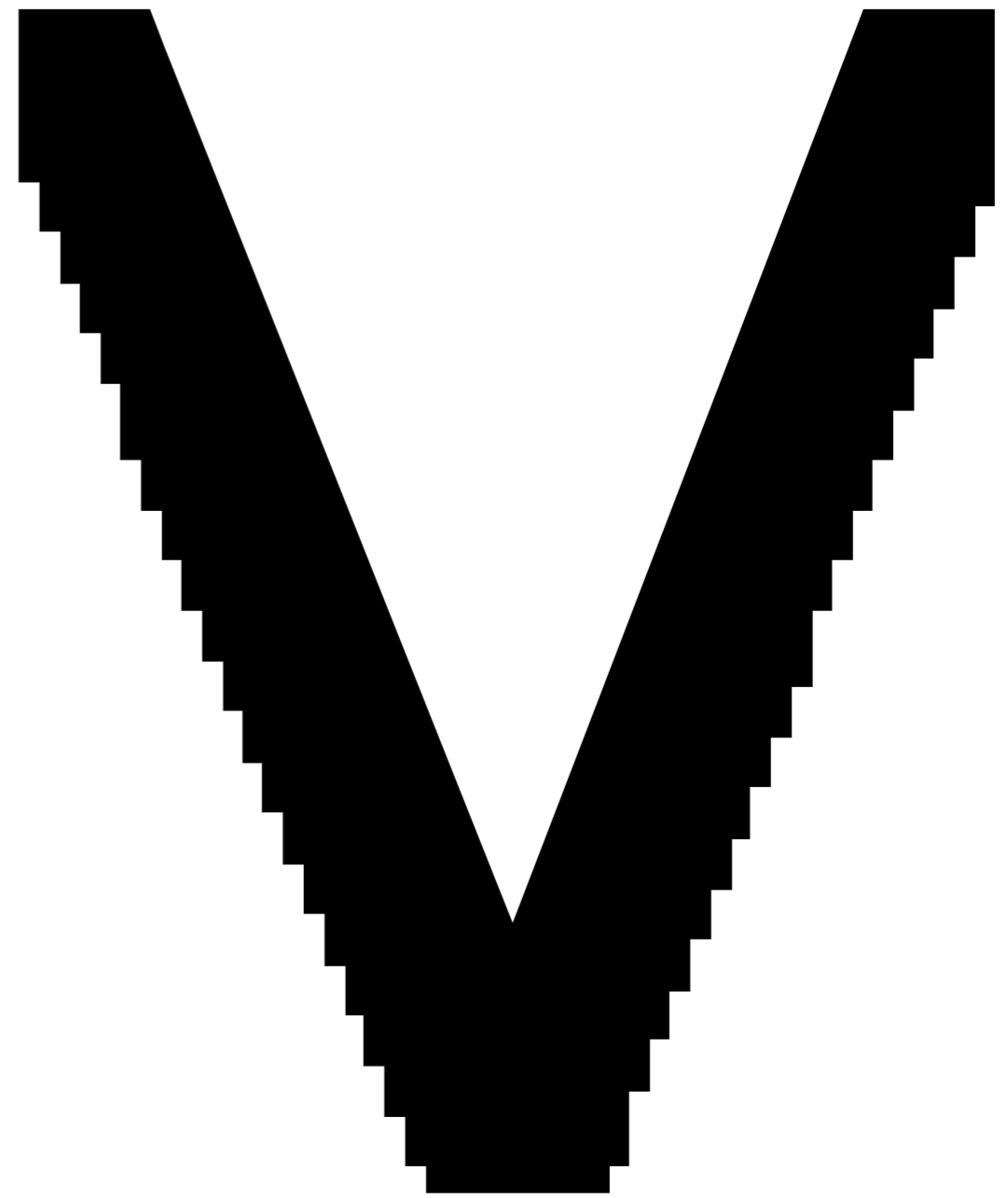
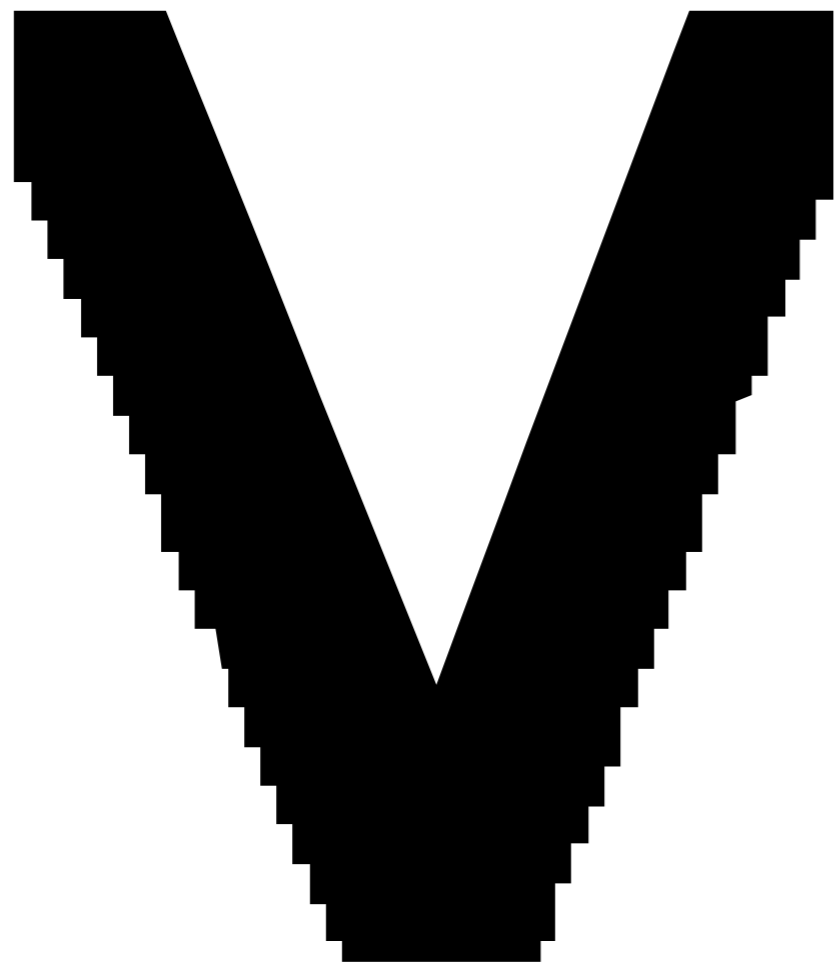


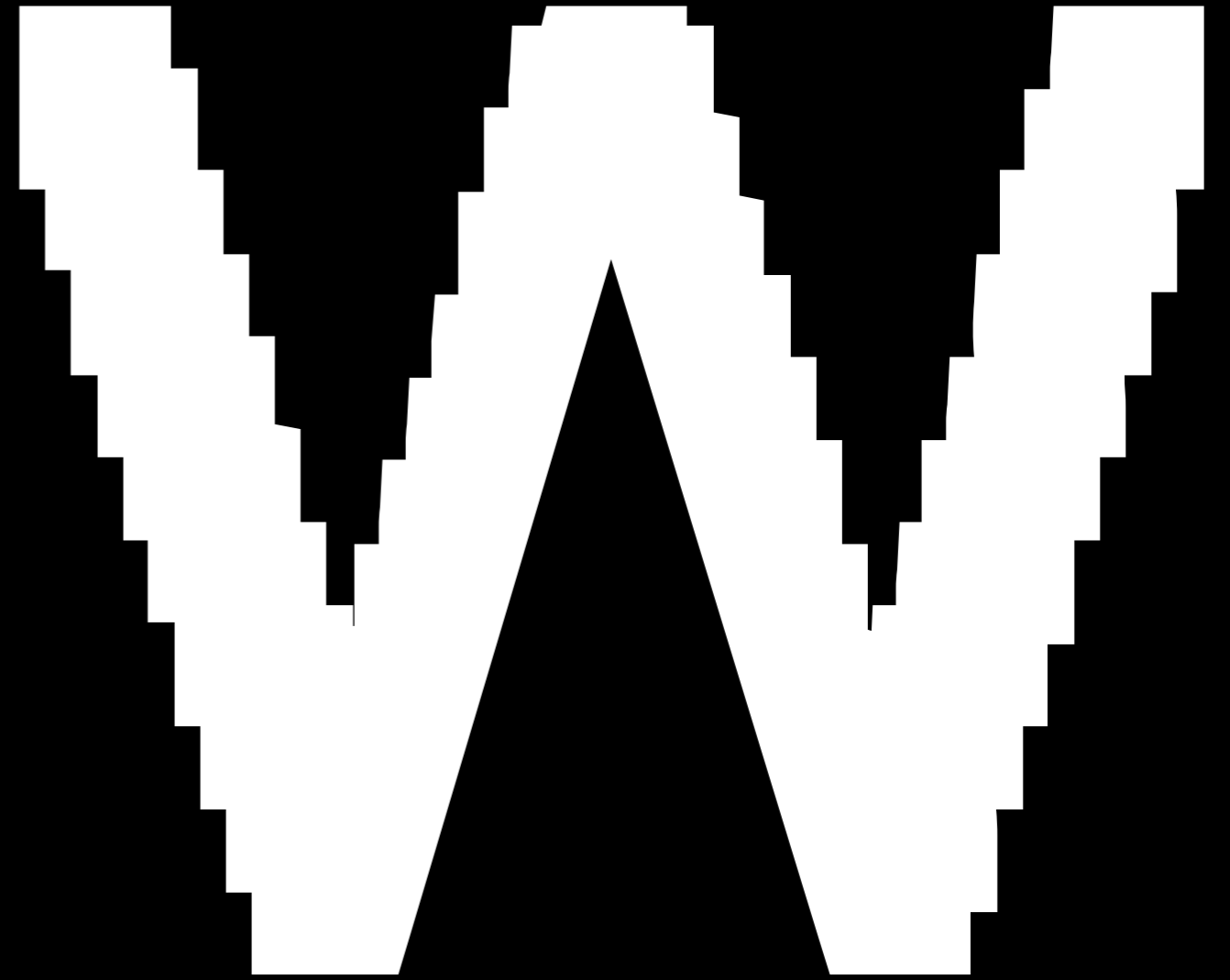
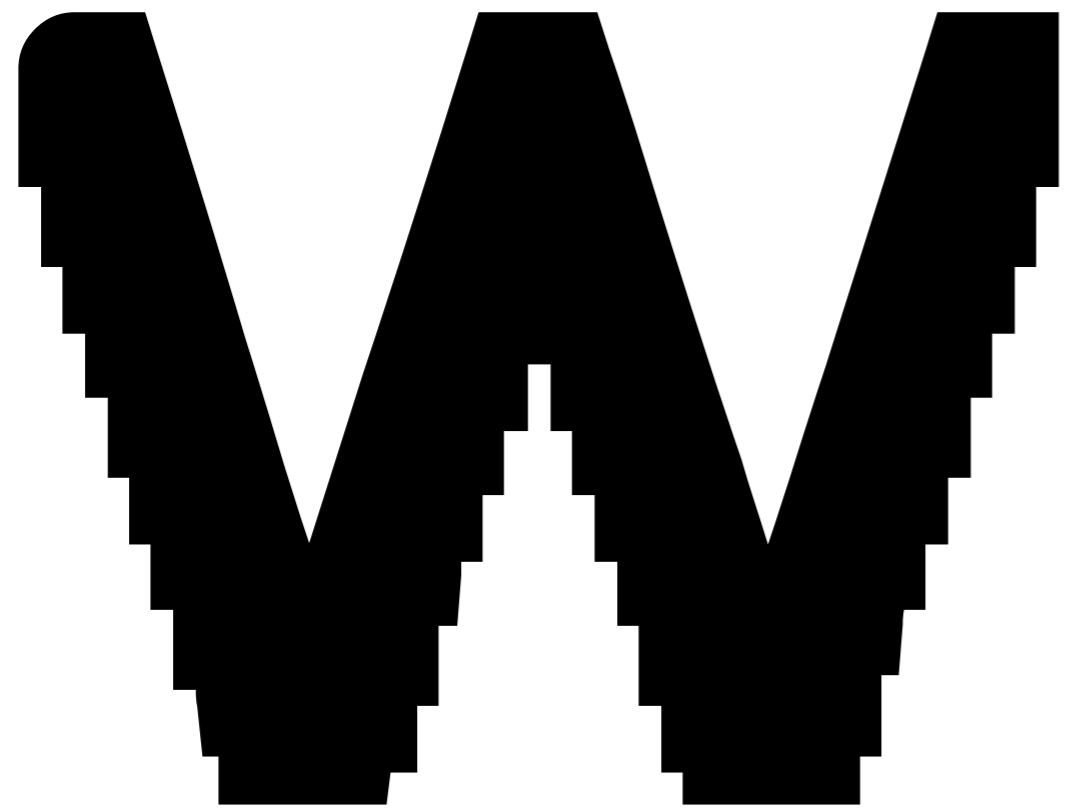


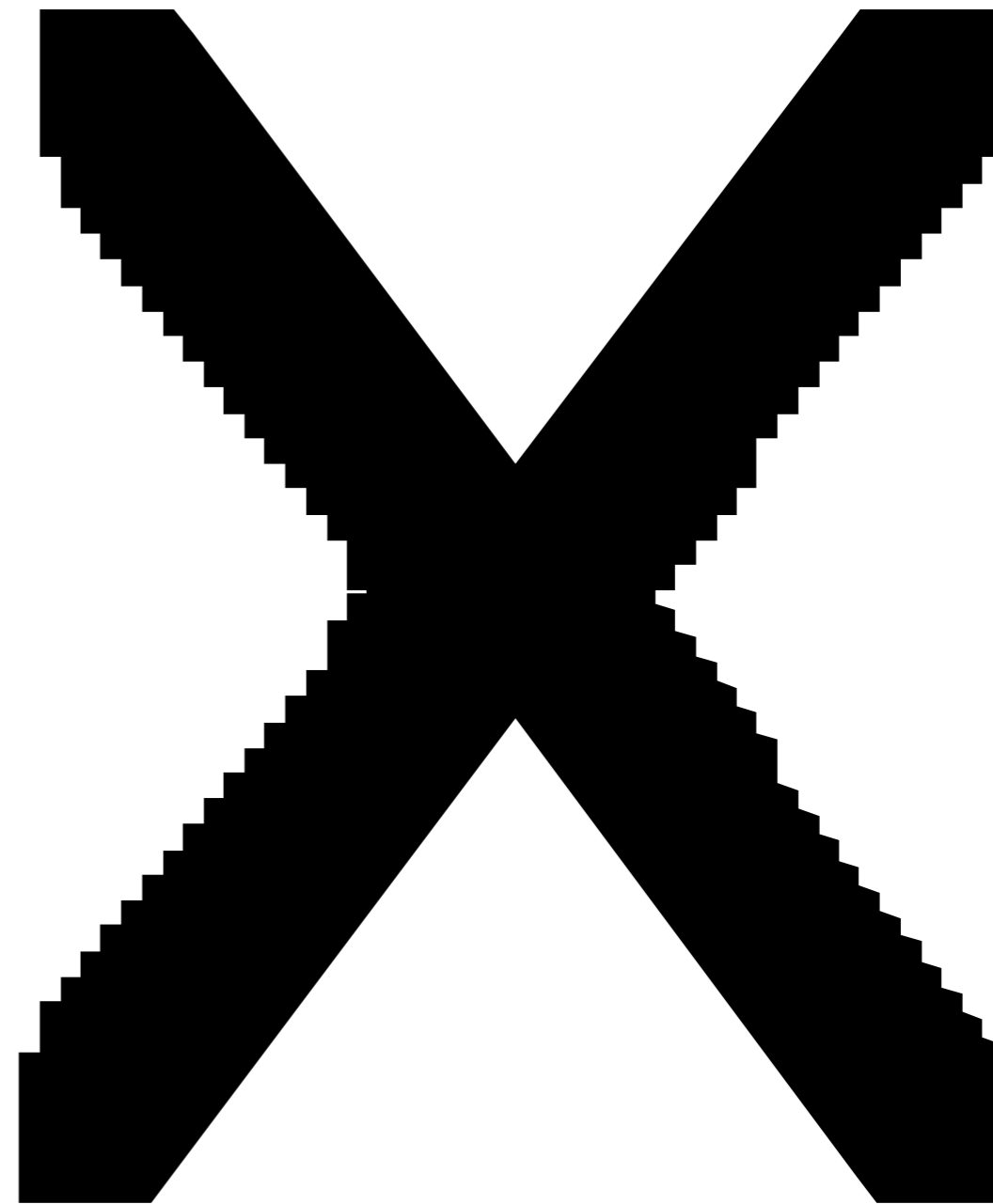
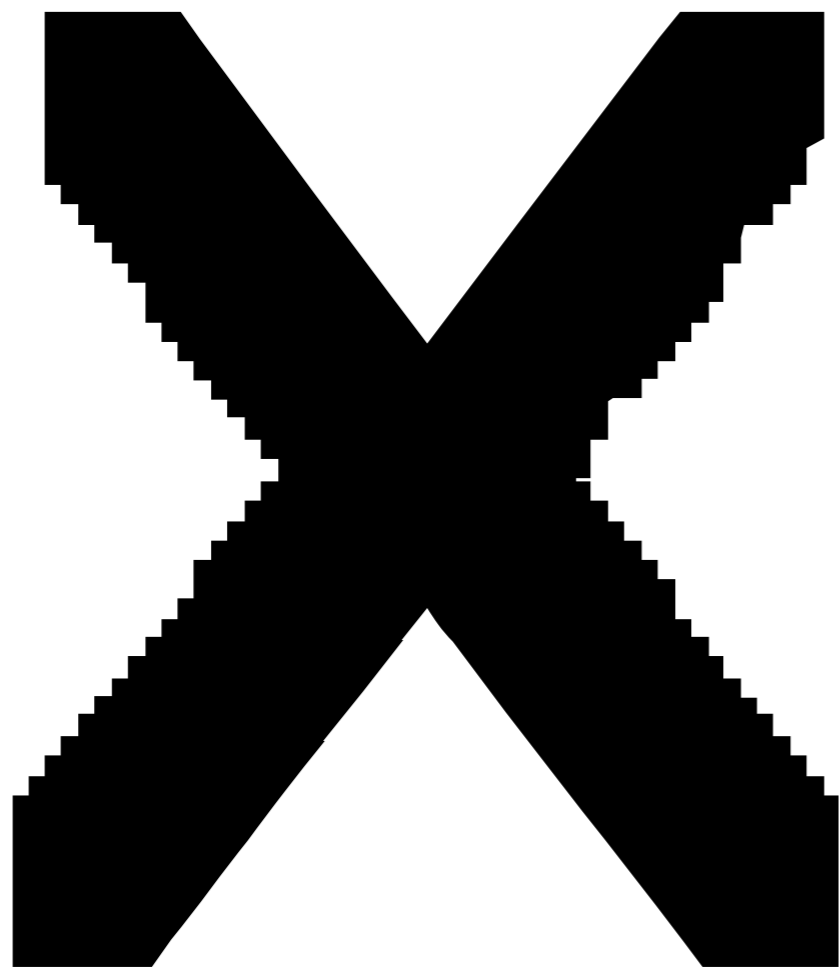


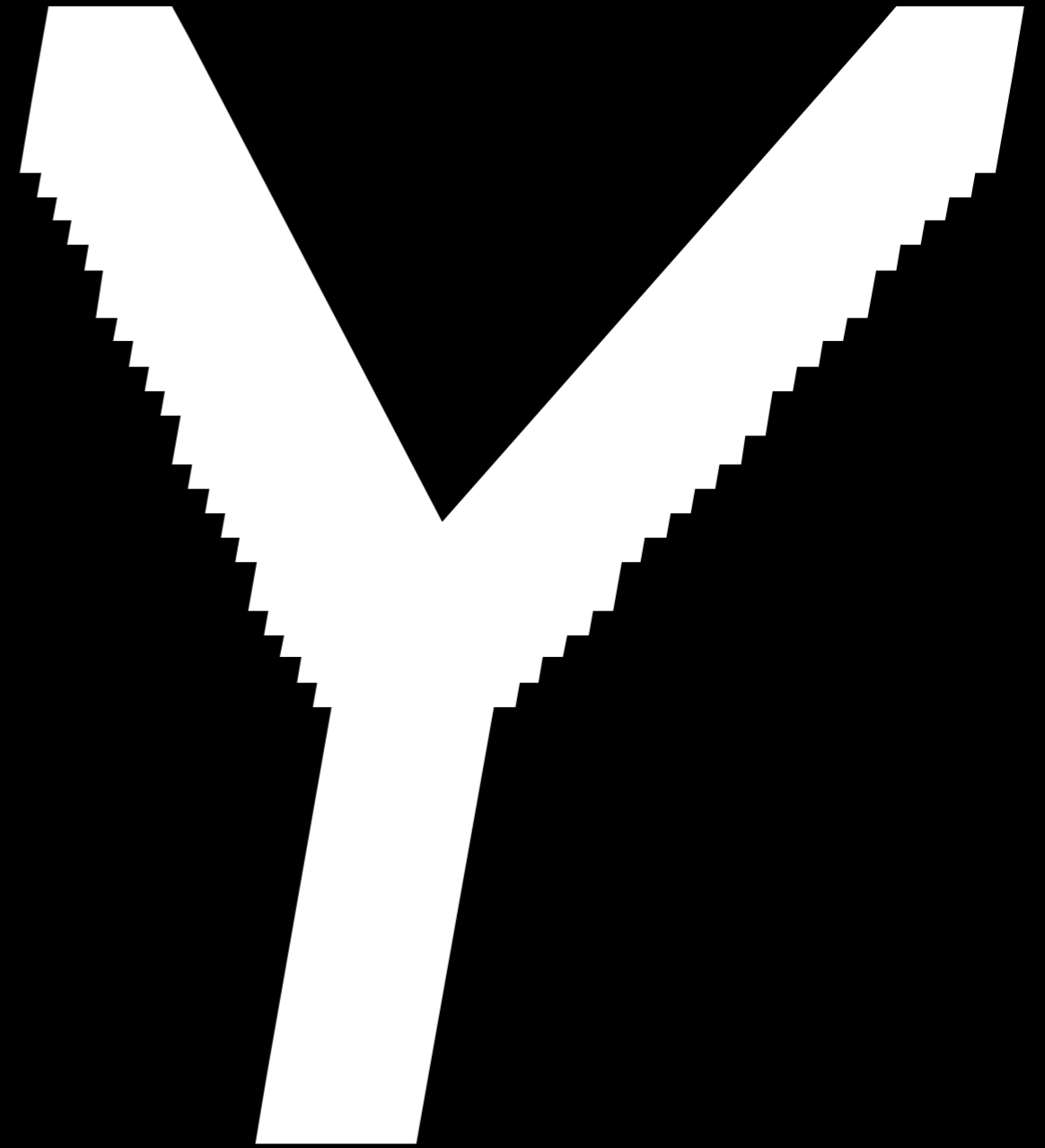
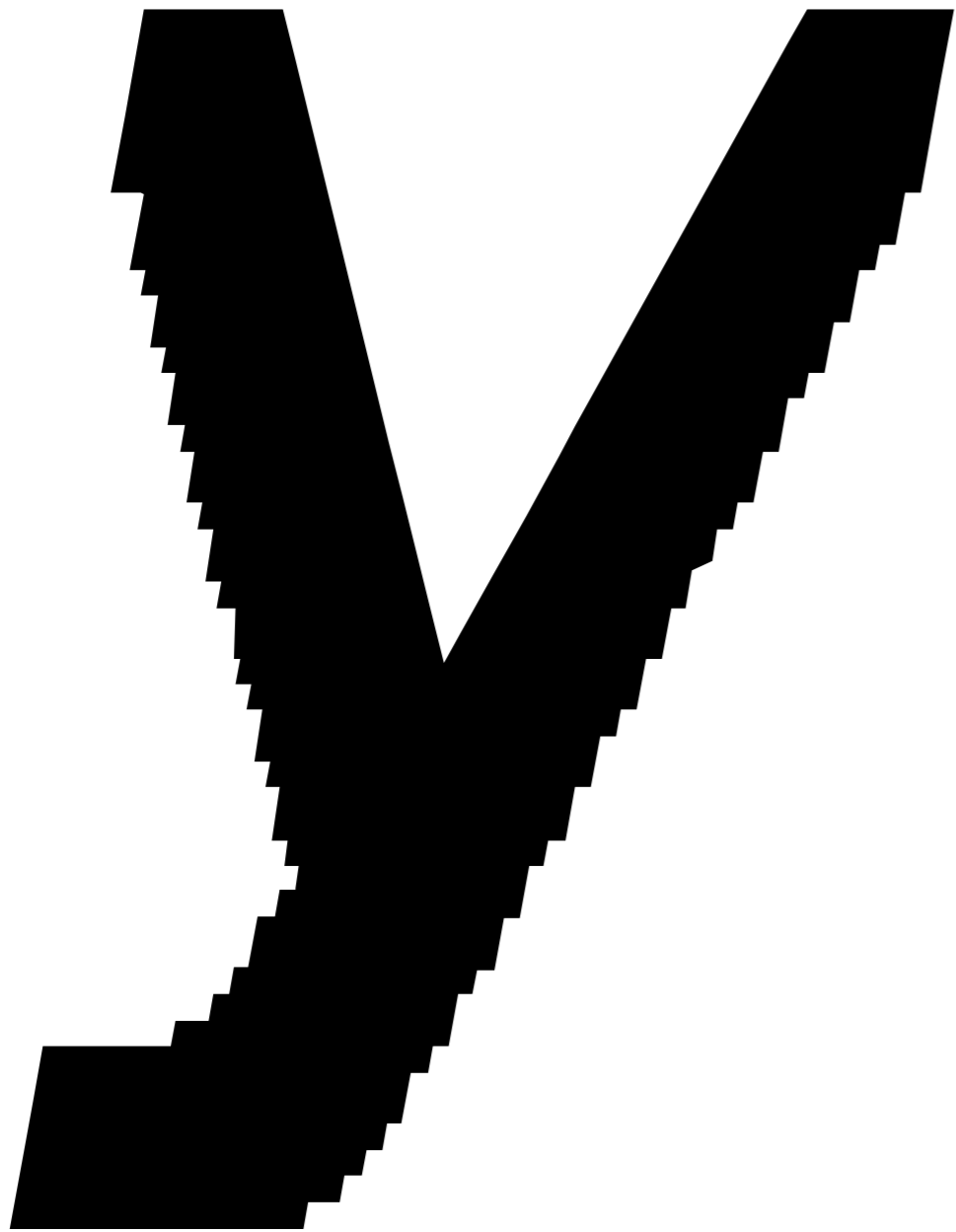


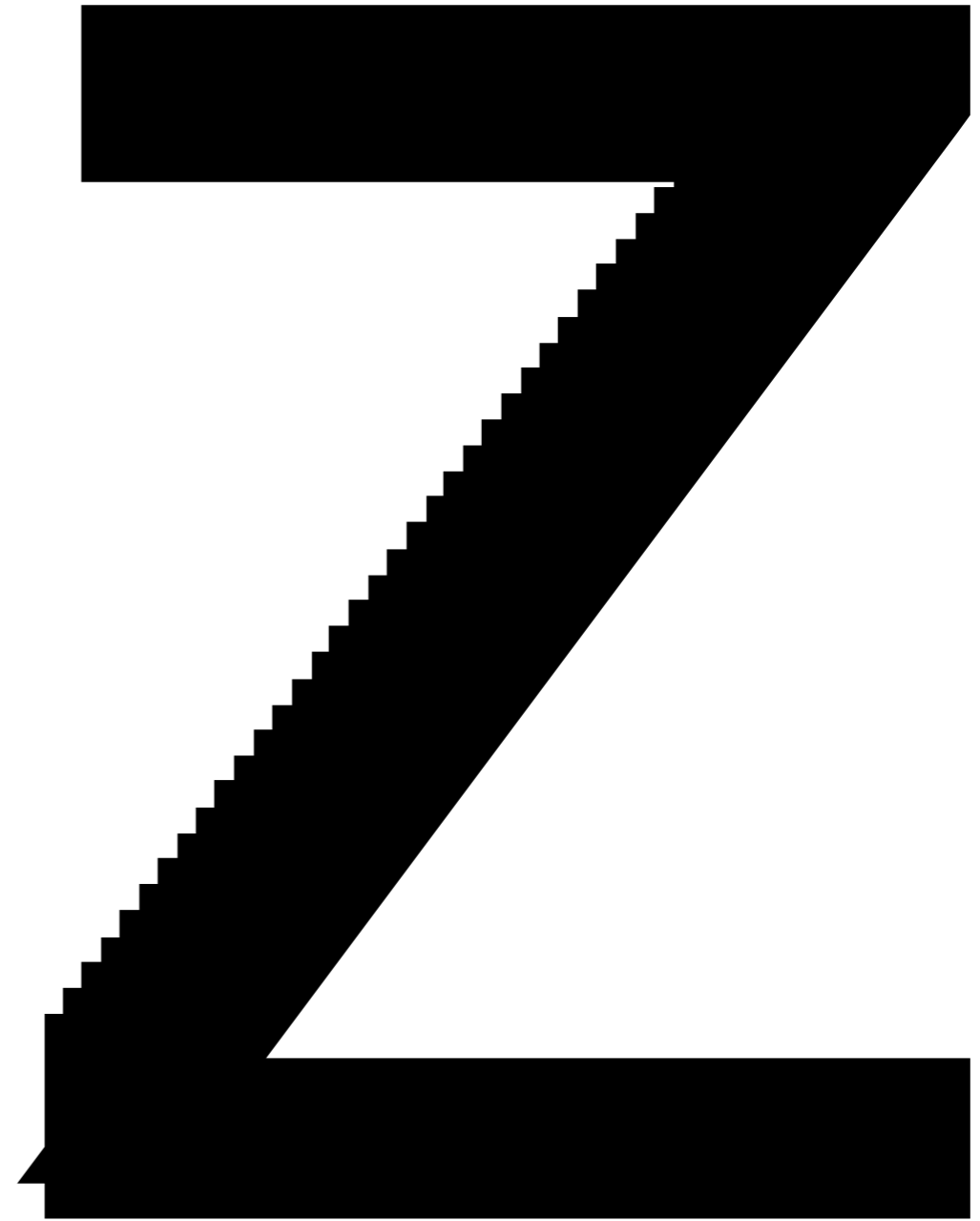






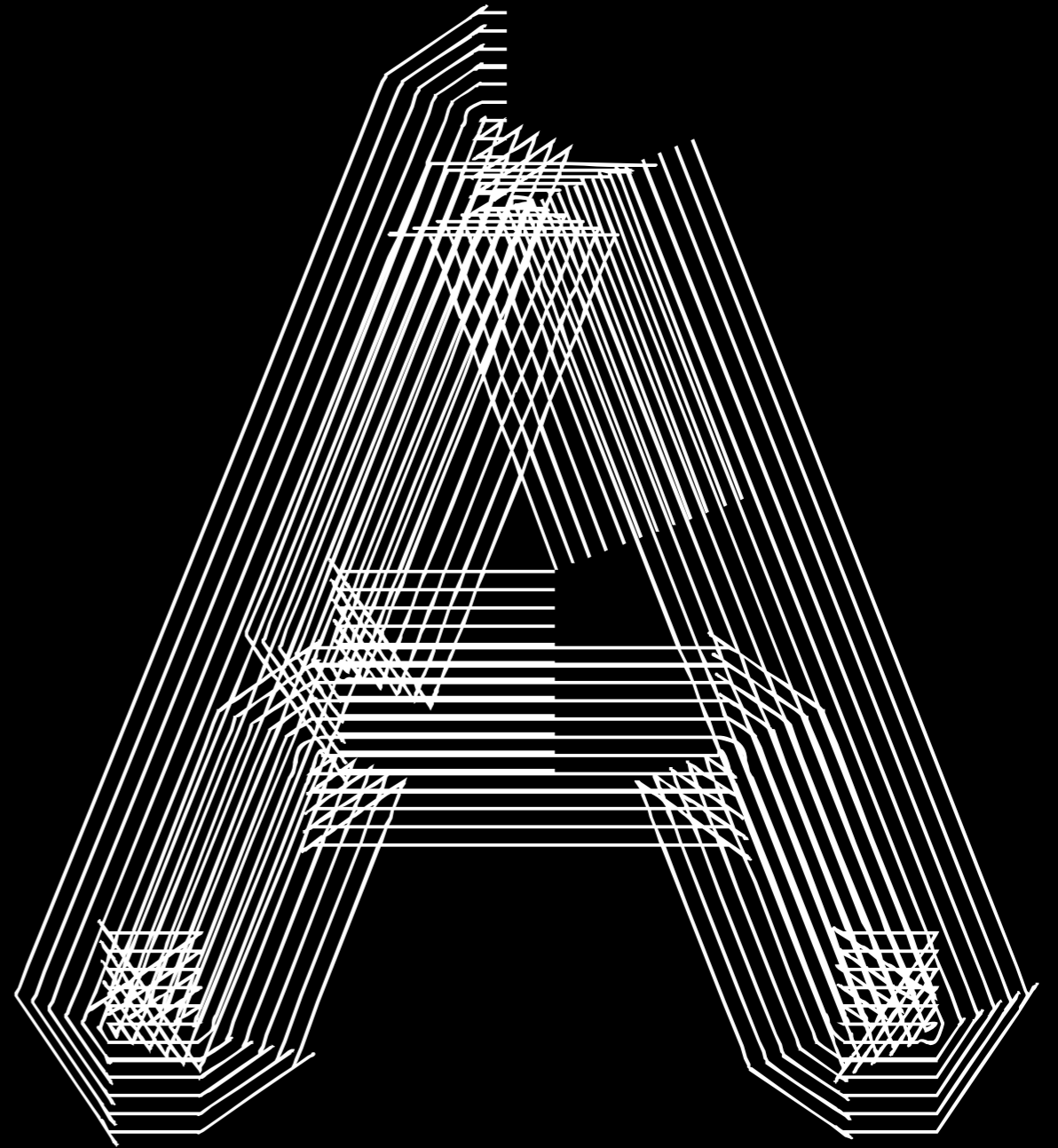
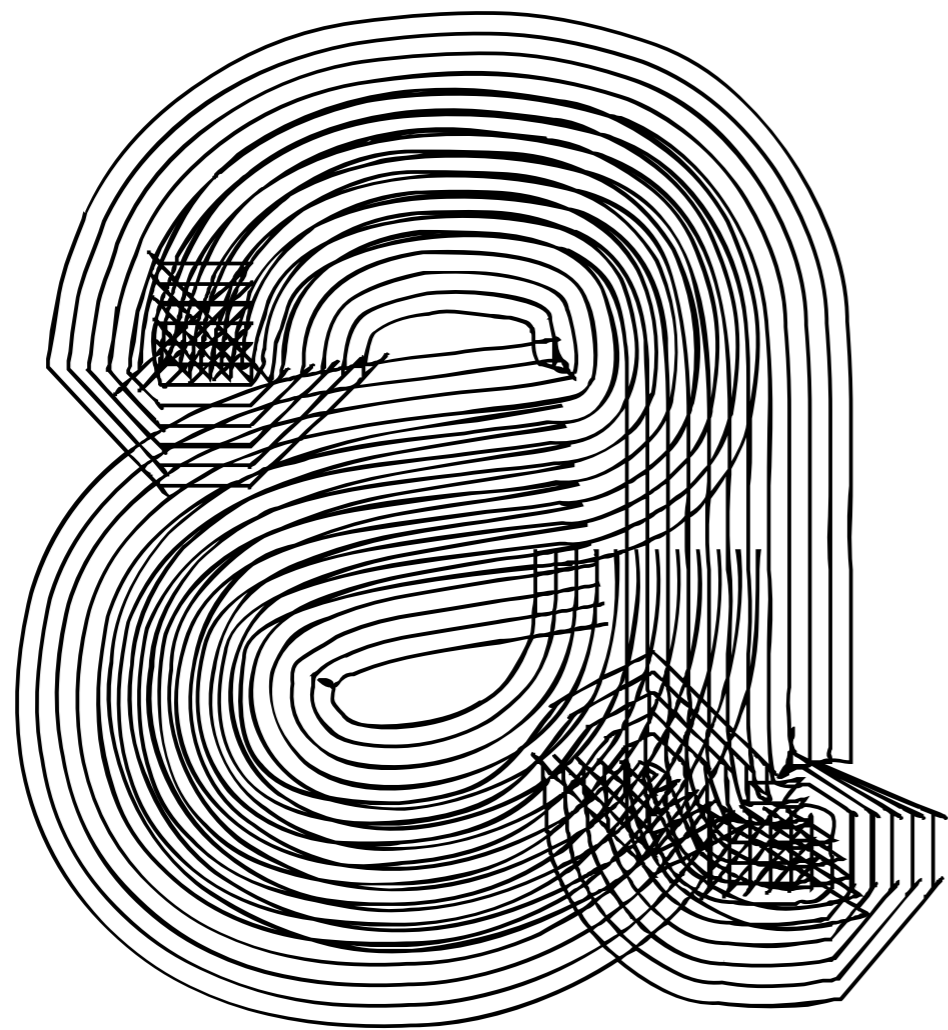


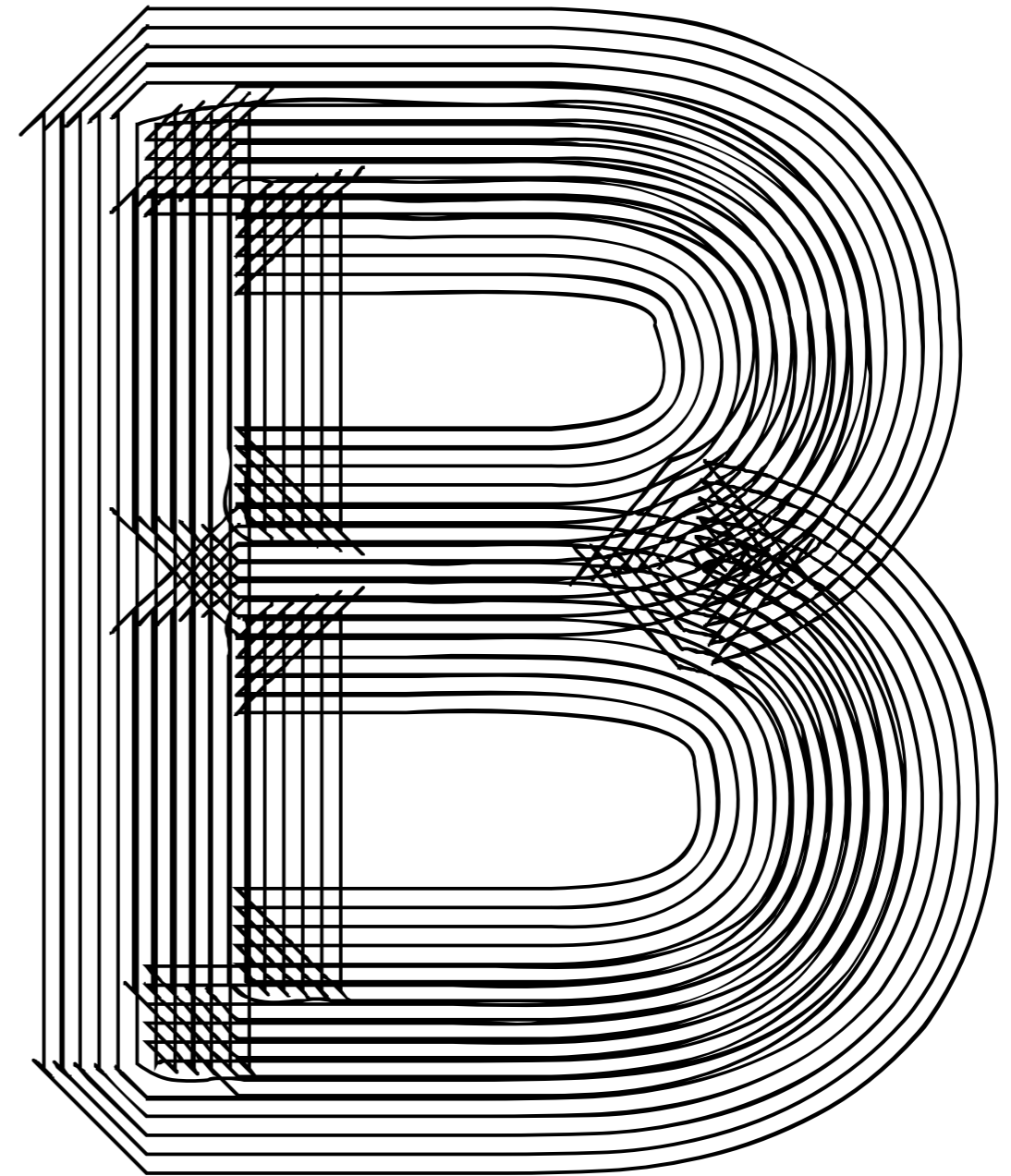
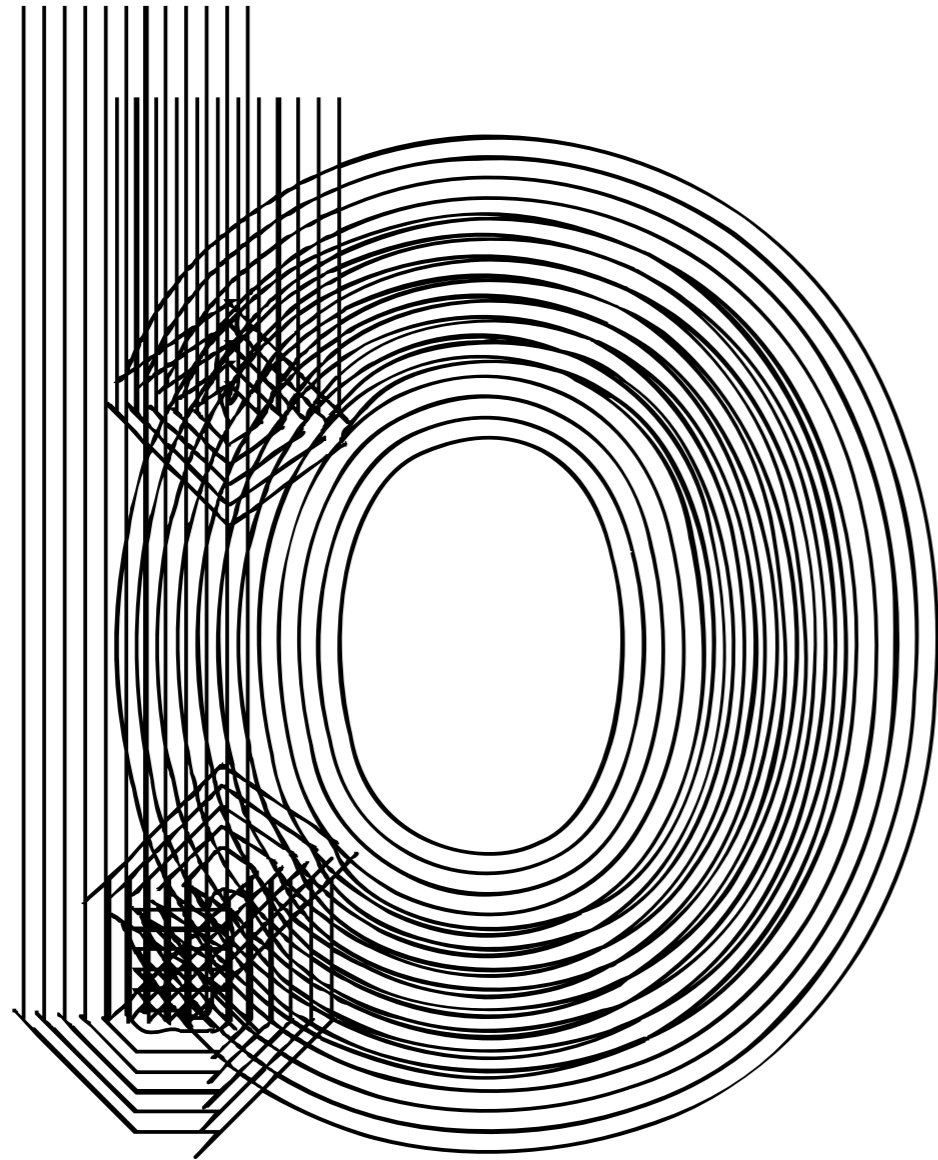


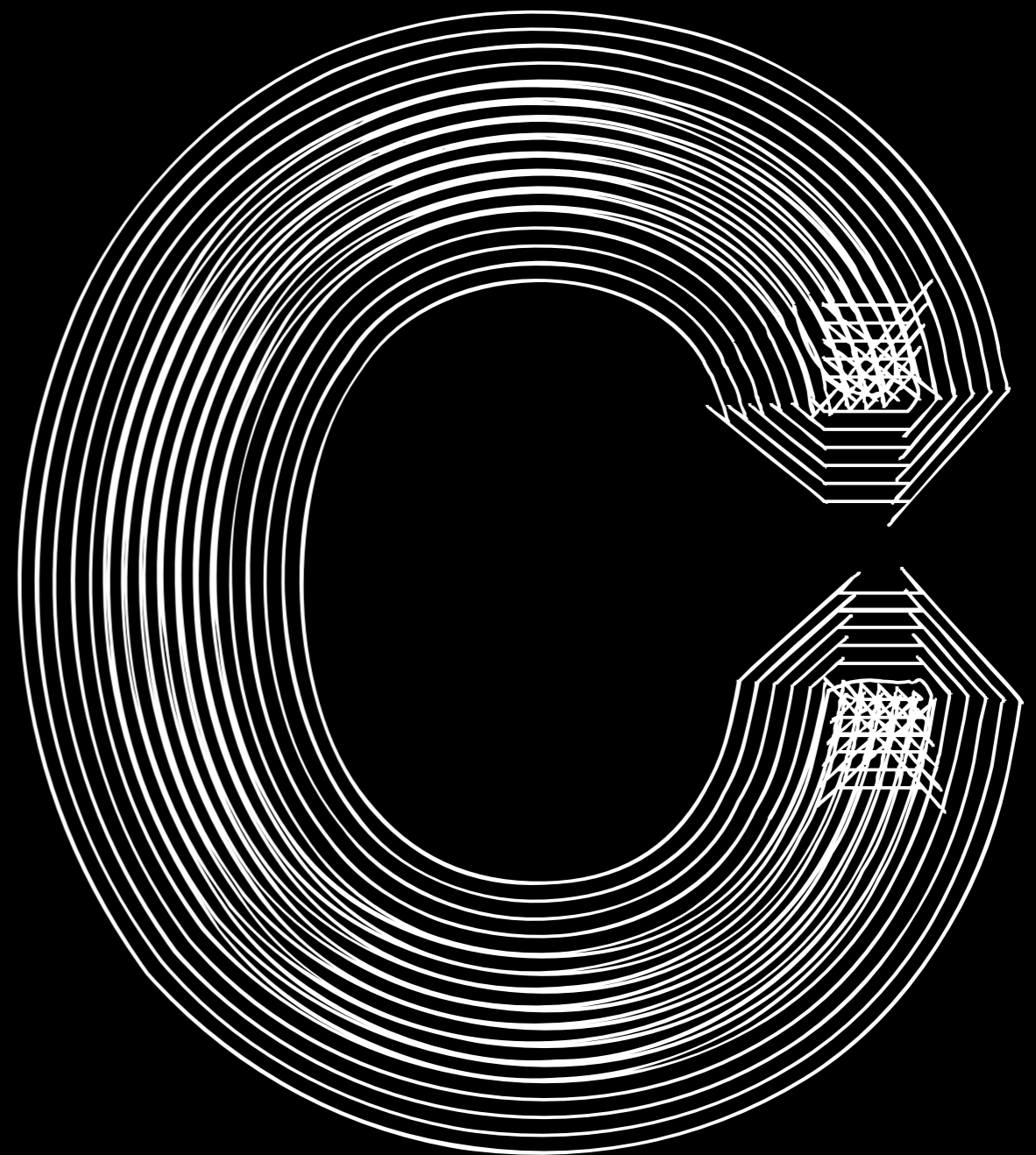
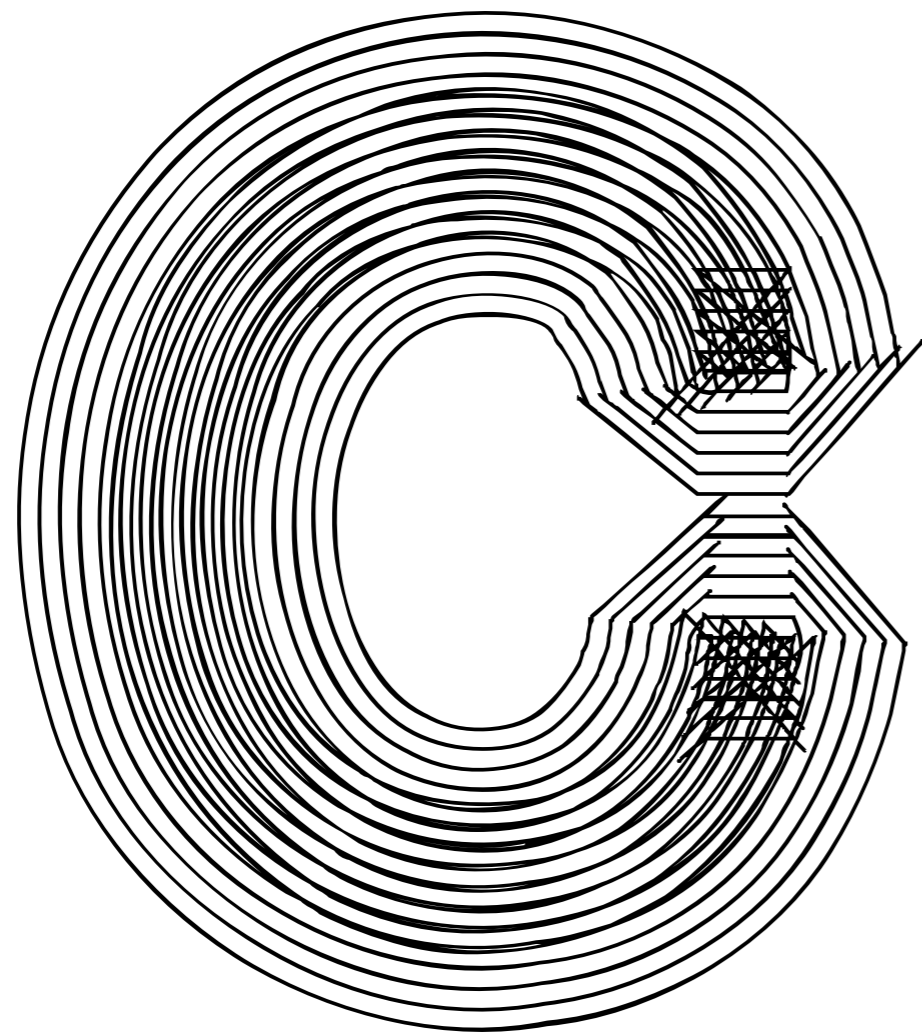


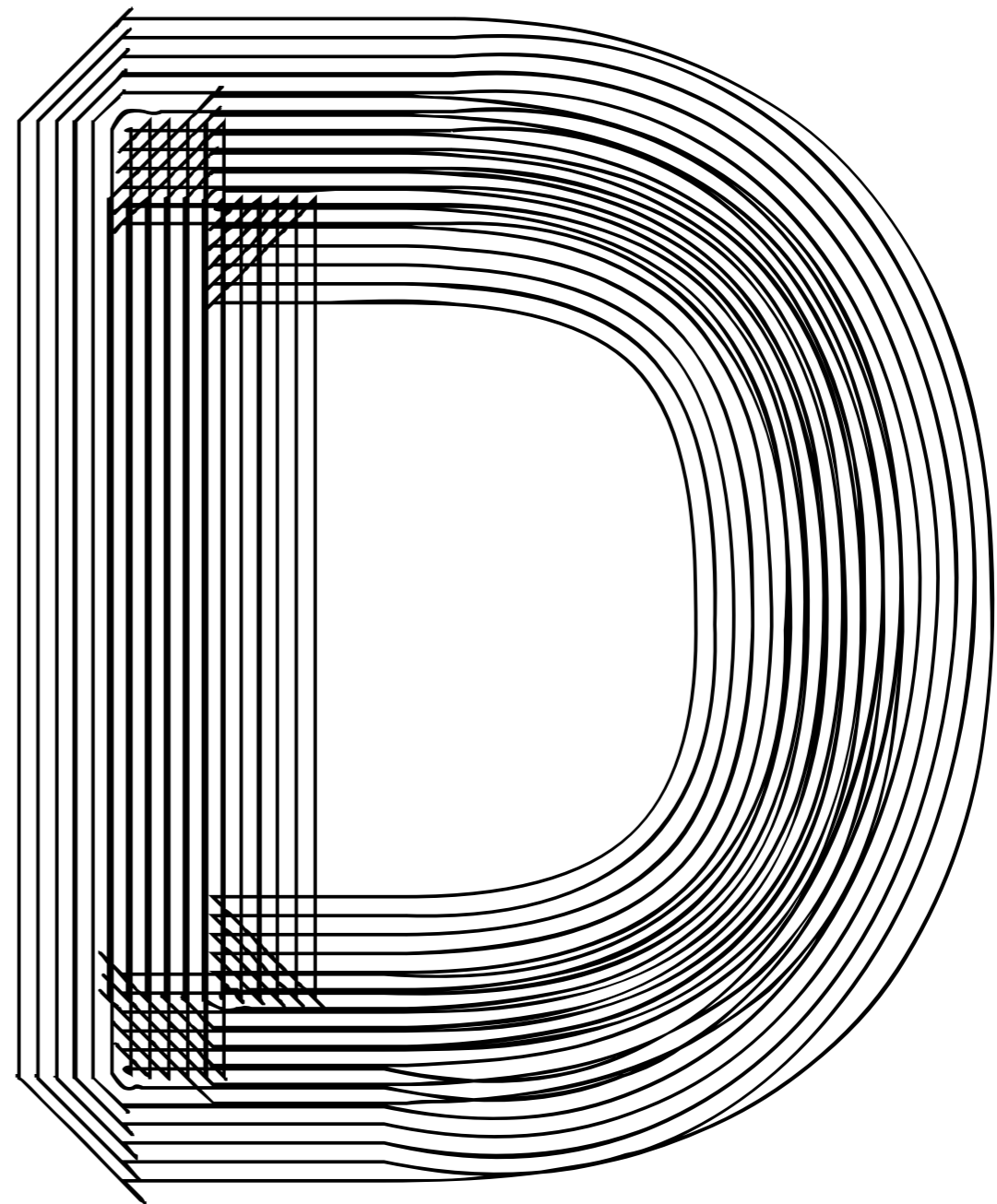
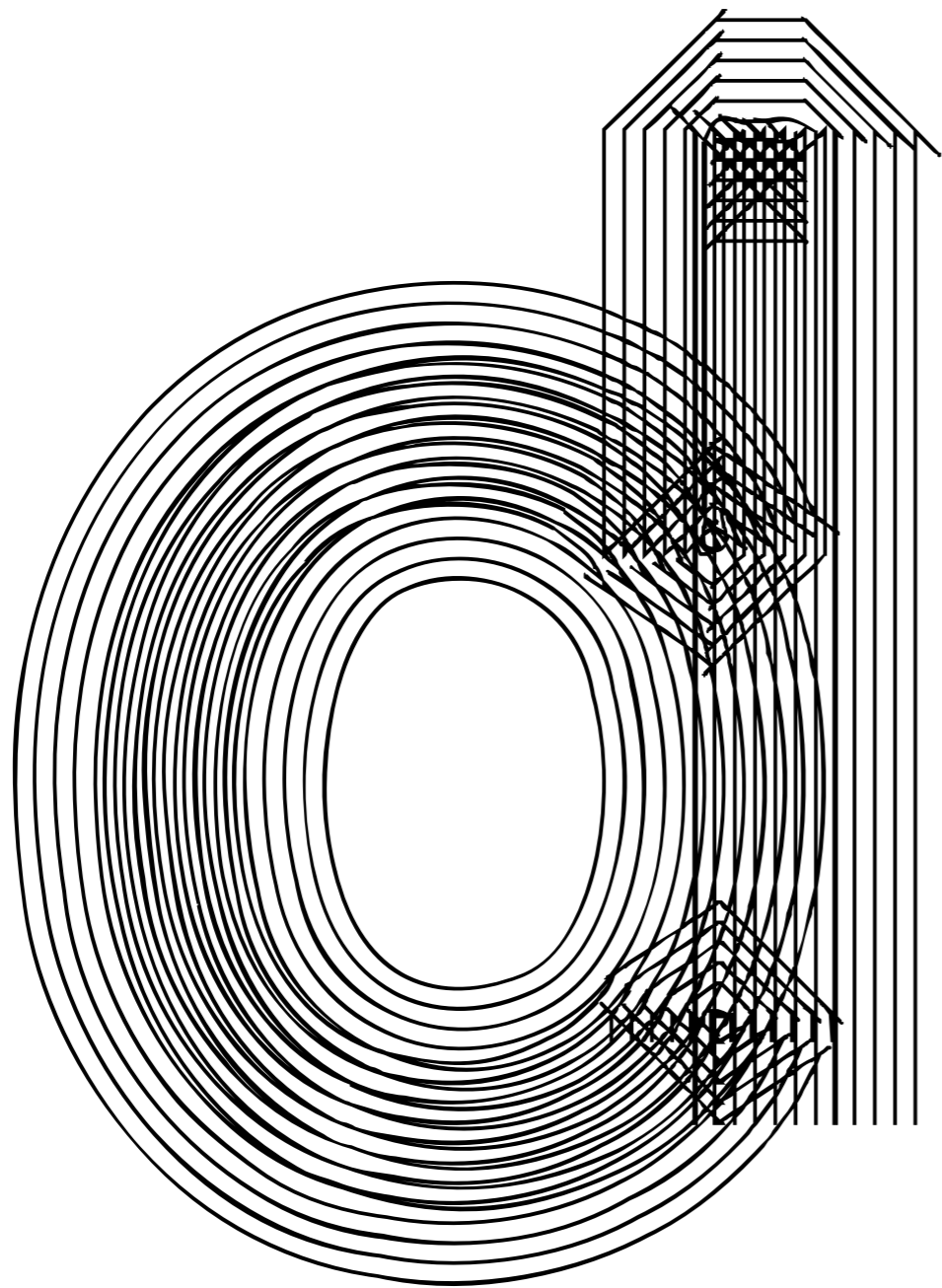
LC-Alberts vs Riley

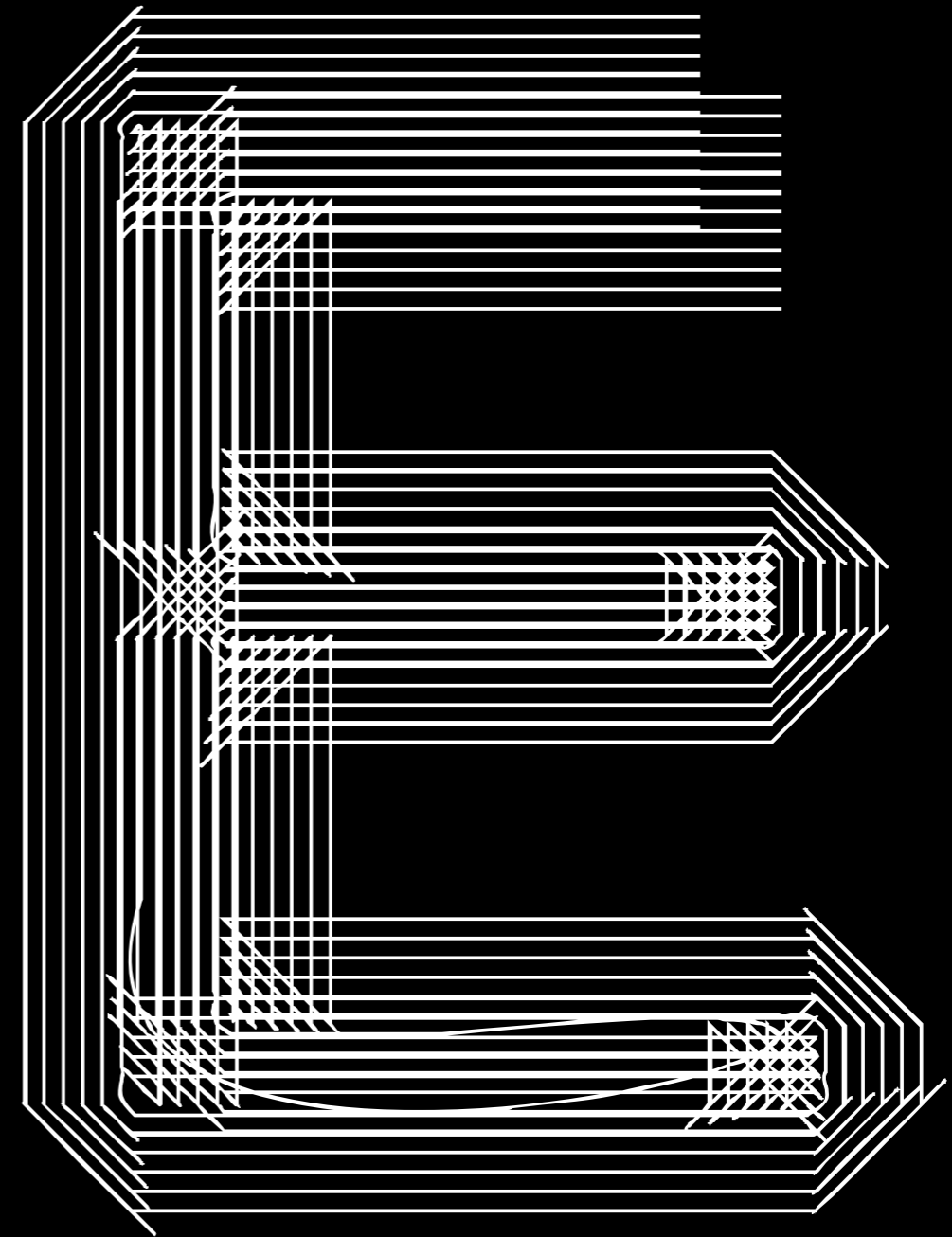
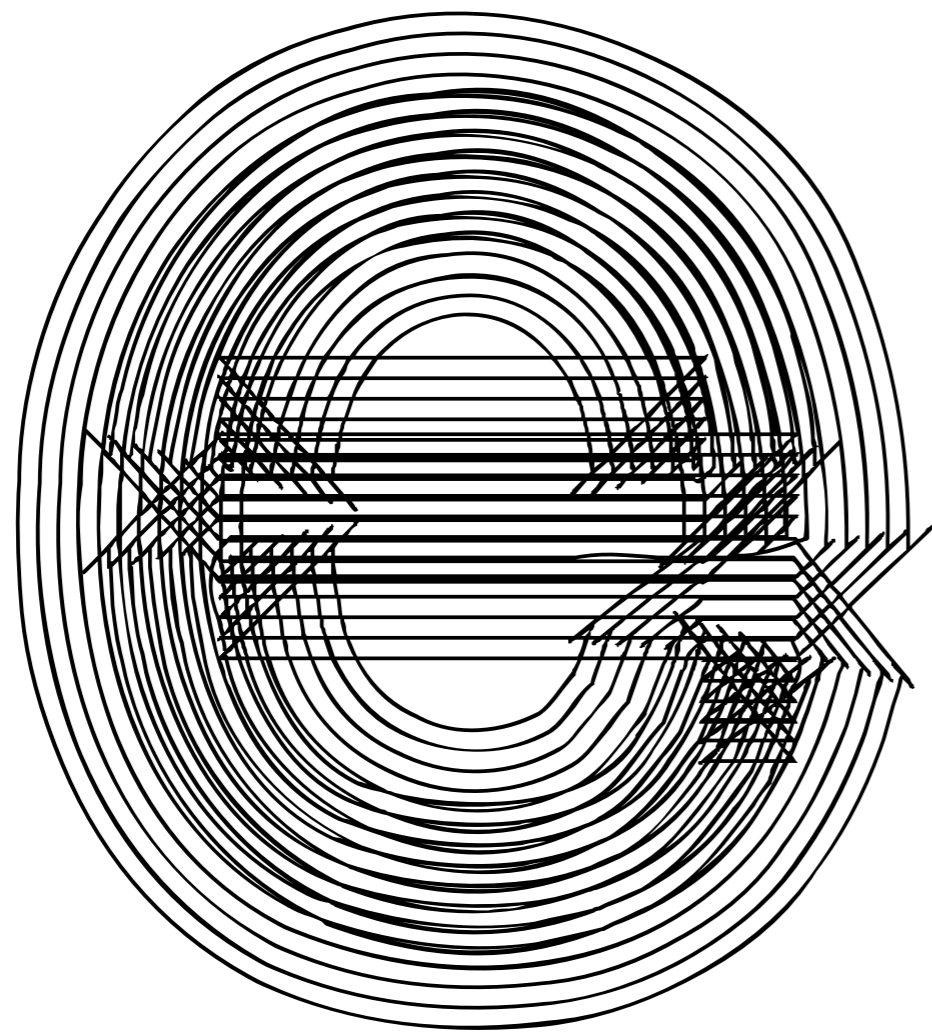
Alberts vs Riley

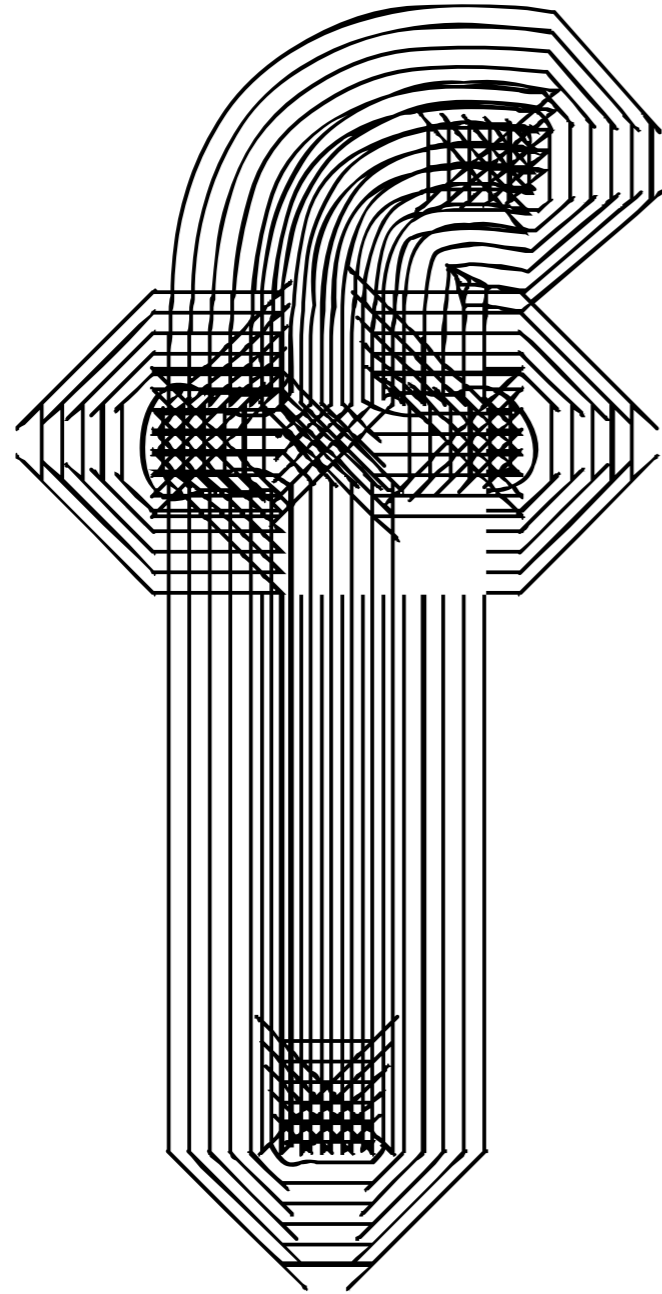




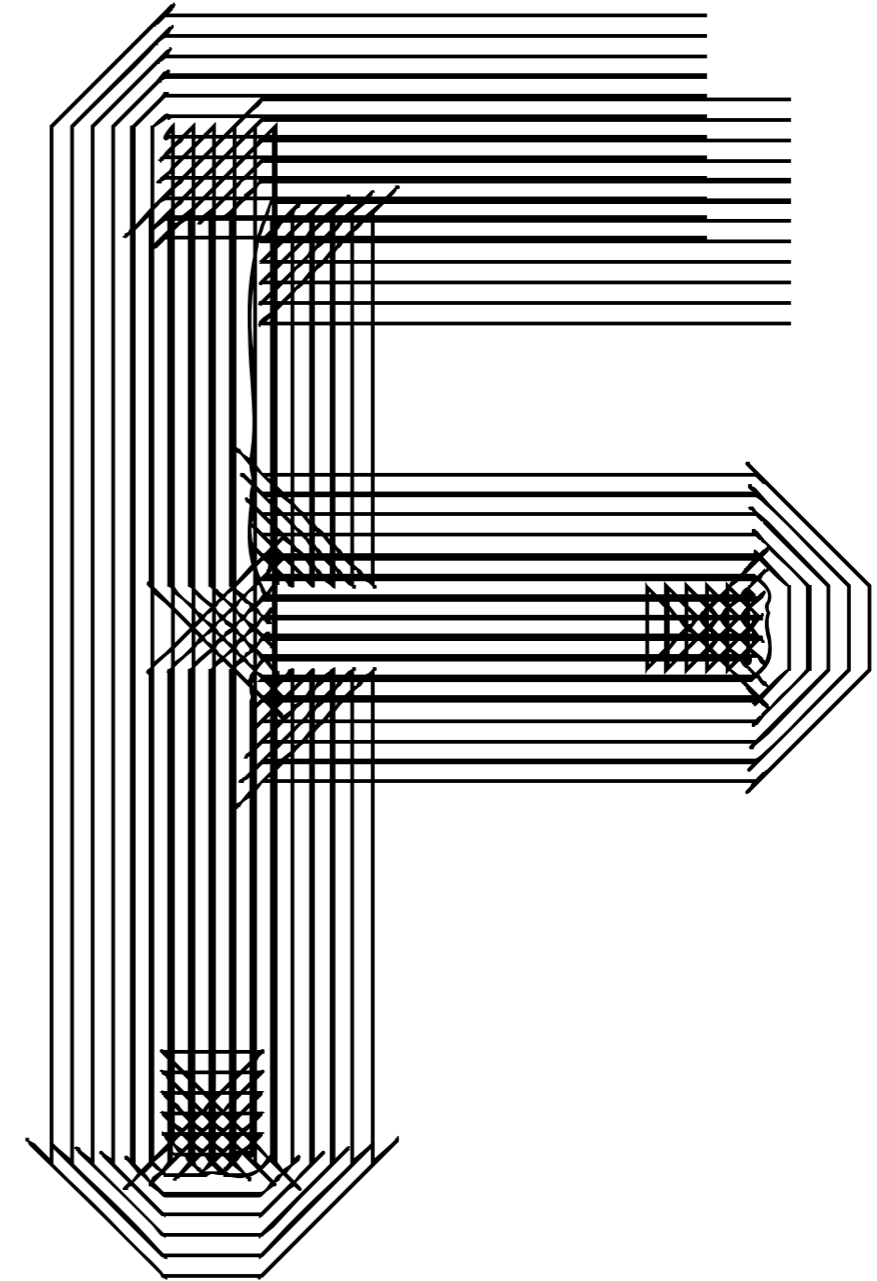




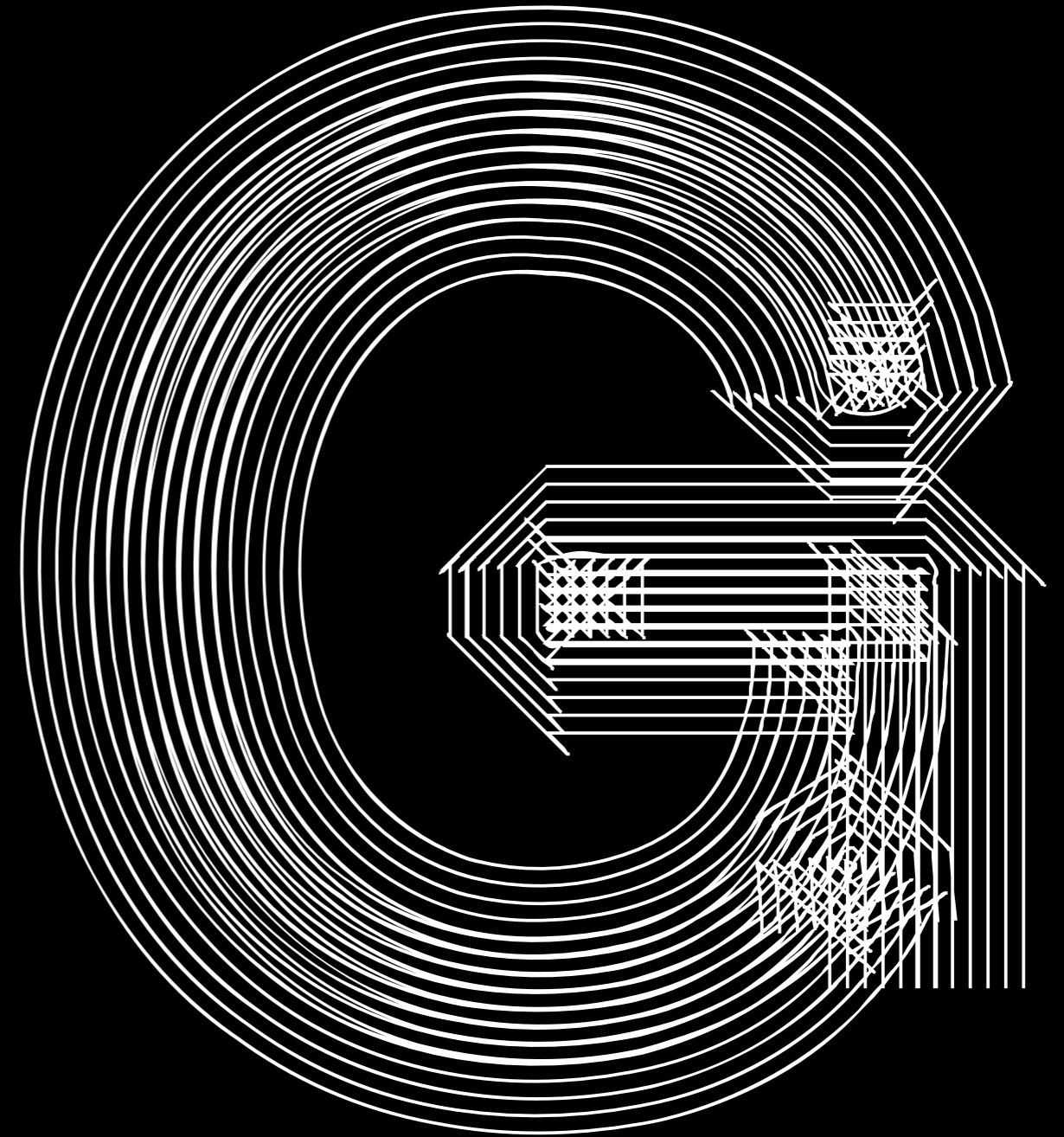
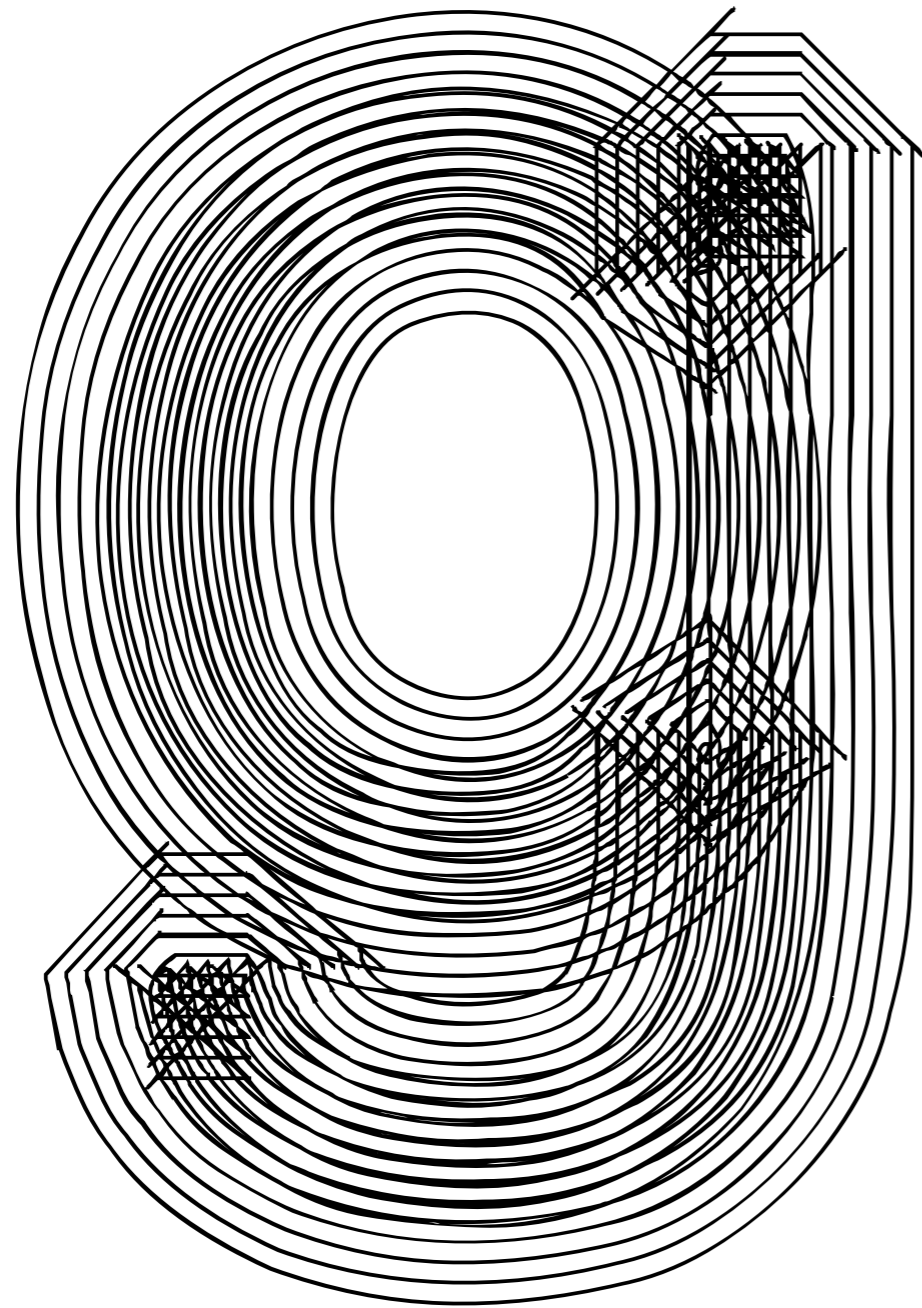


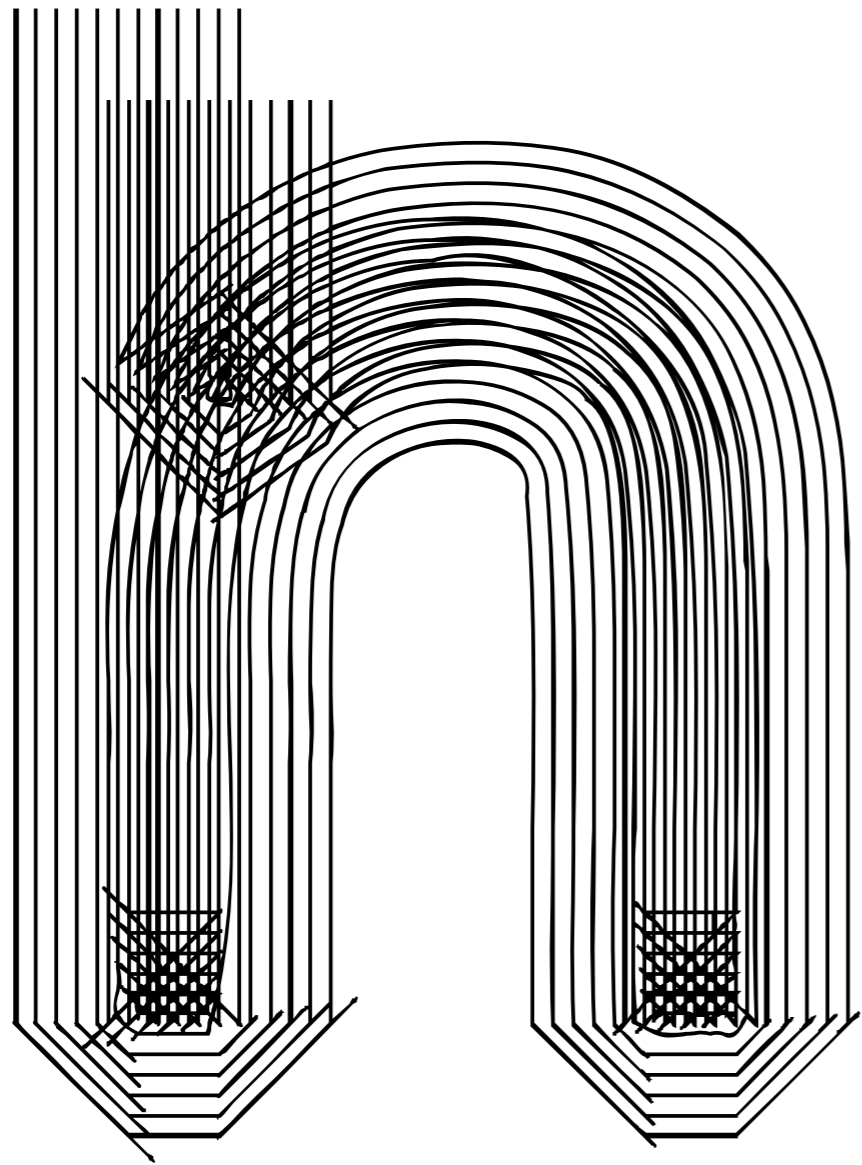


LC-Alberts vs Riley

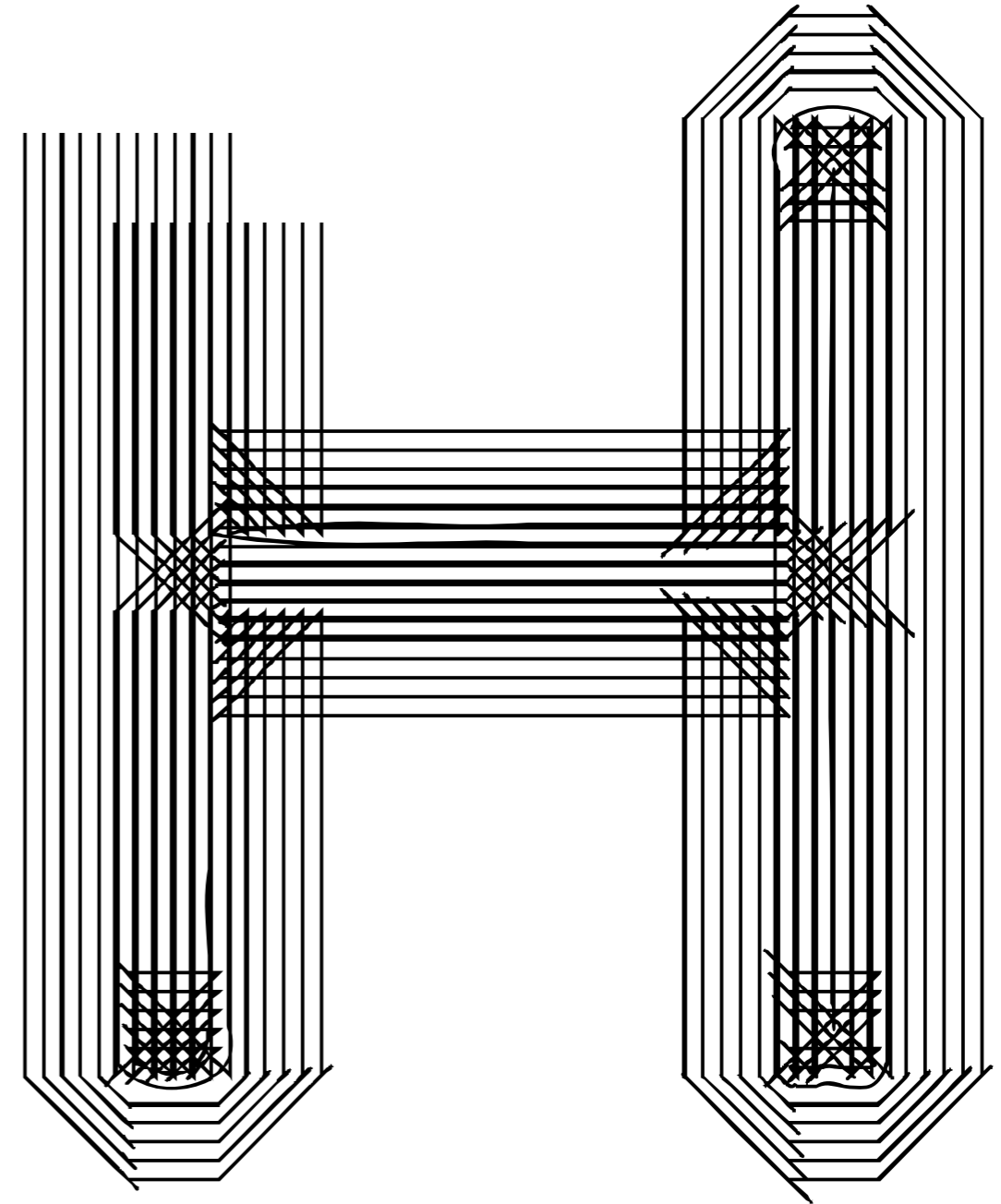


LC-Alberts vs Riley

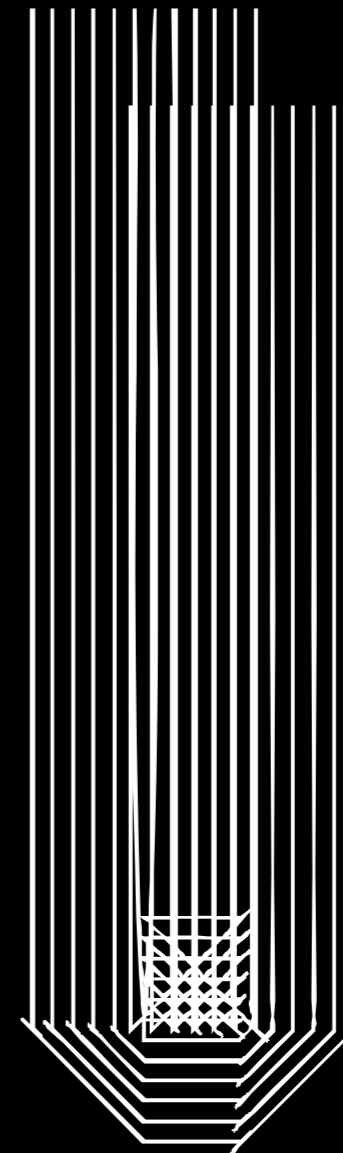
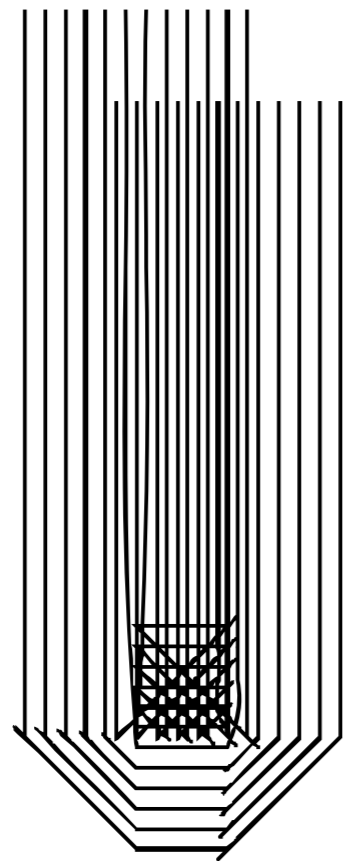
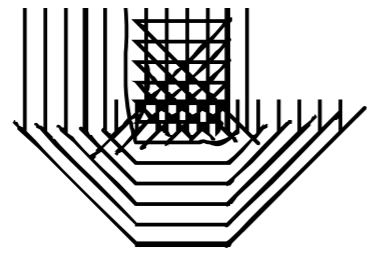


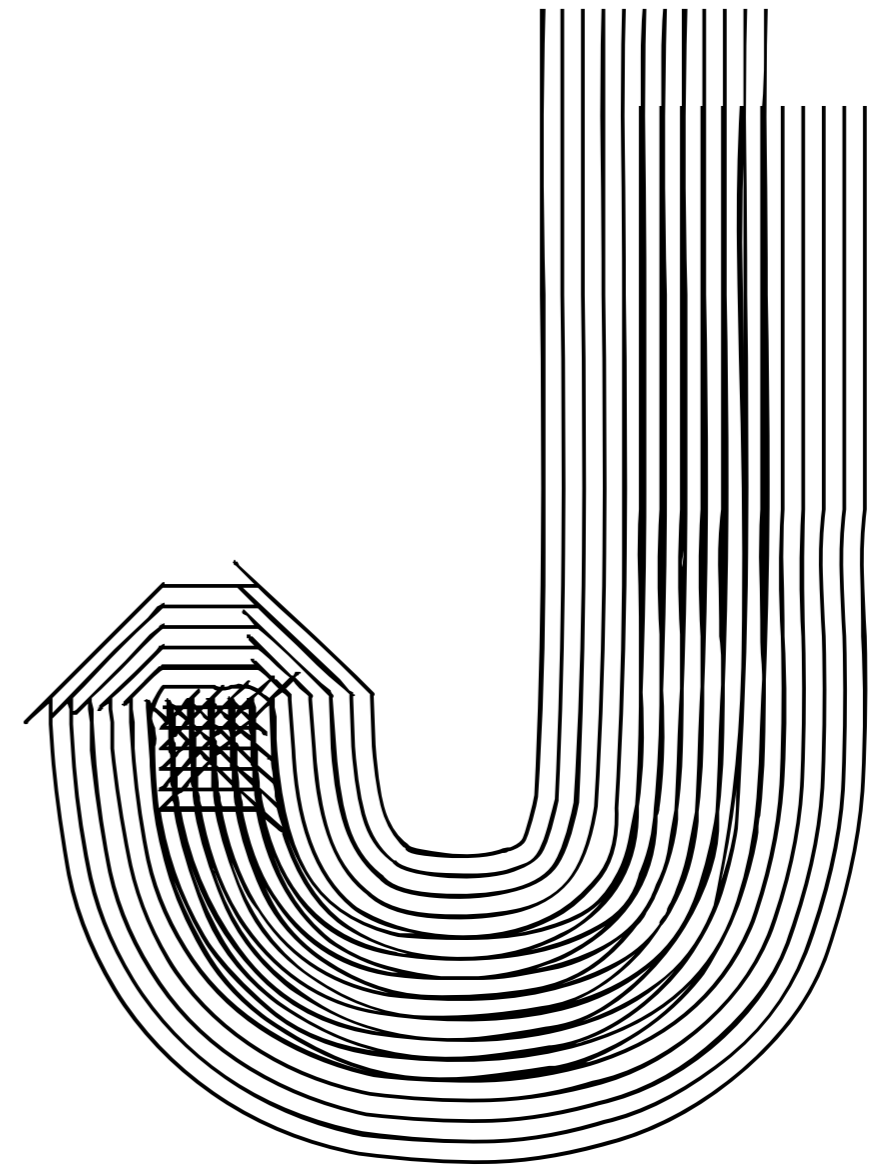
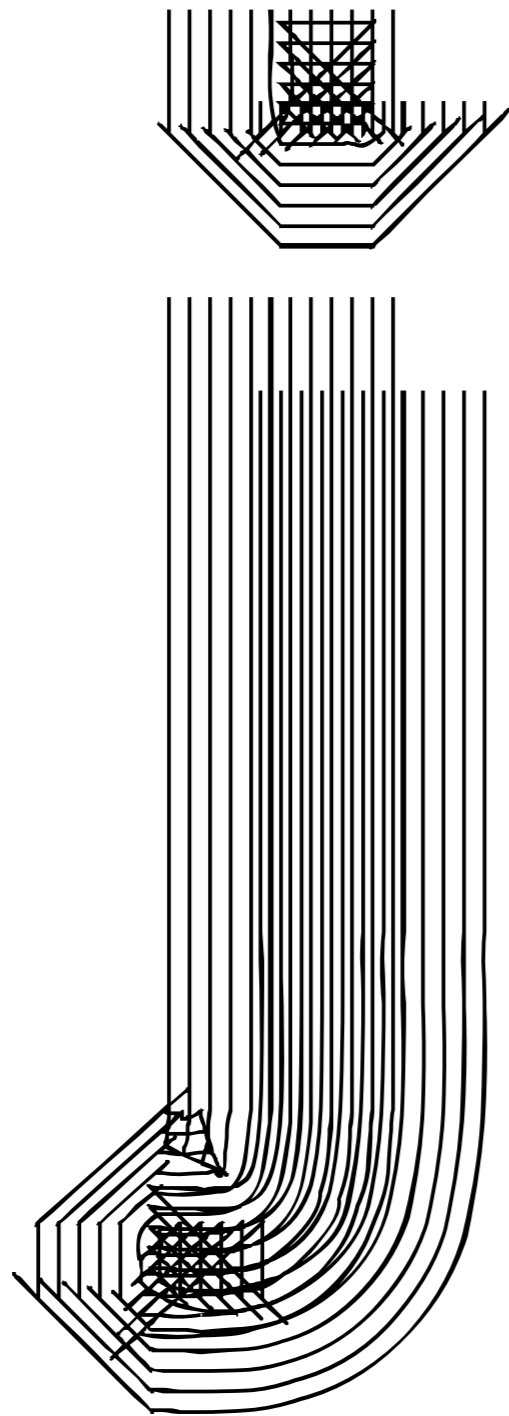


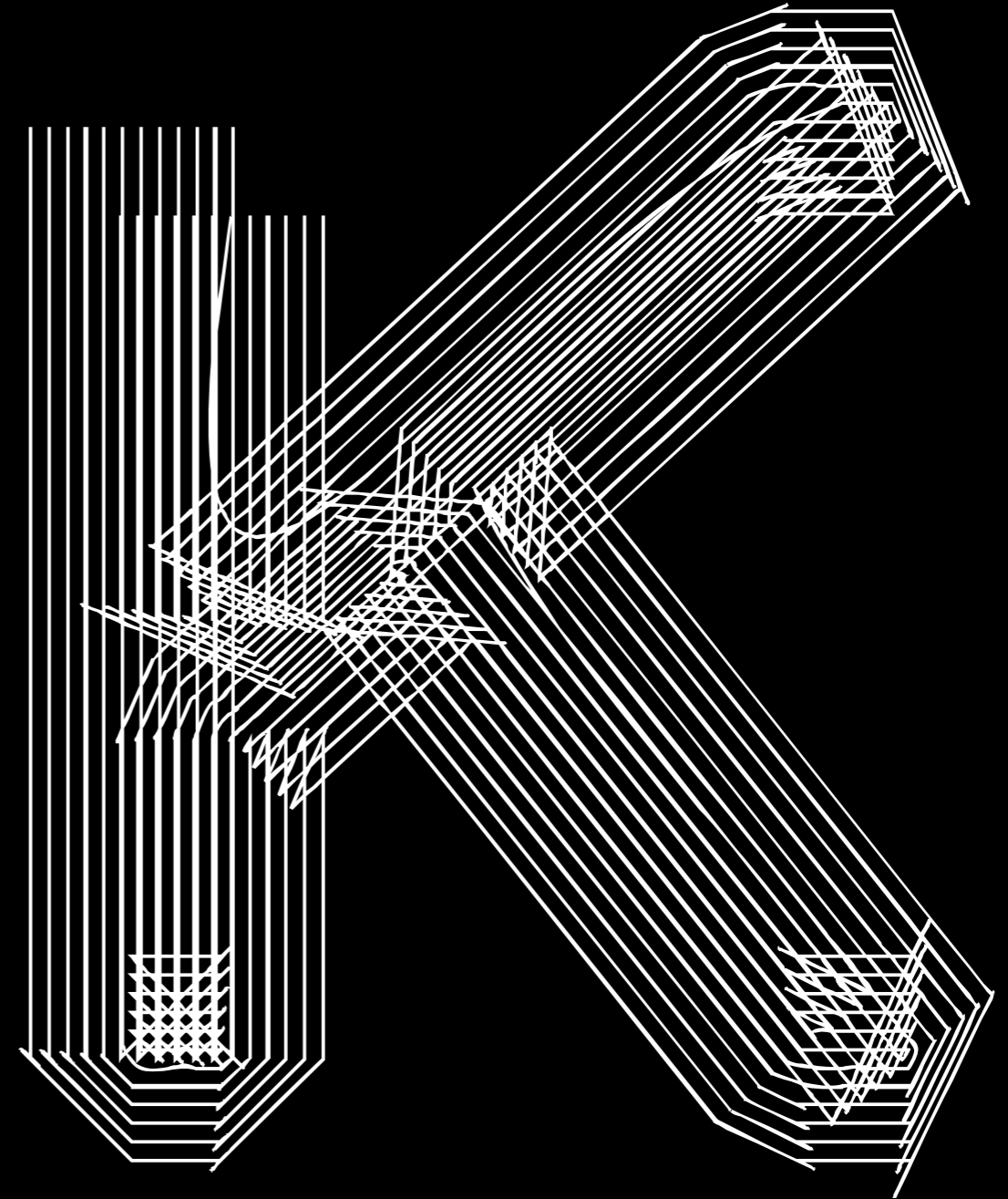
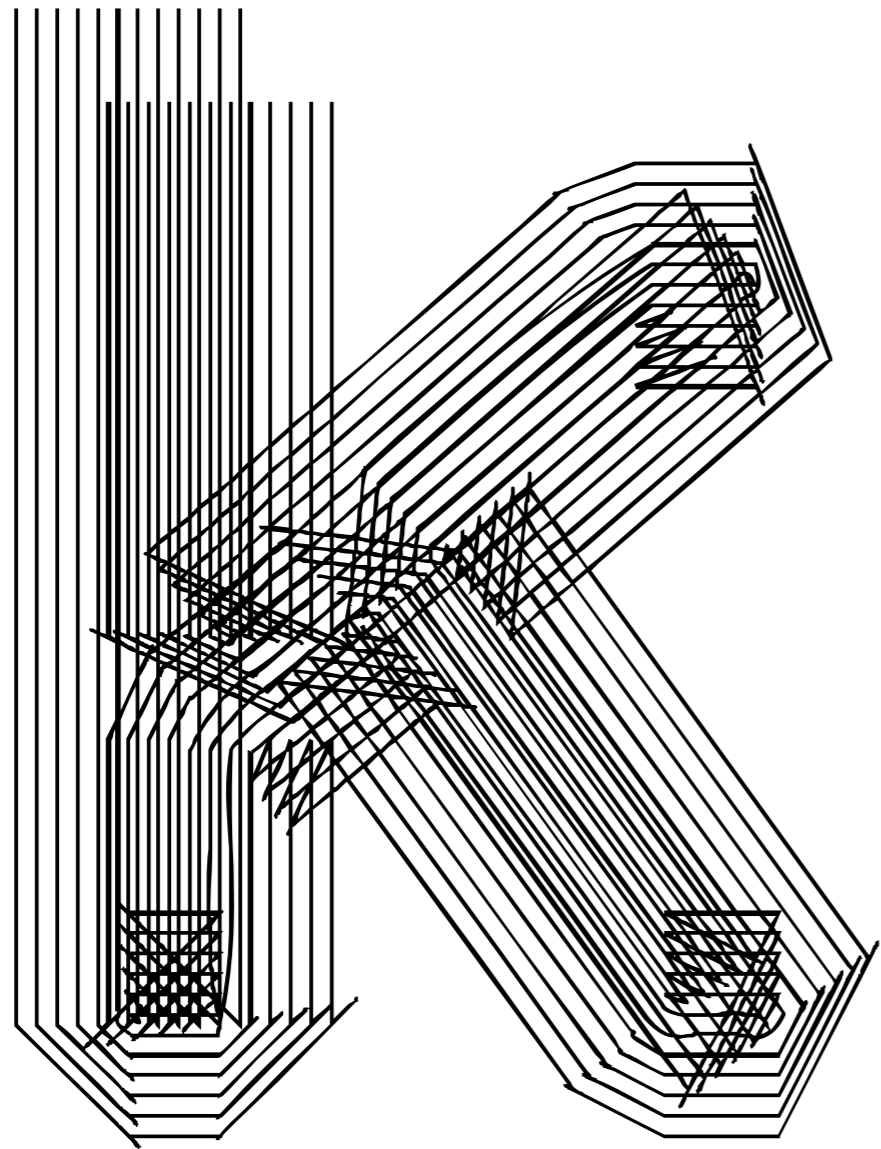
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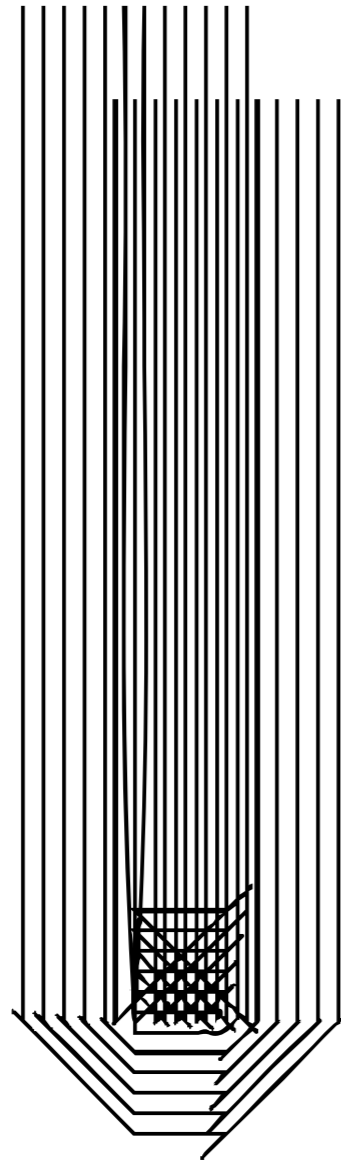


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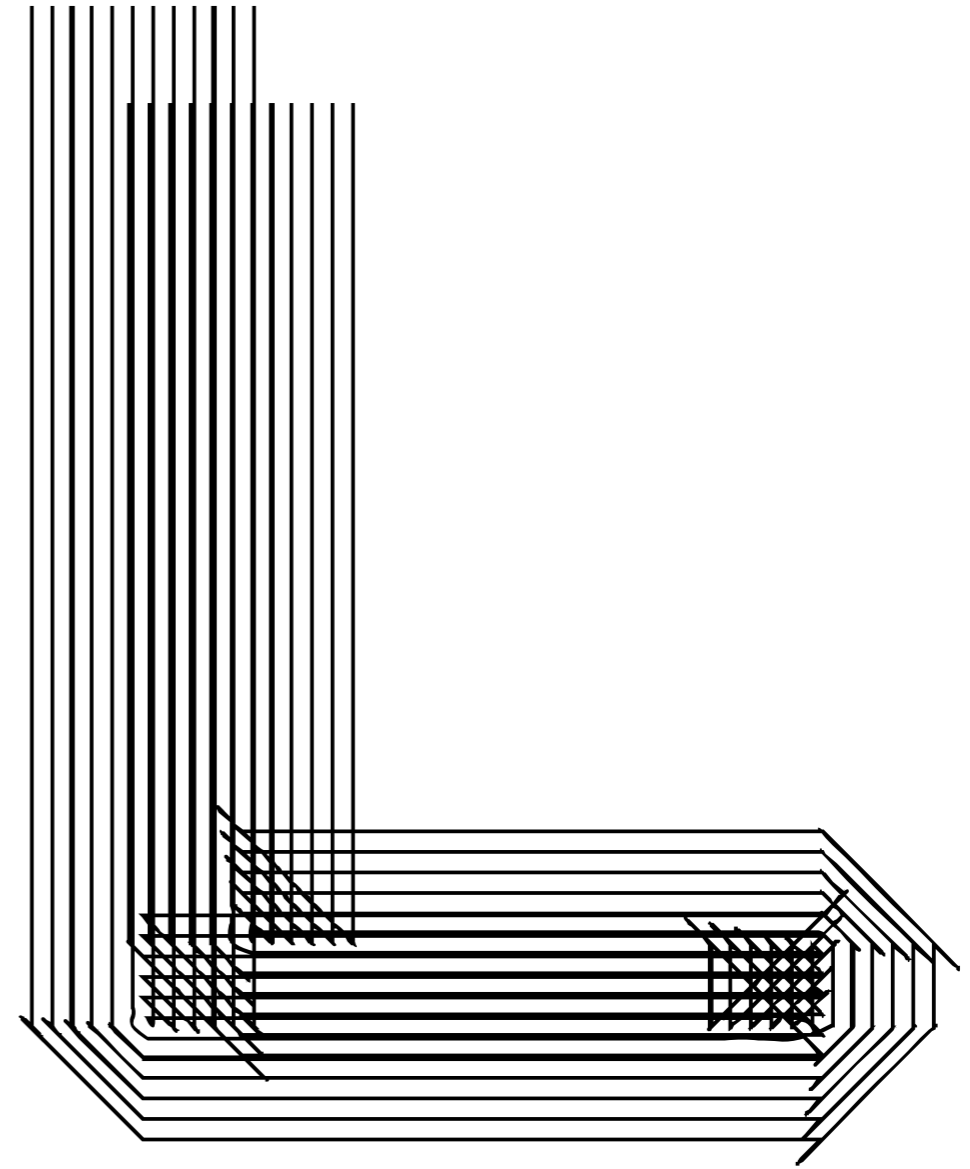




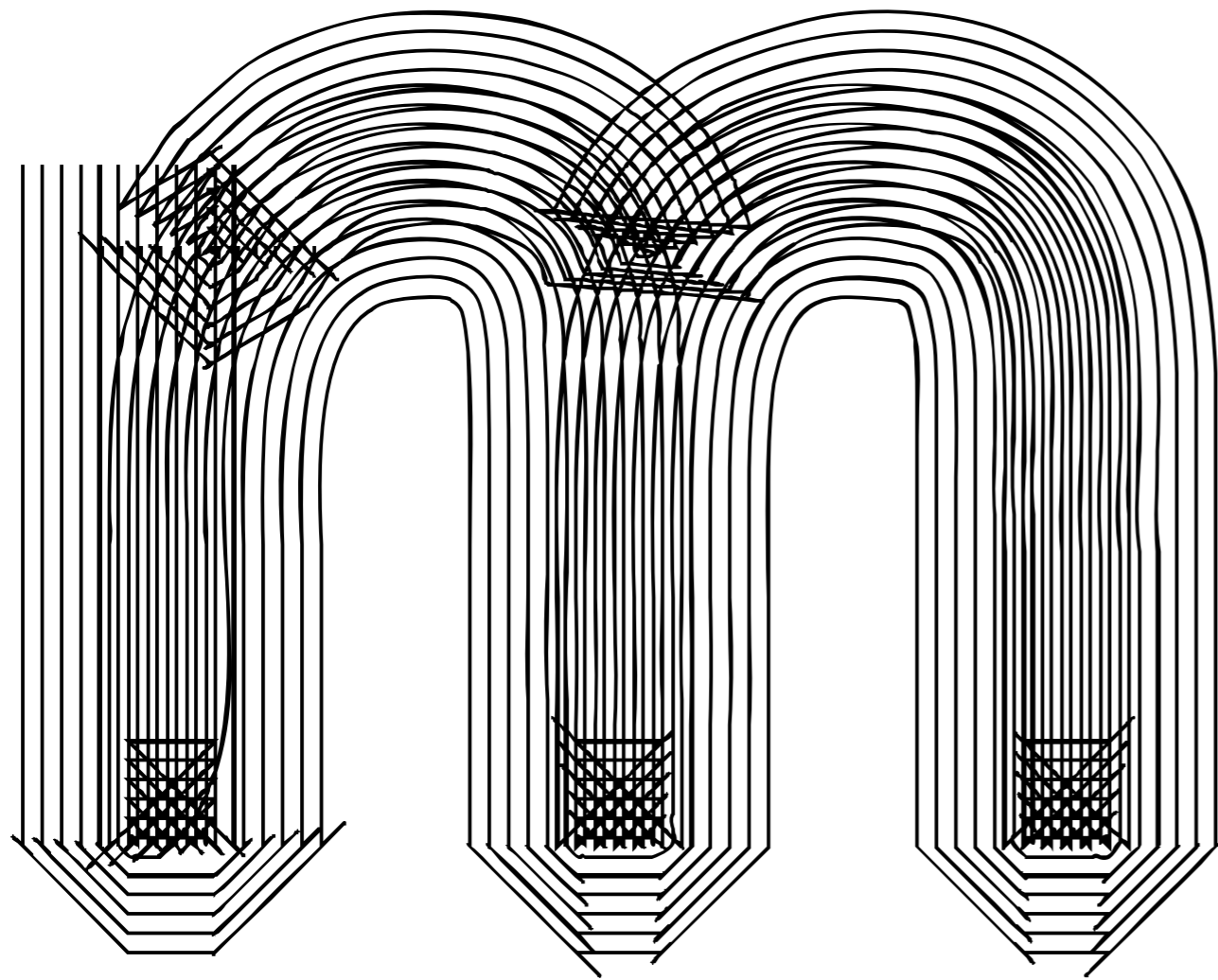




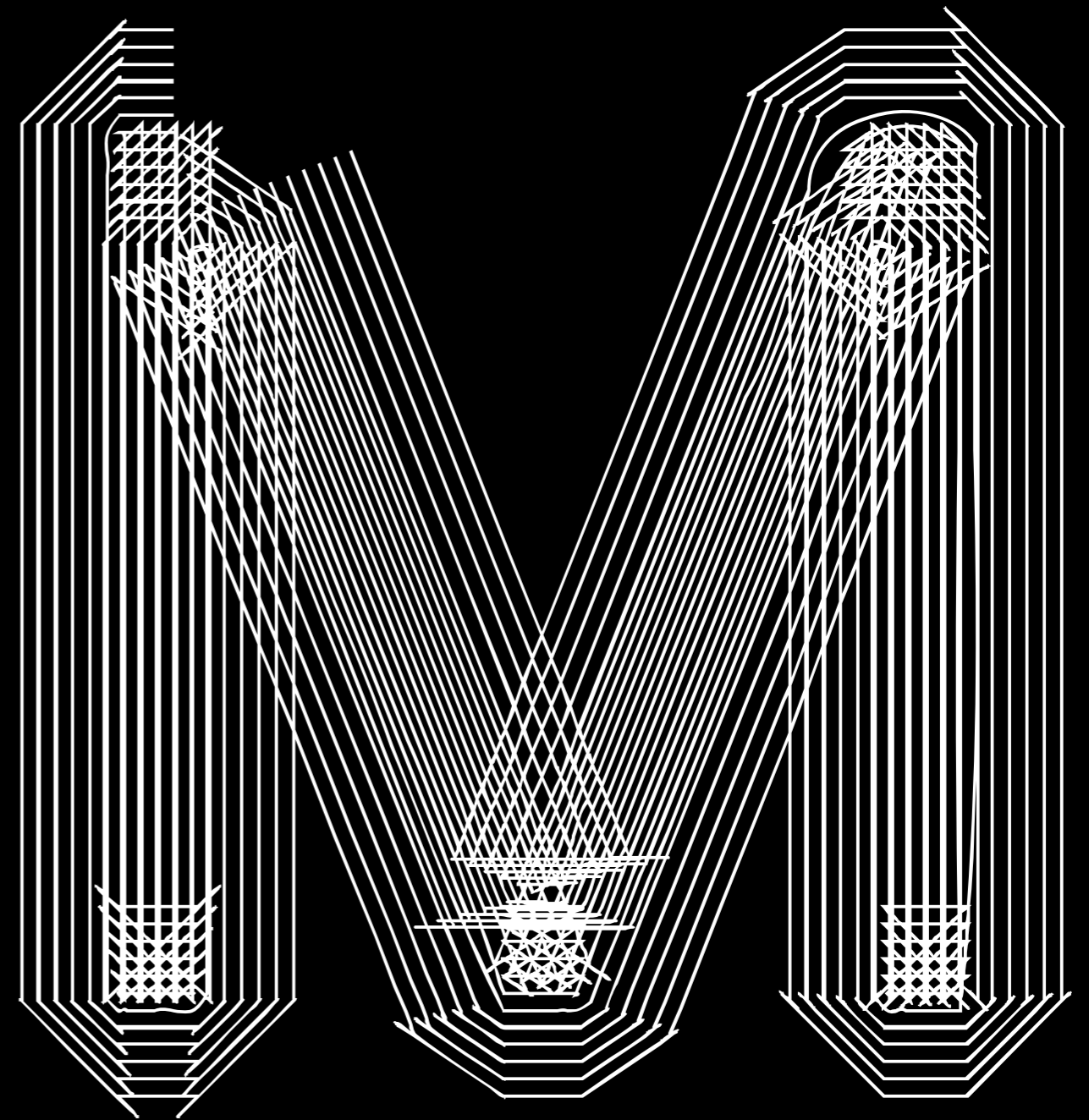
LC-Alberts vs Riley



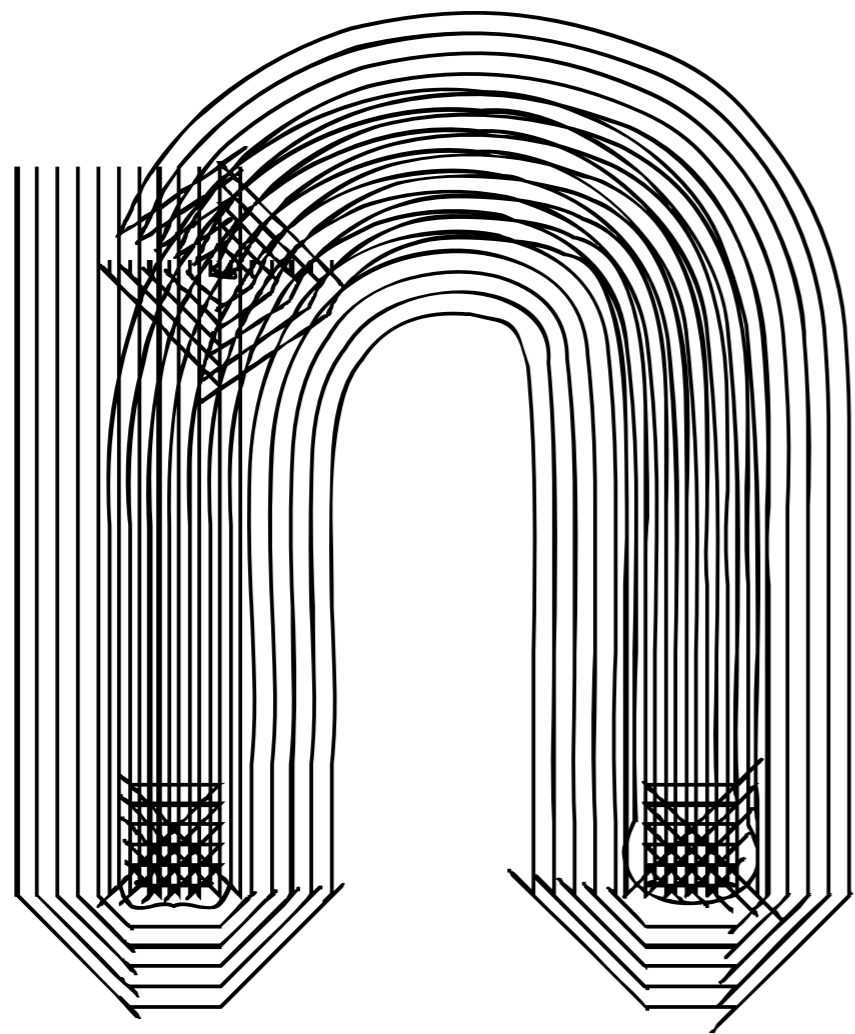
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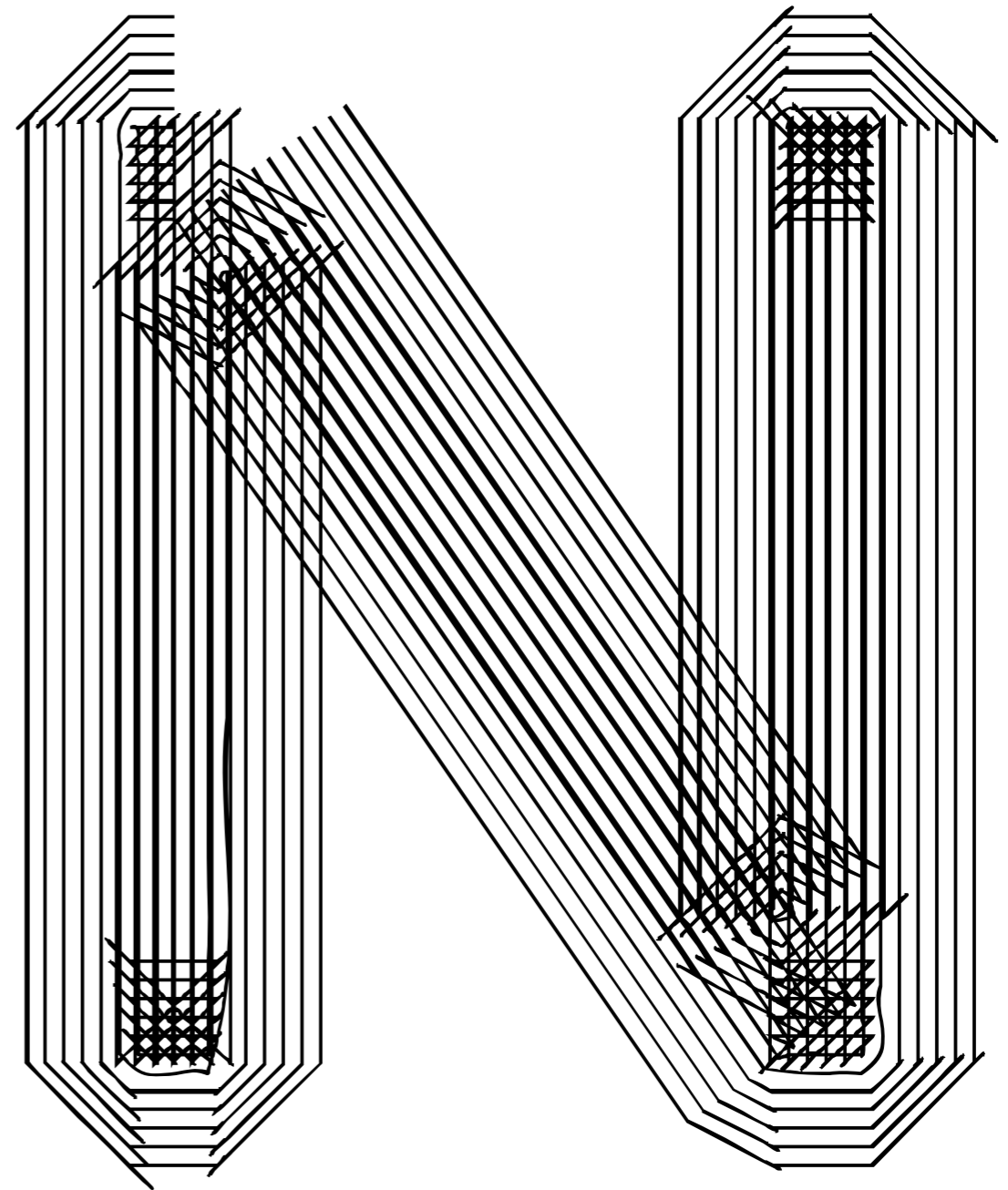
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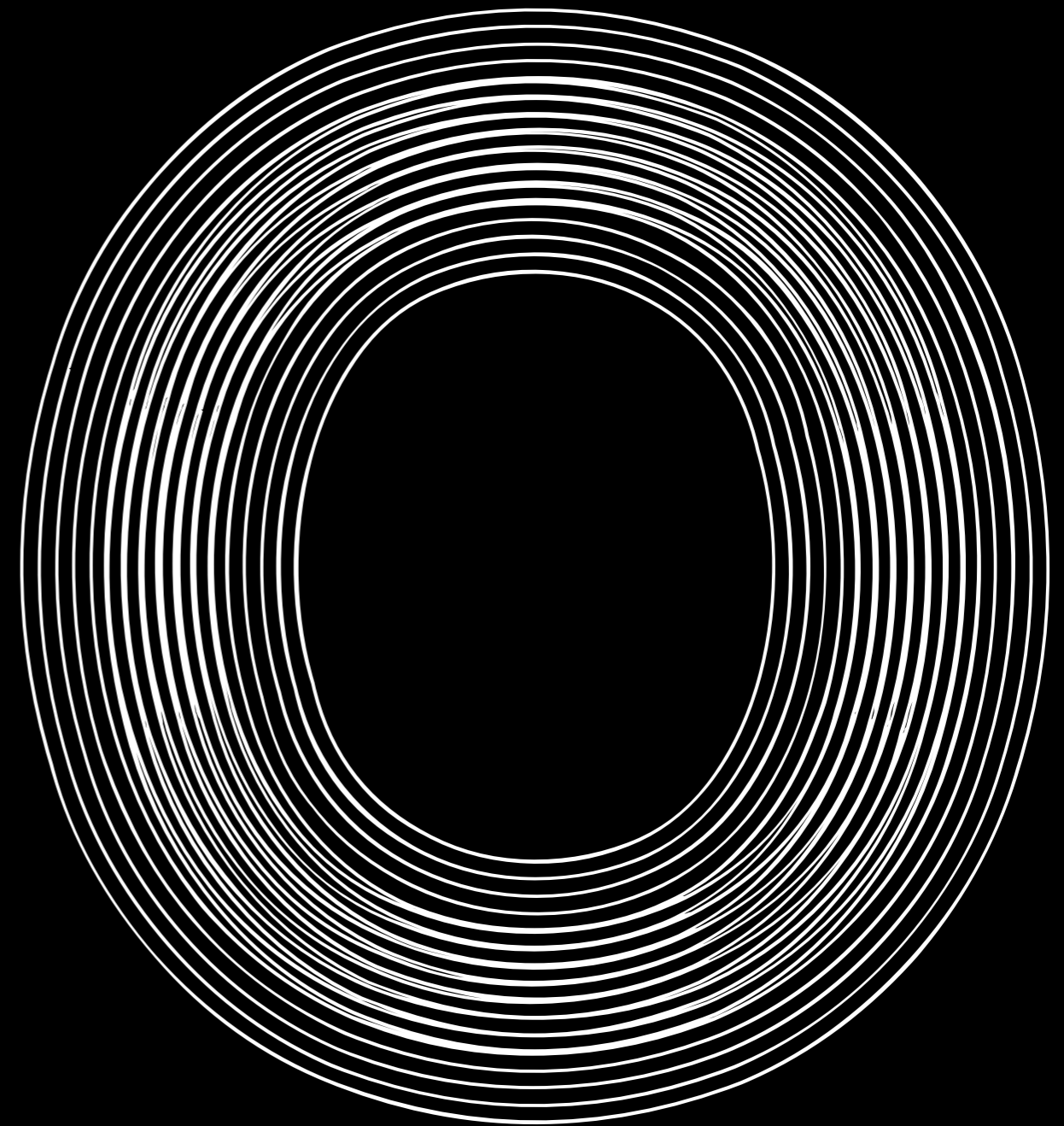
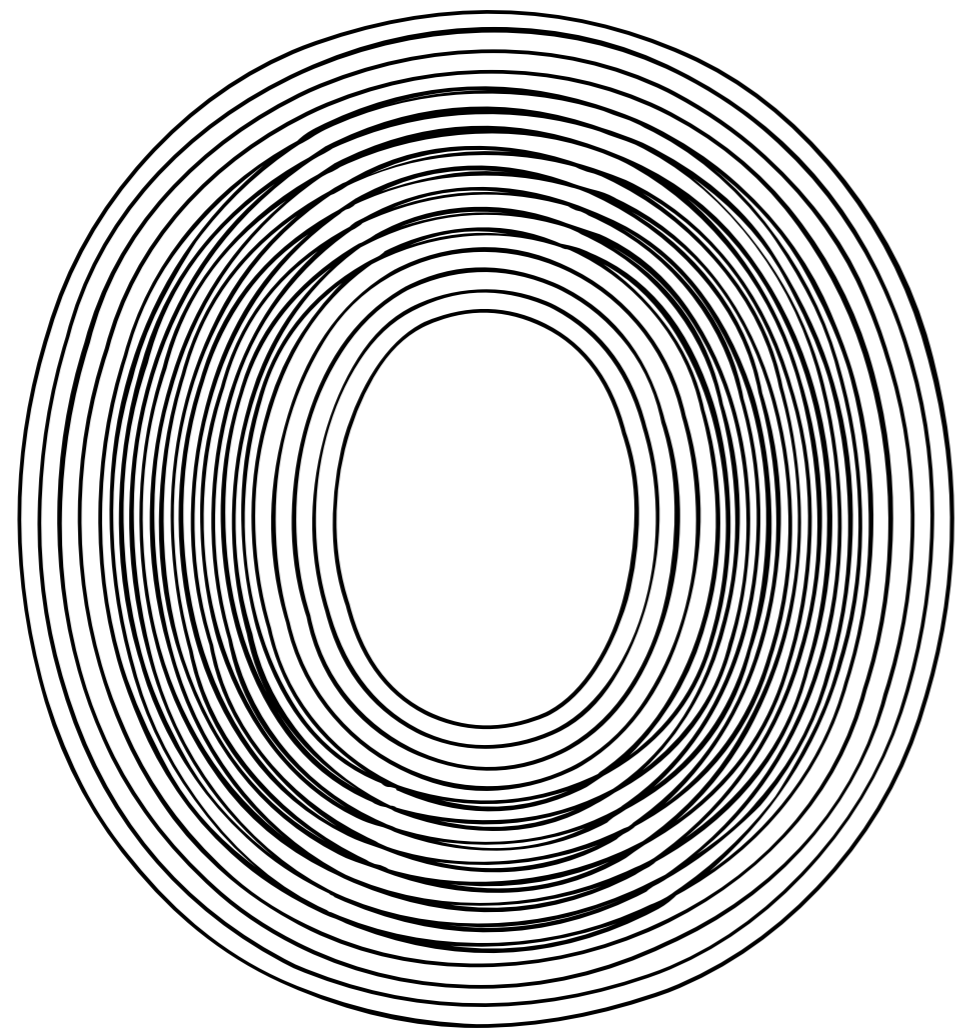
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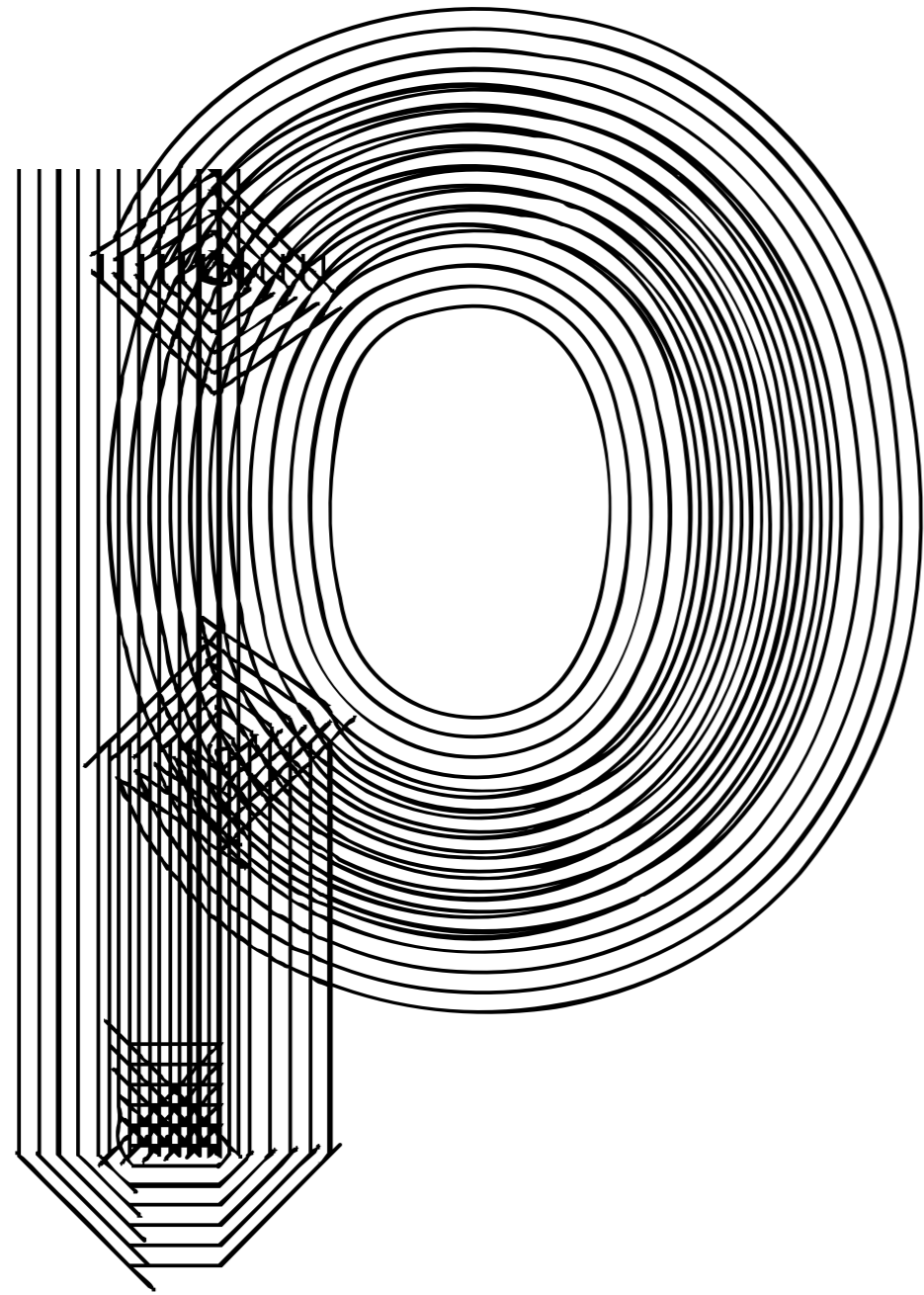


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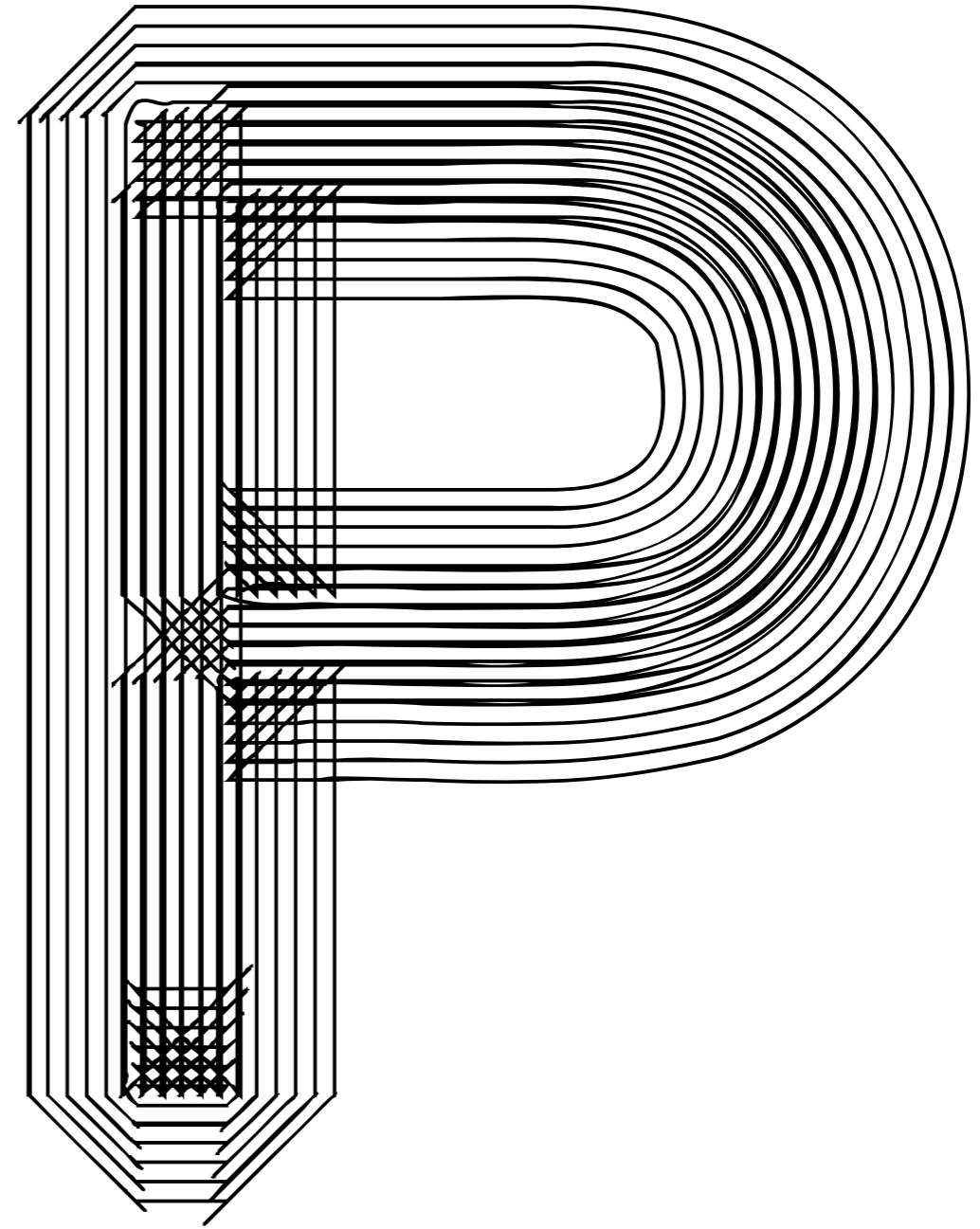


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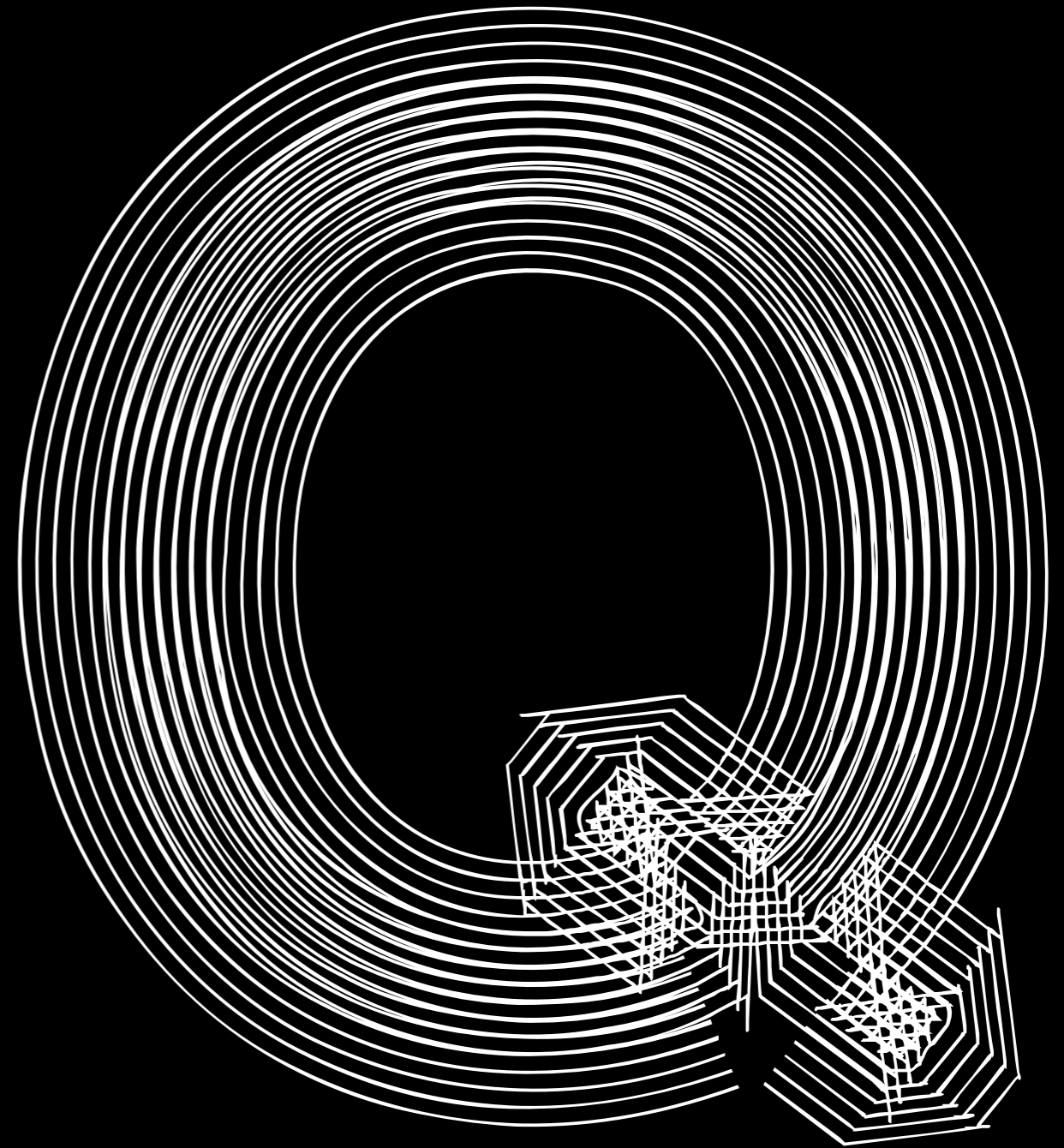
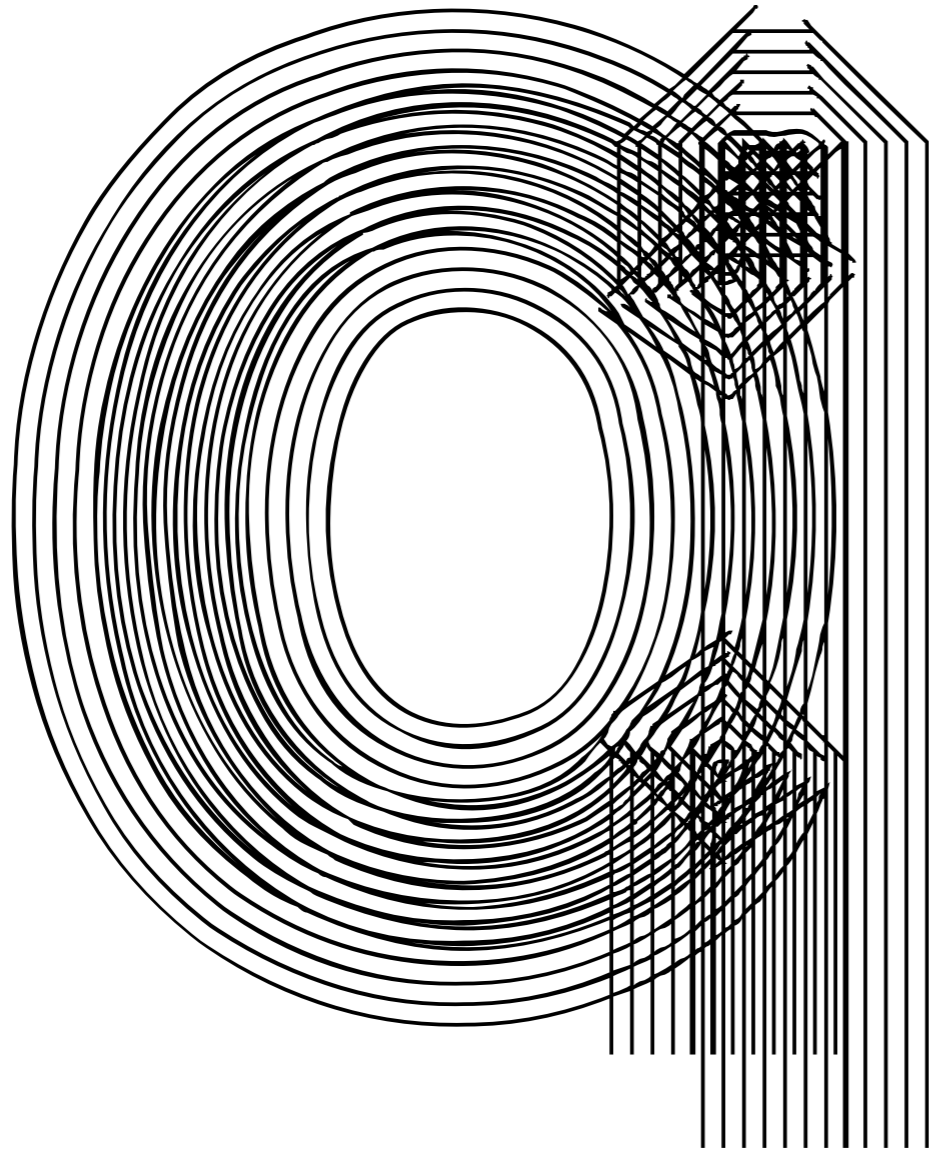


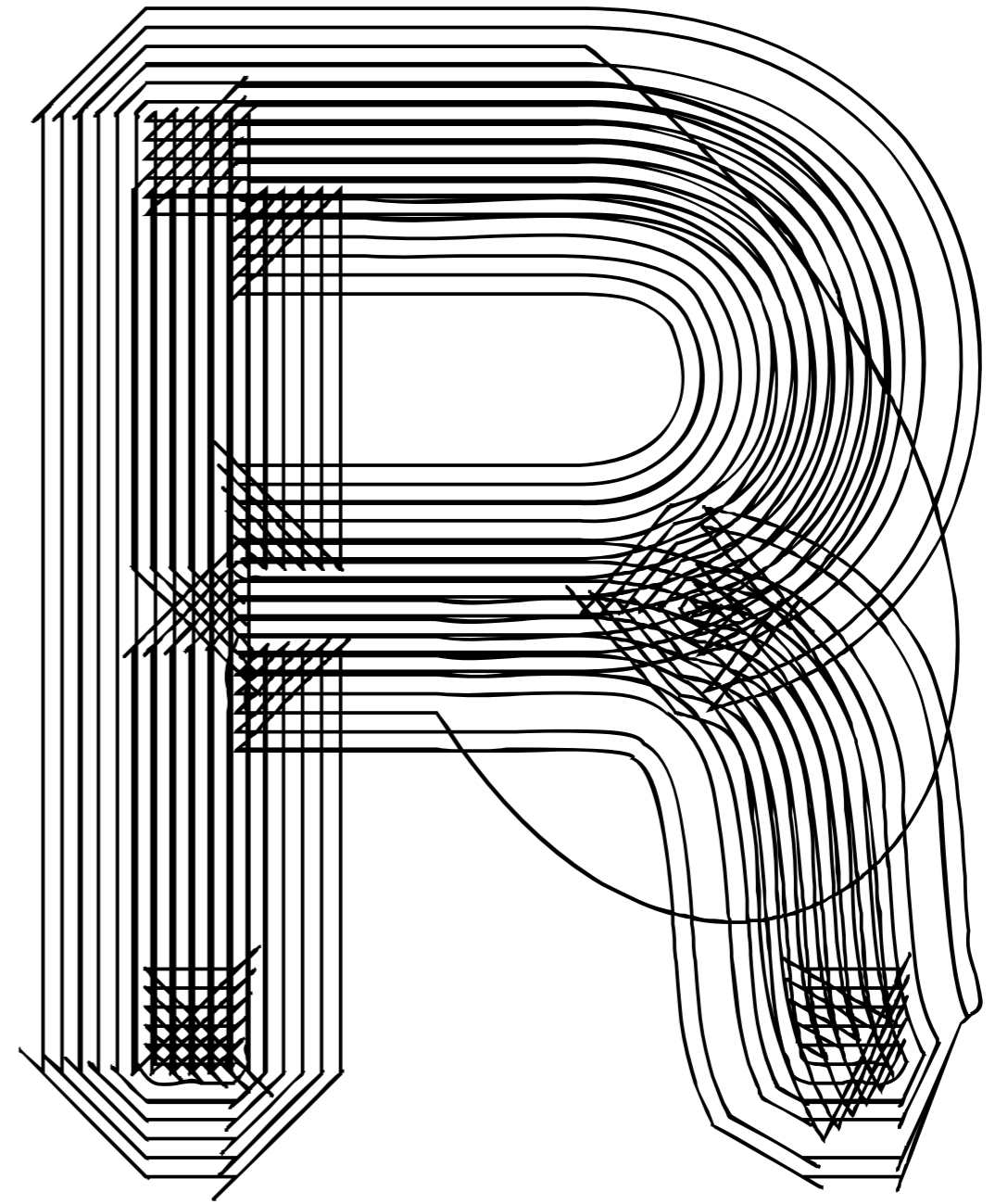
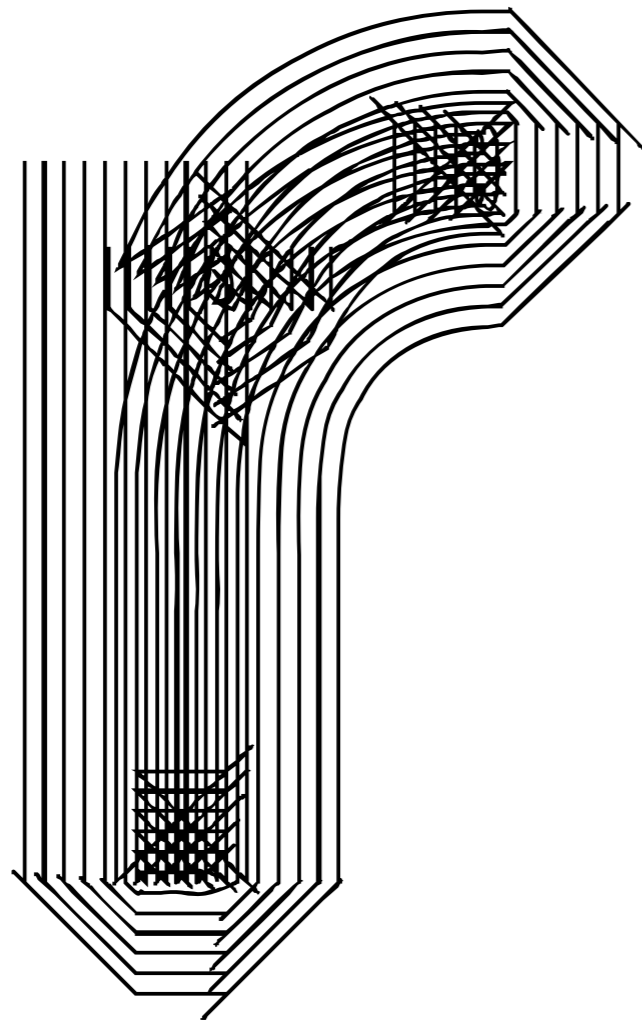


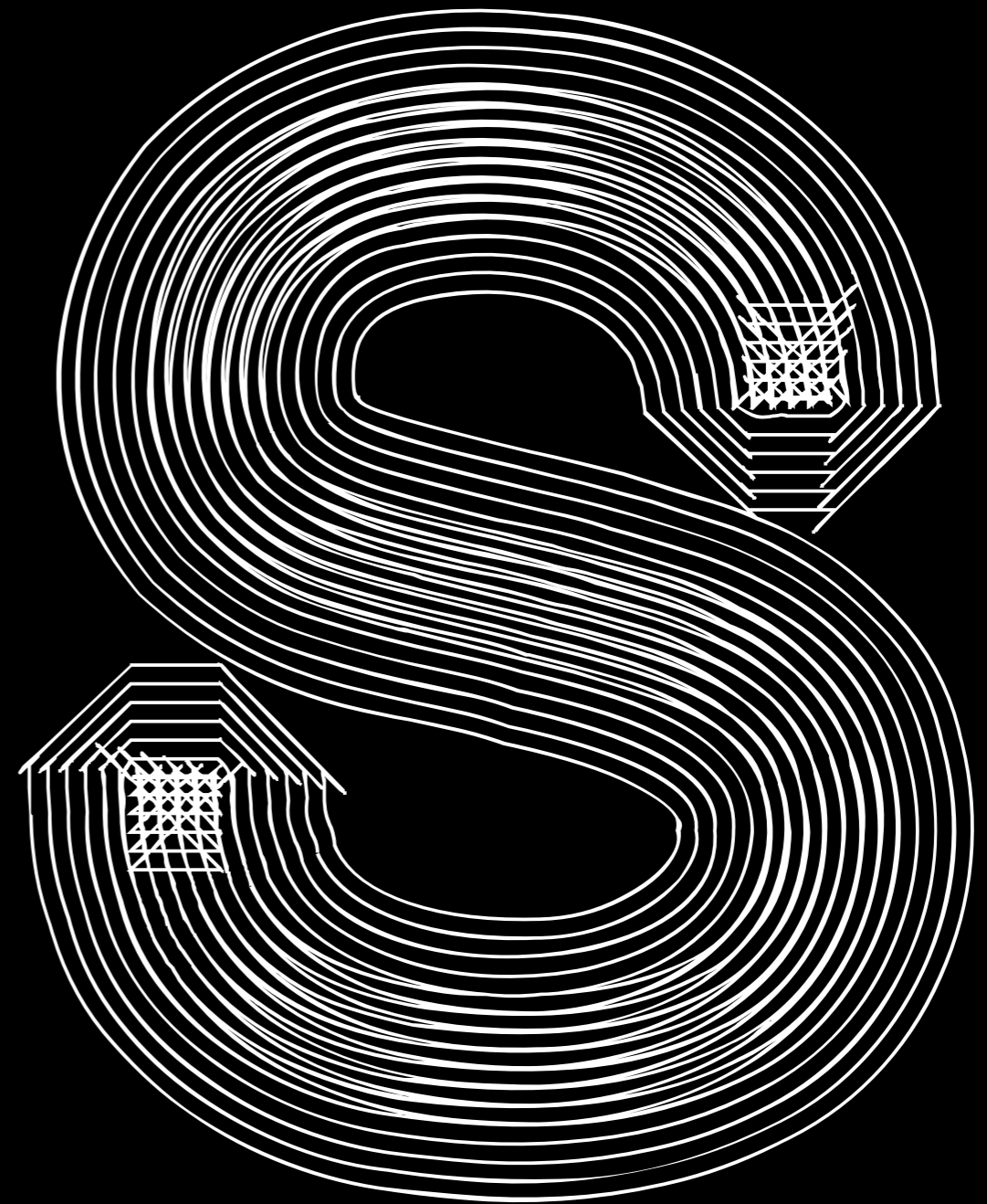
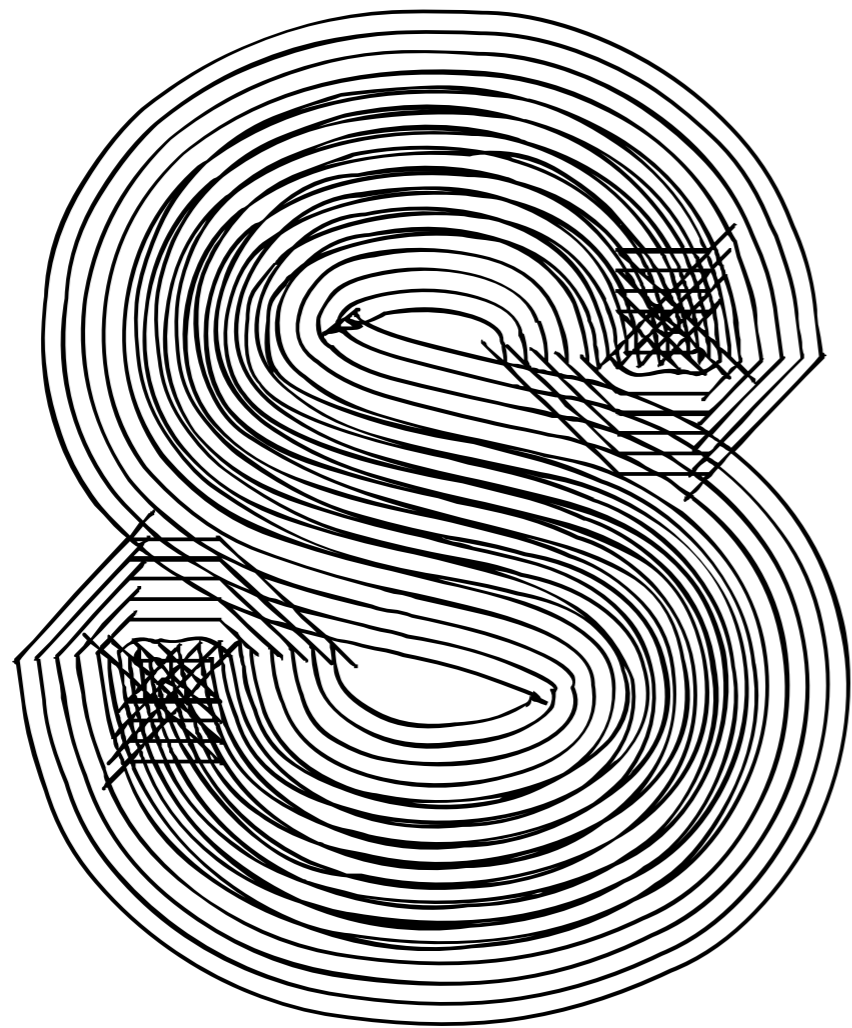
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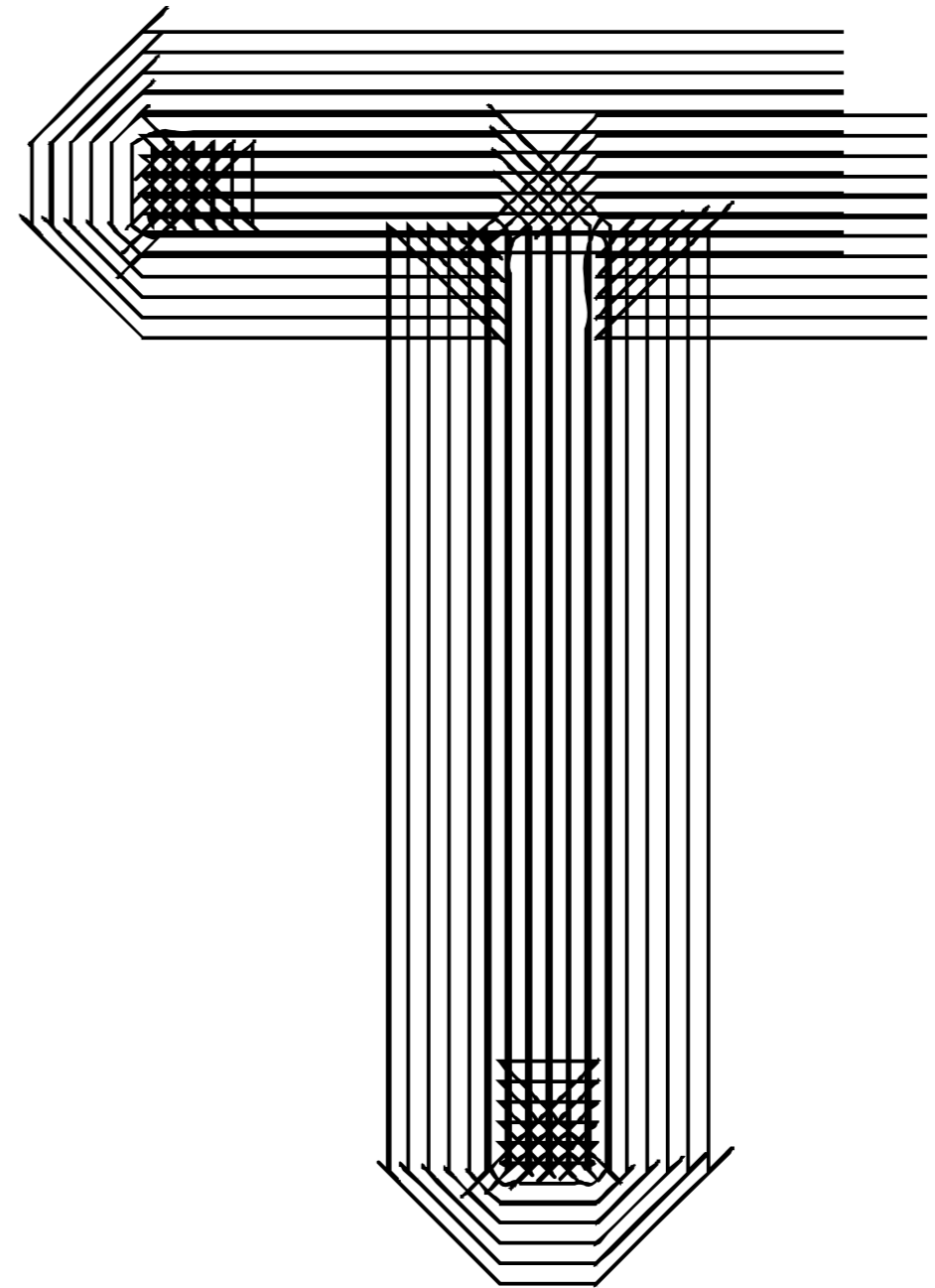
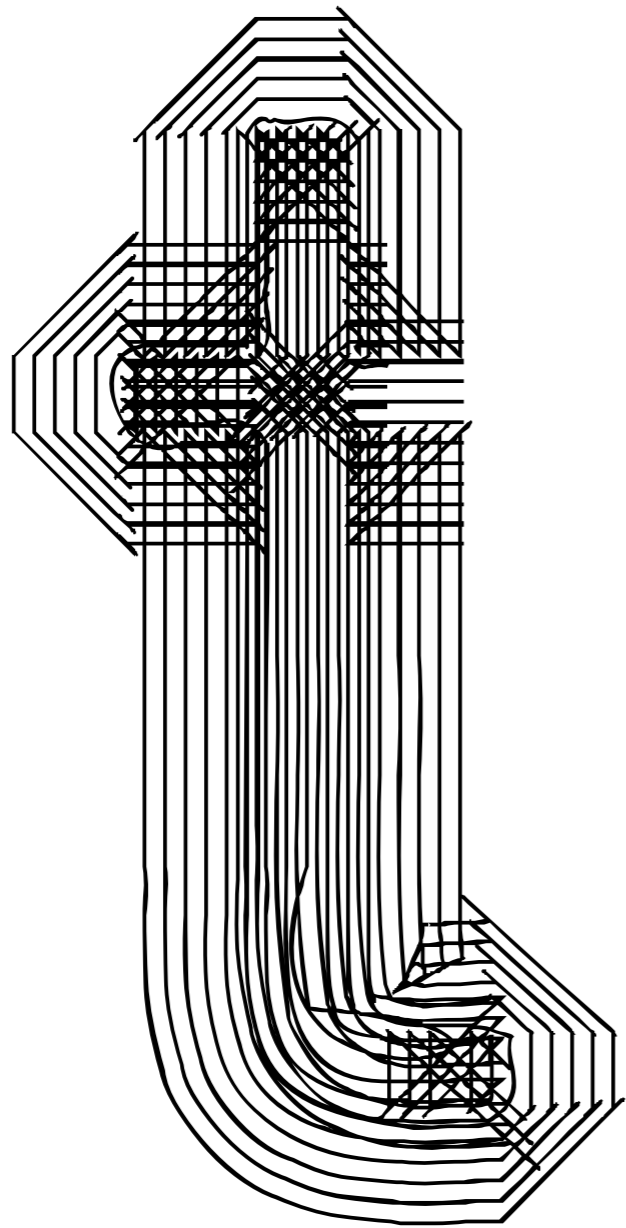


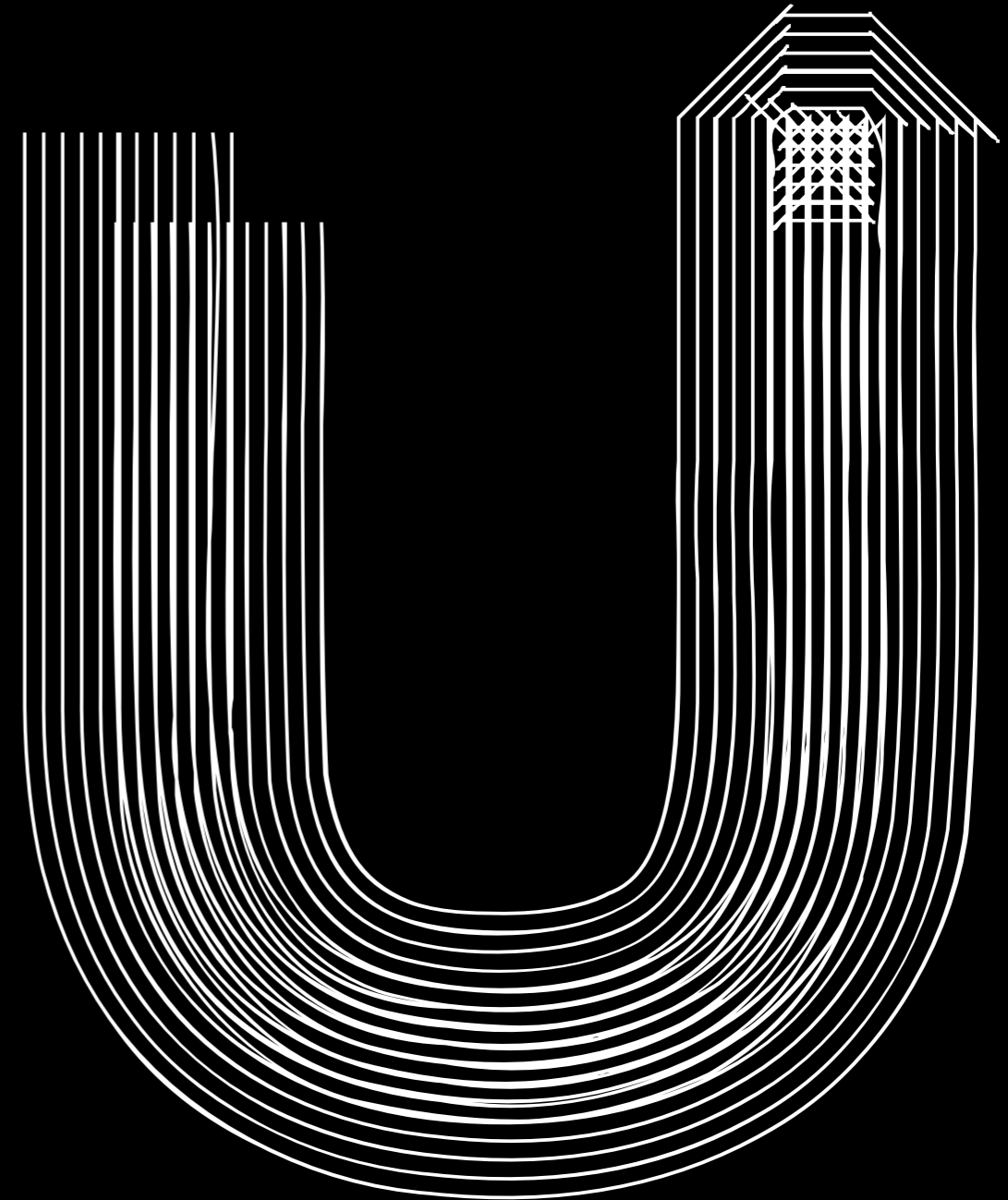
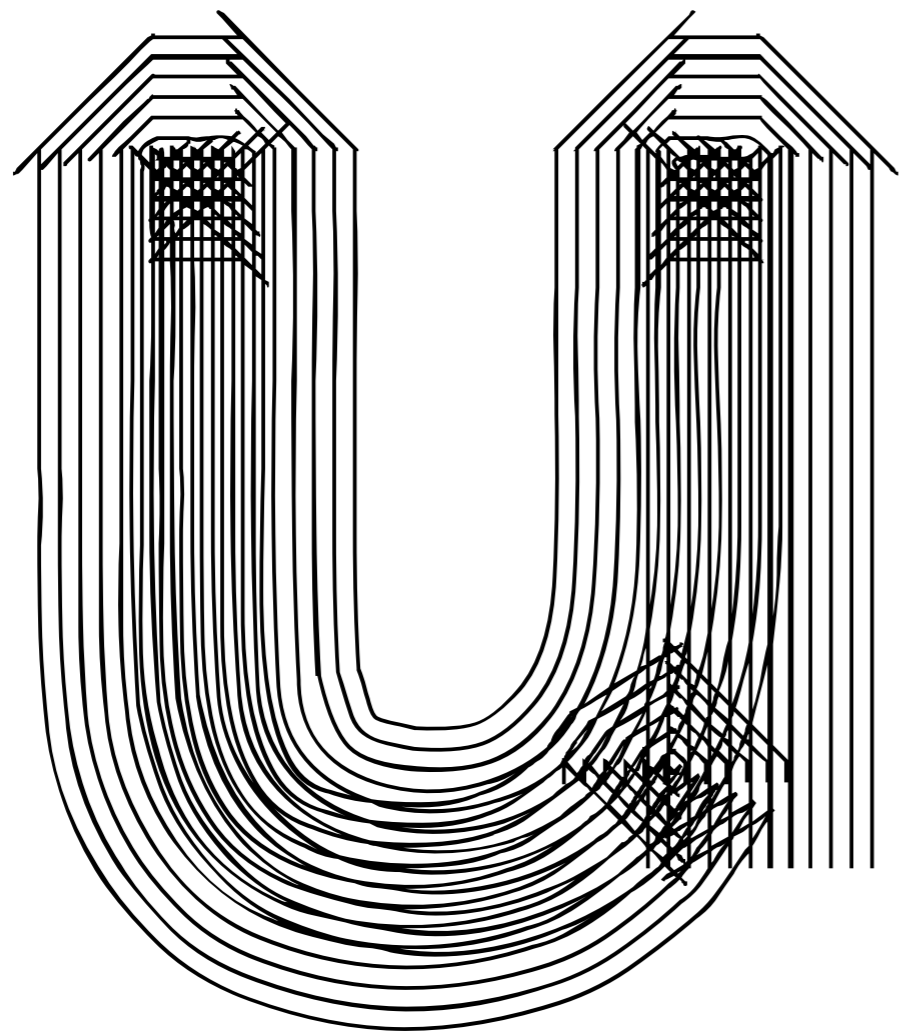
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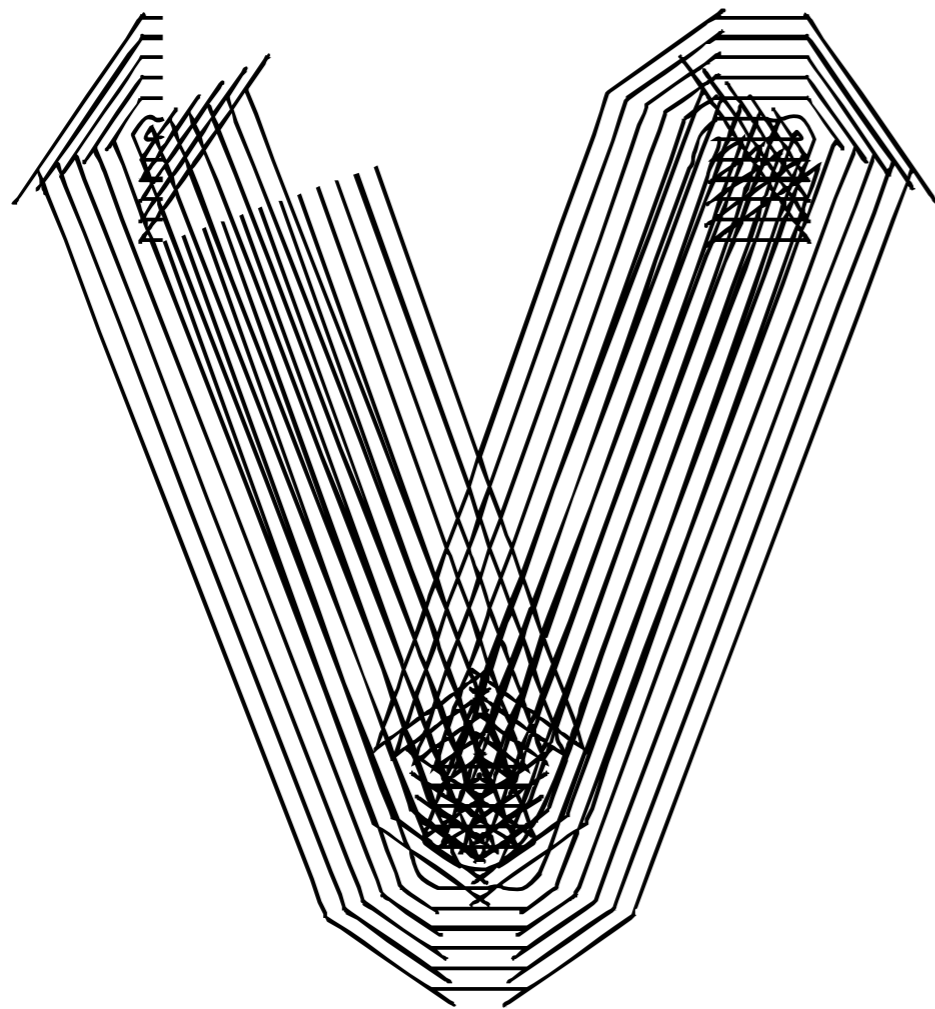




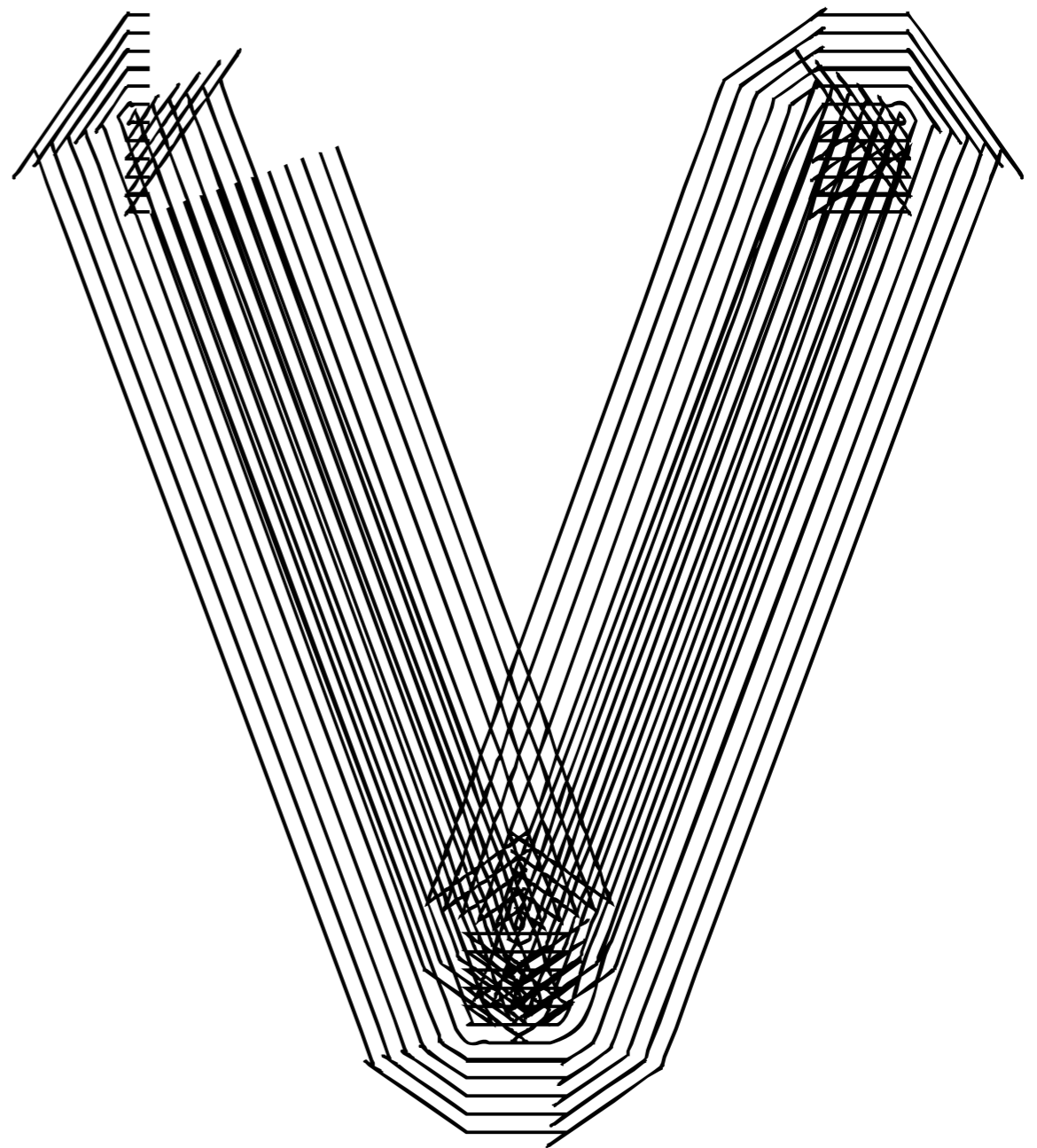




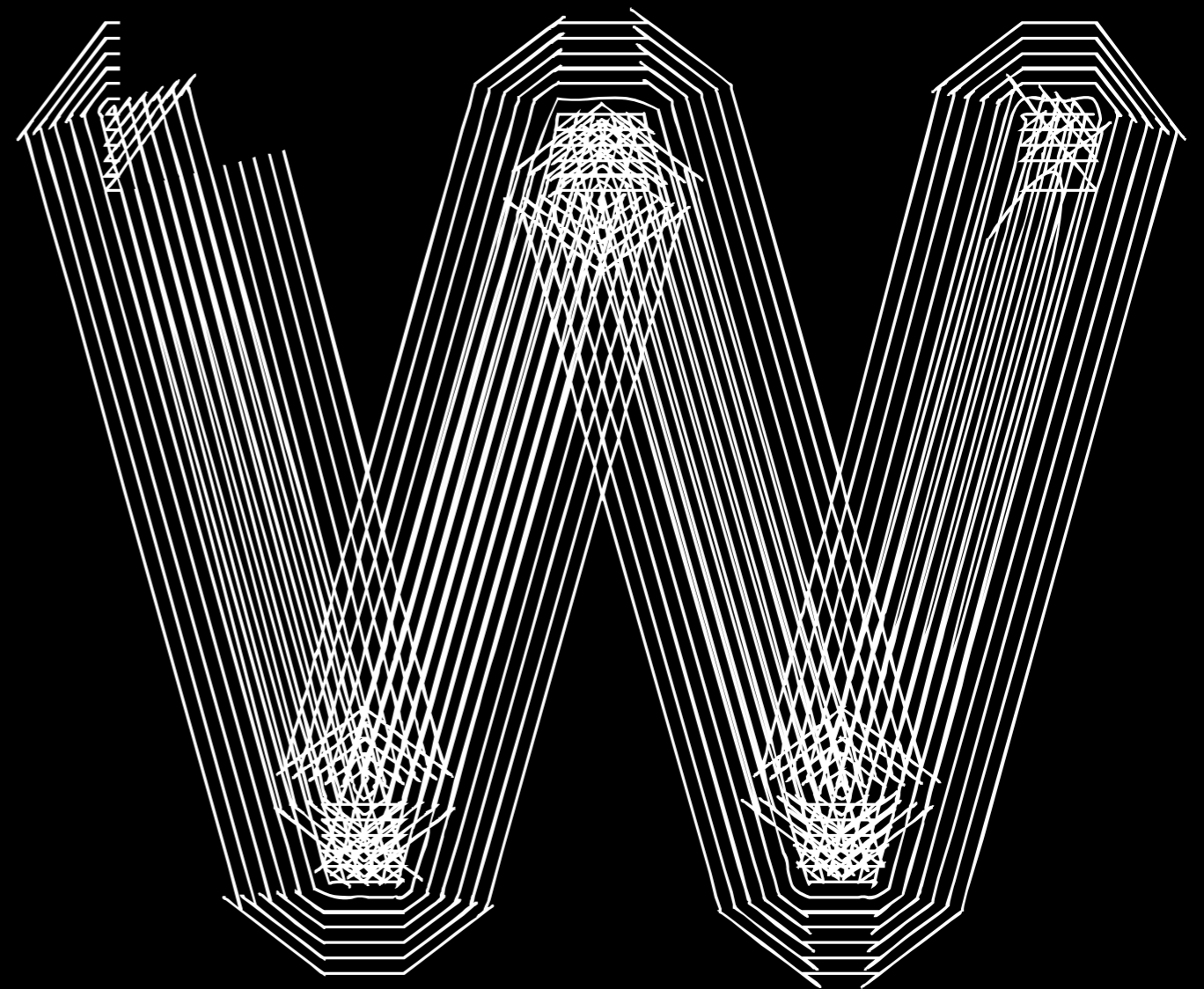
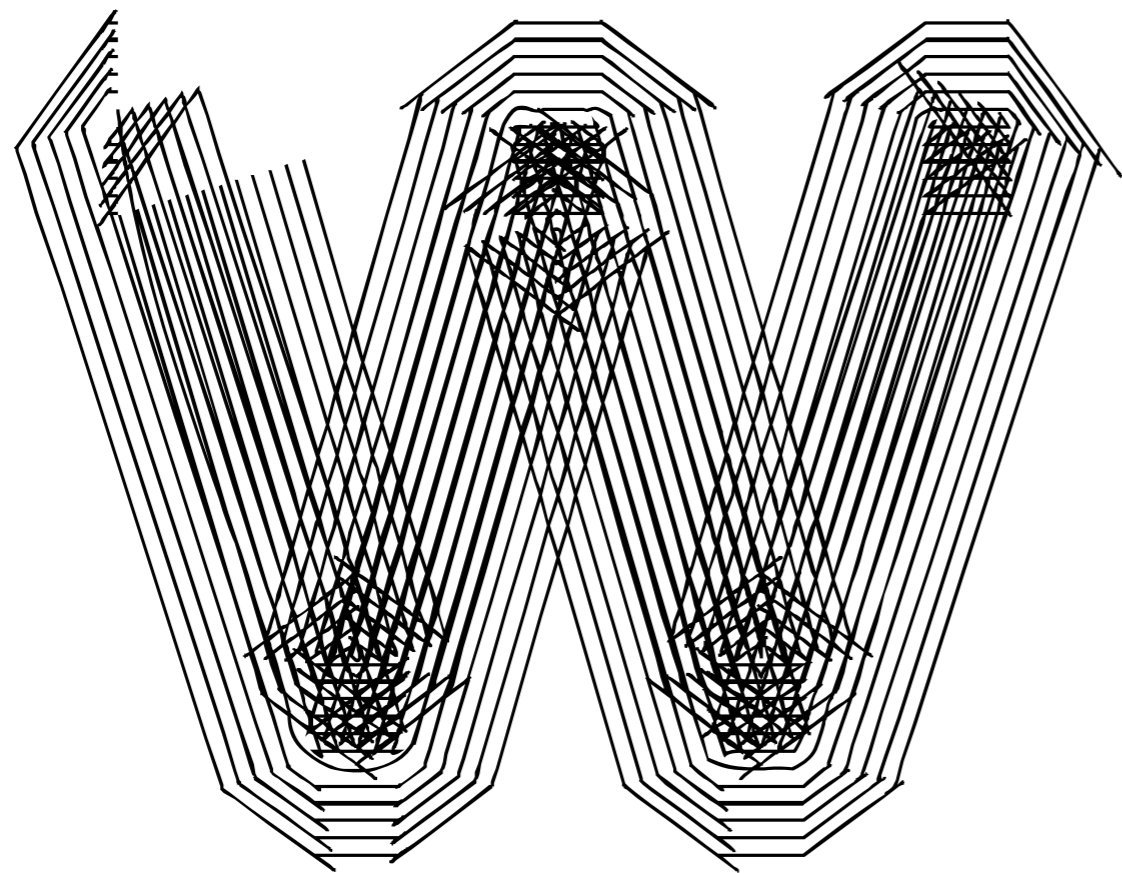


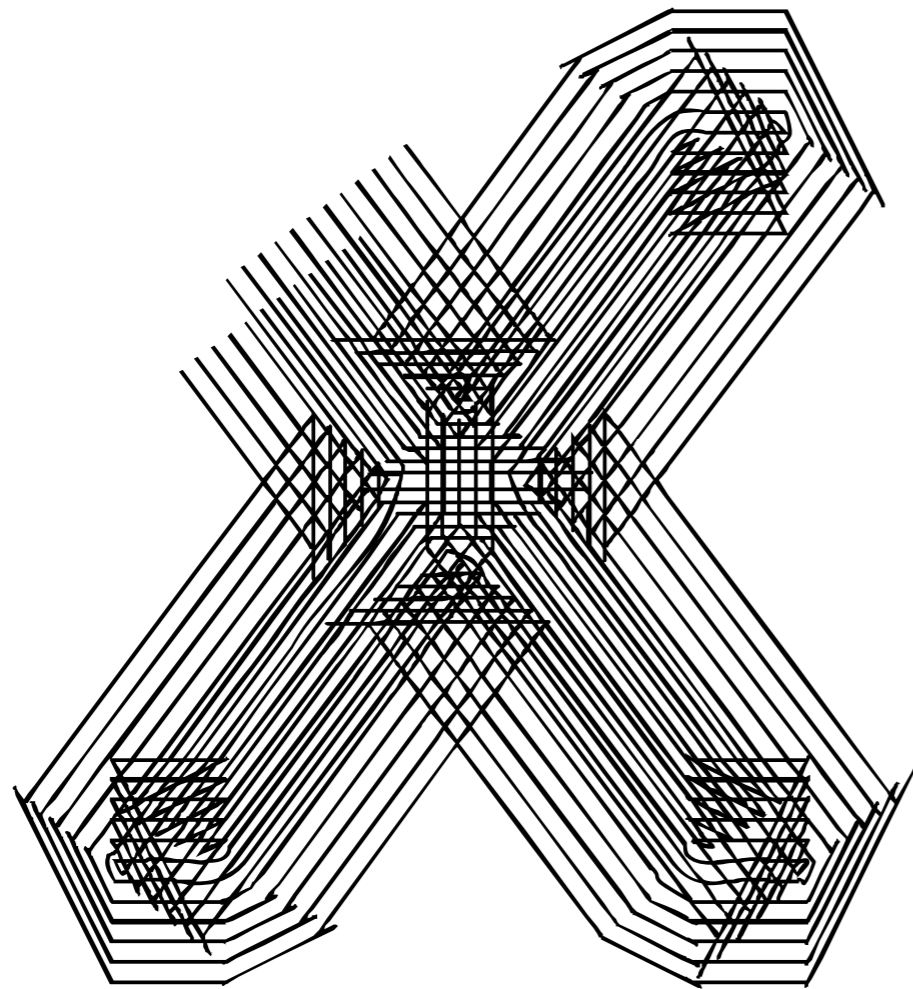


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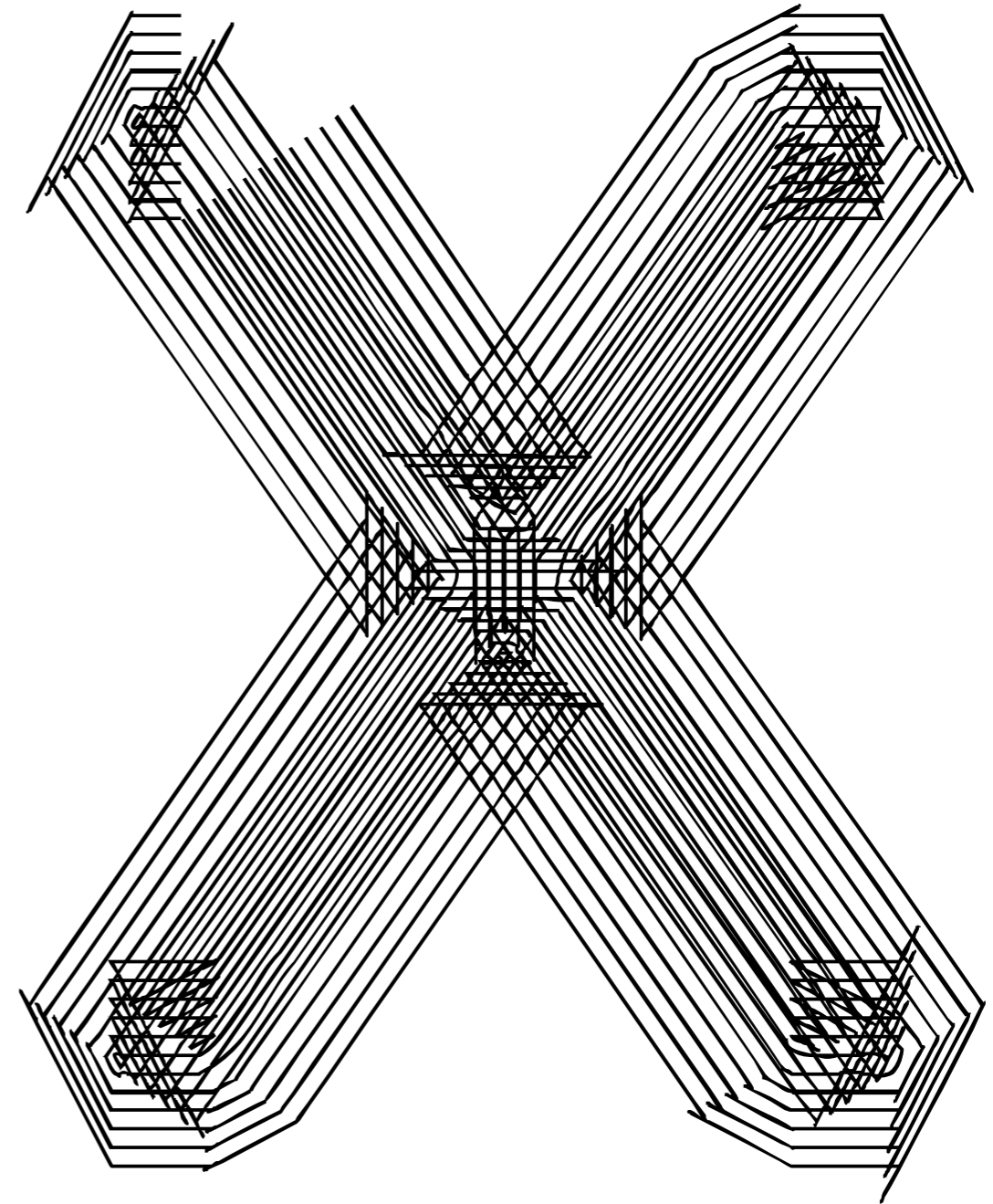


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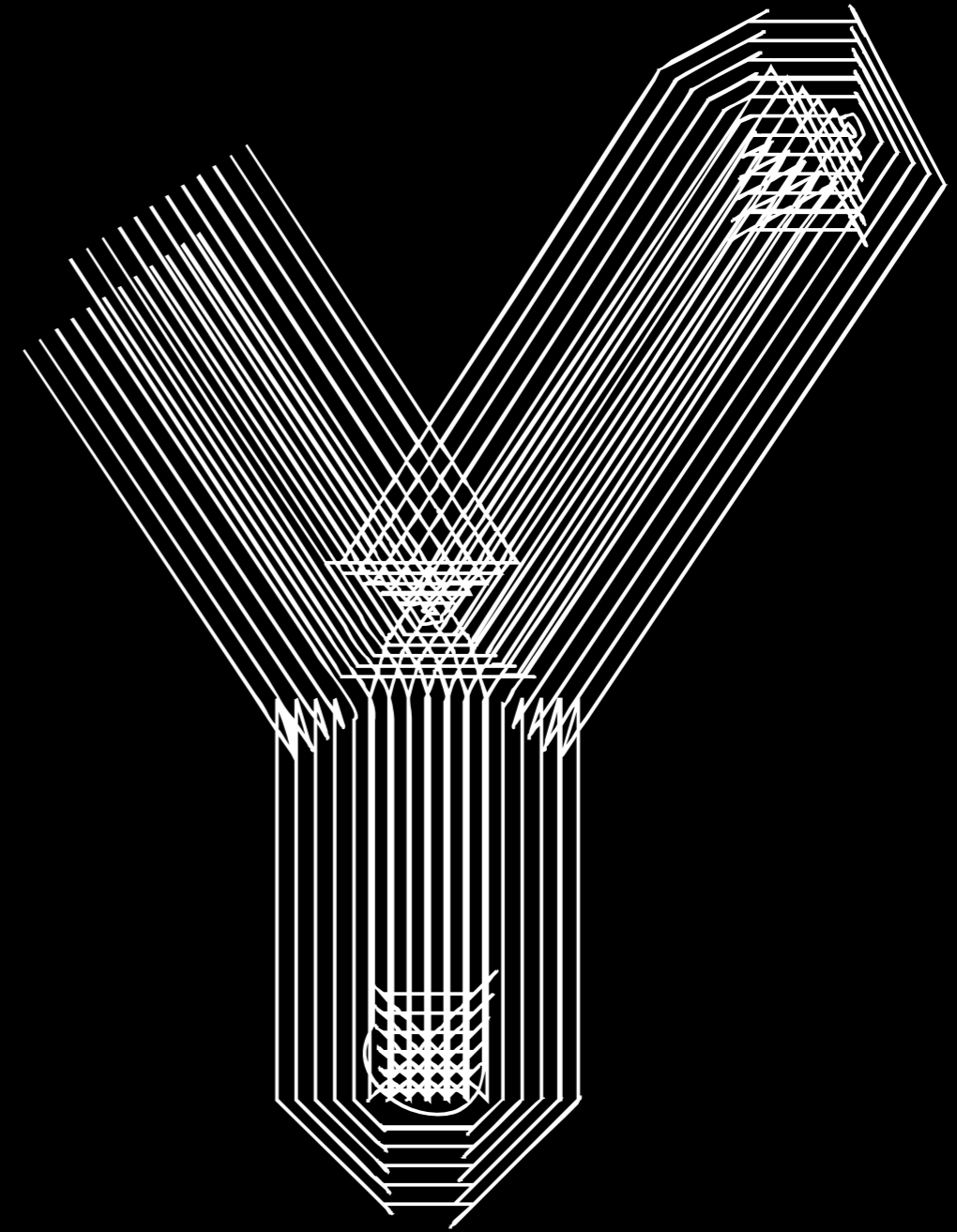
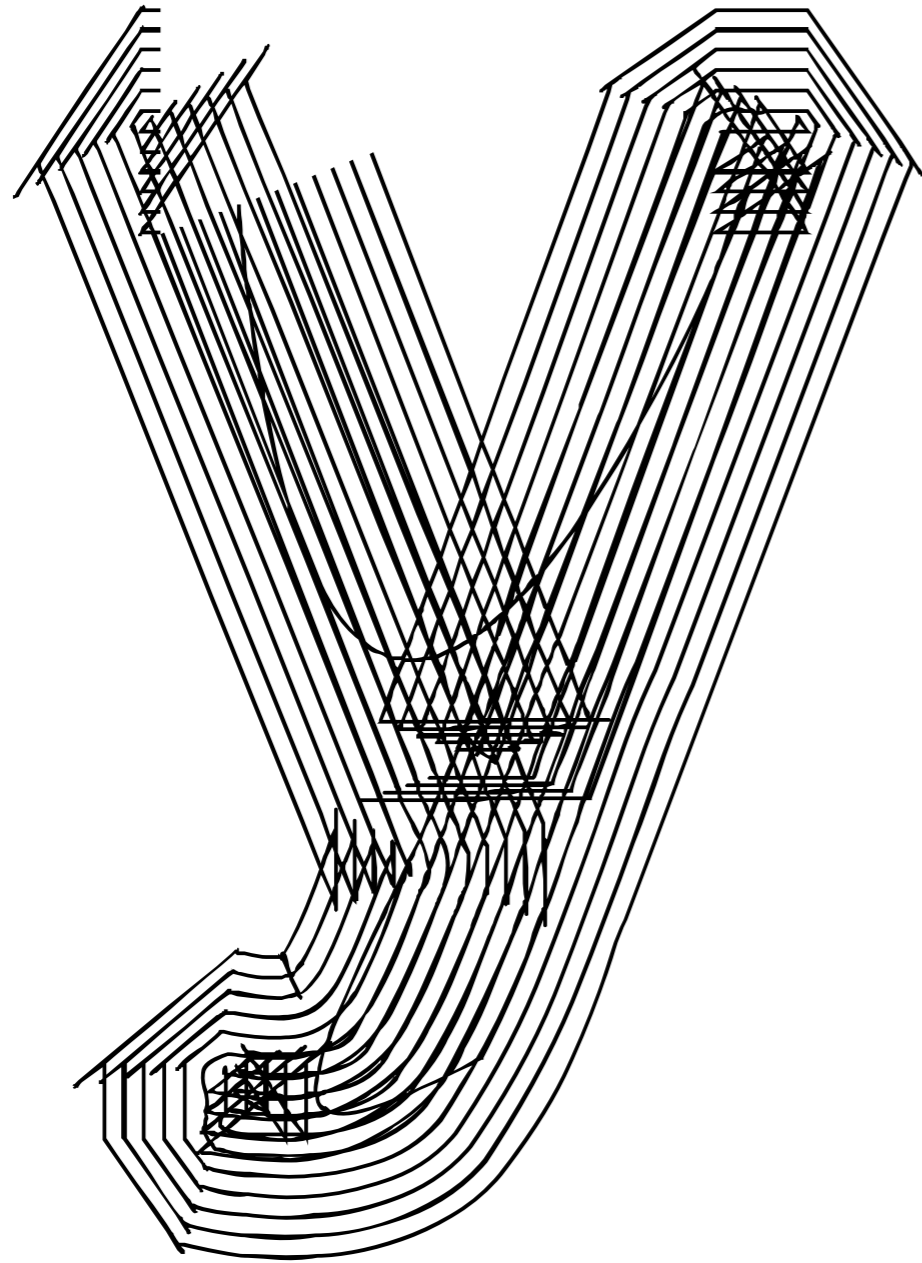


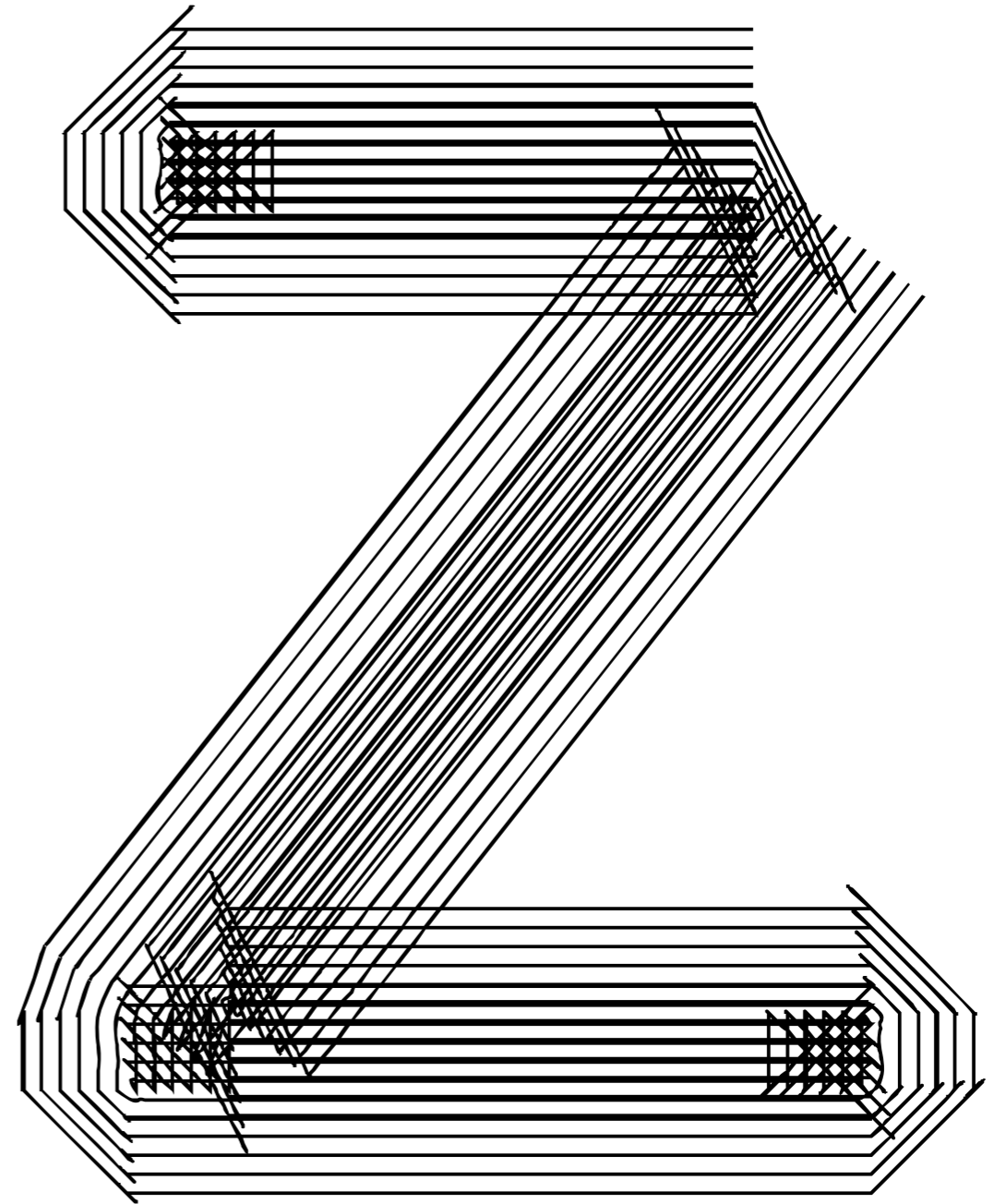
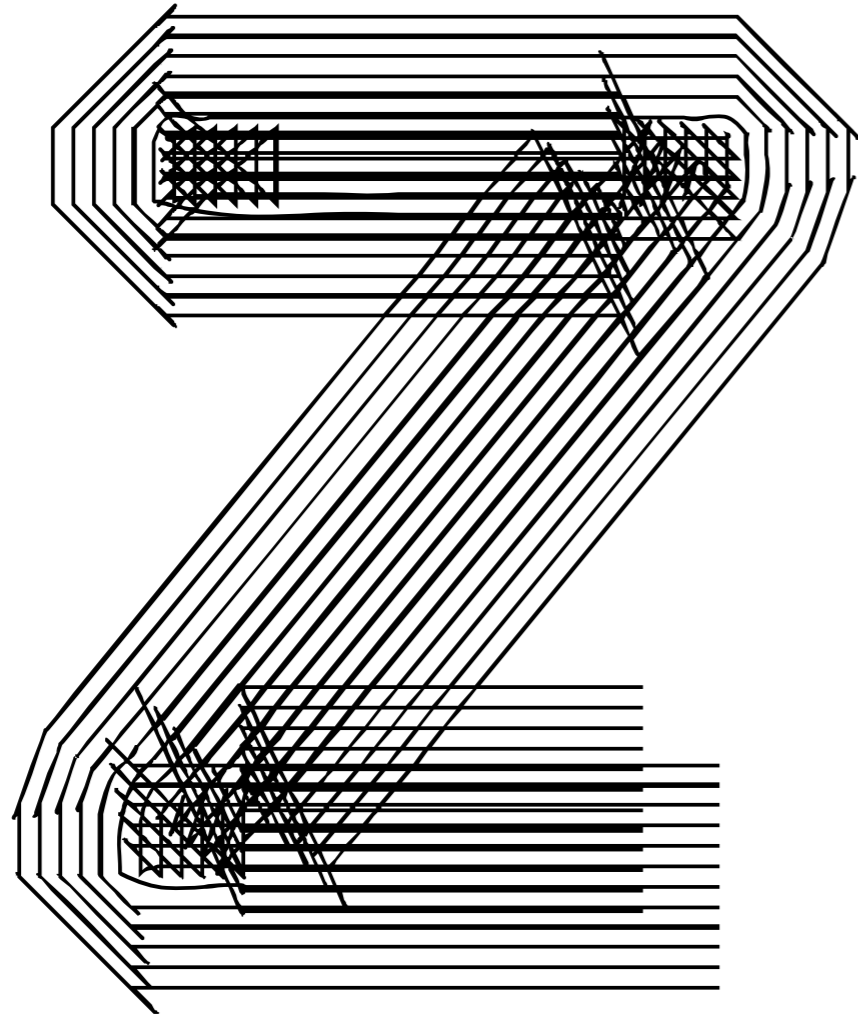


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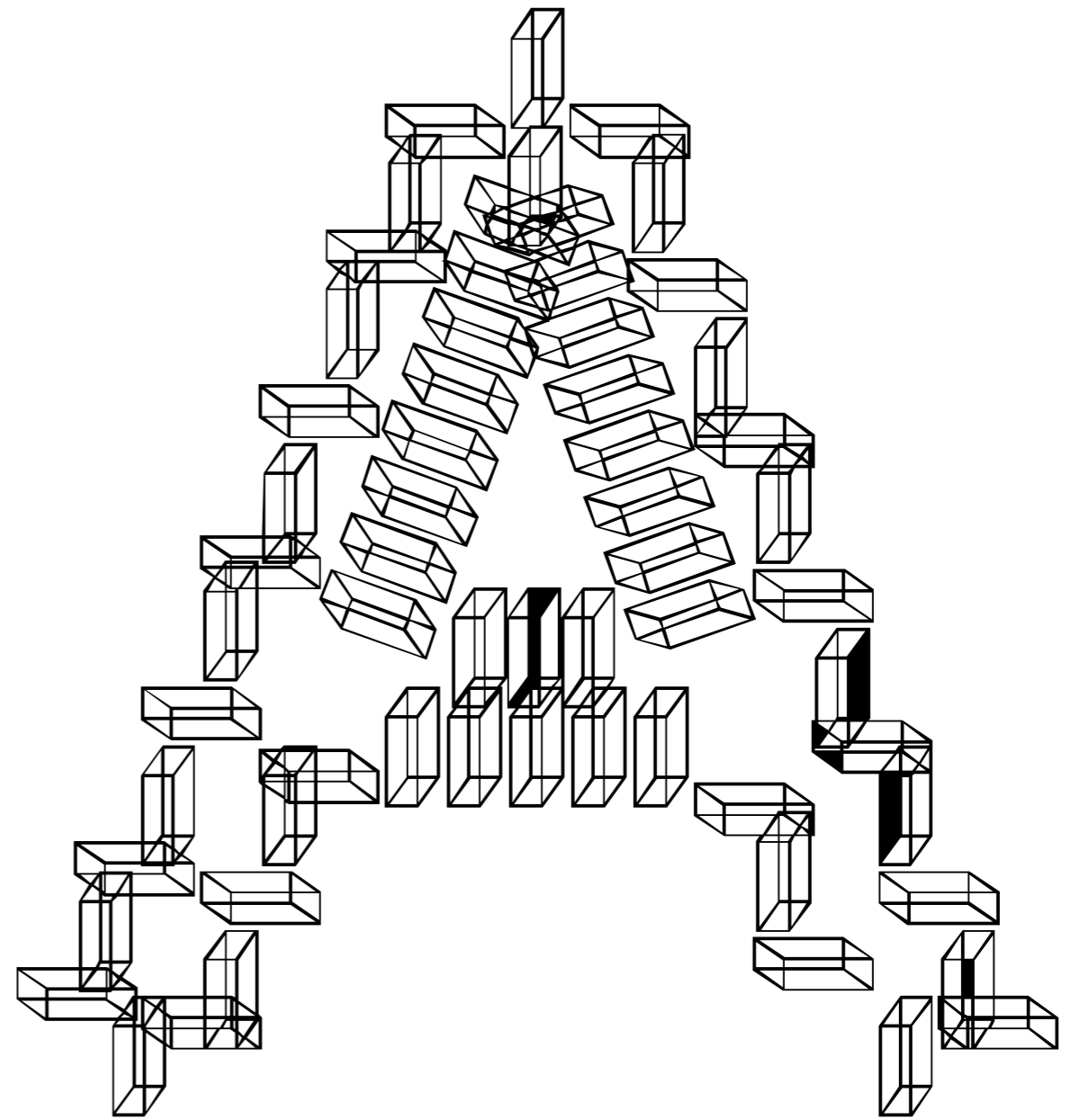
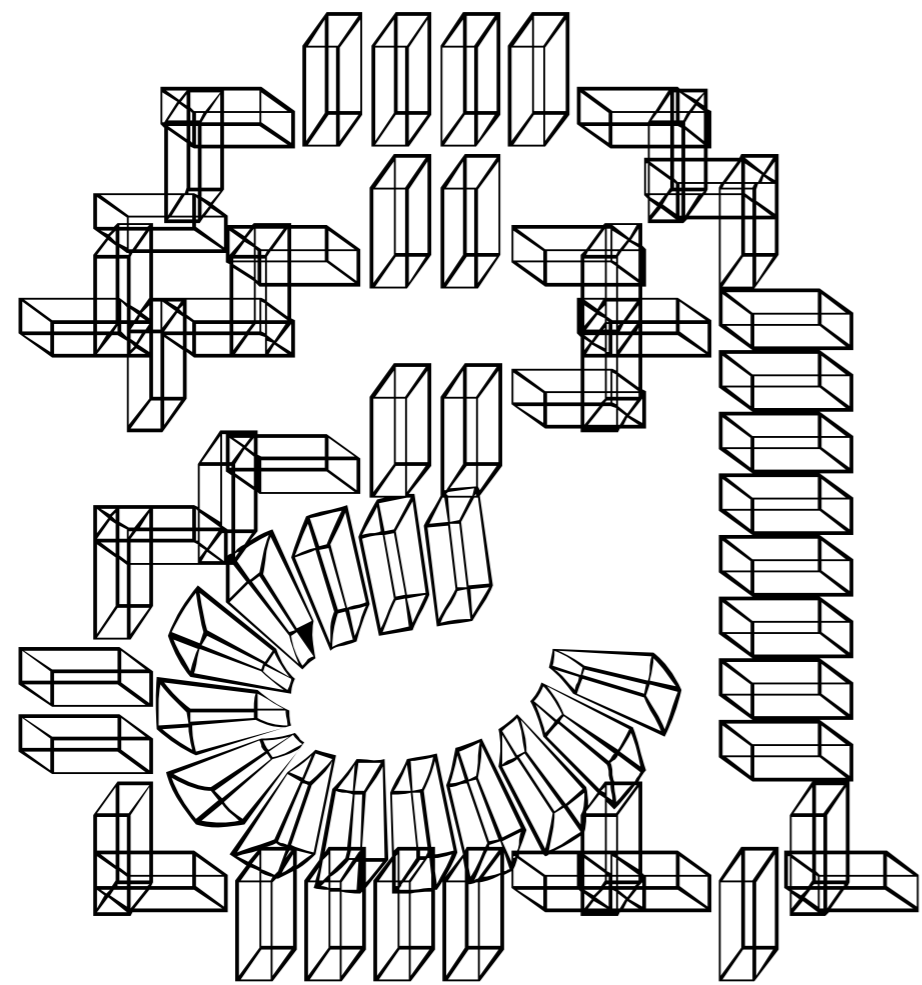
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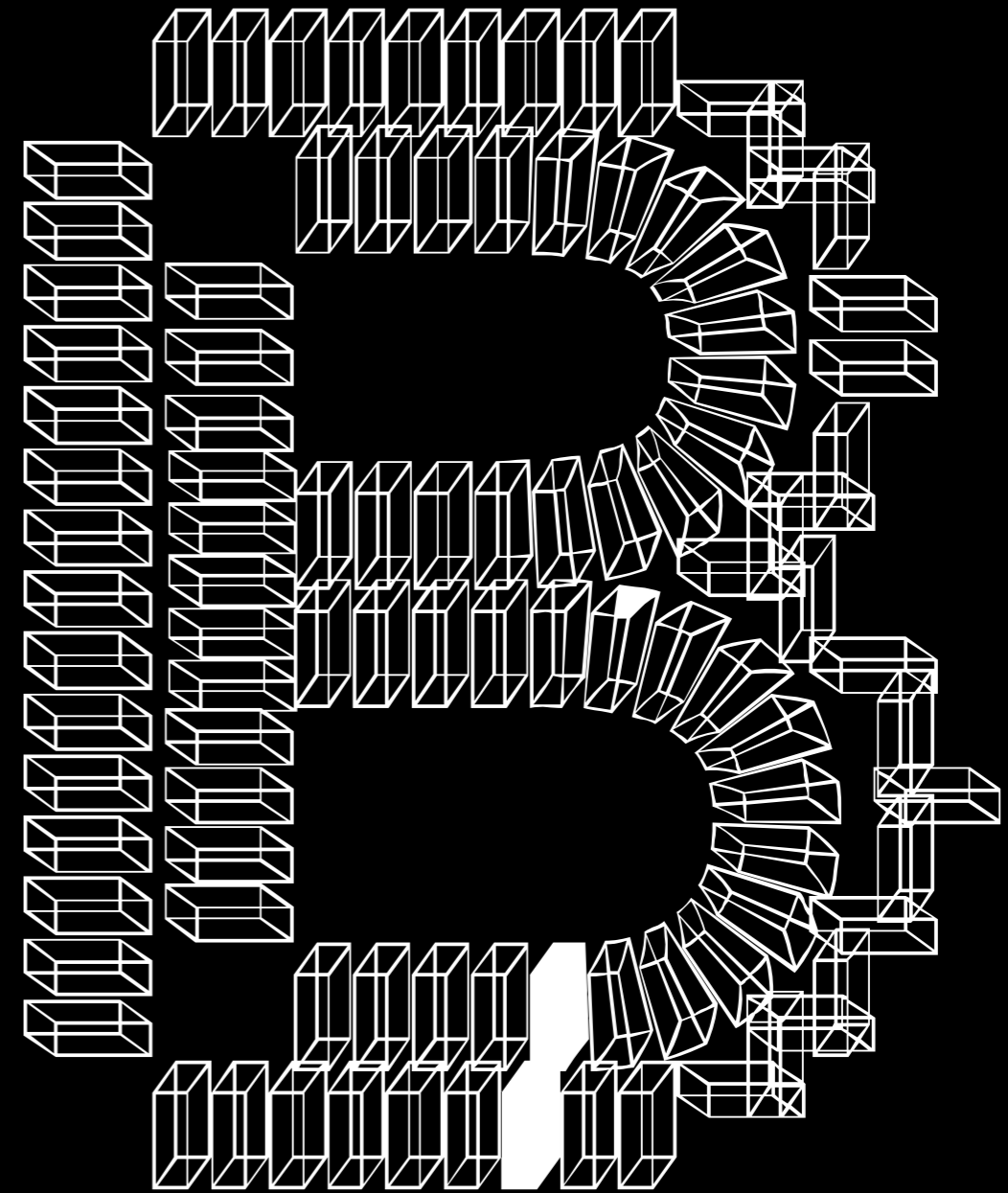
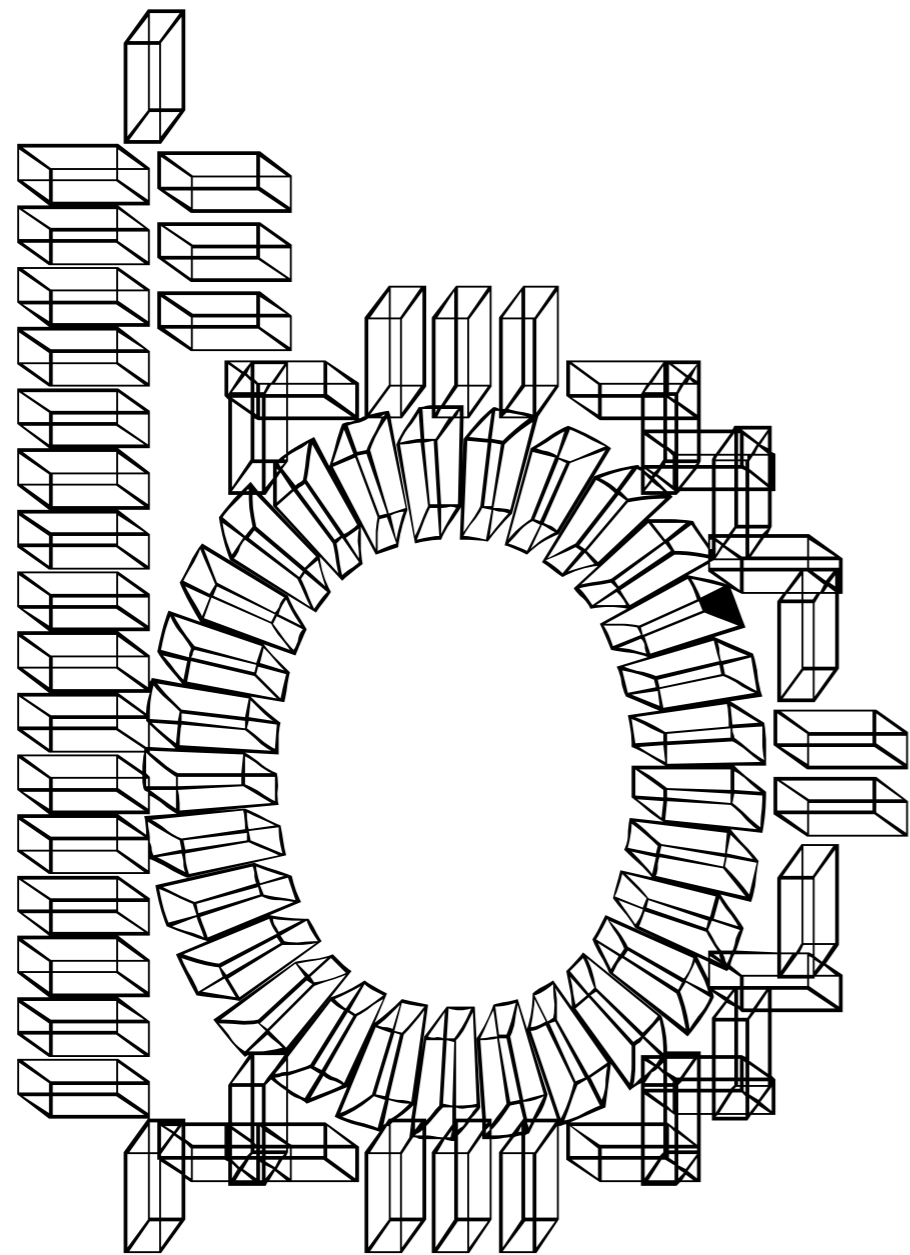


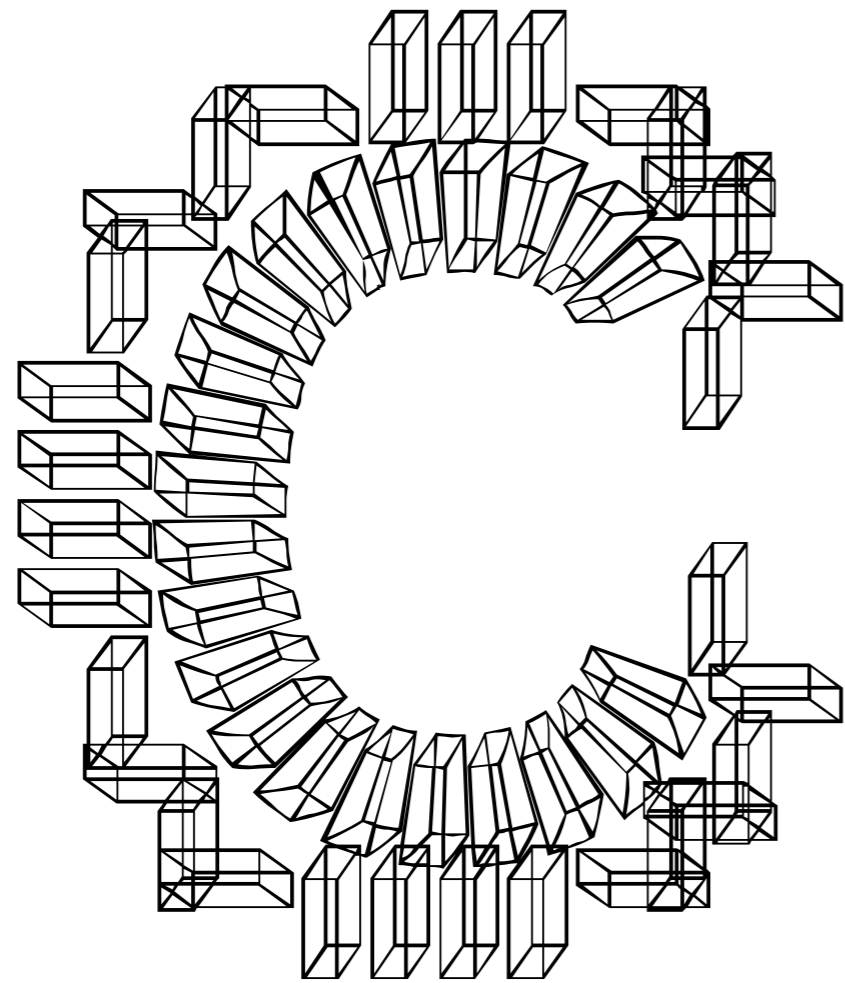


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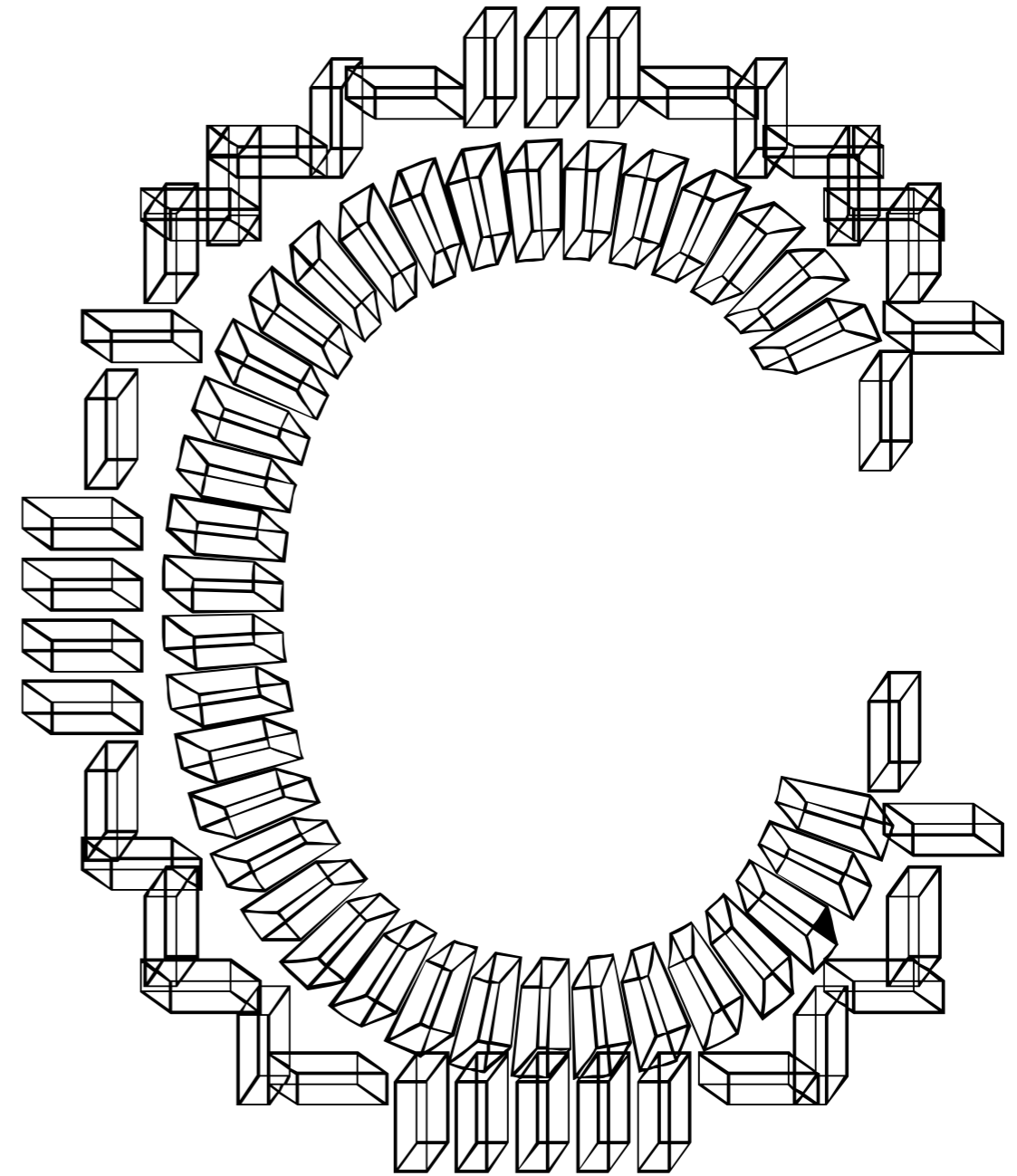
Vertov
vs Judd



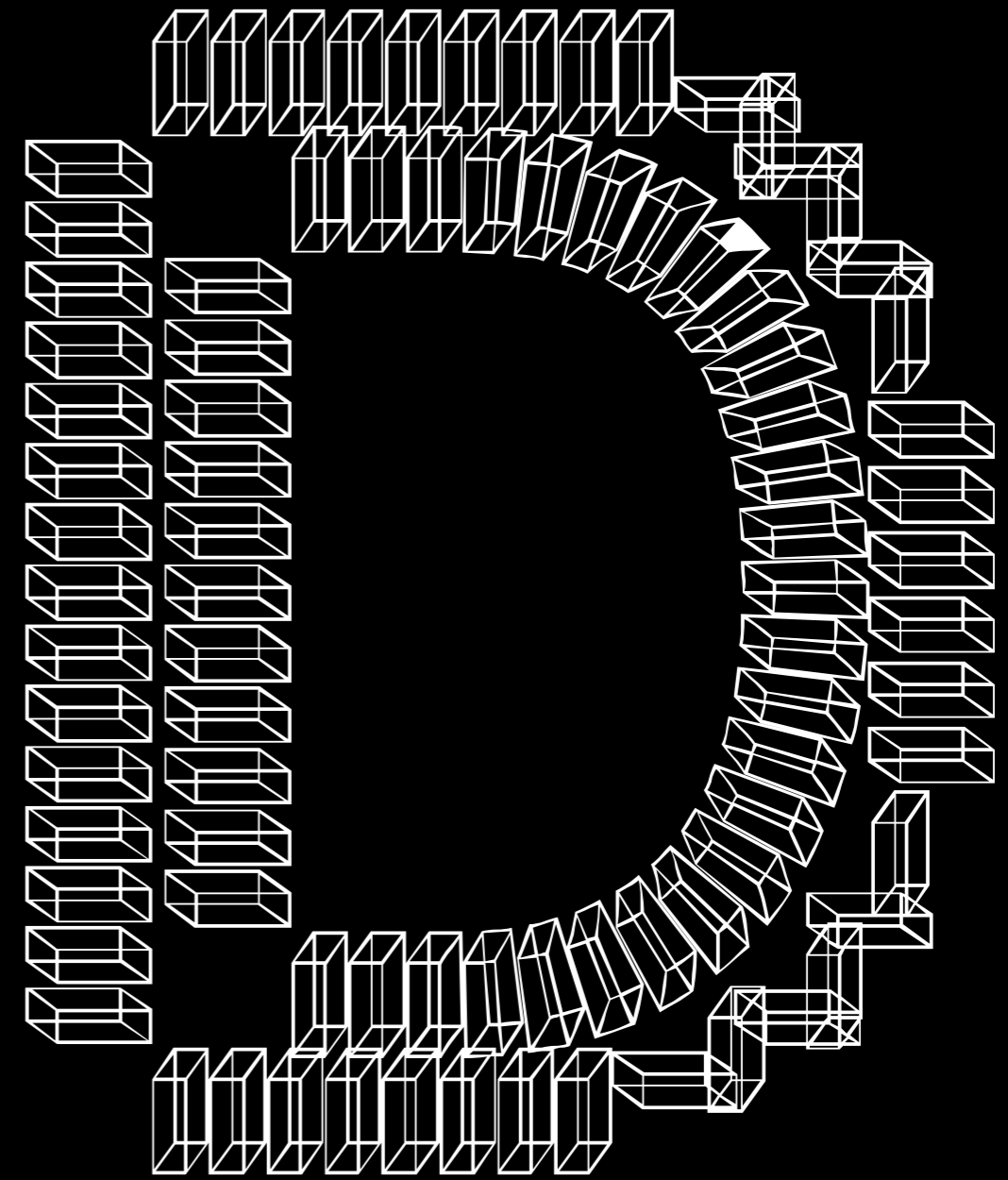
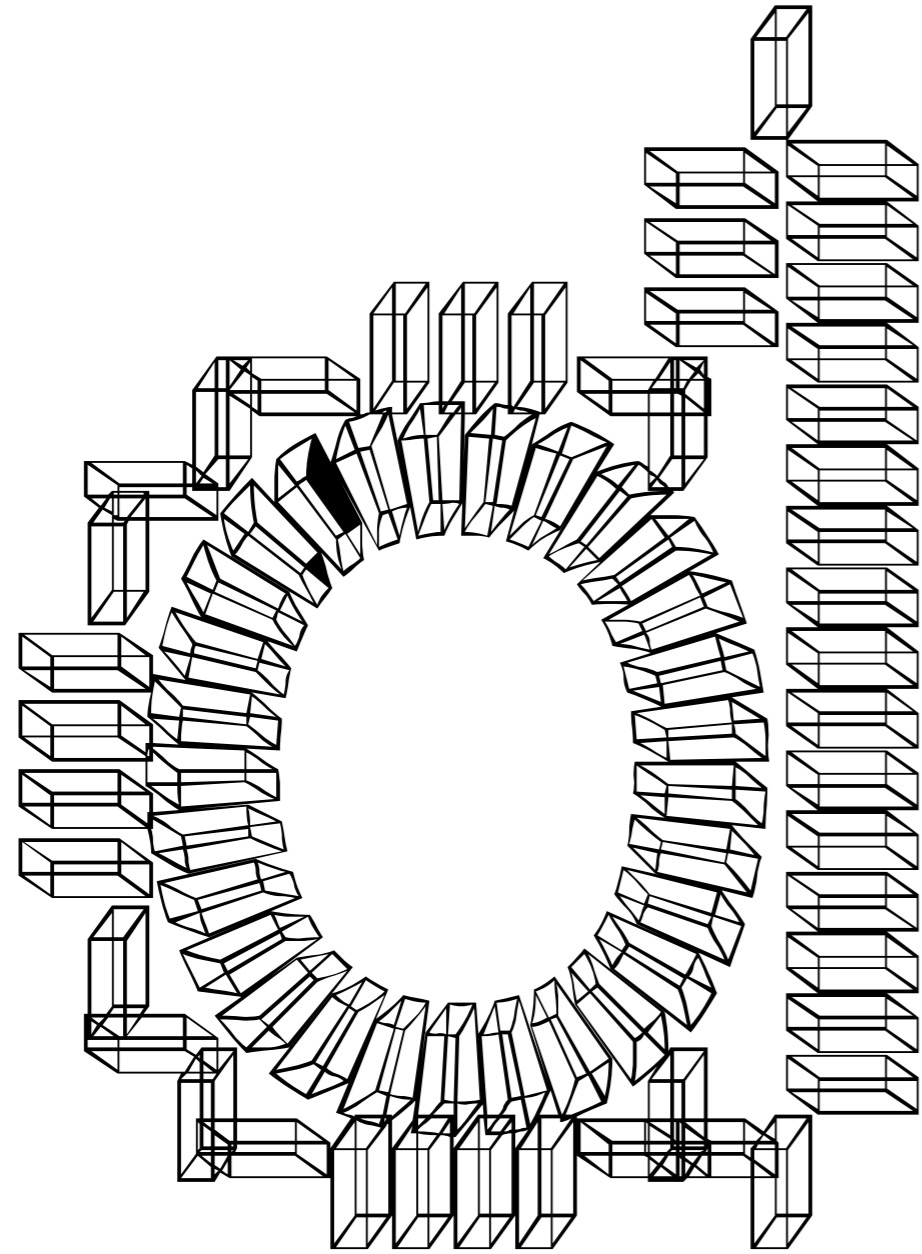


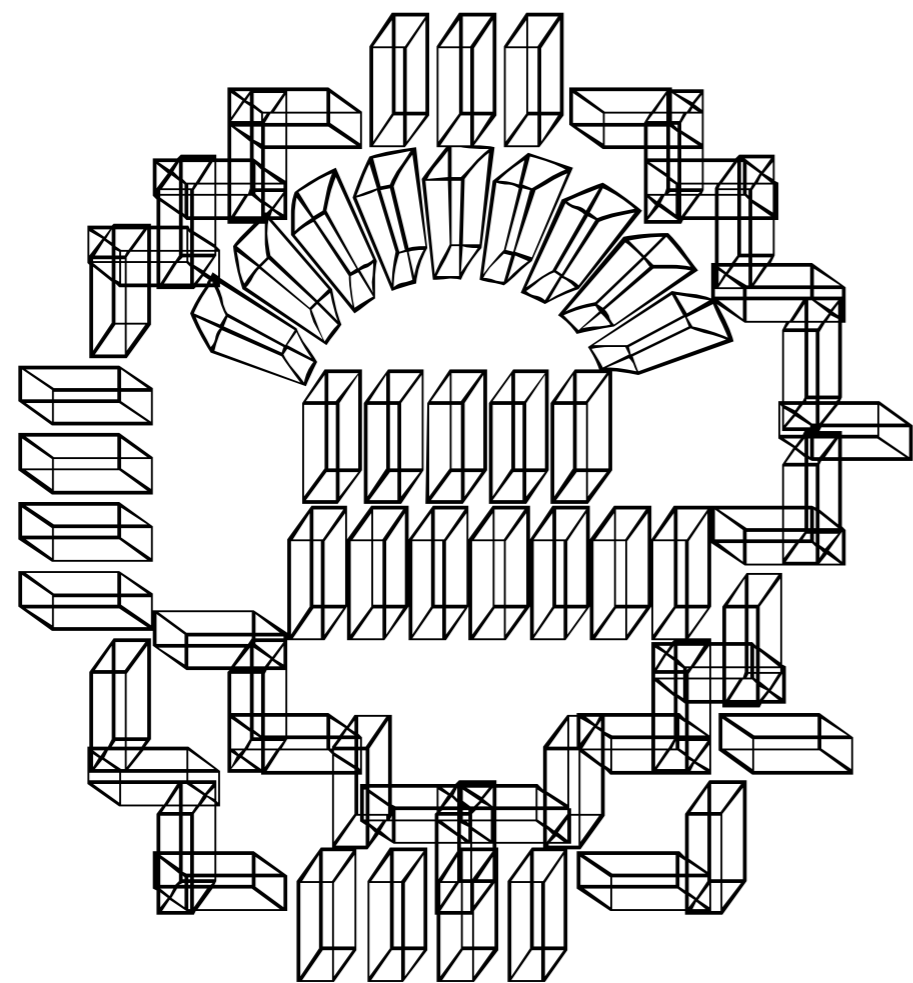


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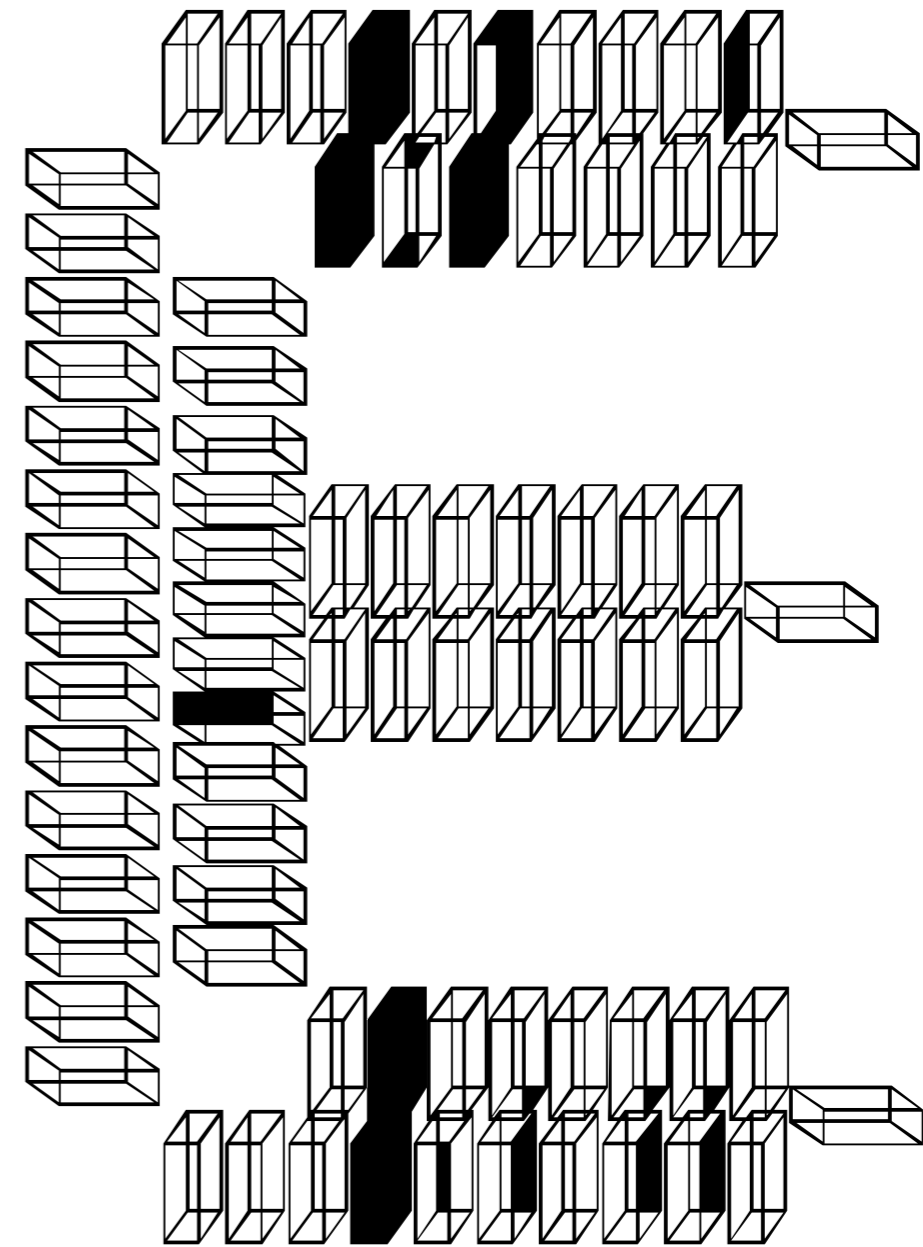


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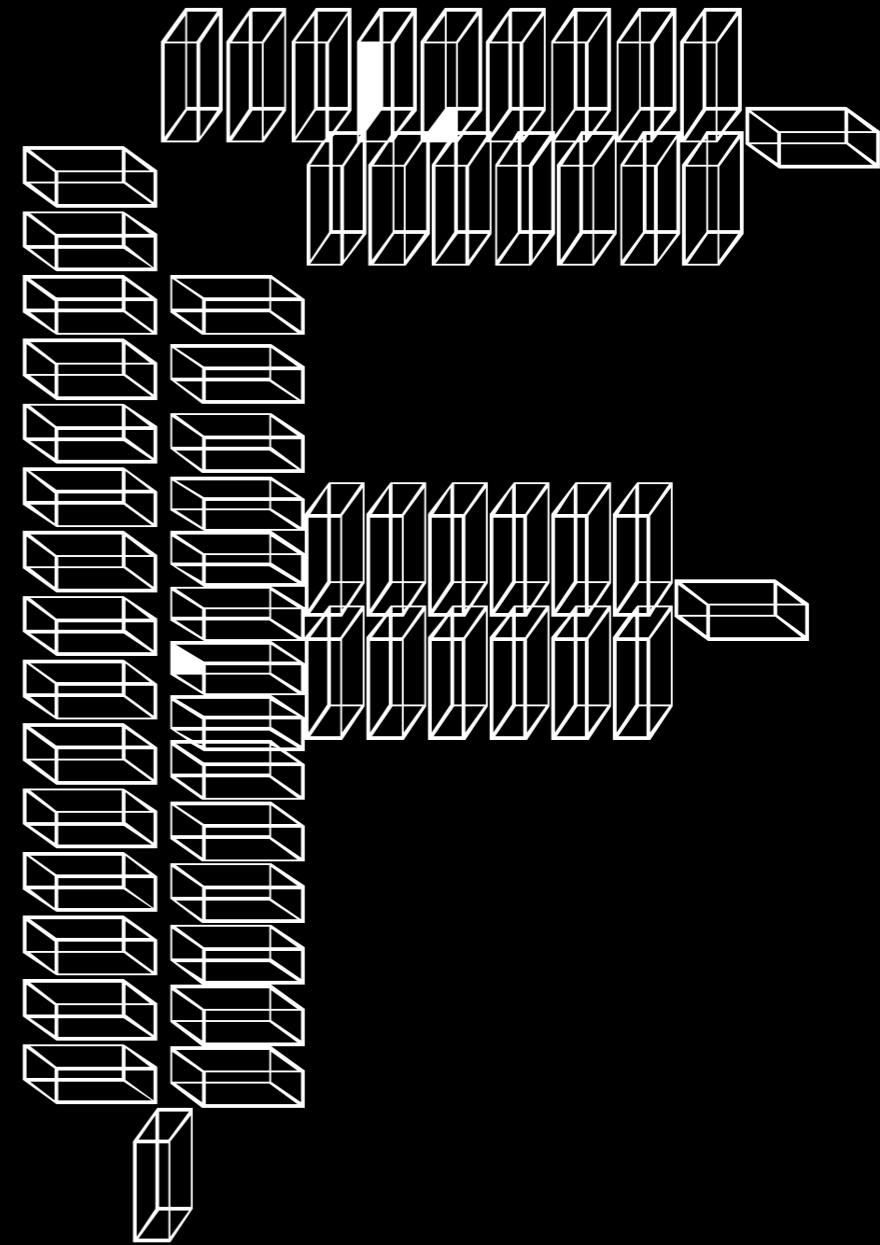
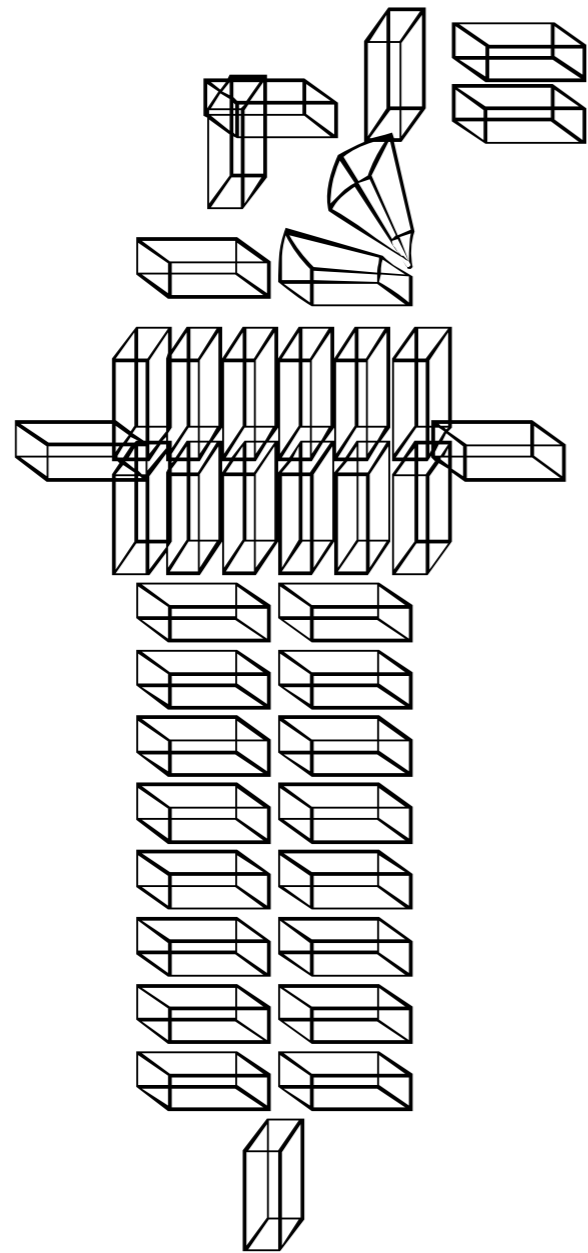


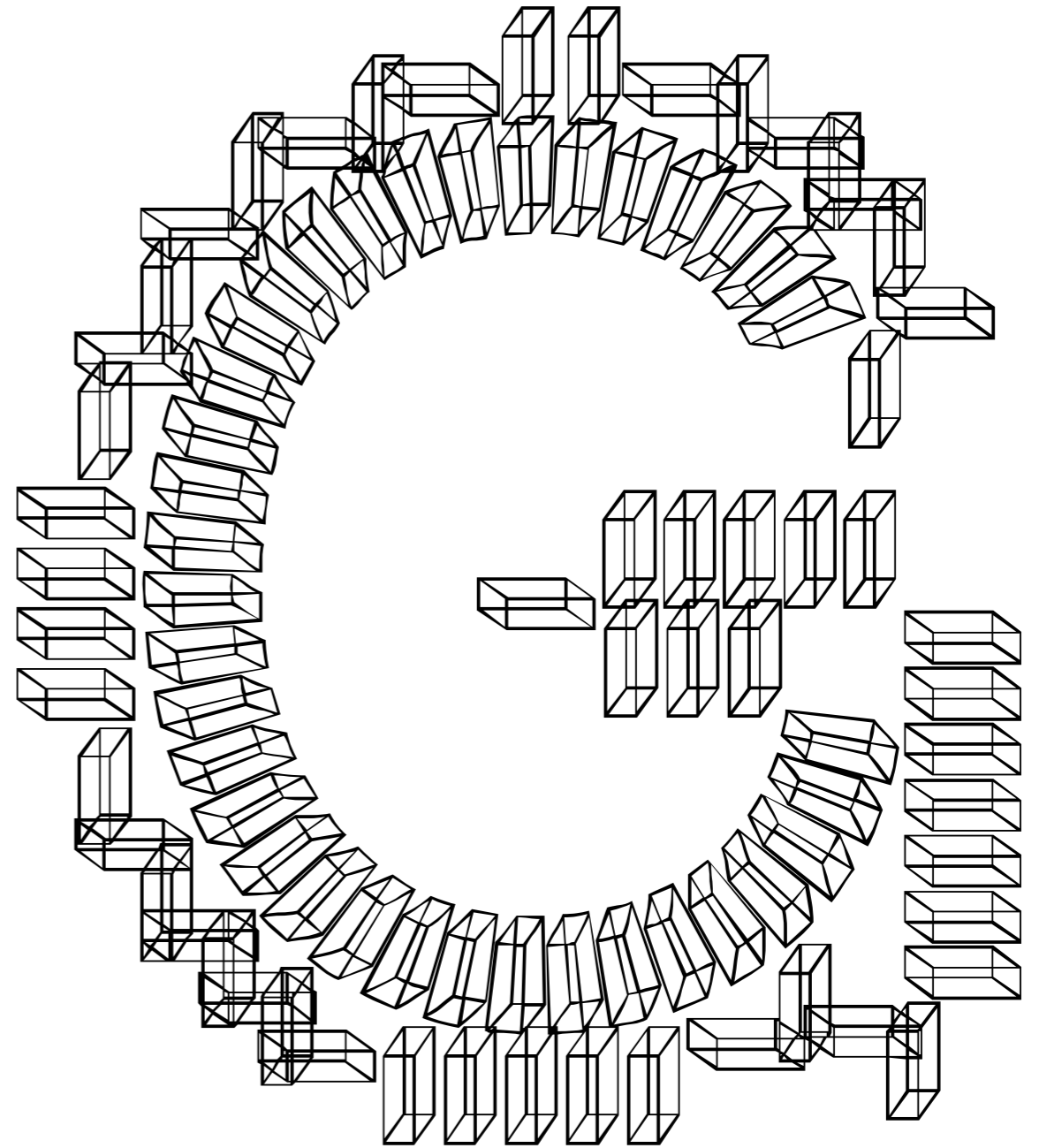
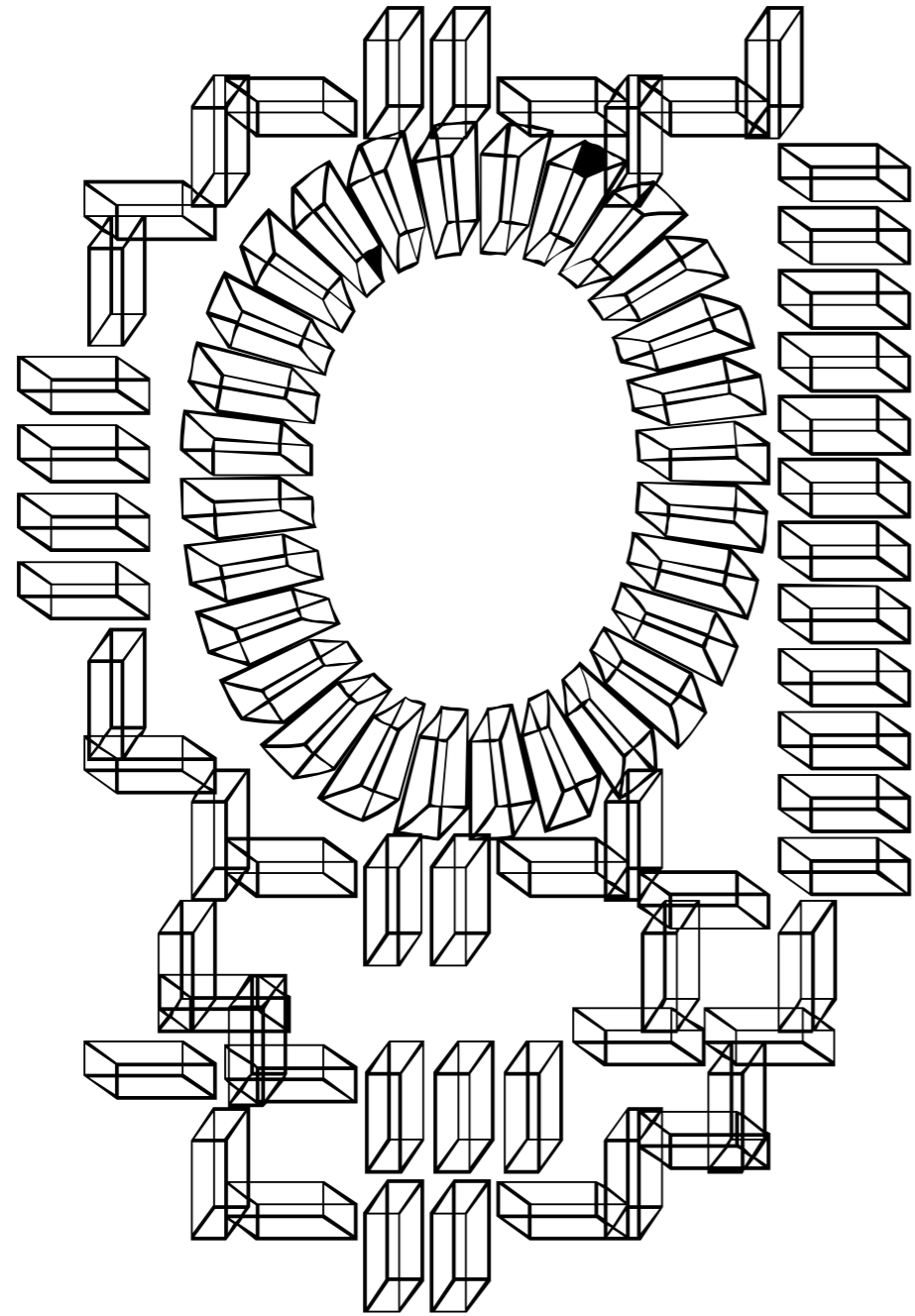


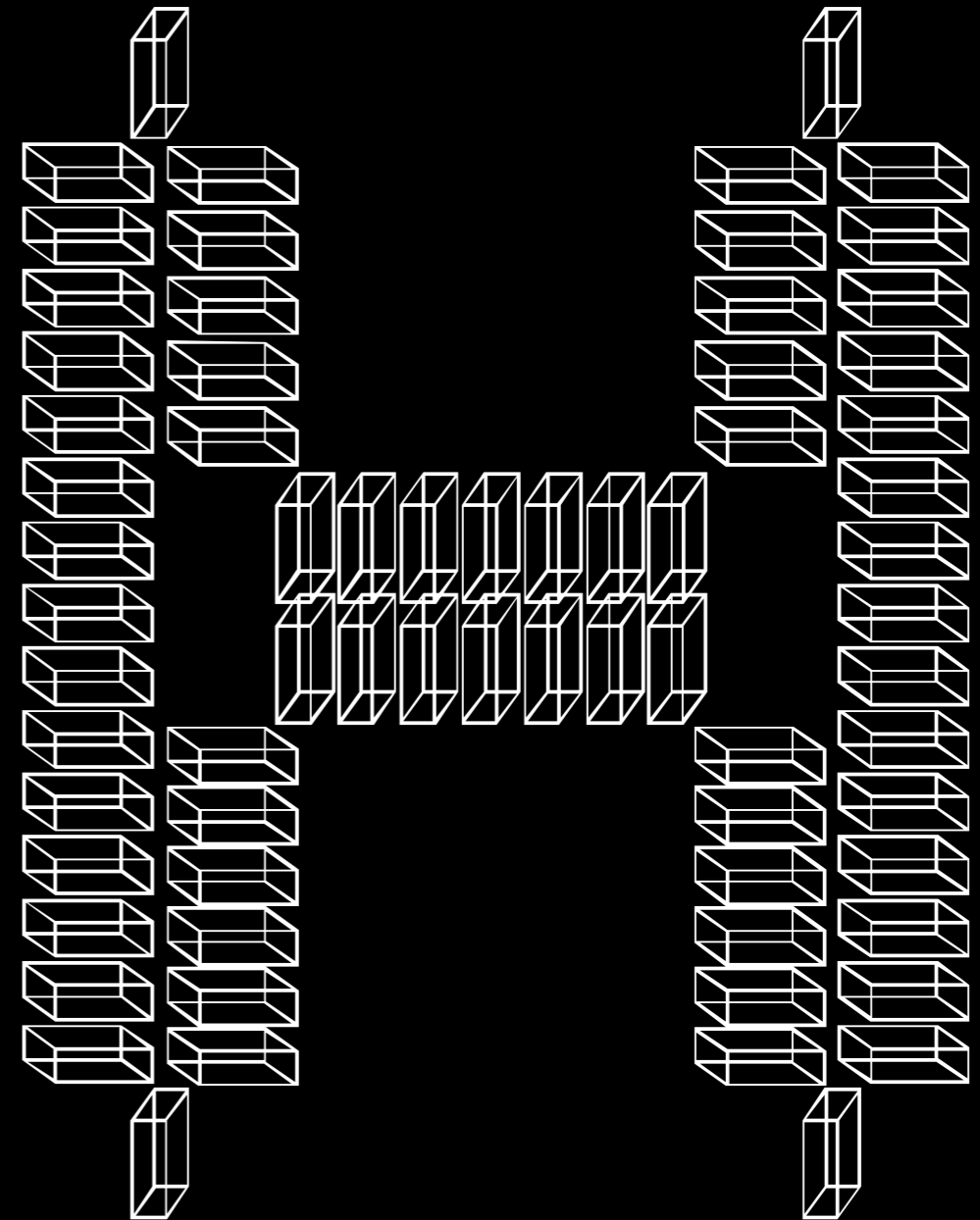
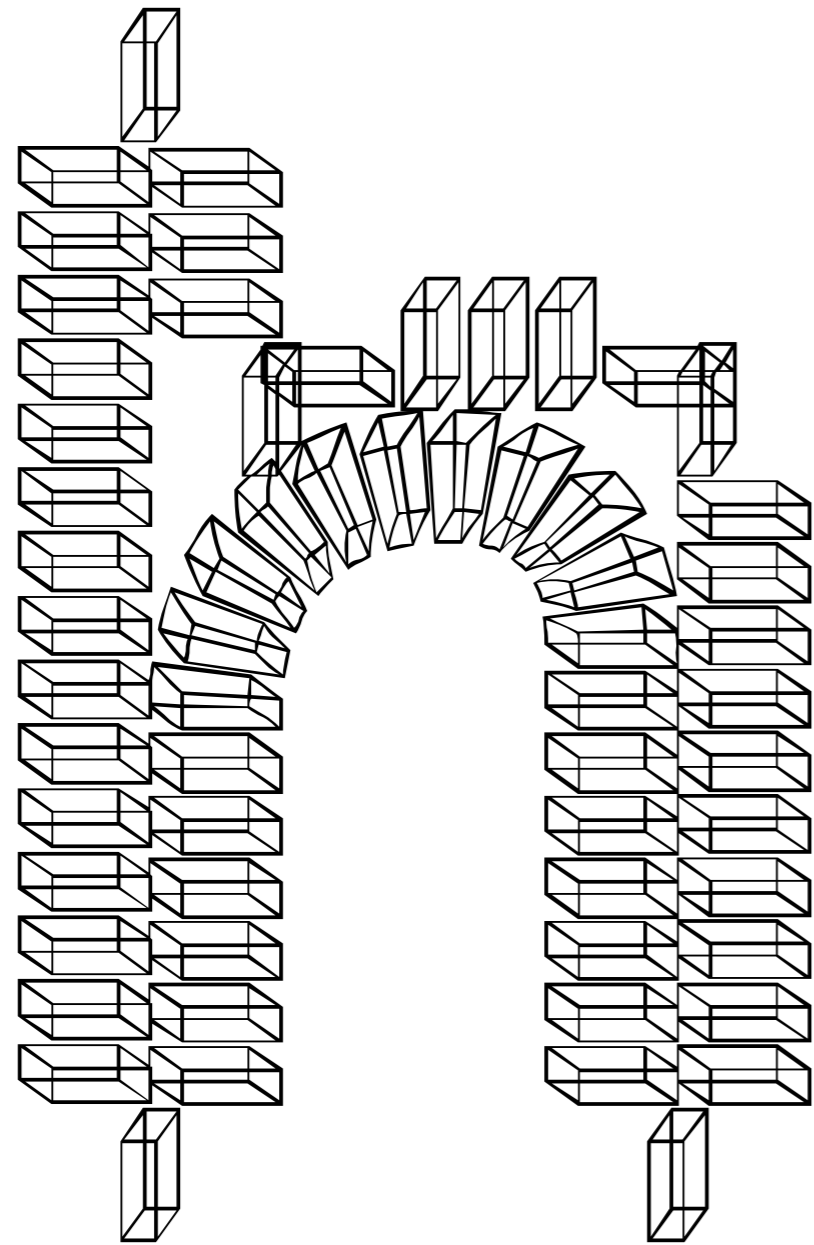
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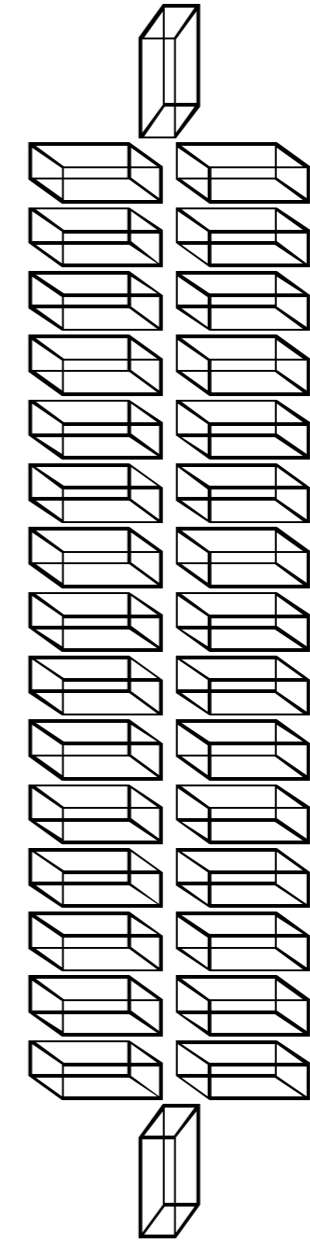
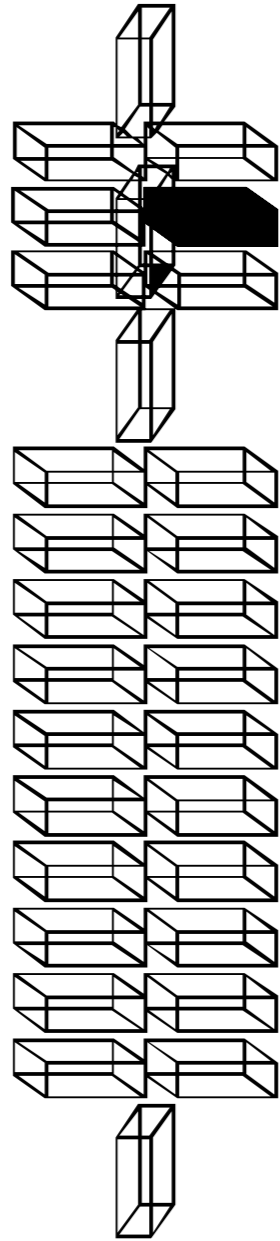


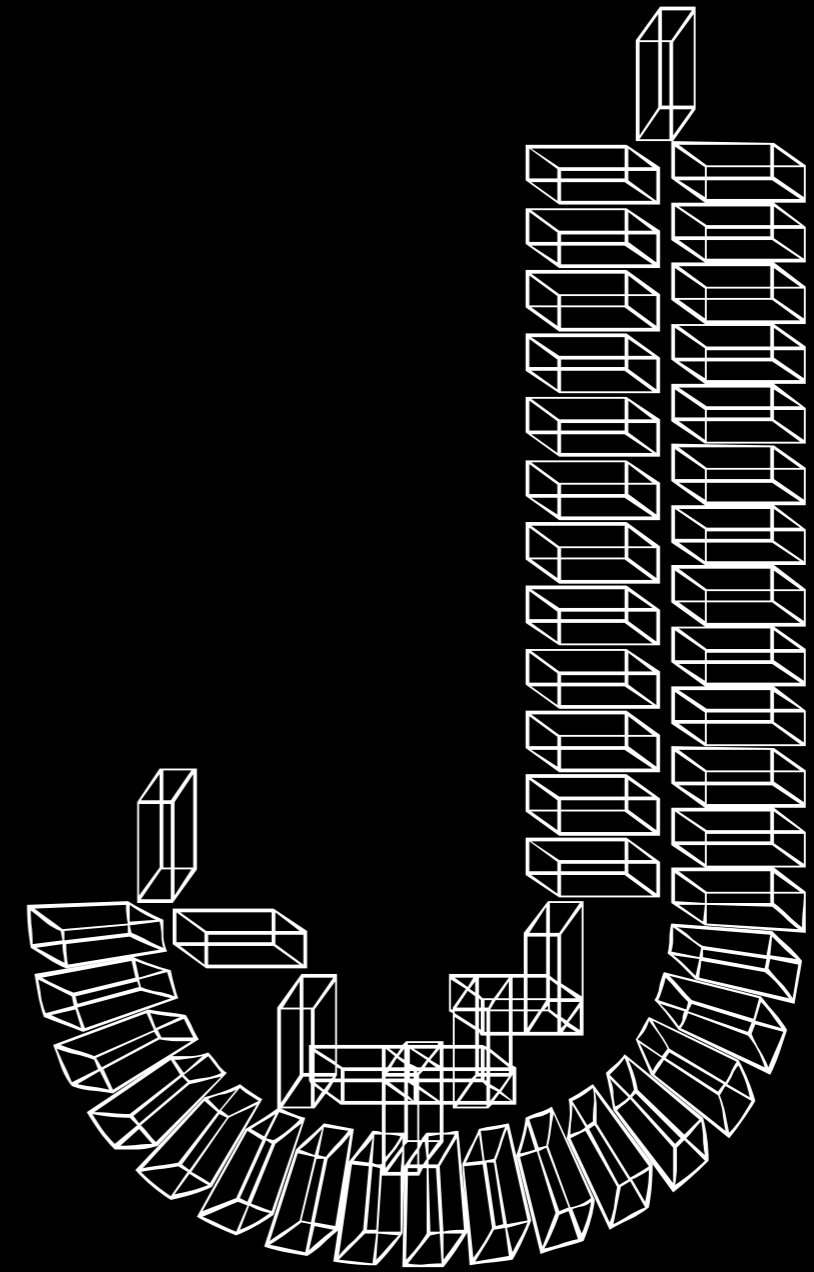
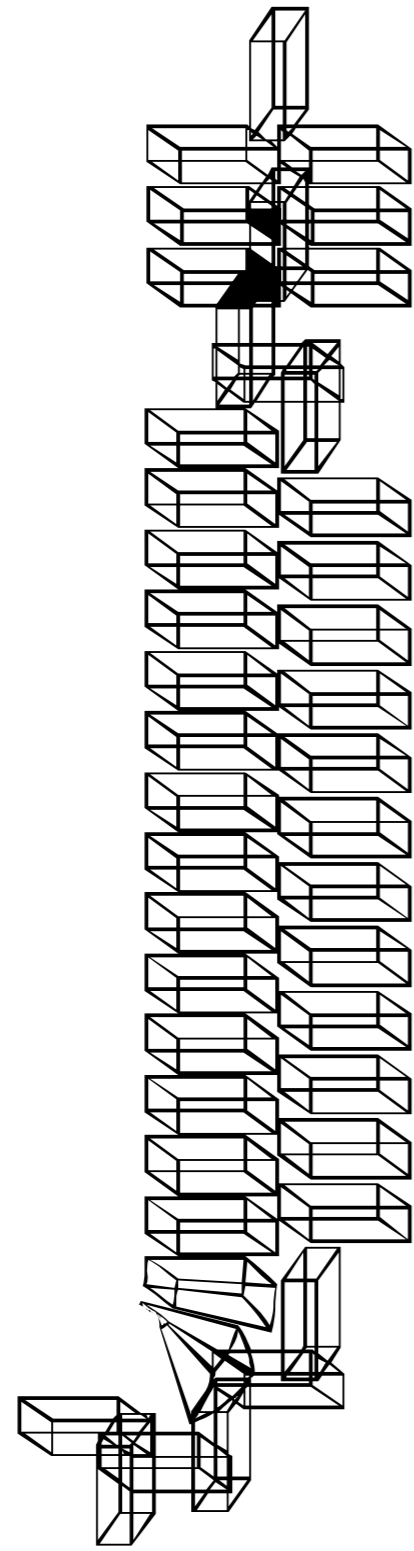
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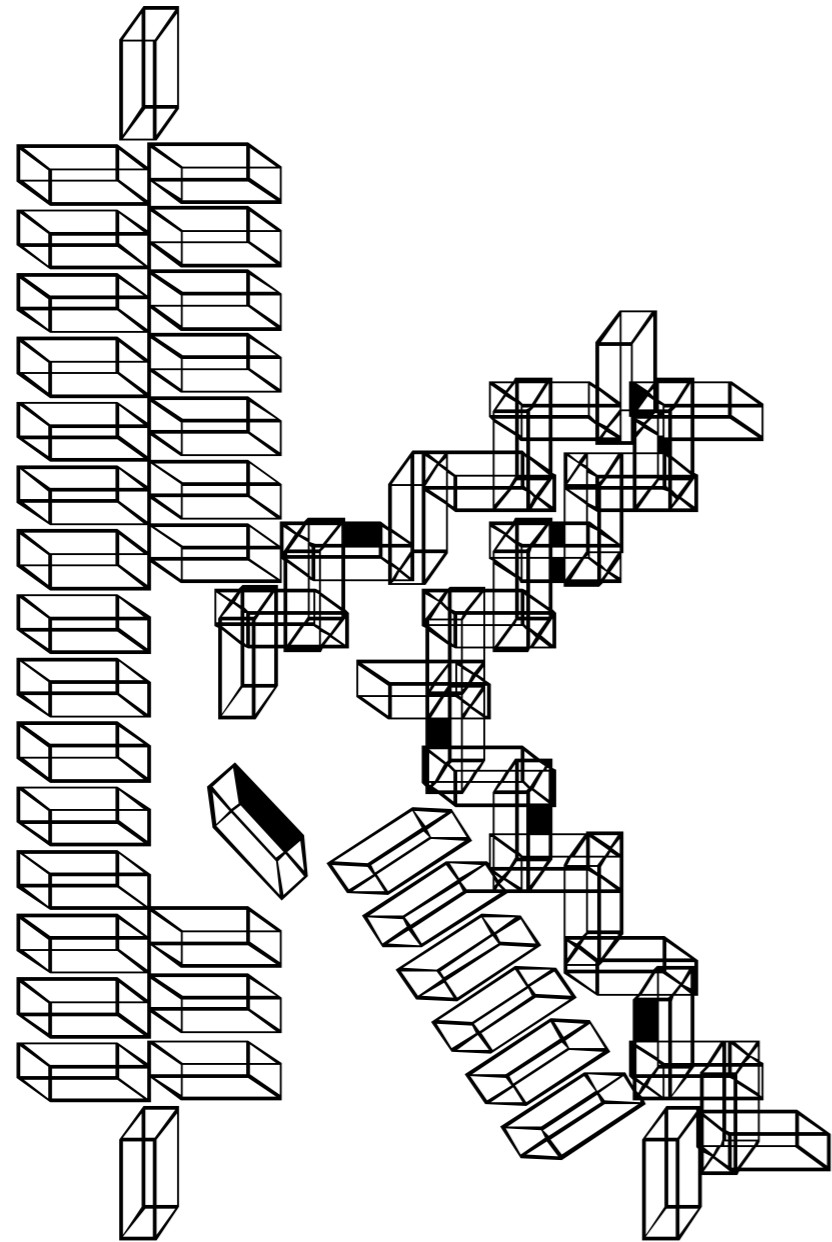




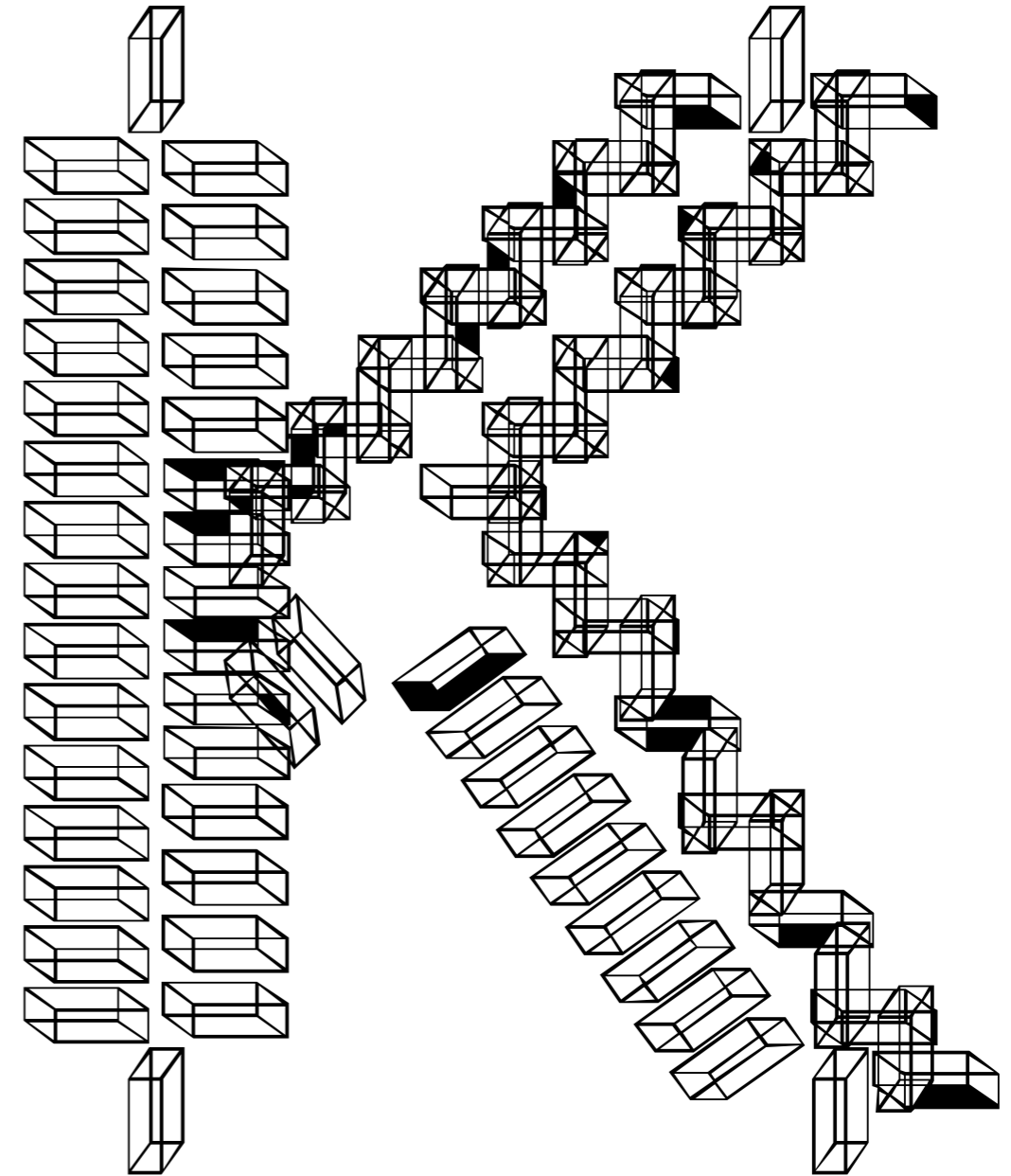




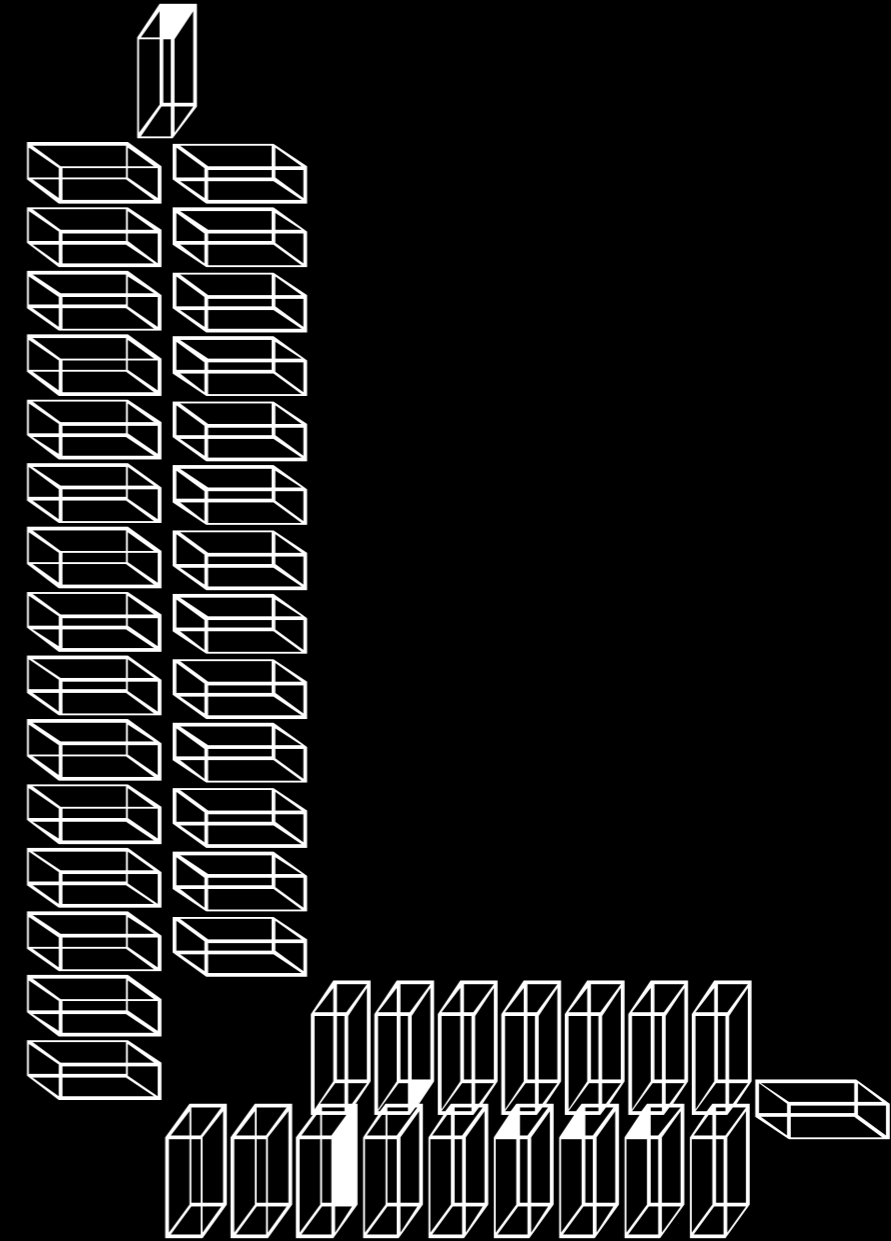
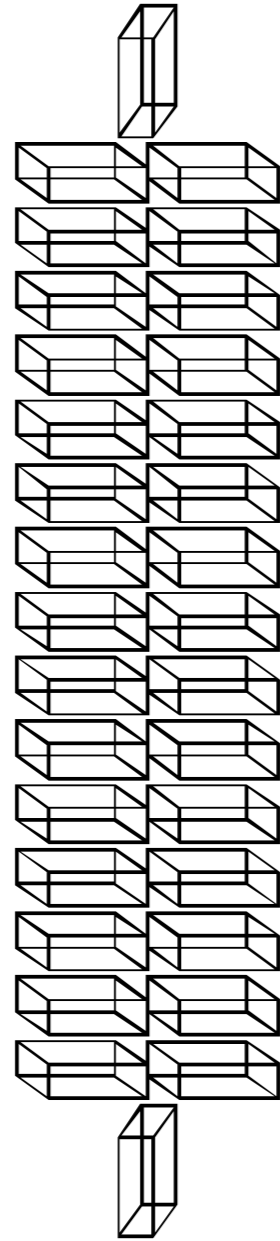


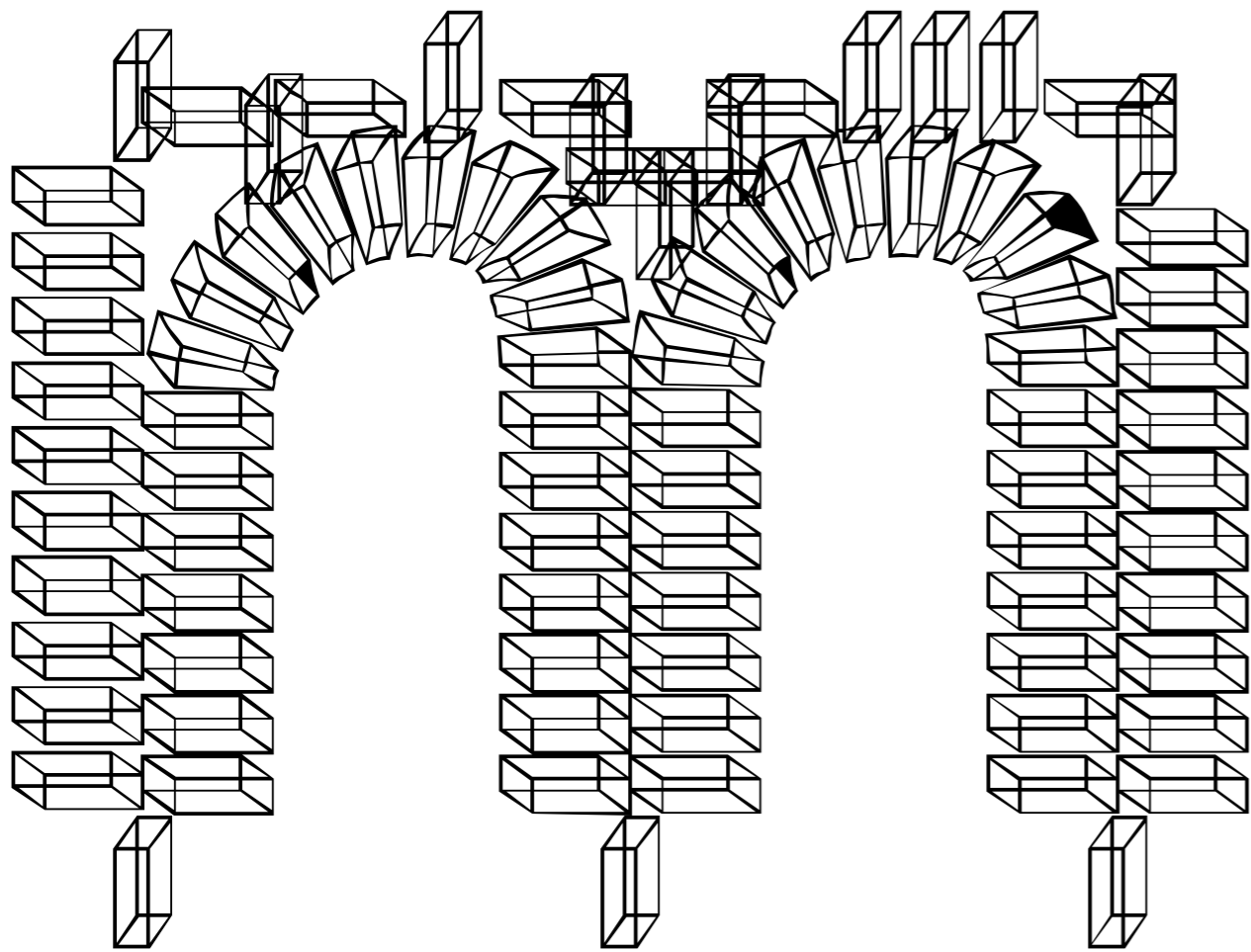


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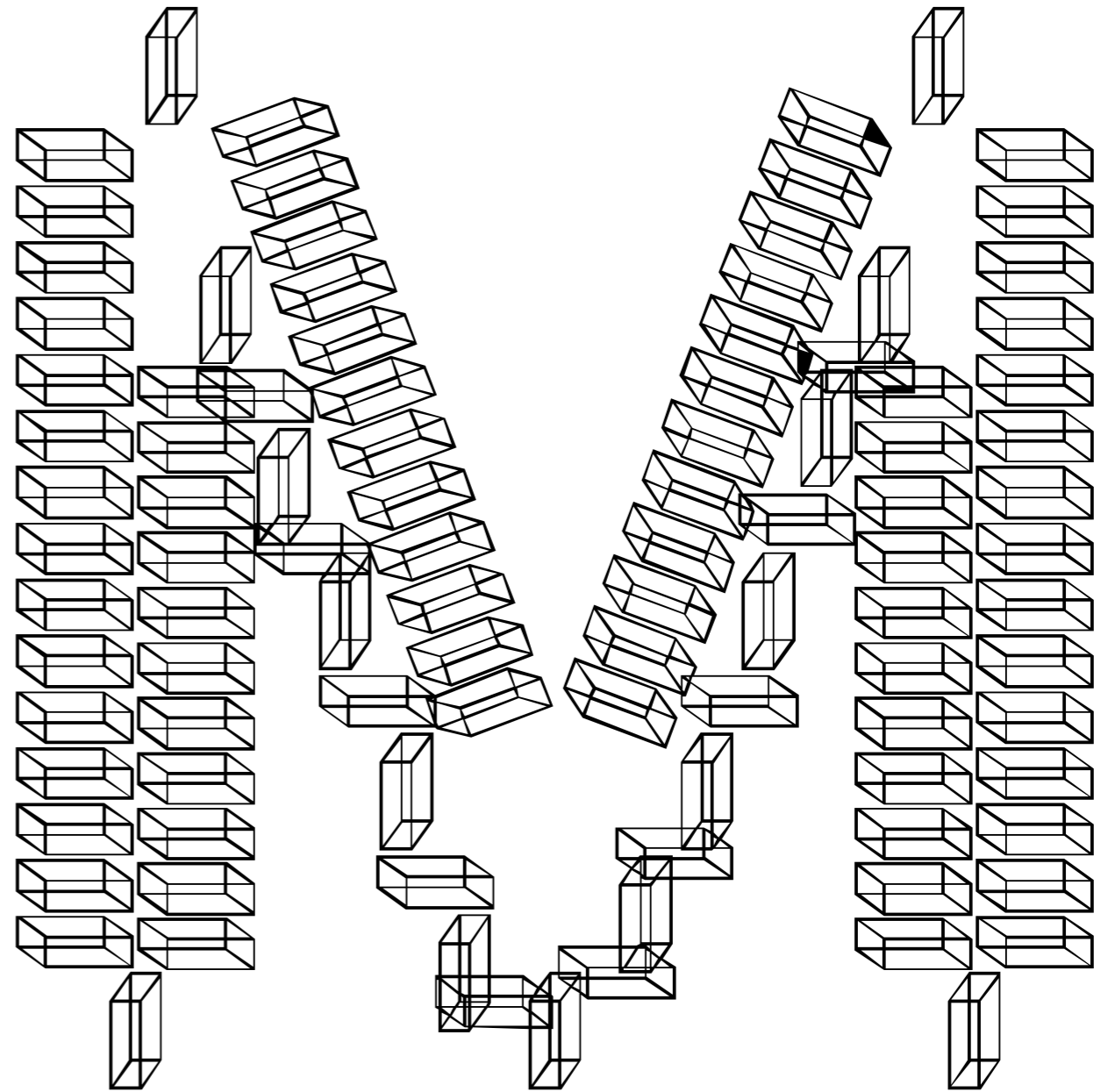


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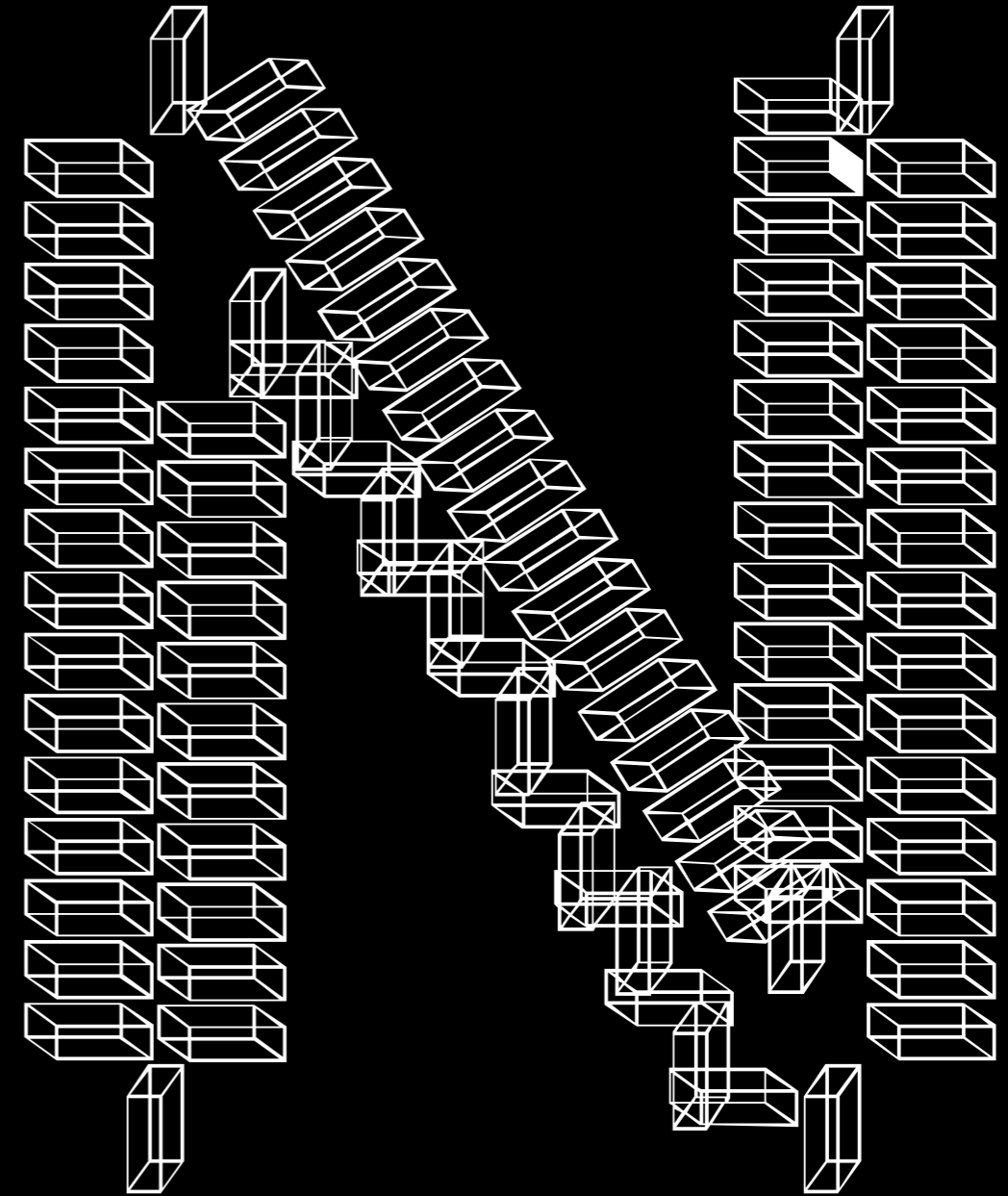
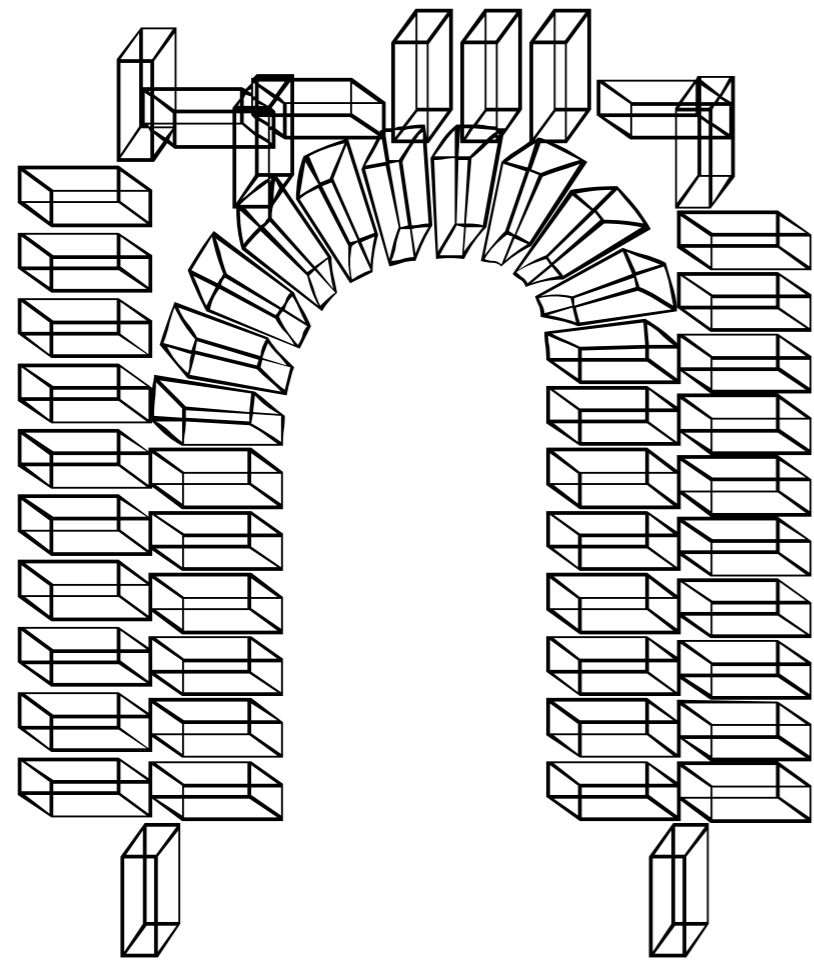


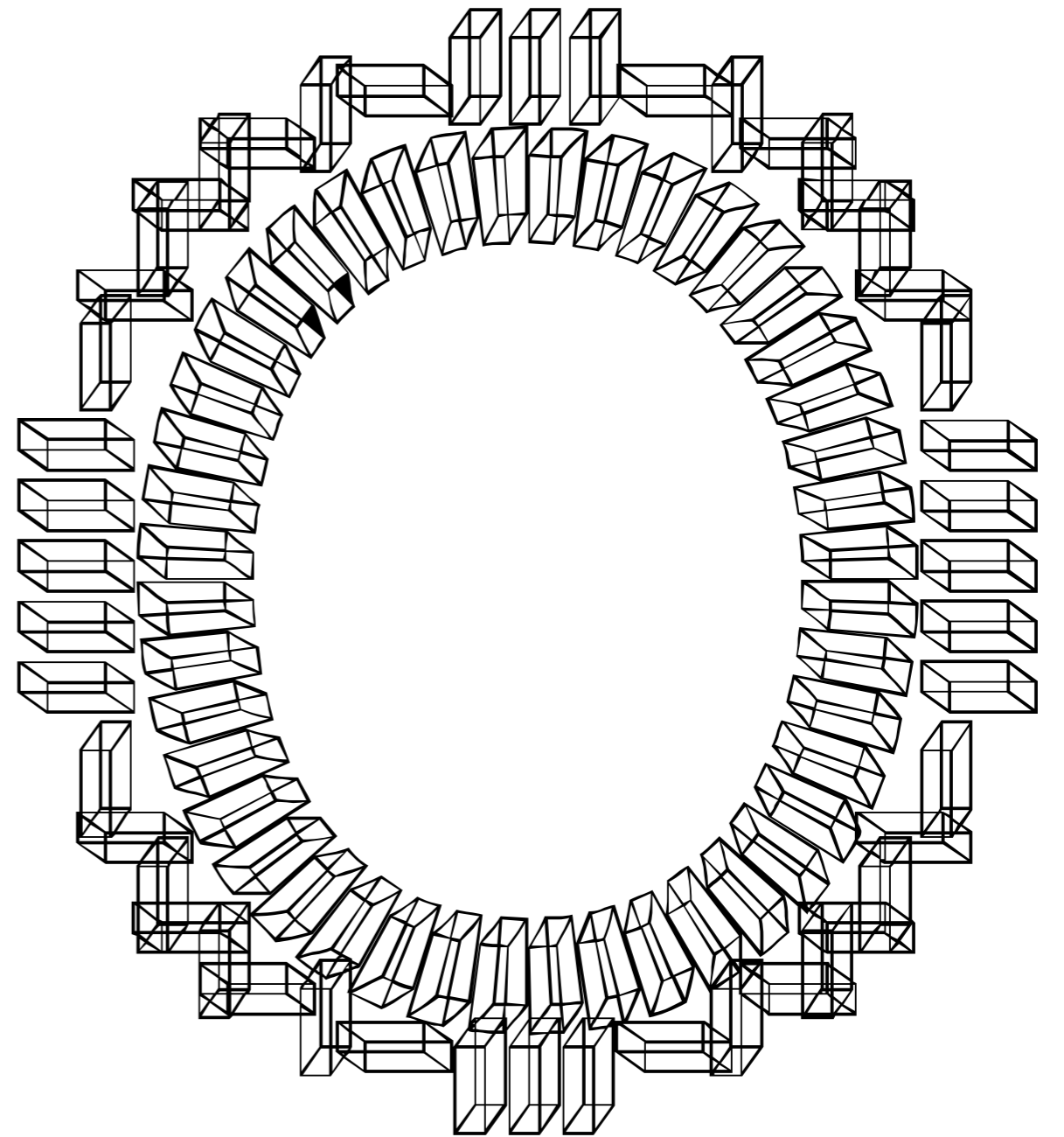
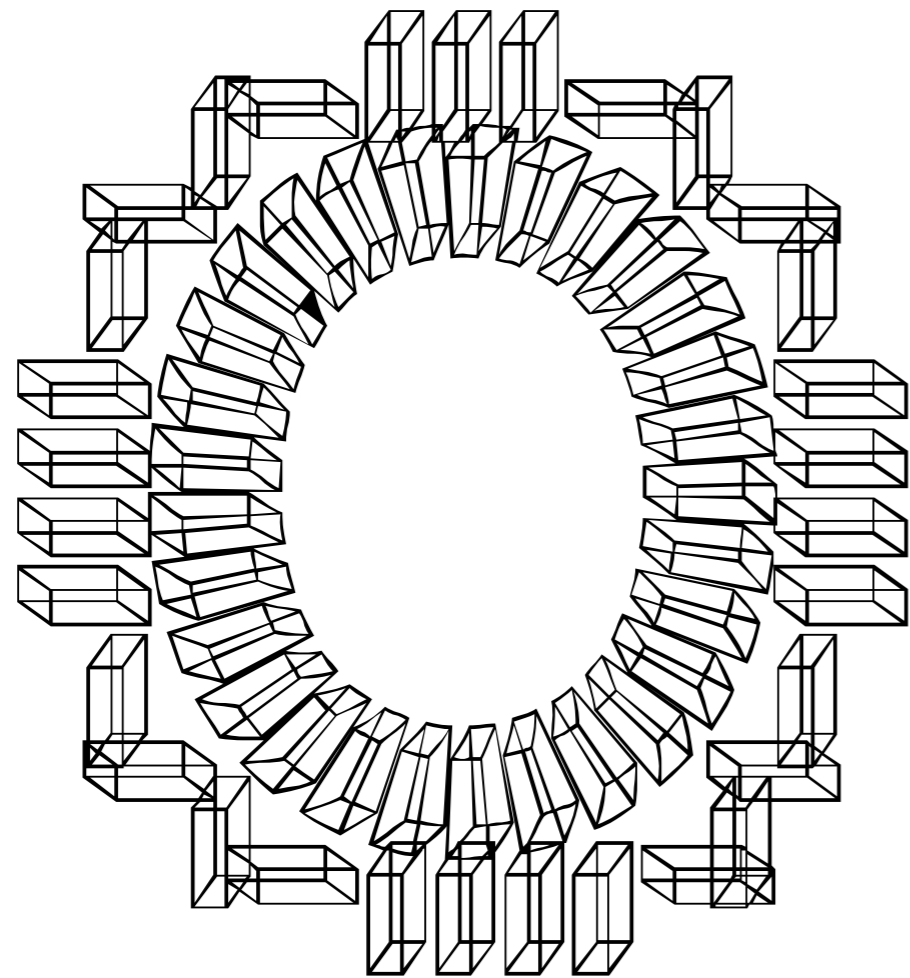


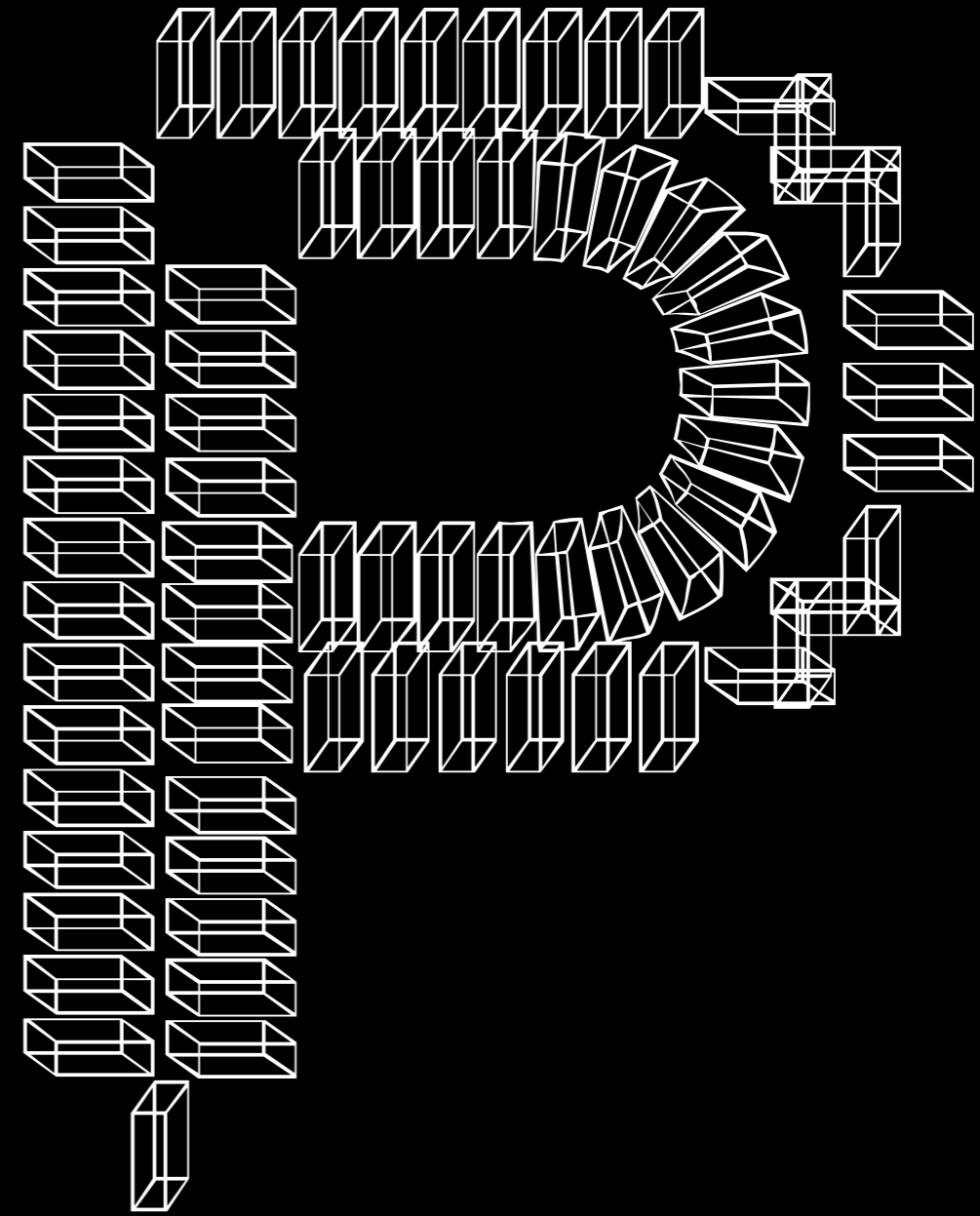
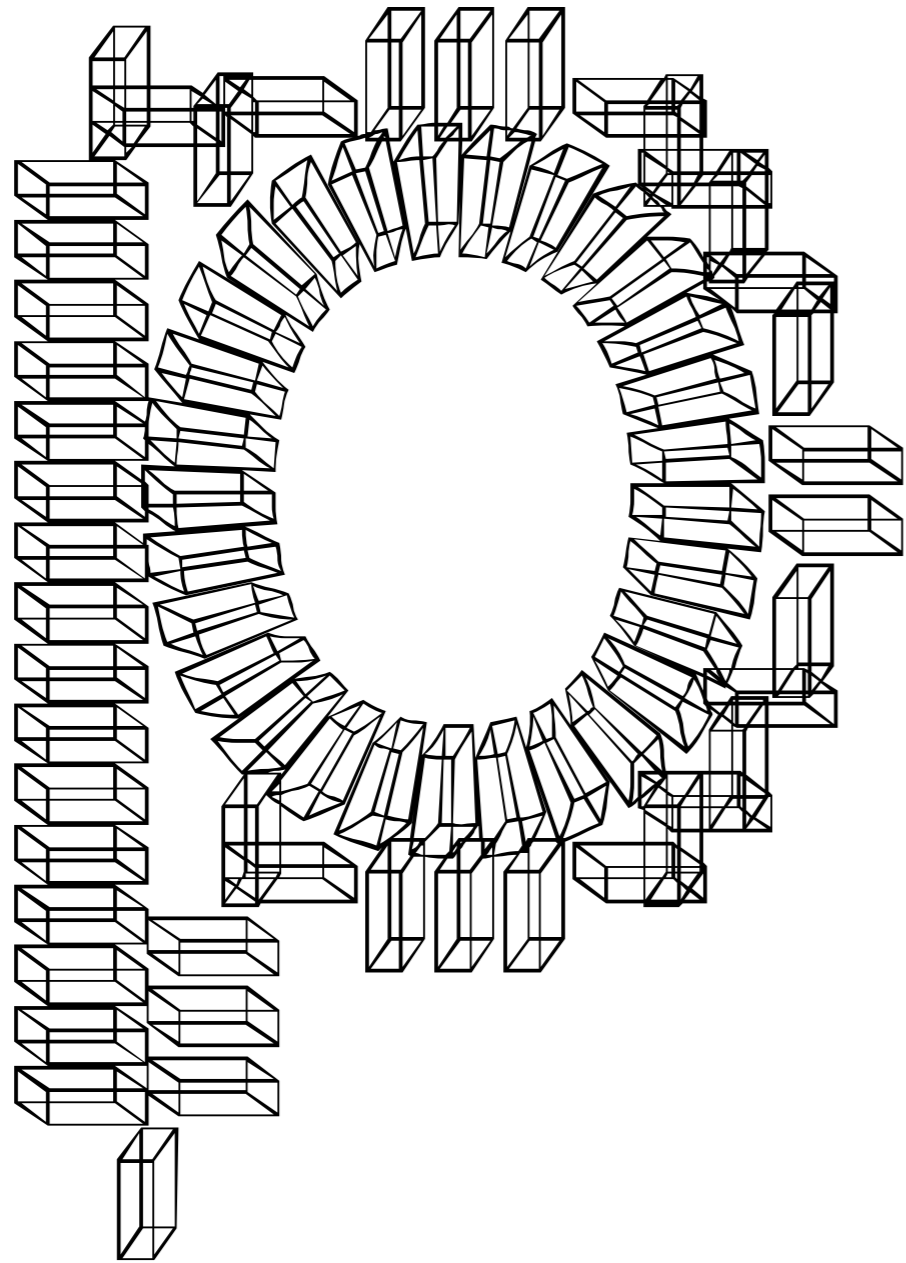
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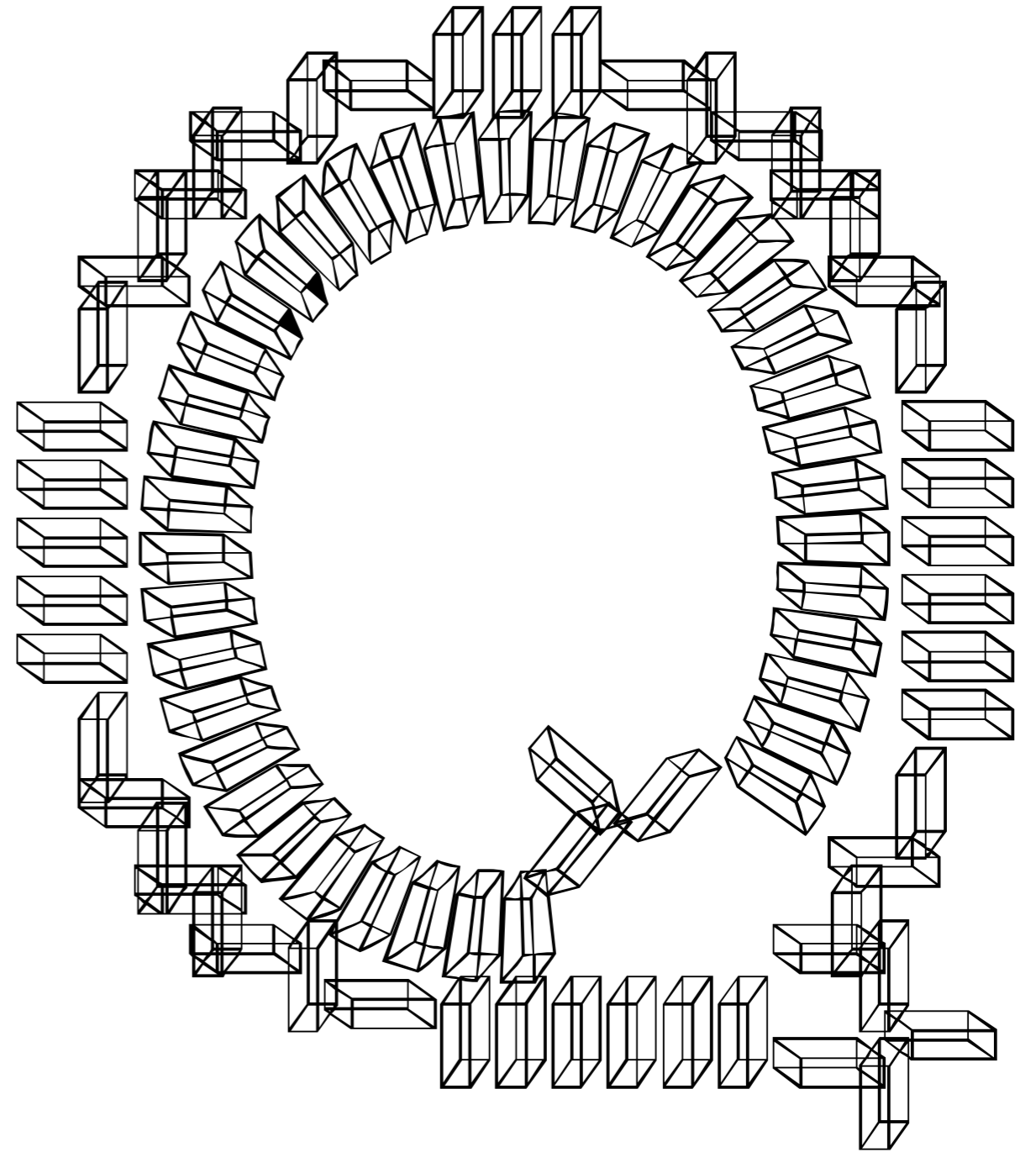
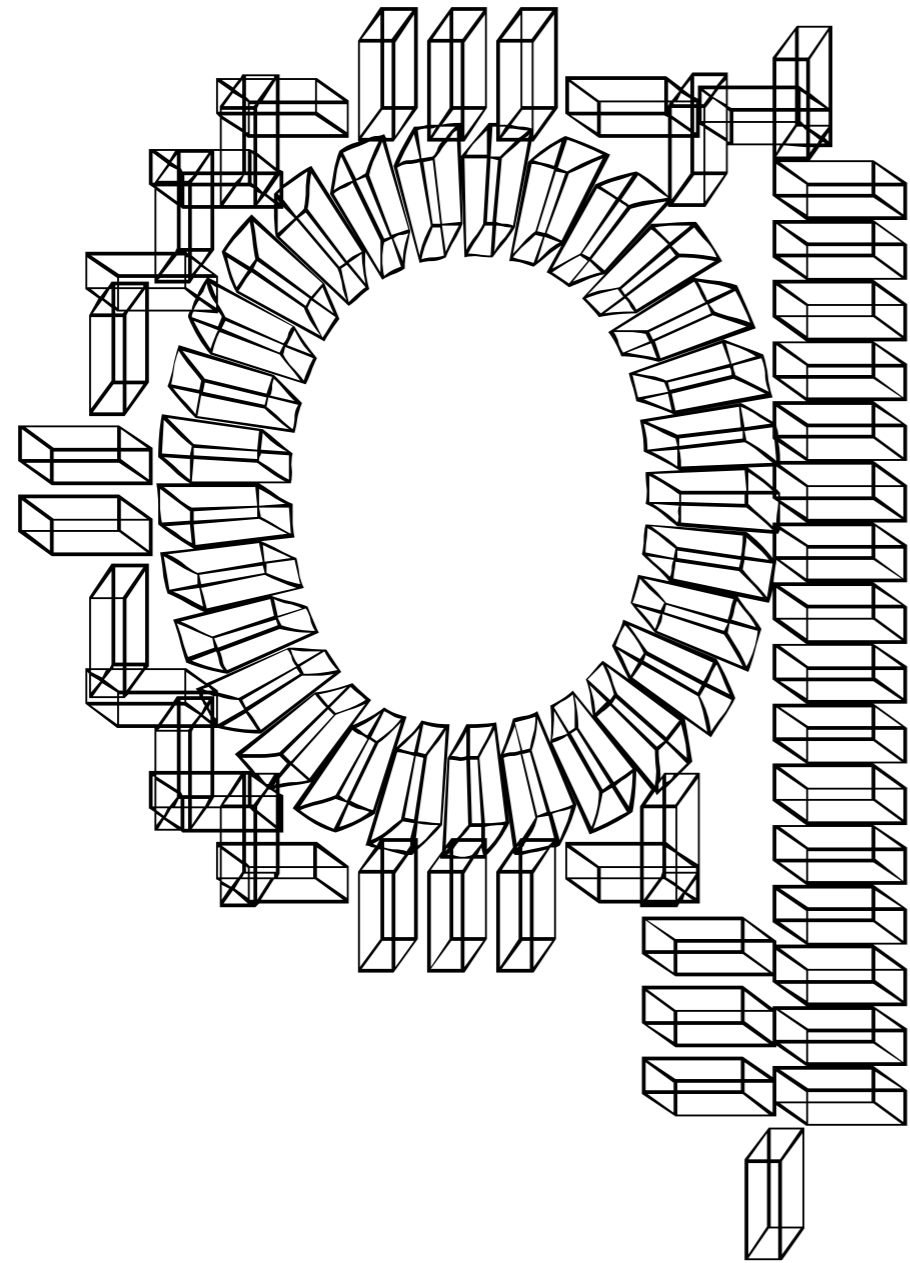


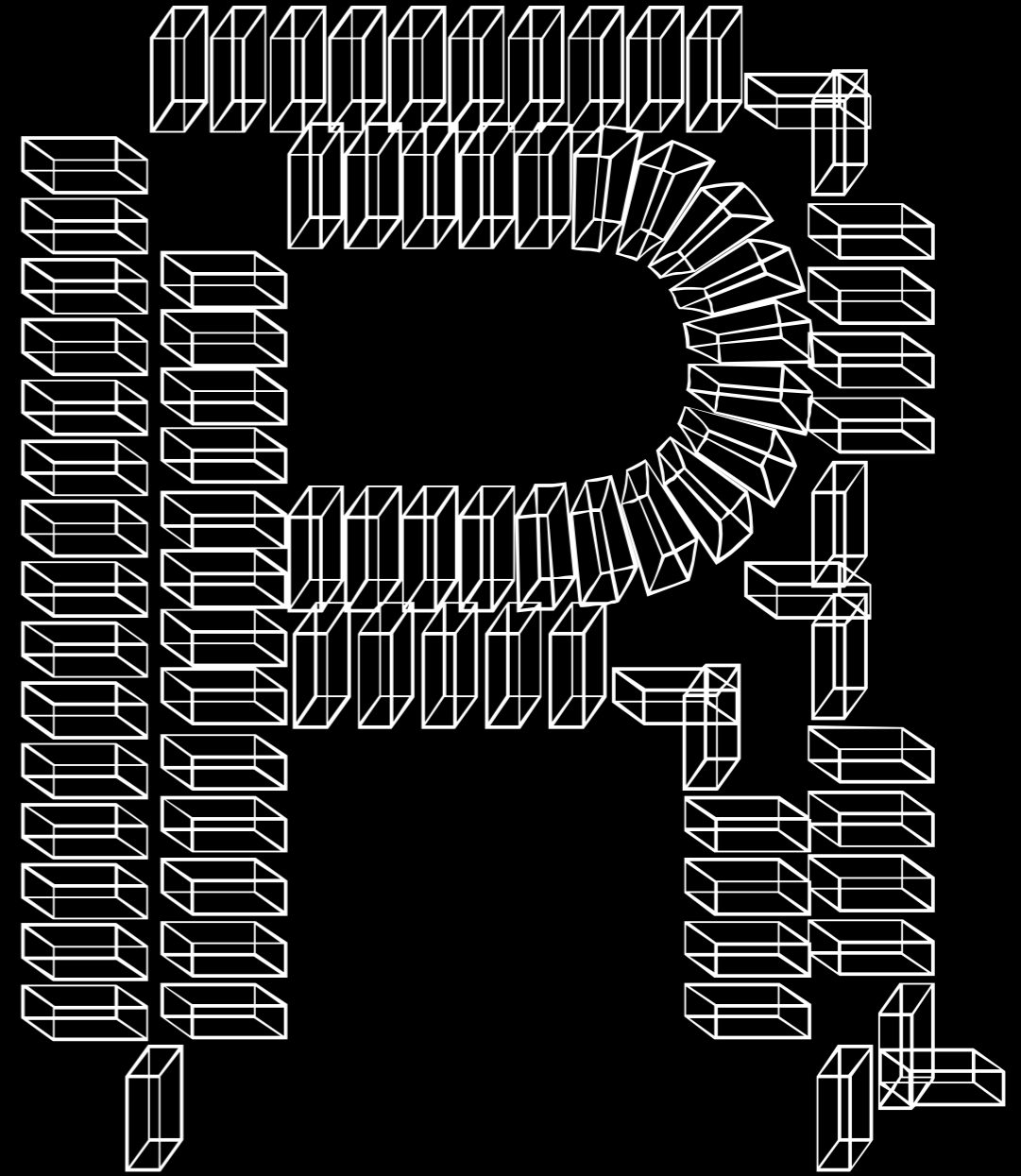
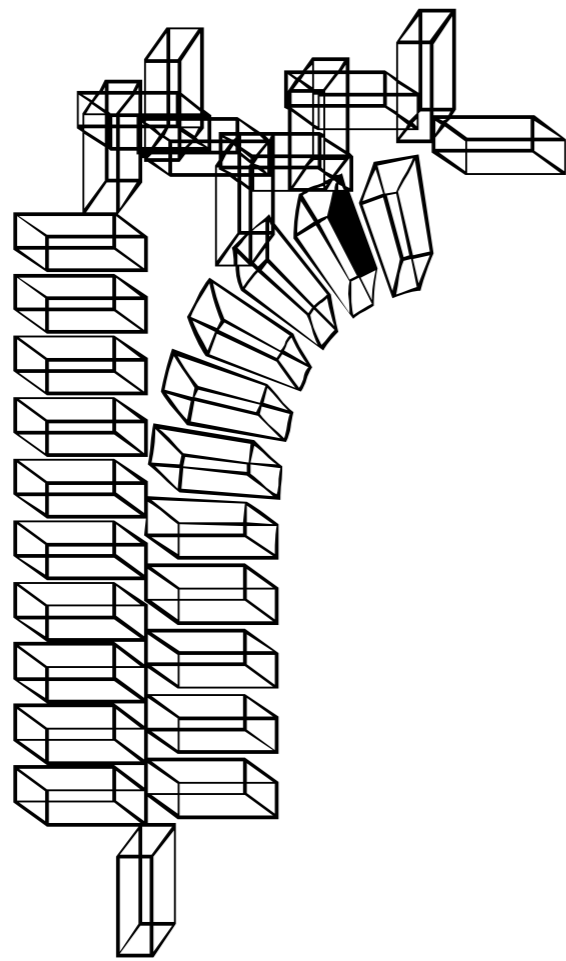
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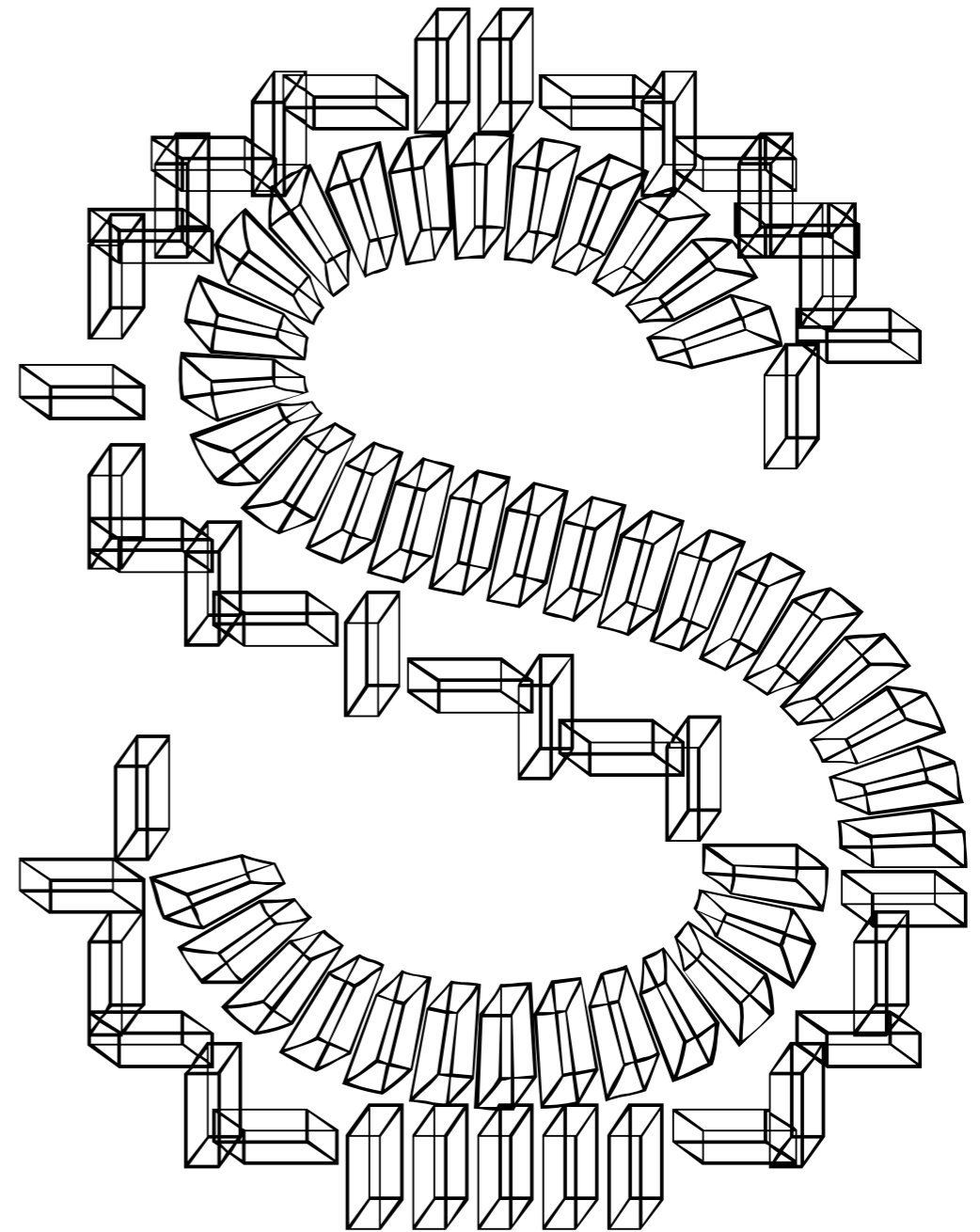
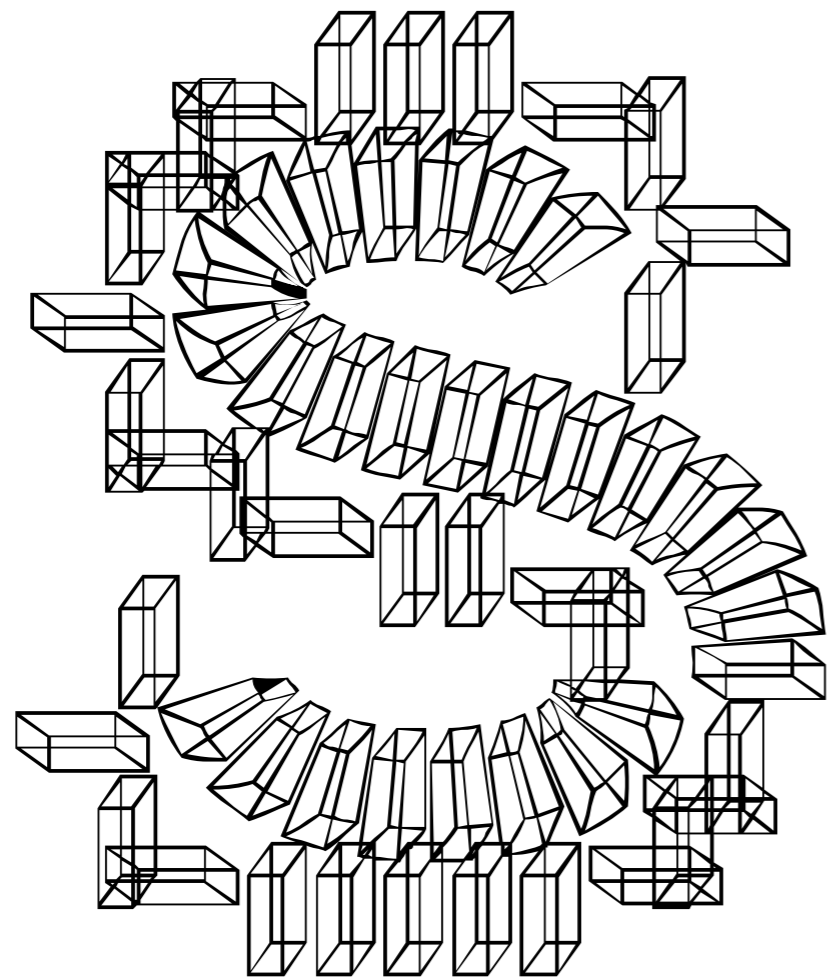


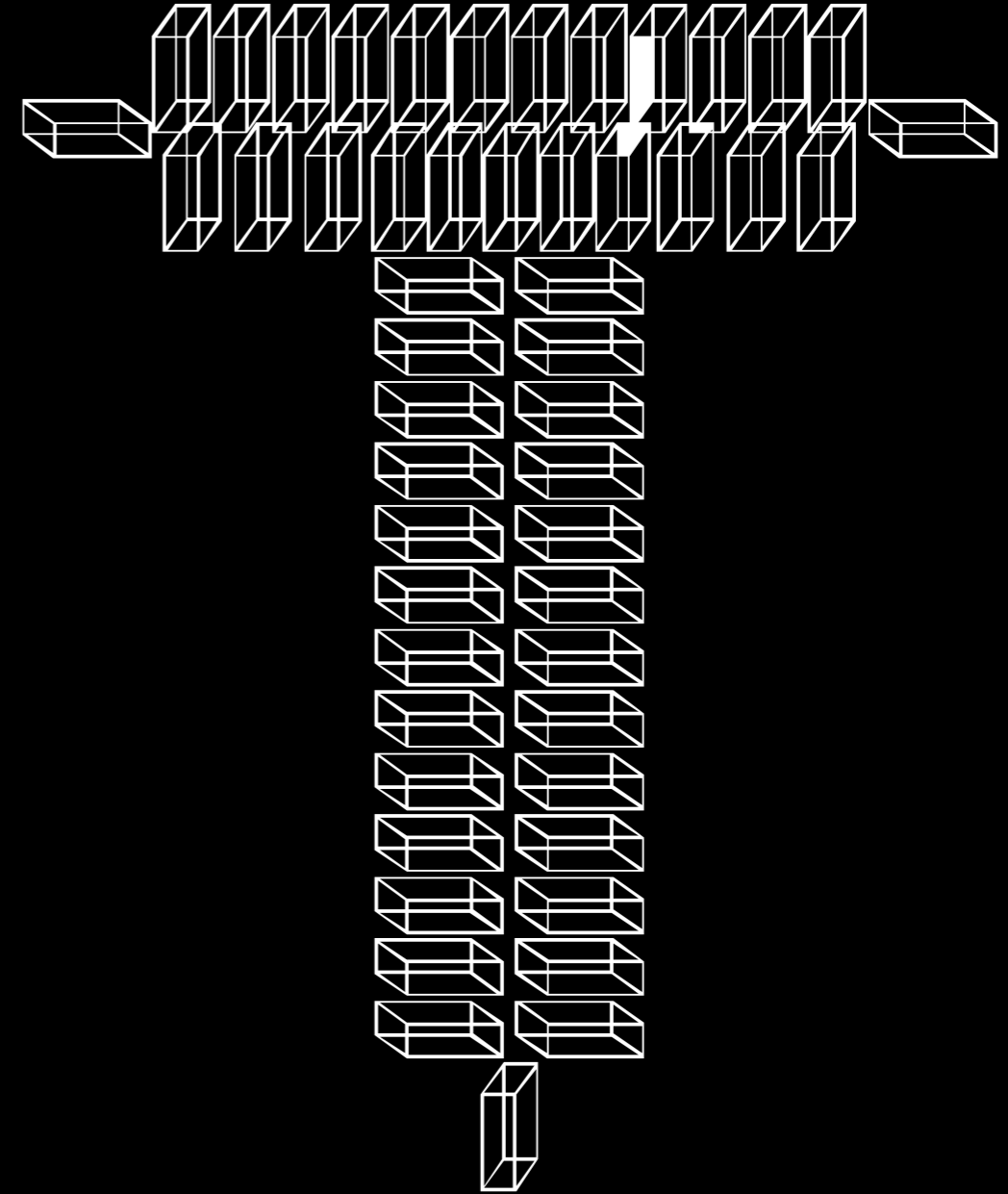
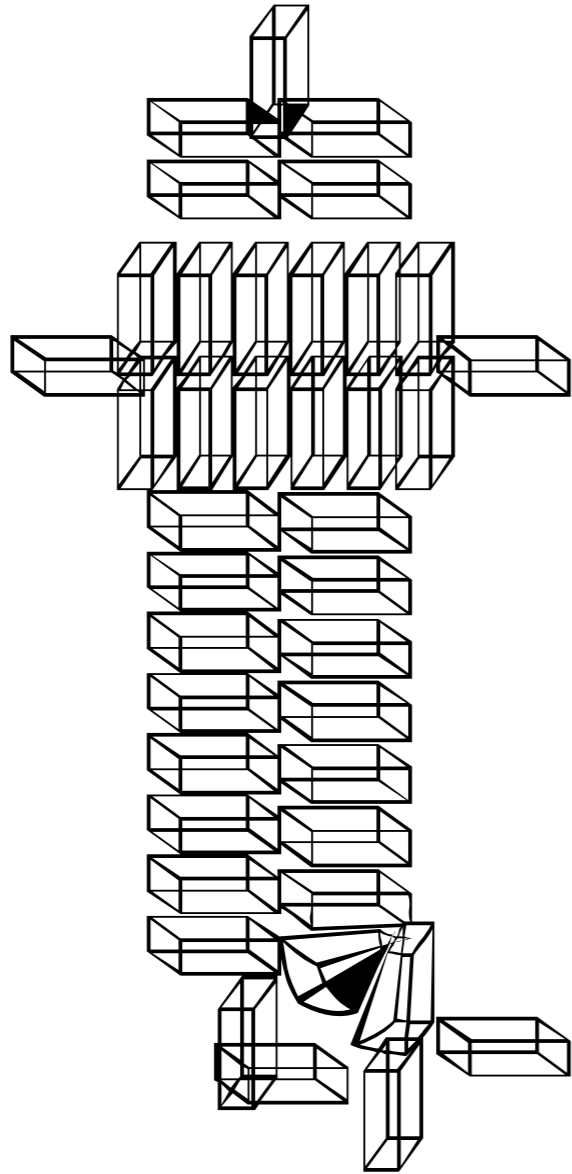


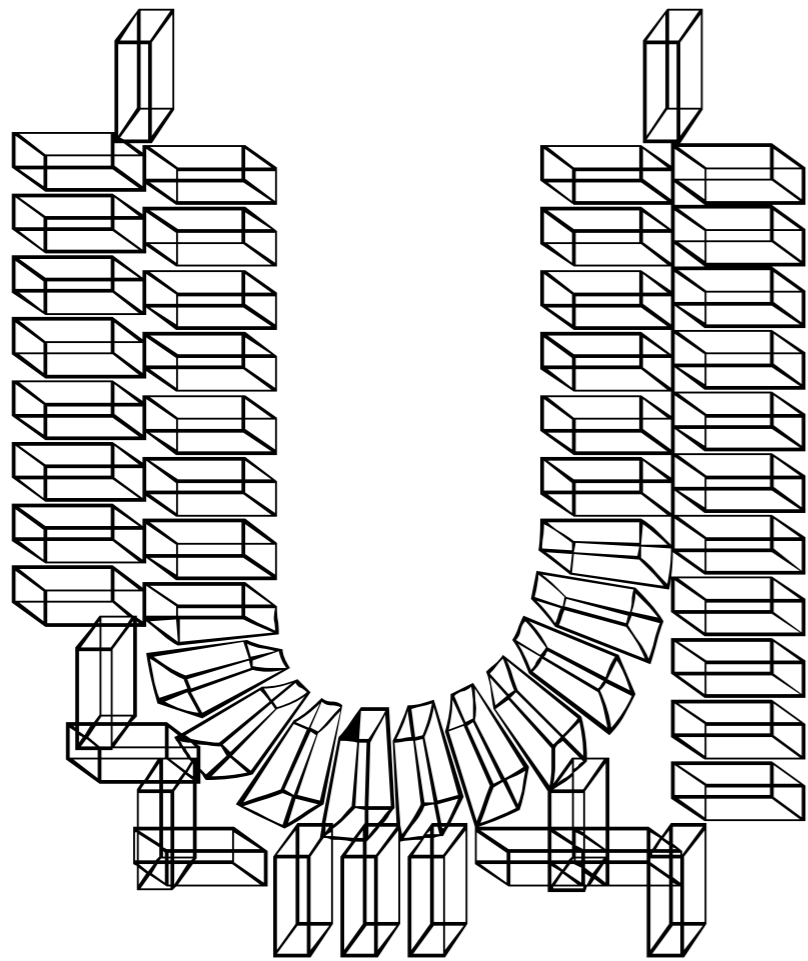




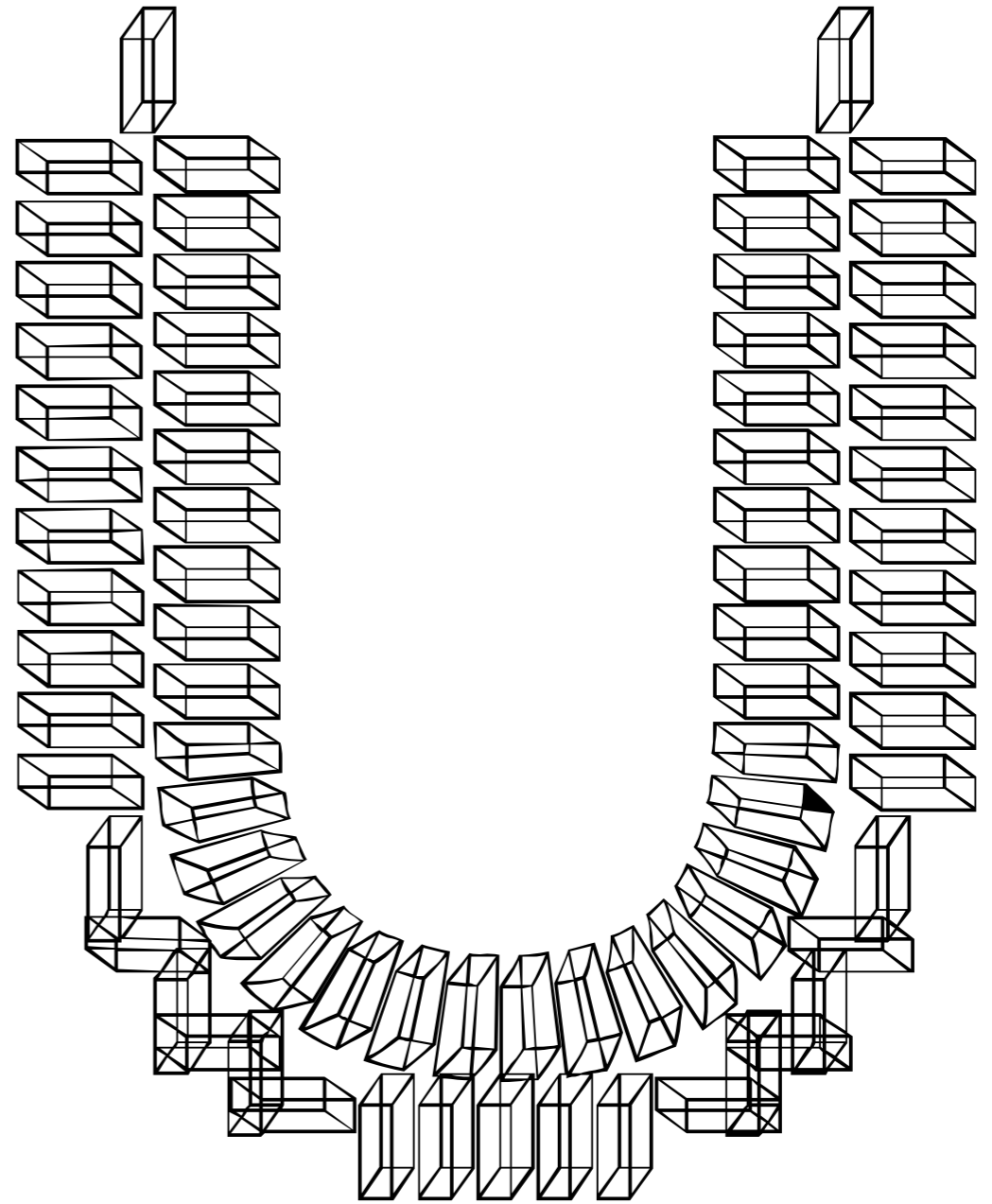




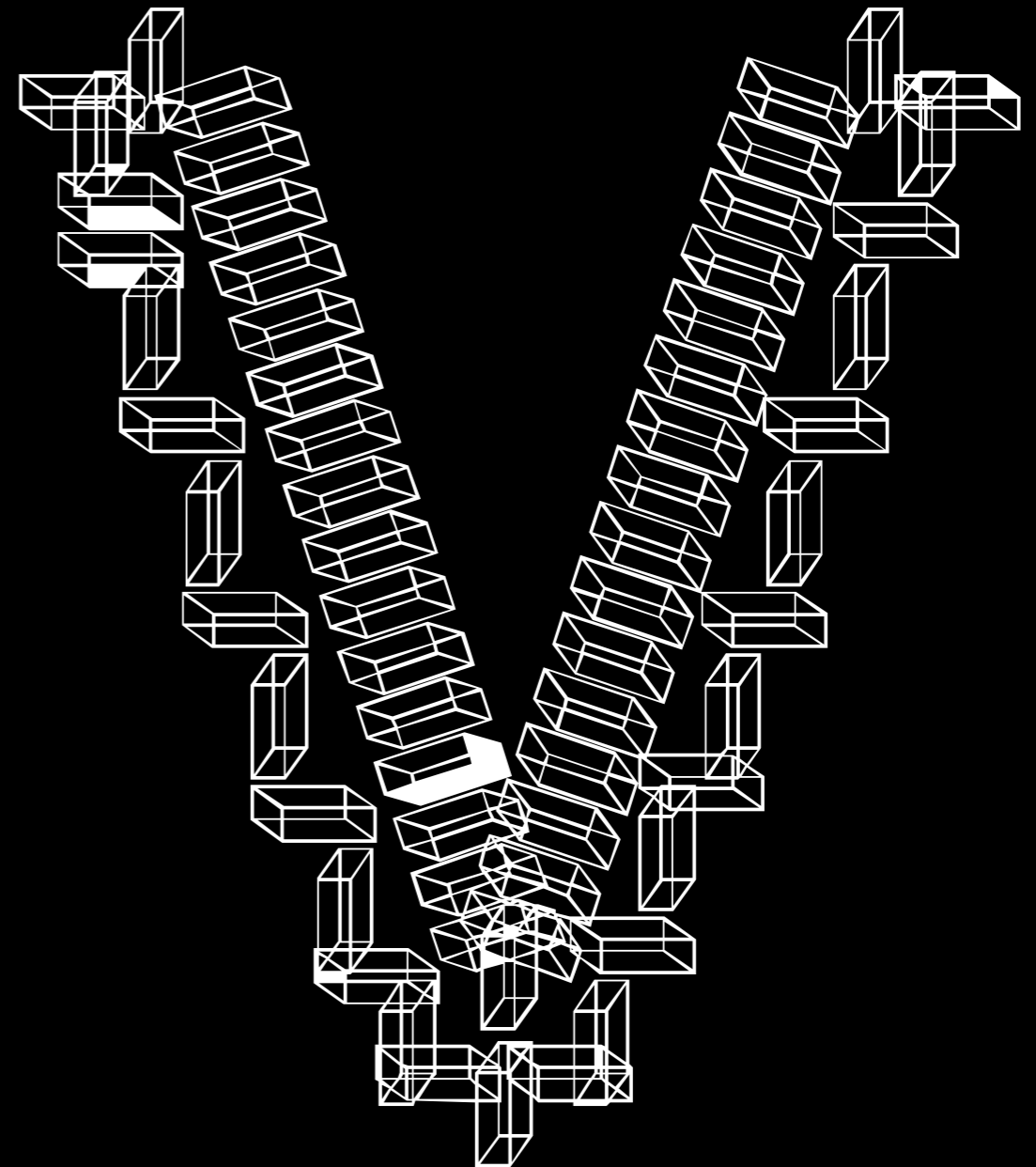
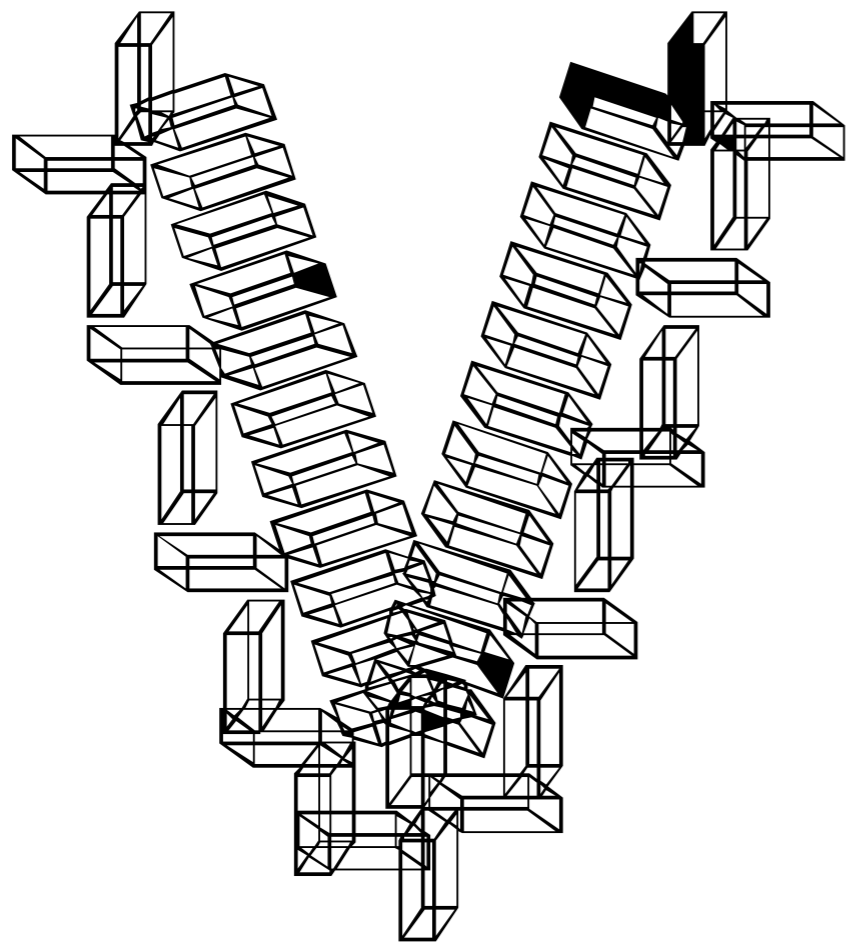


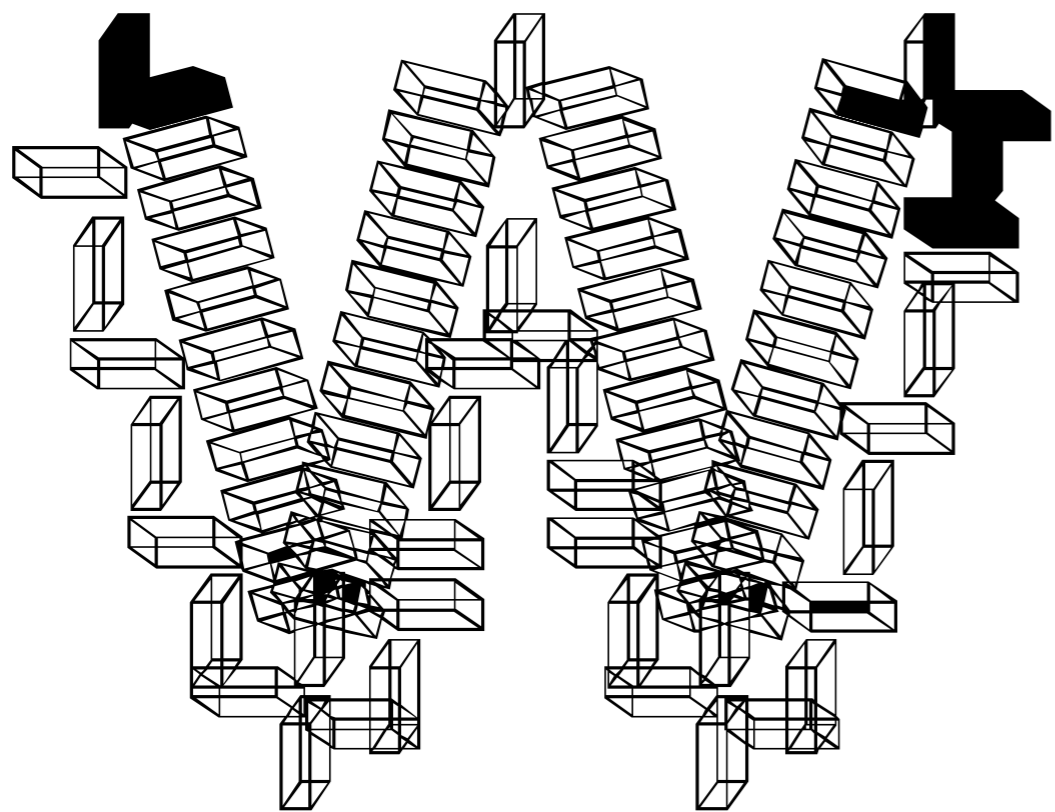


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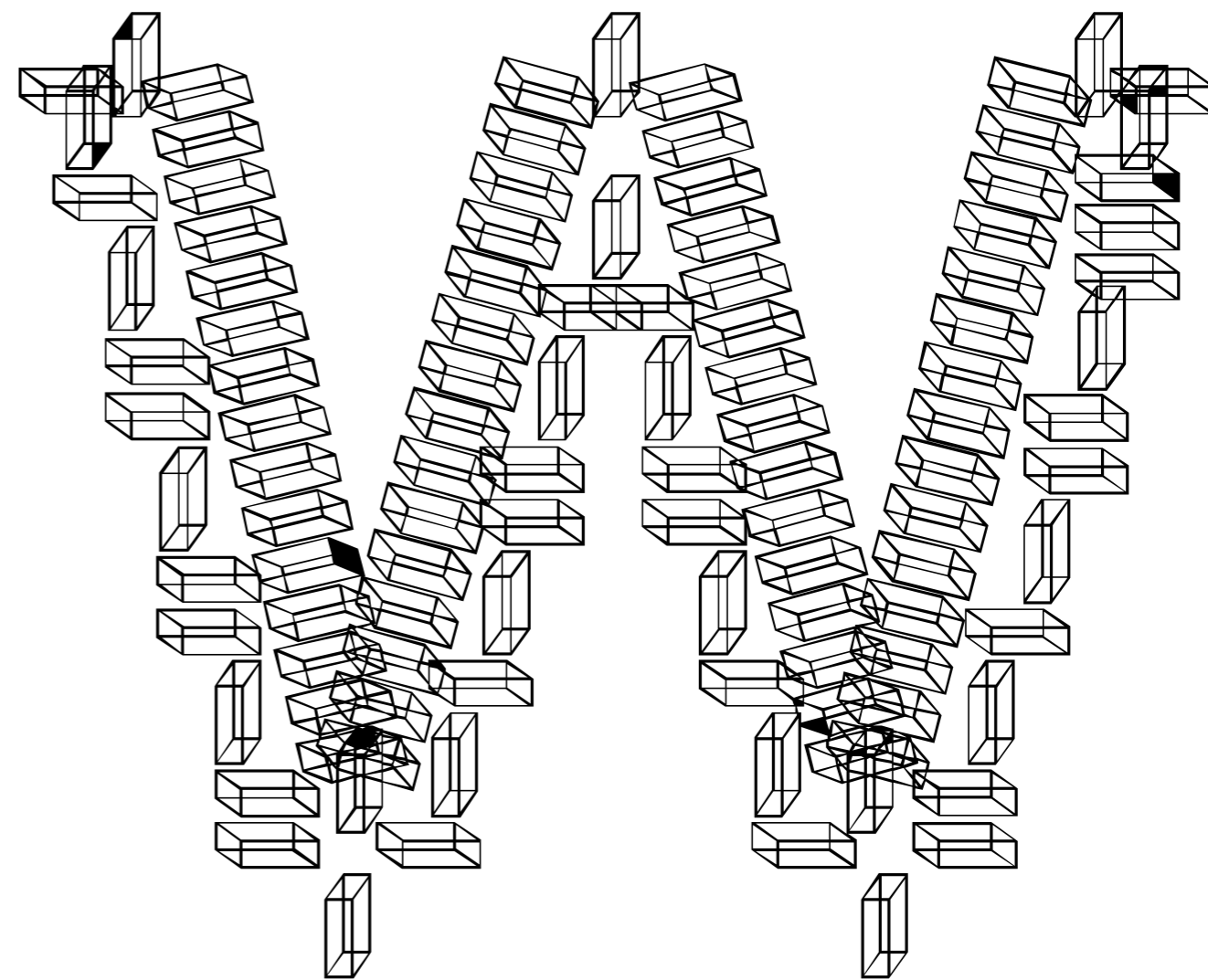


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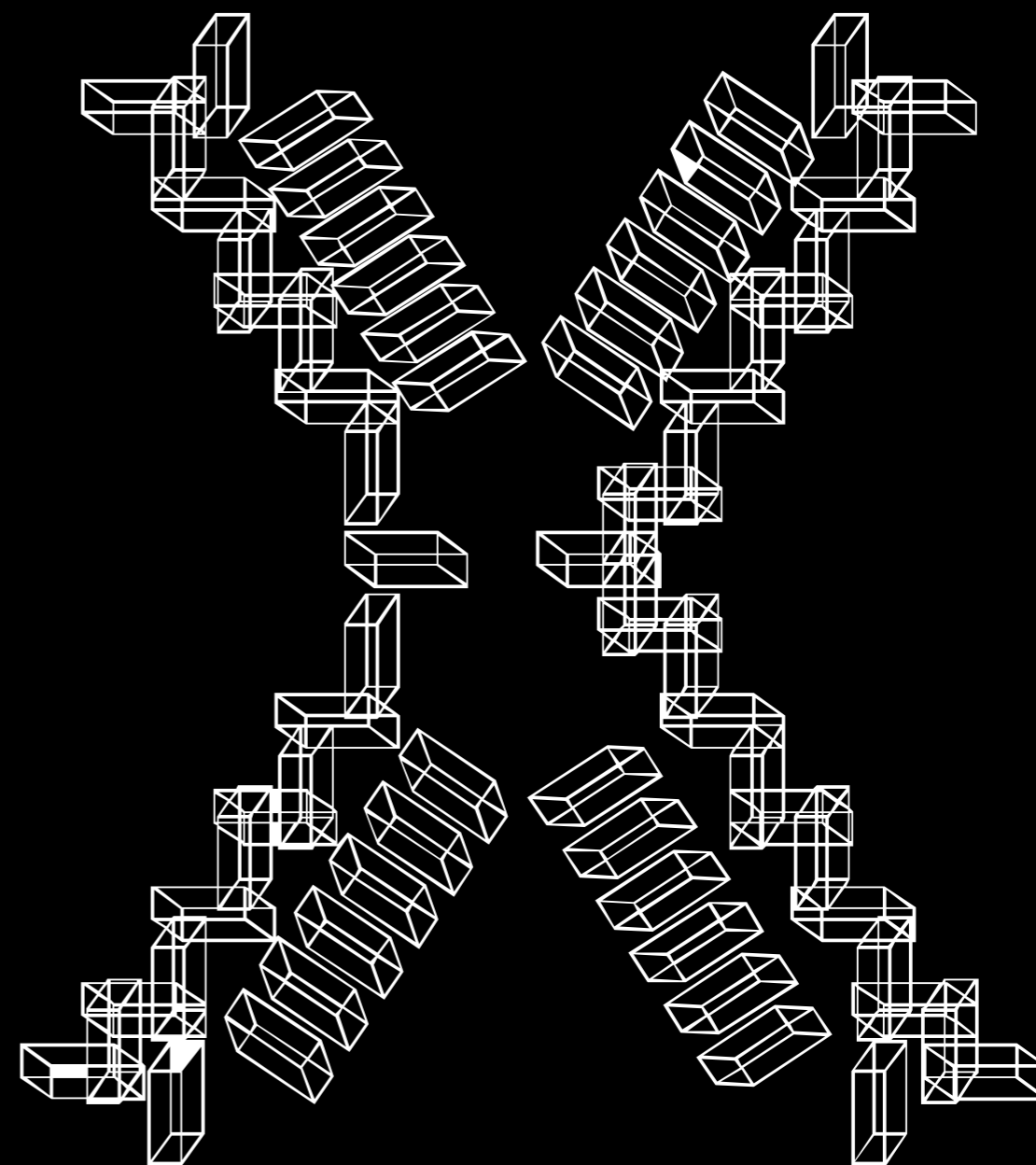
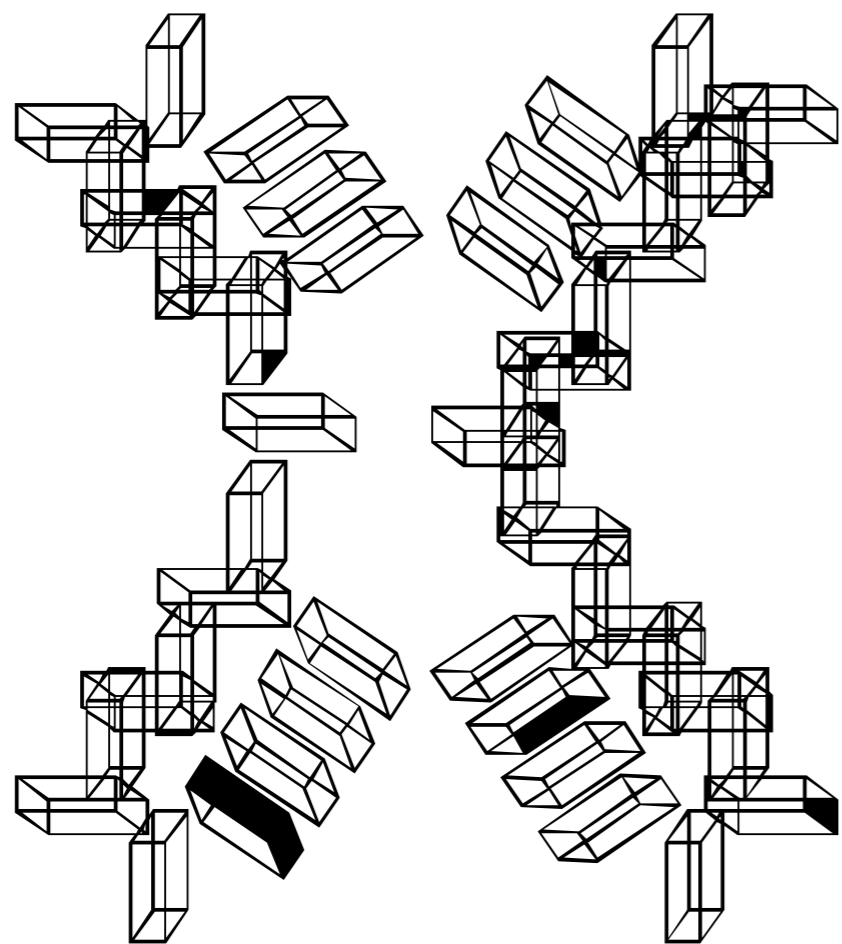


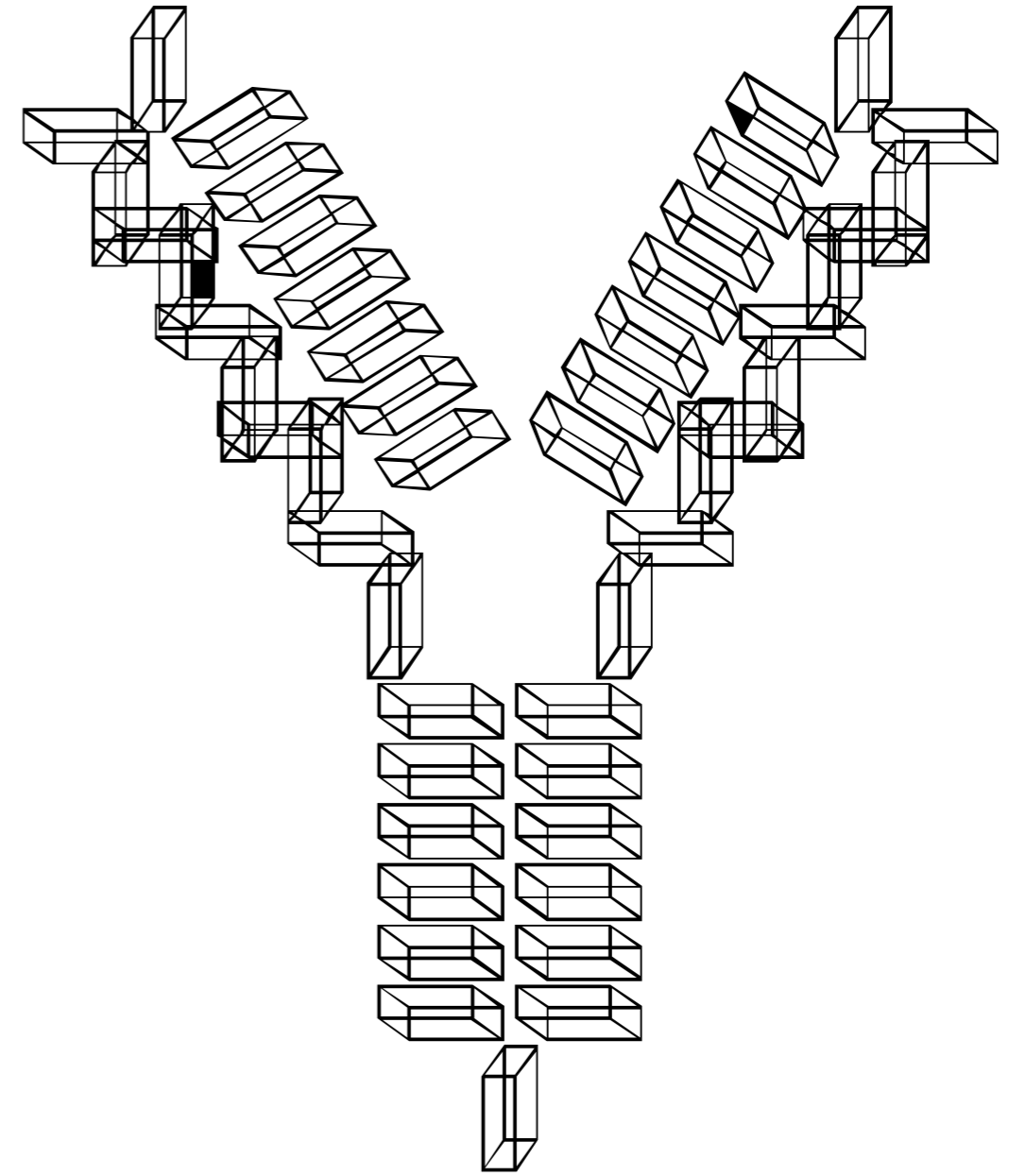
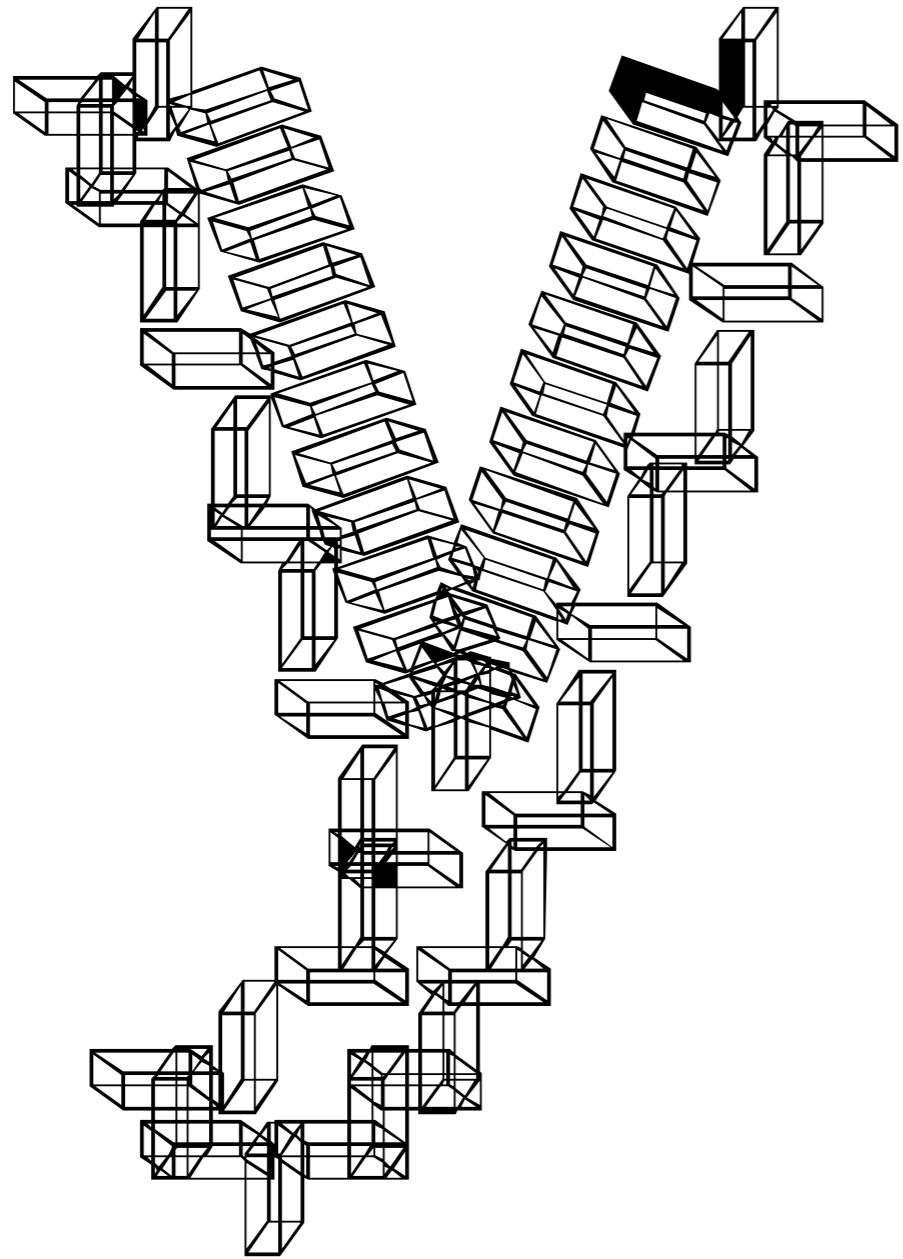


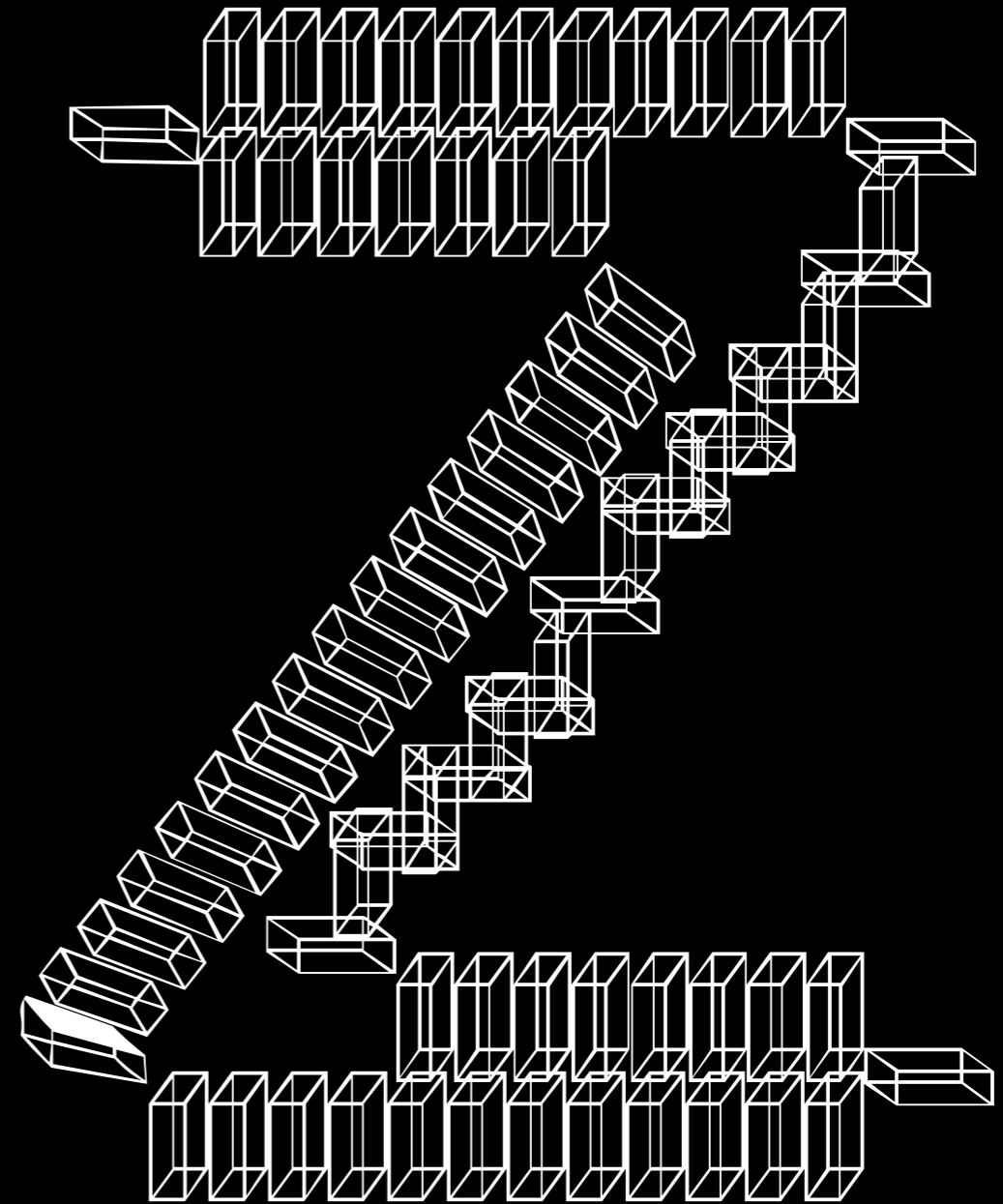
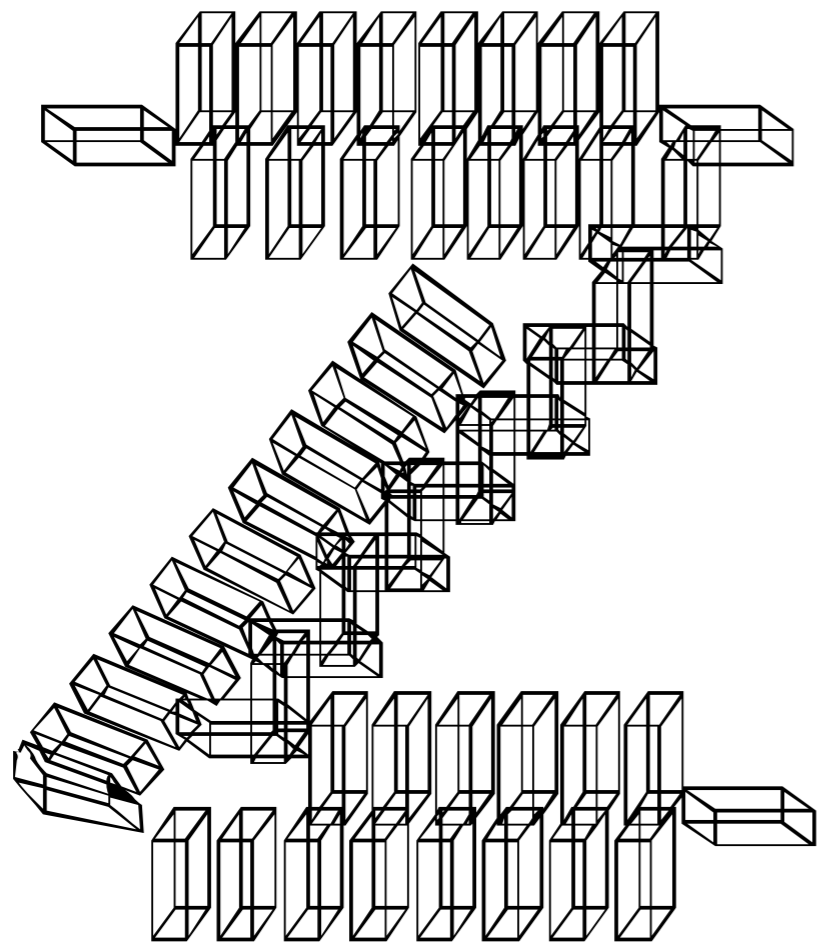
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LC-Vertov vs Judd

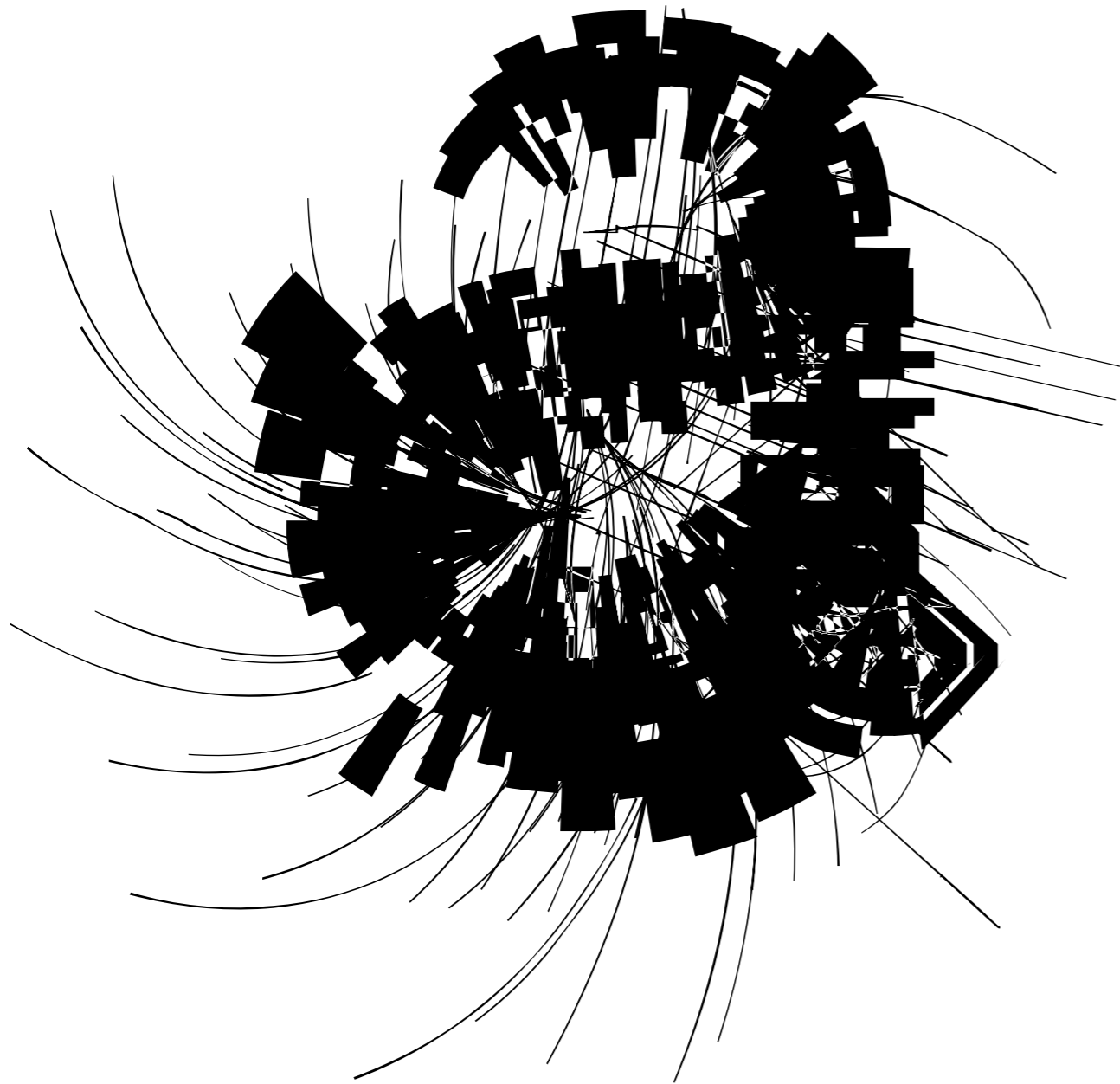


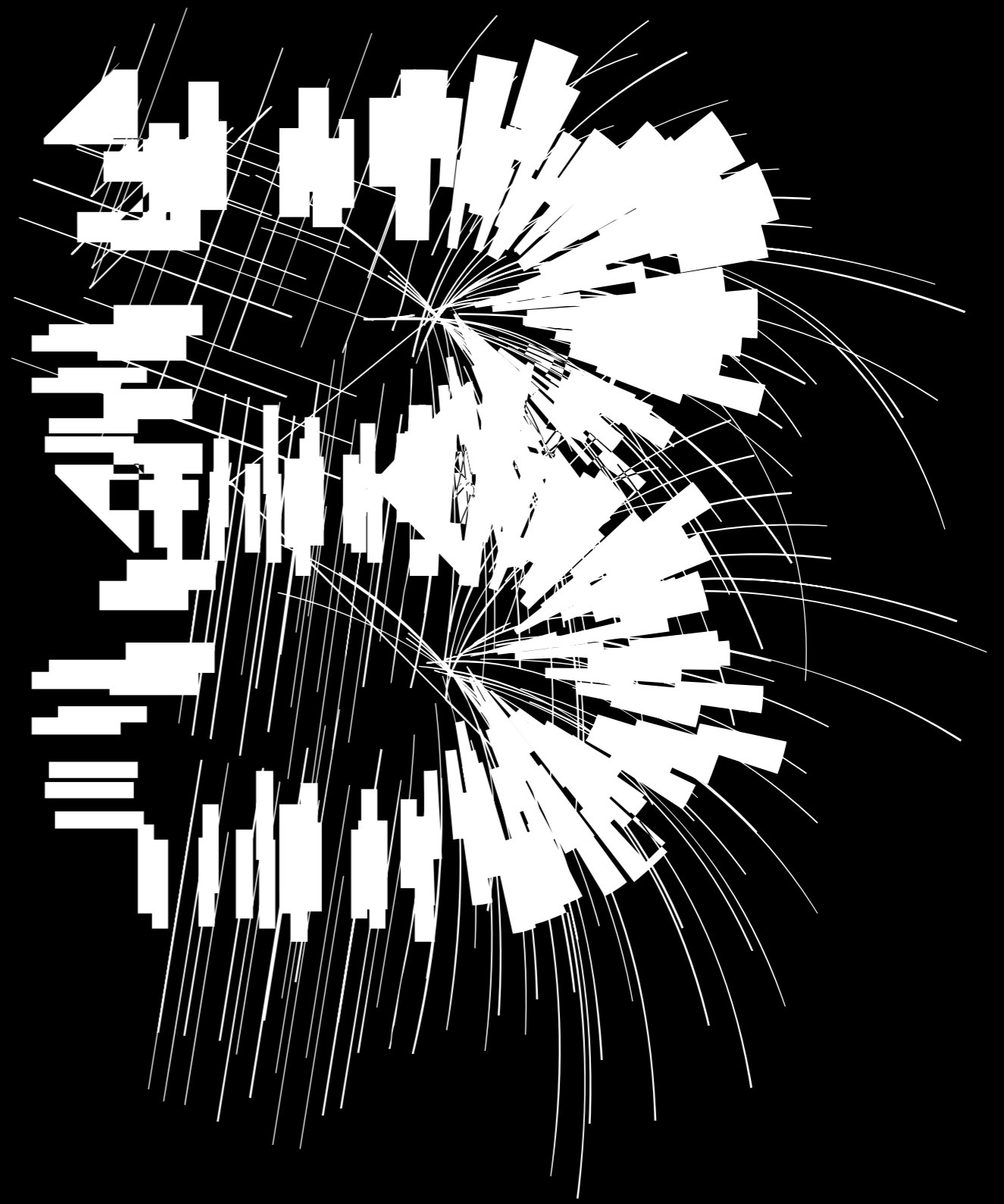
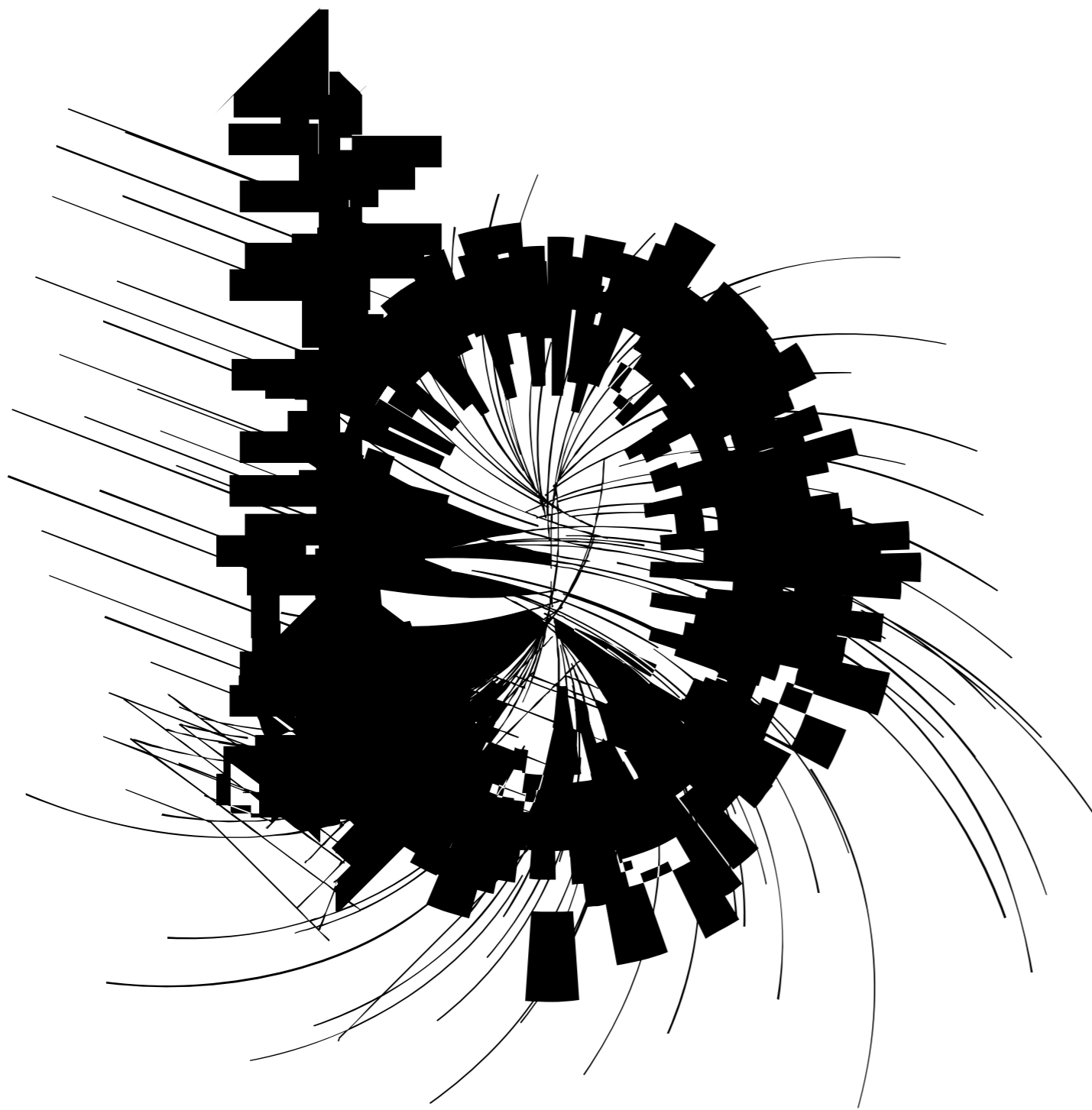


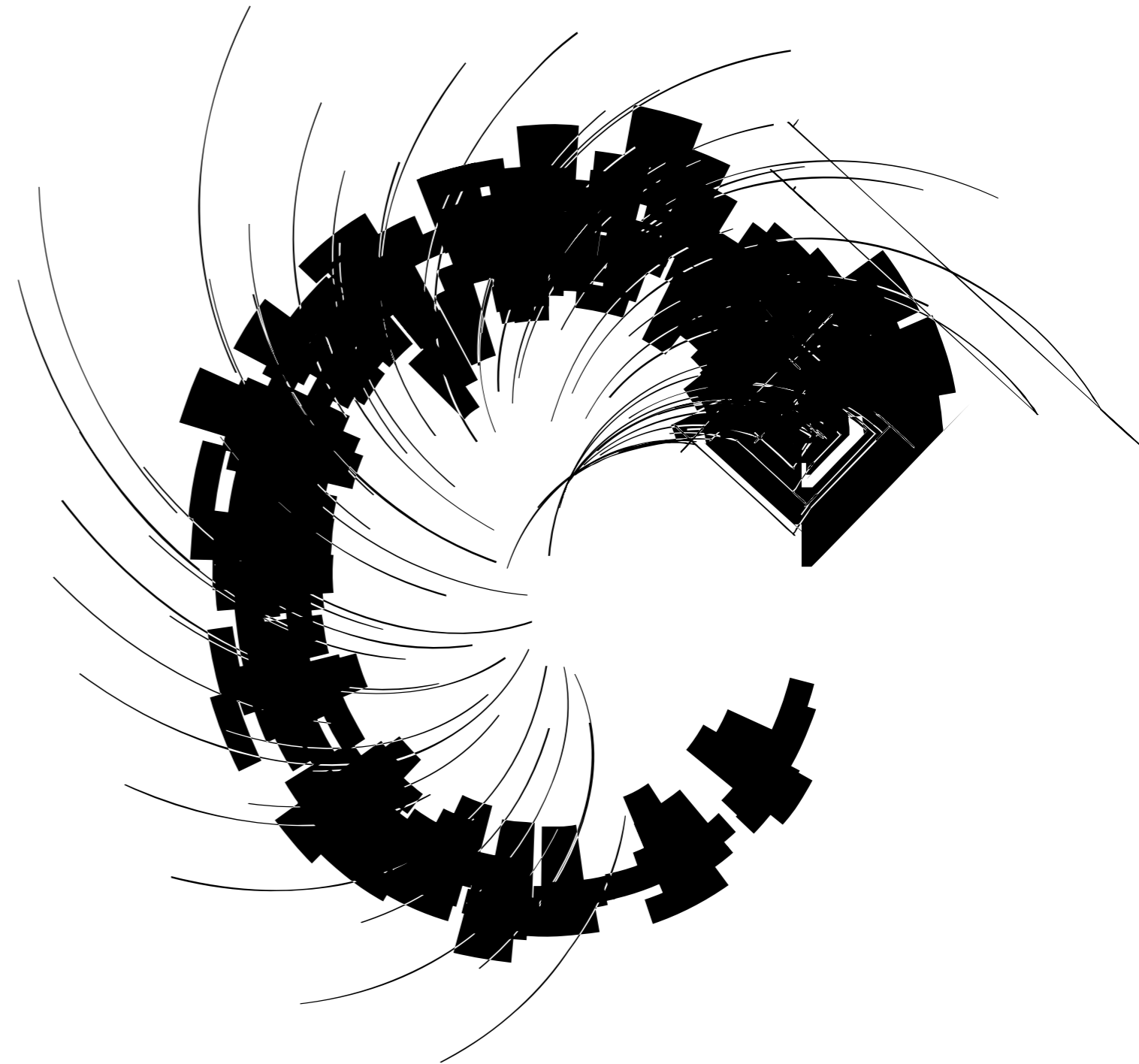
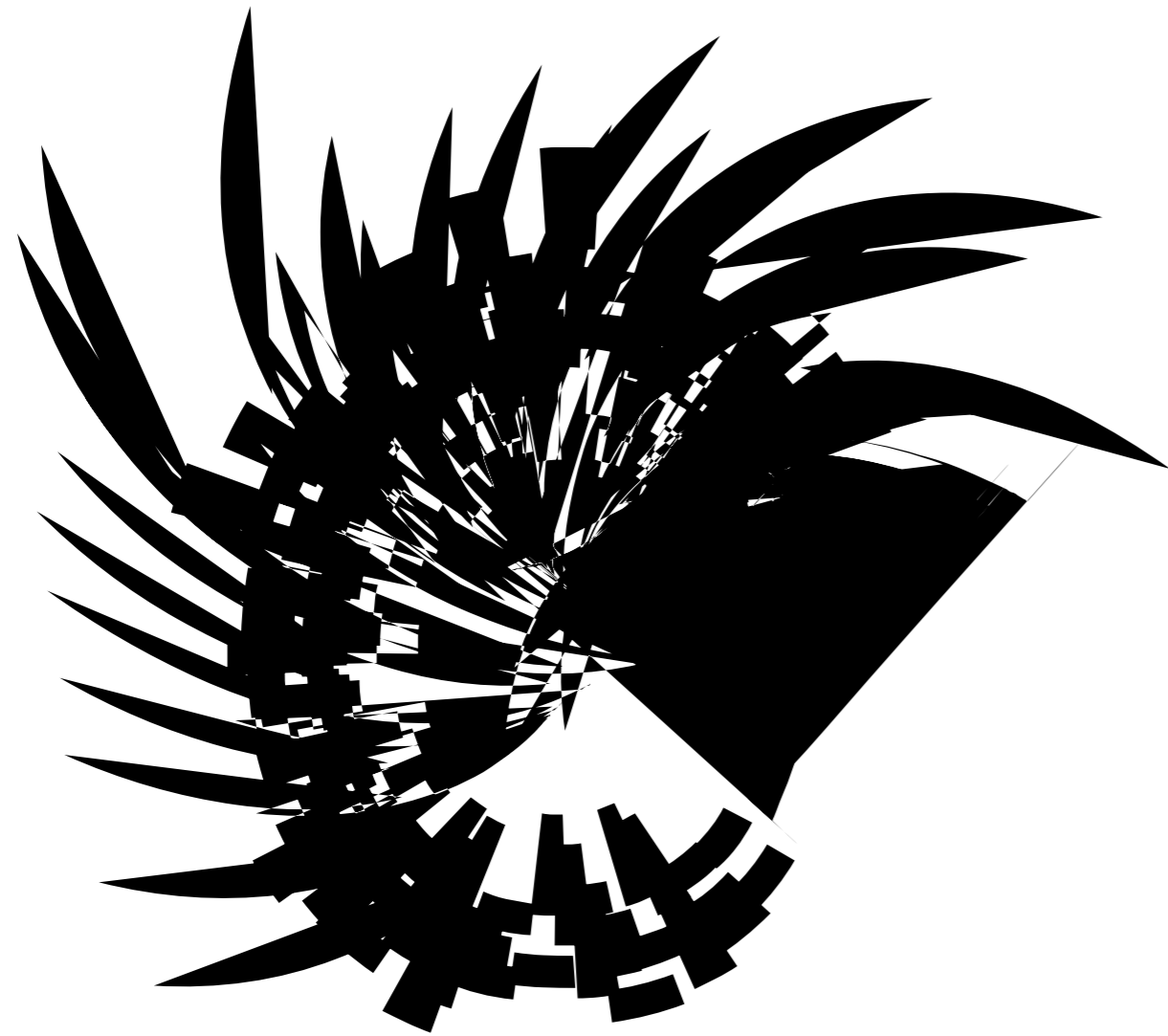


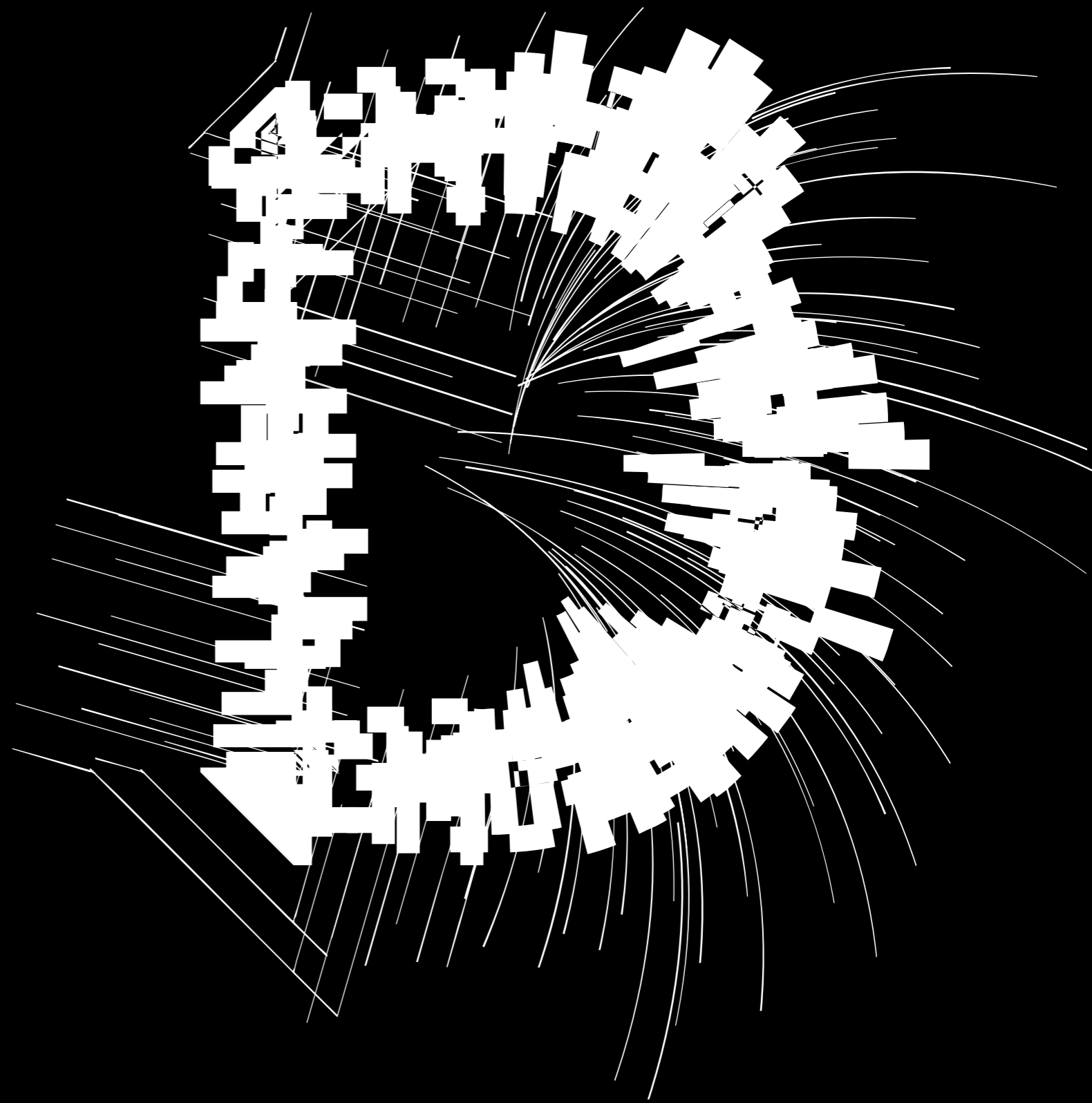
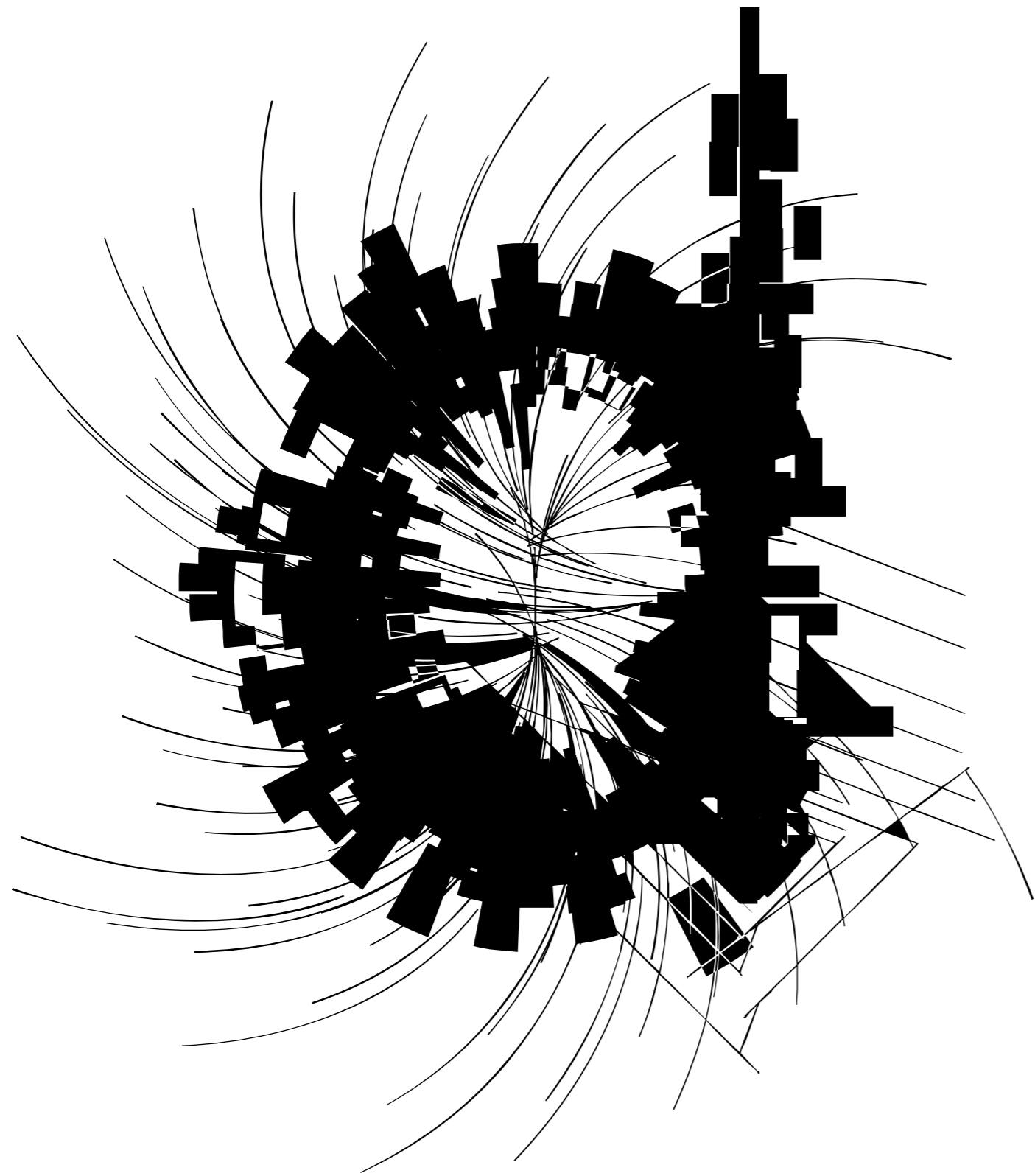
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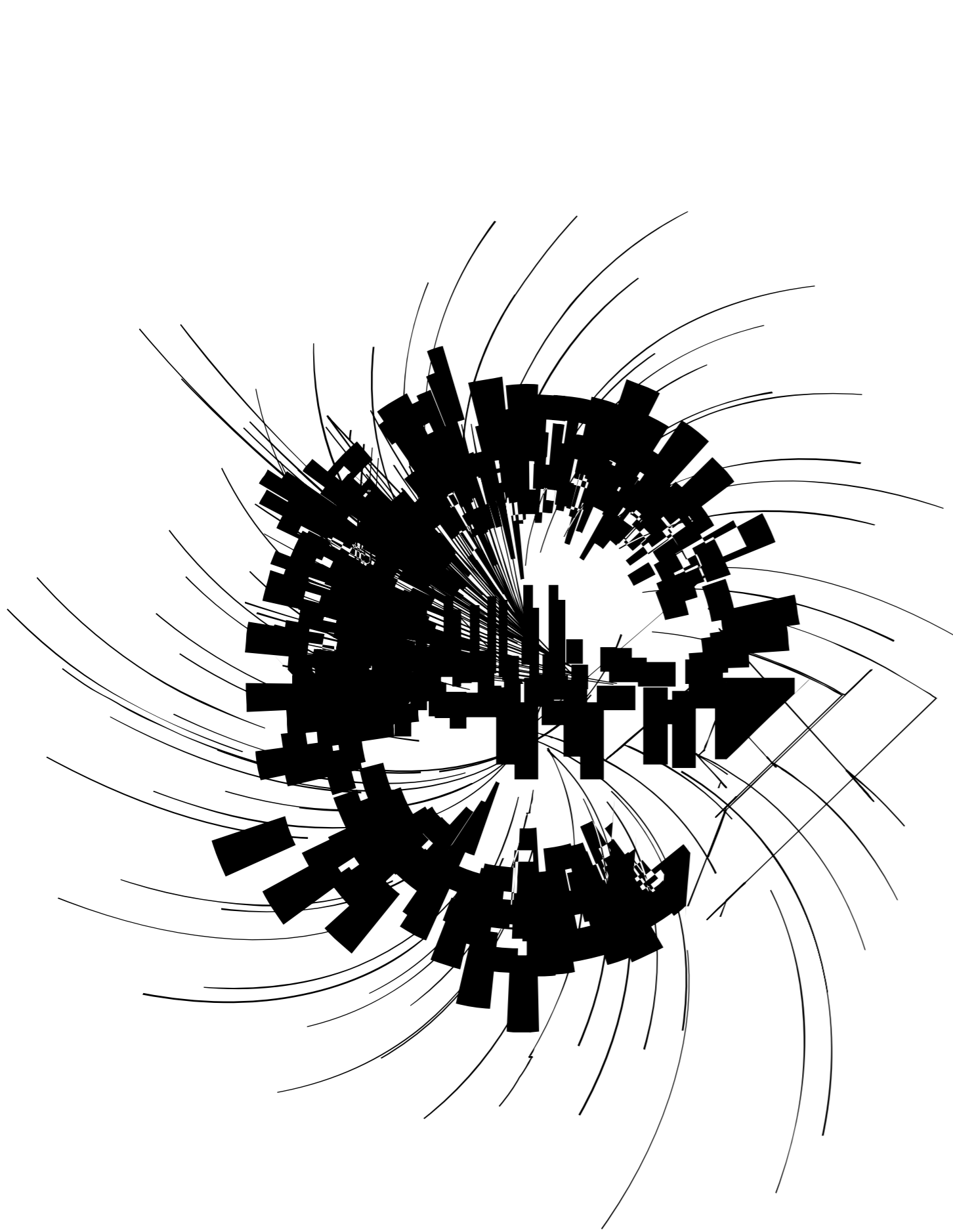




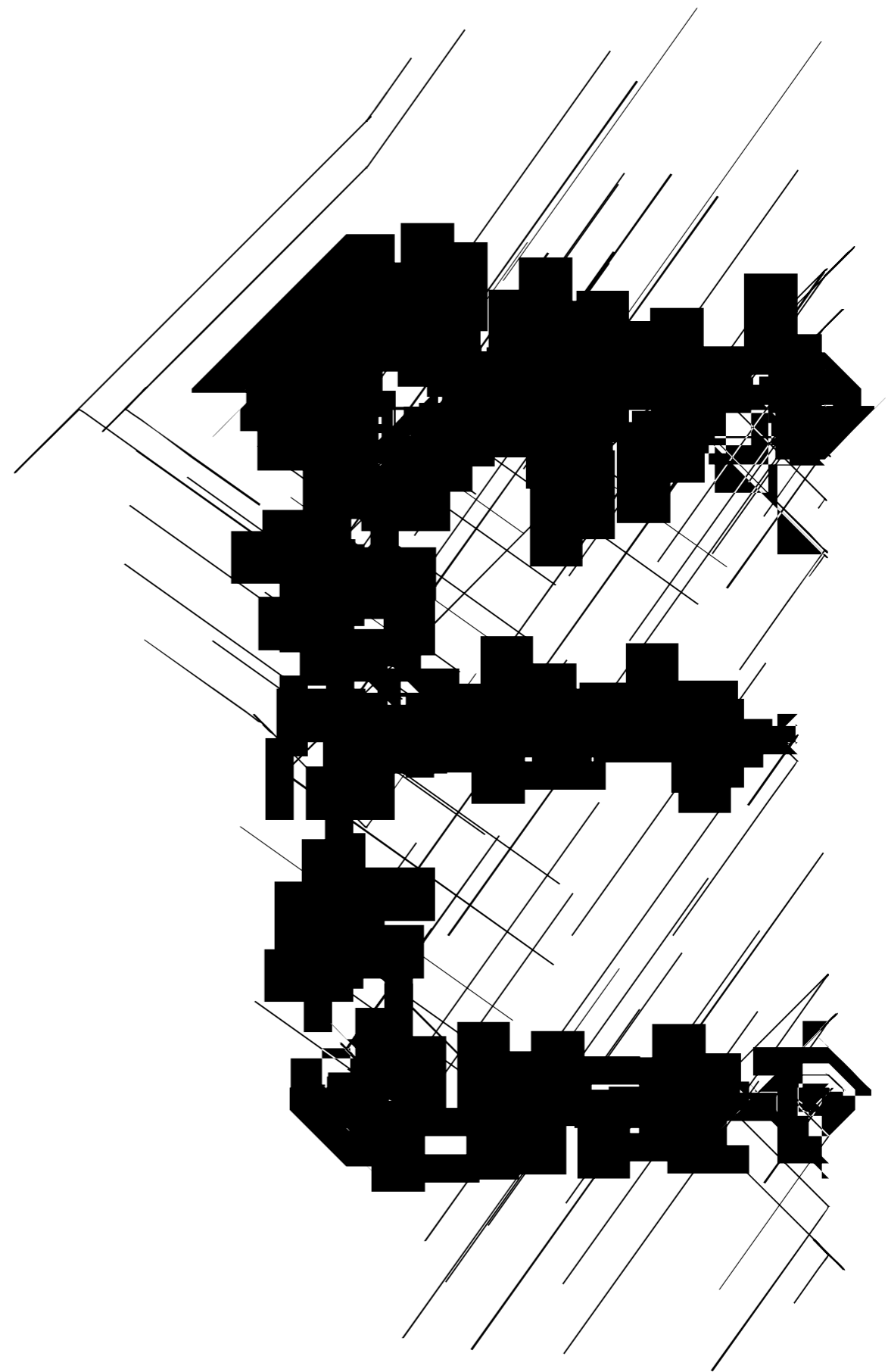




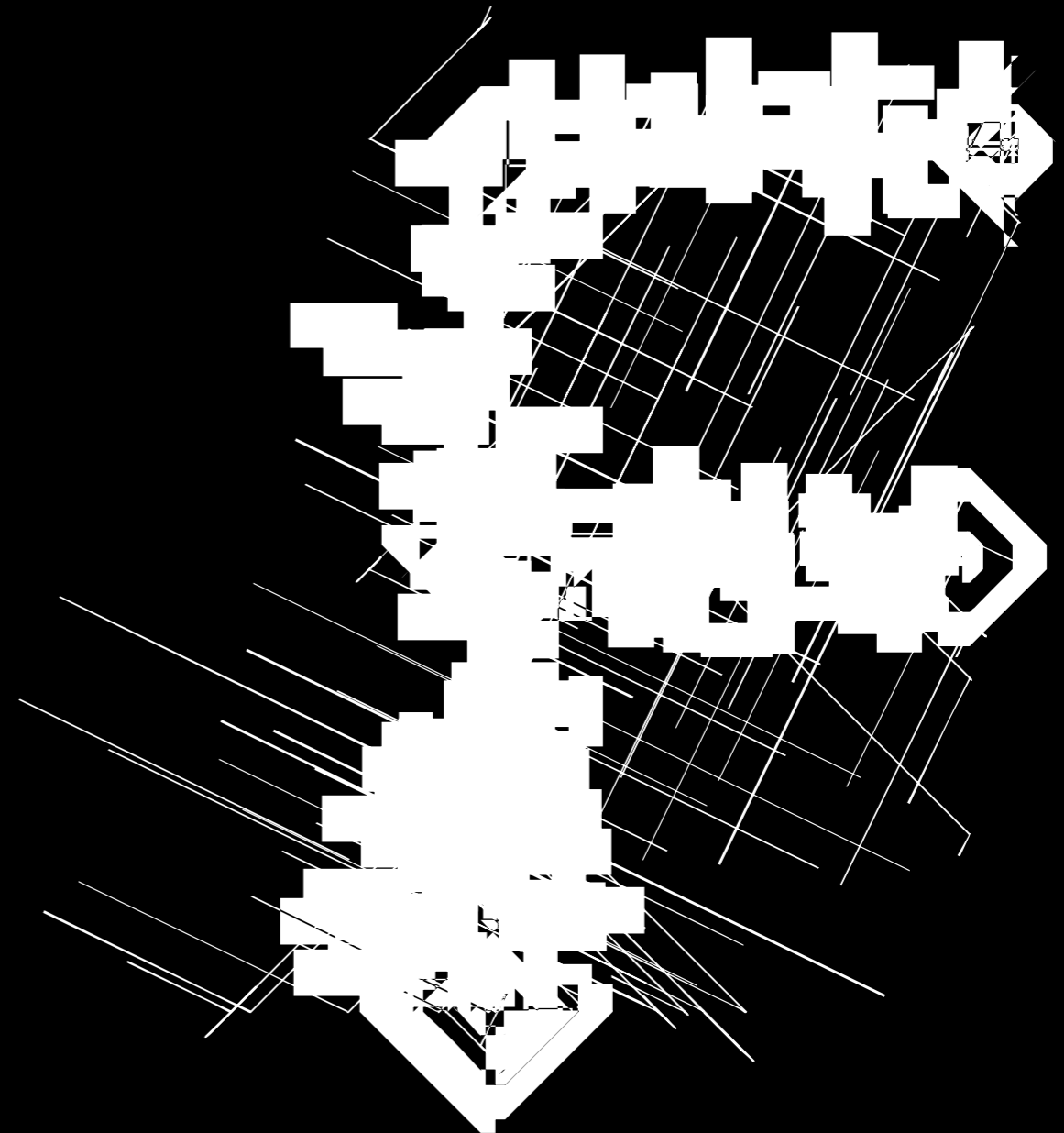
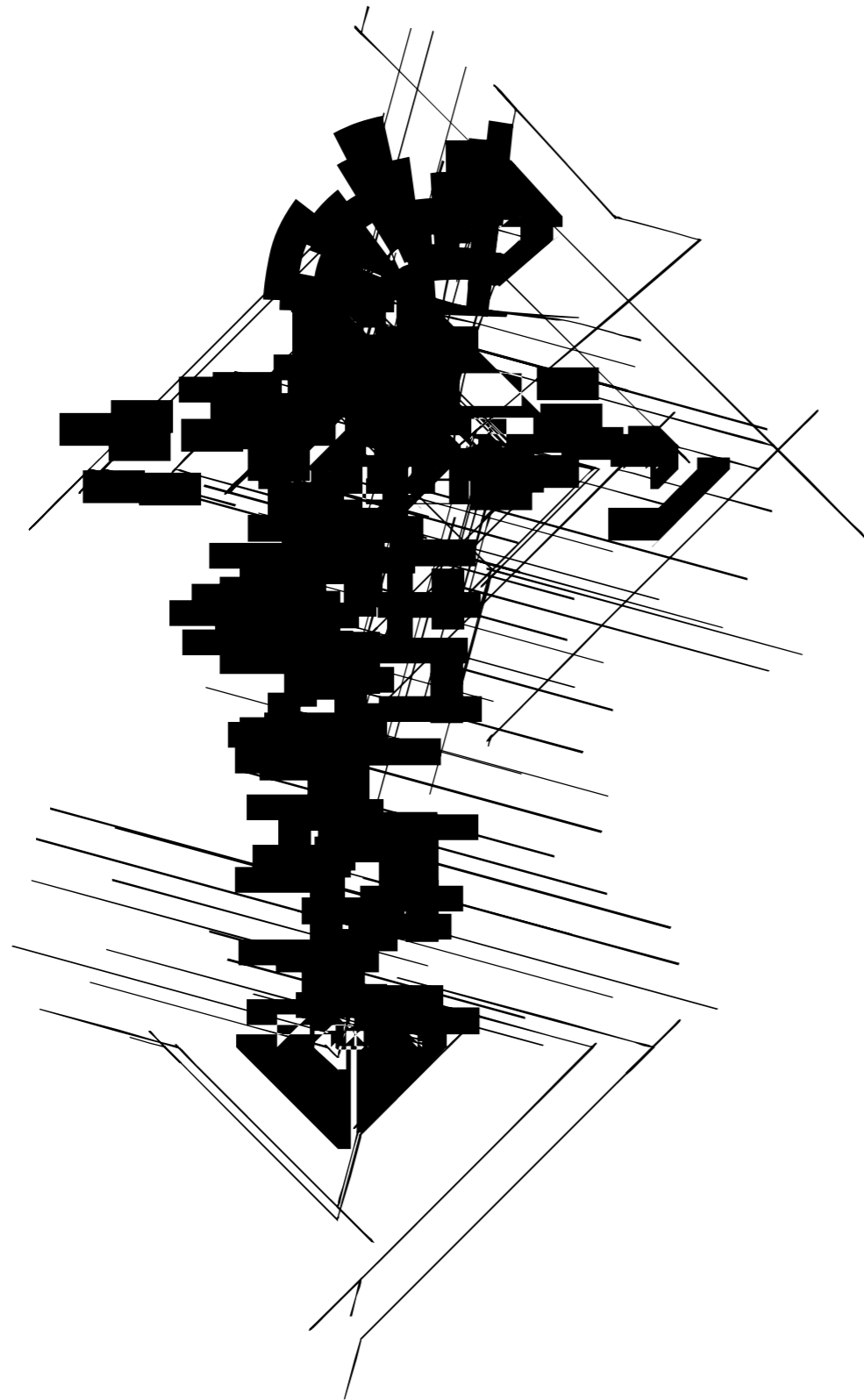


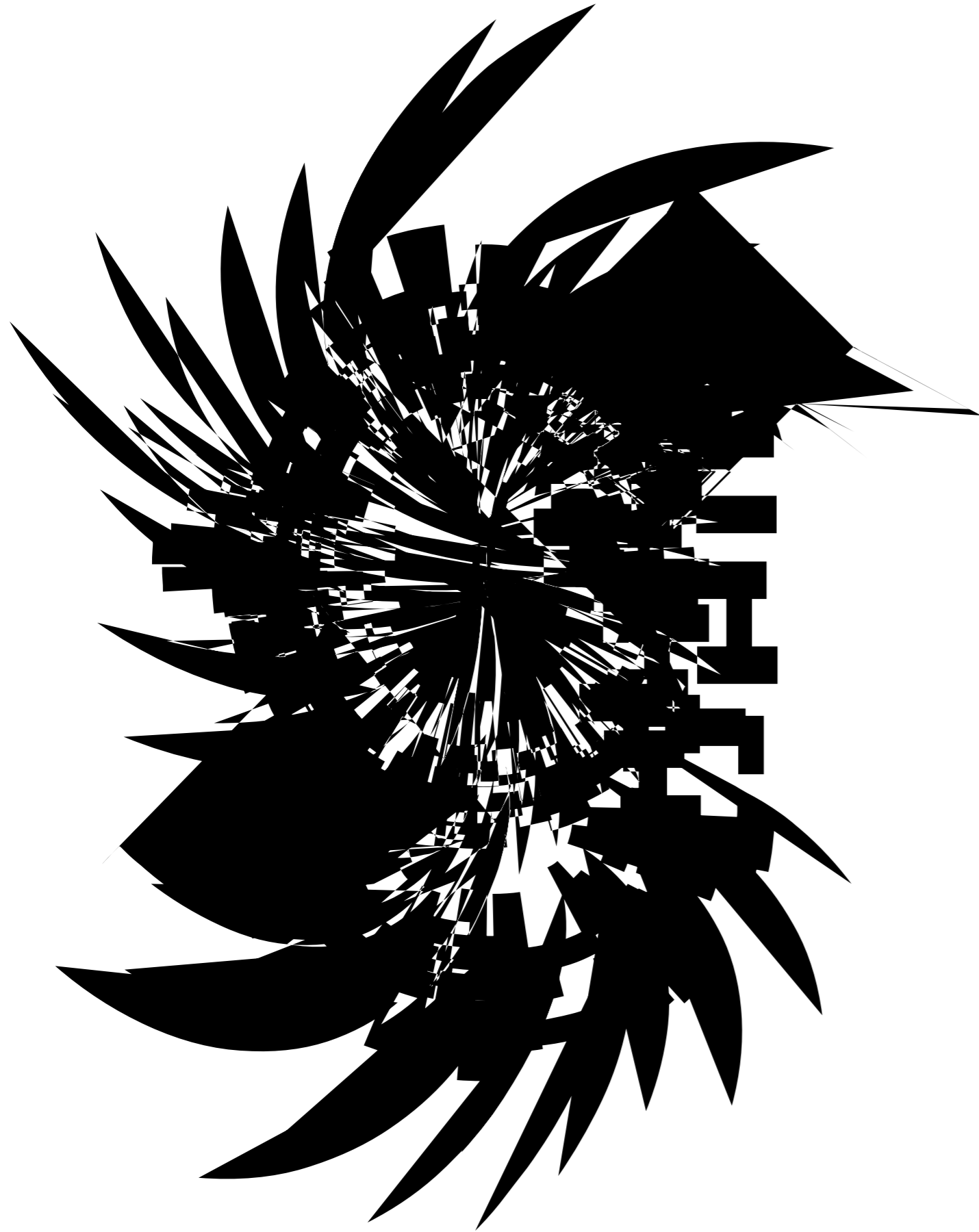


LC-Fontana vs Maeda

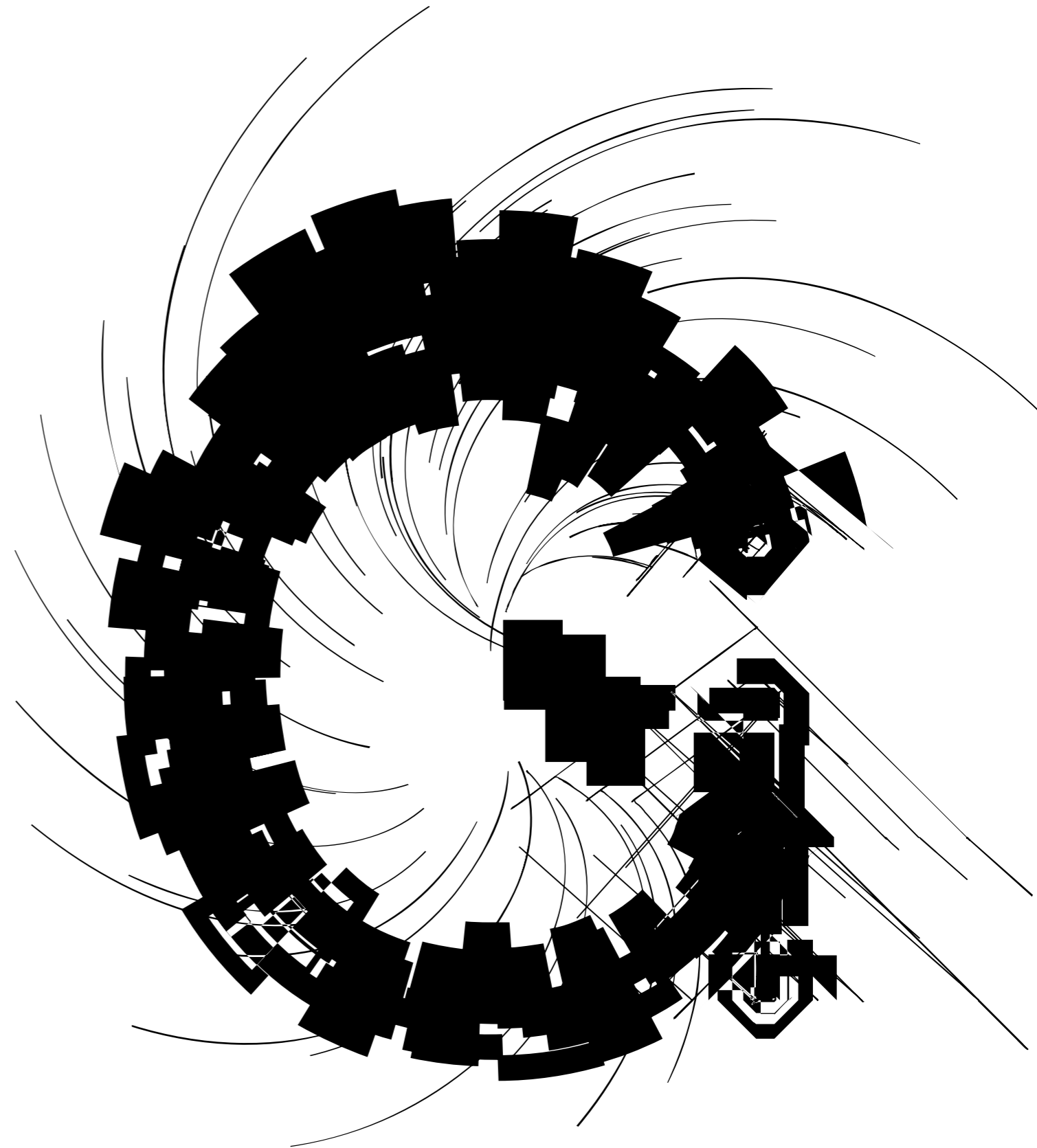


LC-Fontana vs Maeda

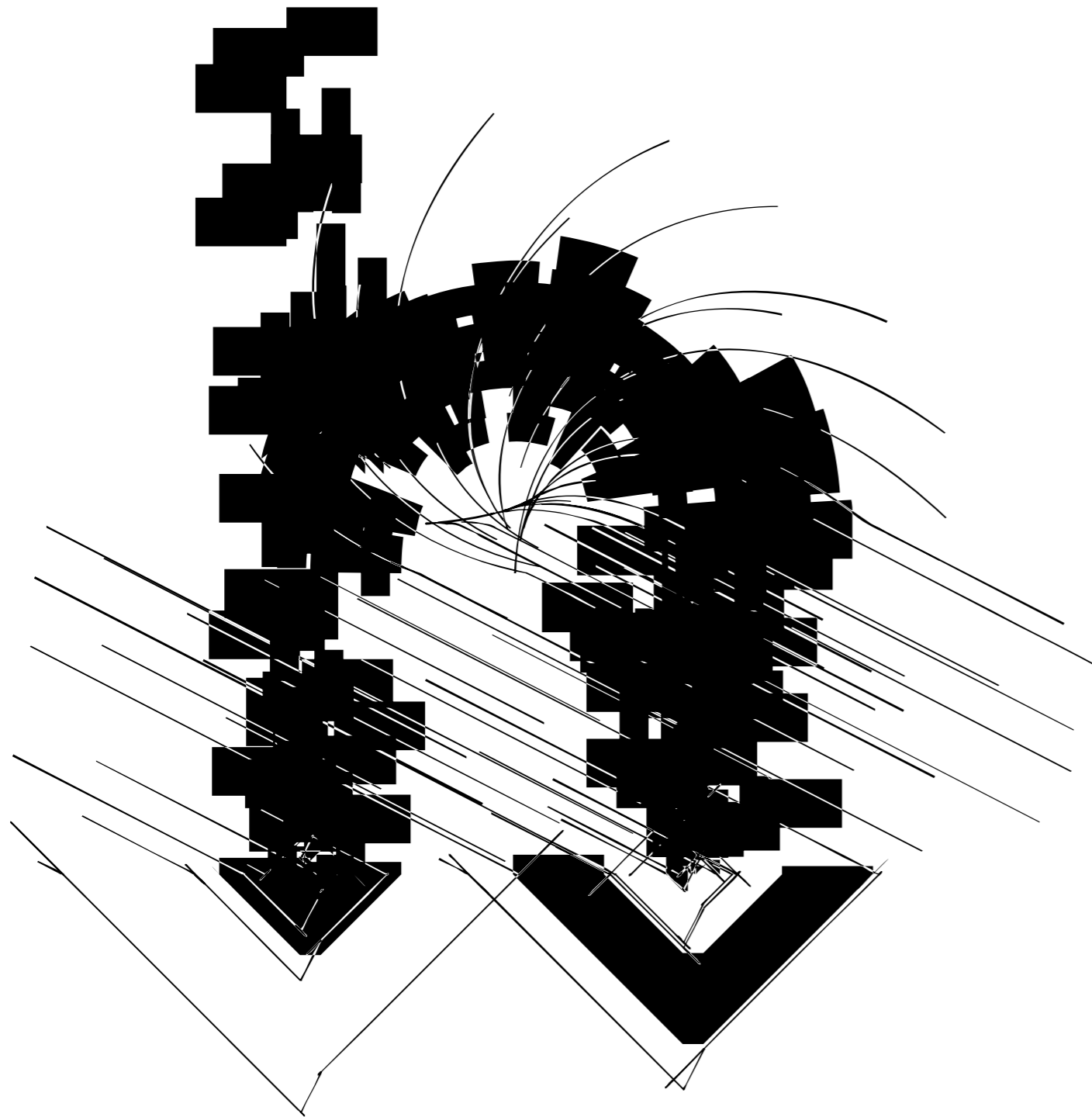




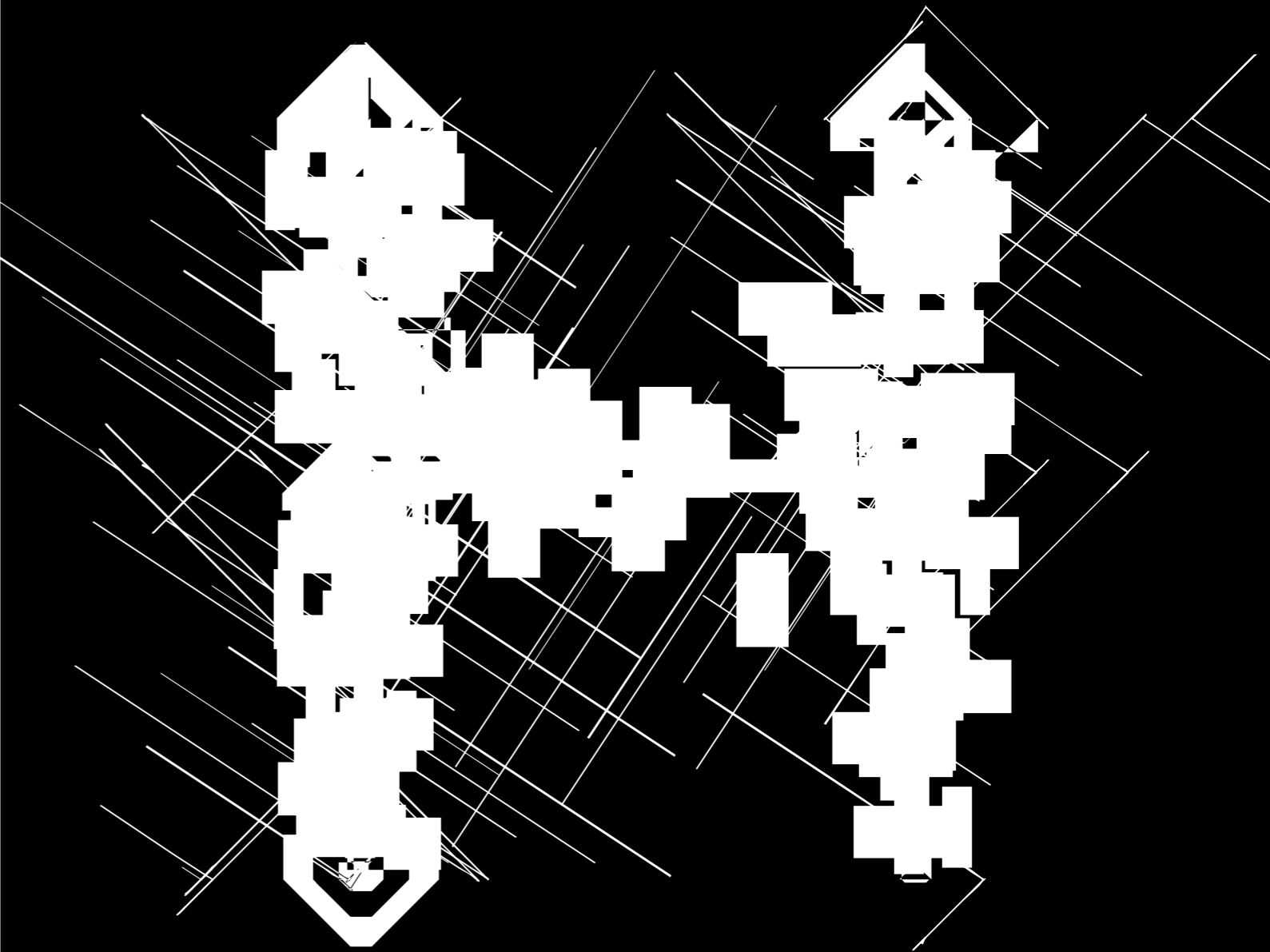
LC-Fontana vs Maeda



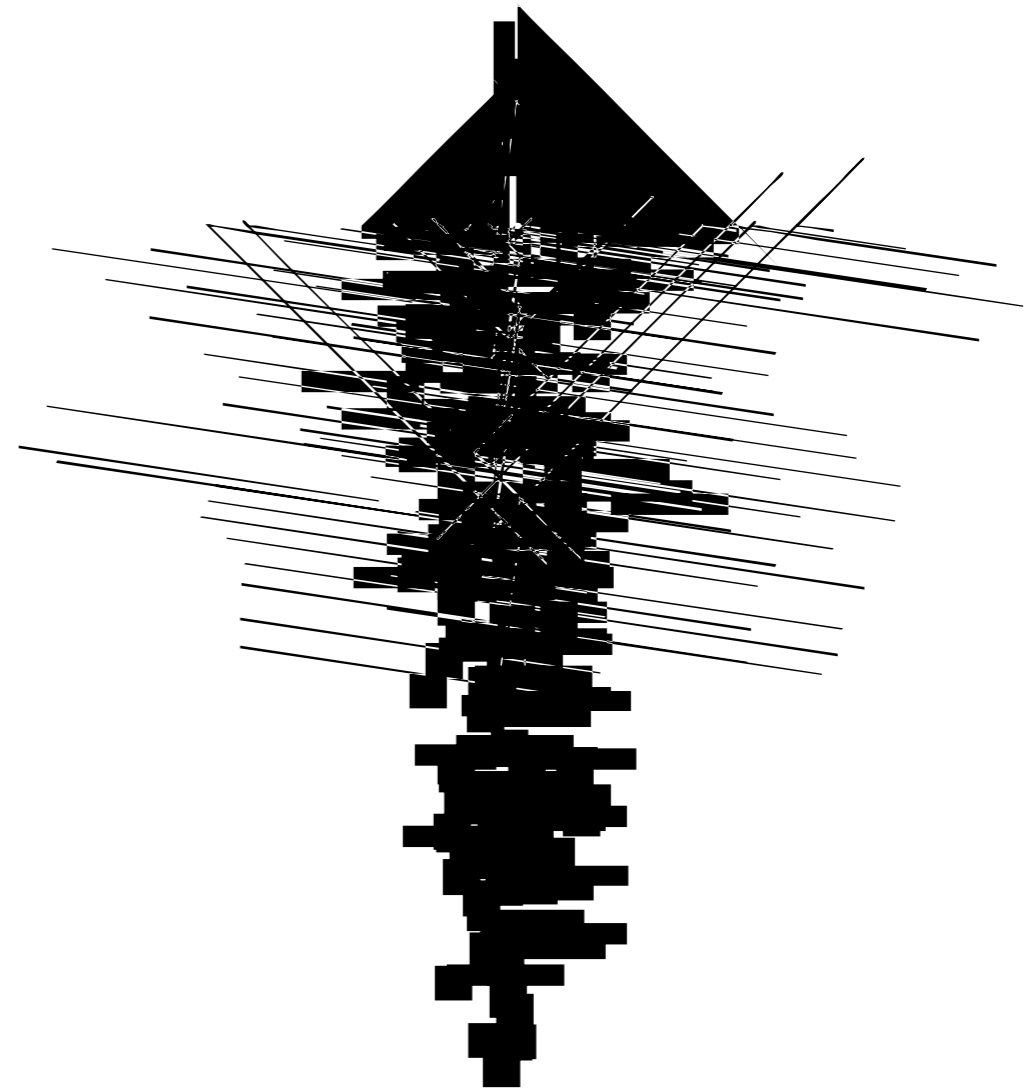
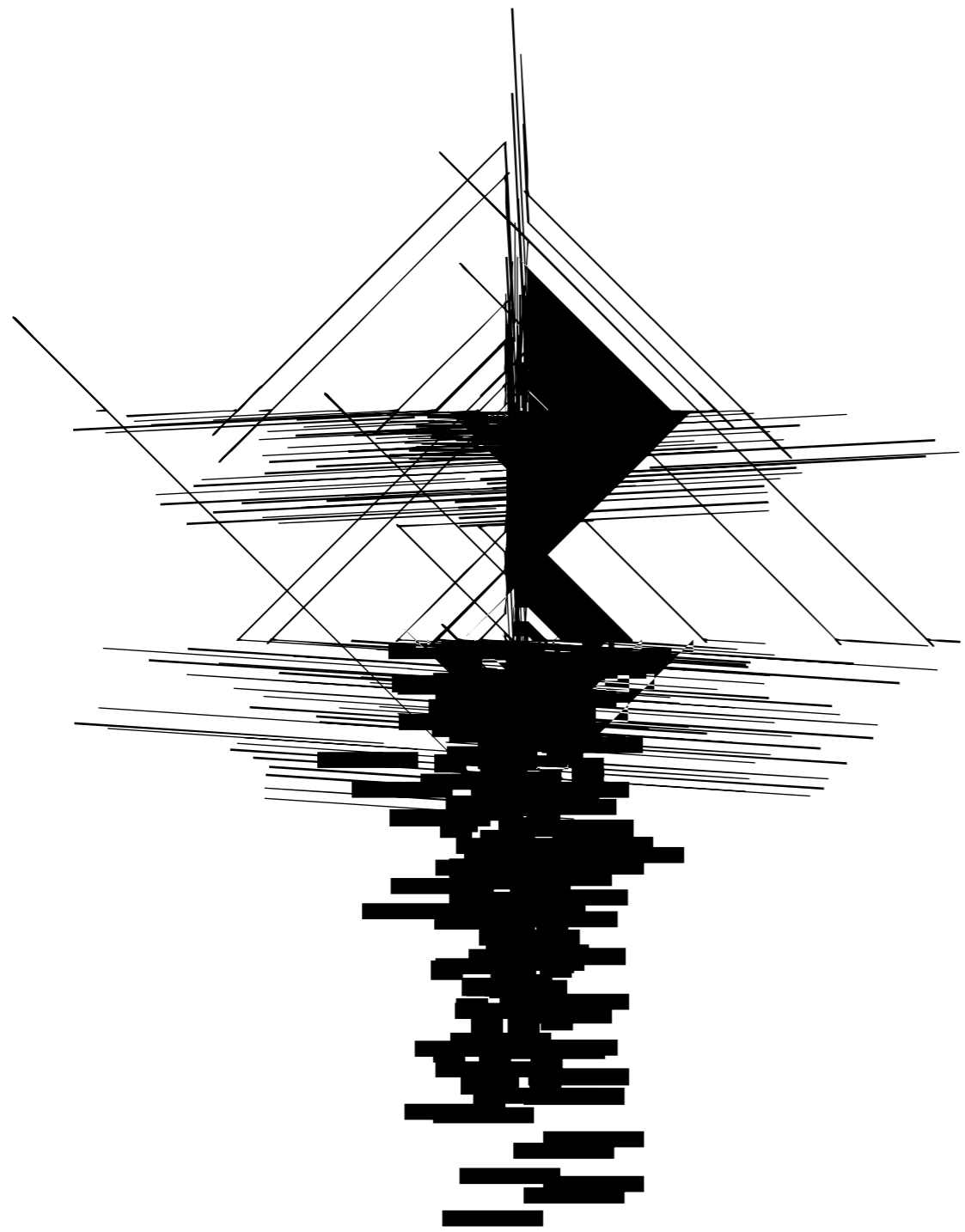
LC-Fontana vs Maeda

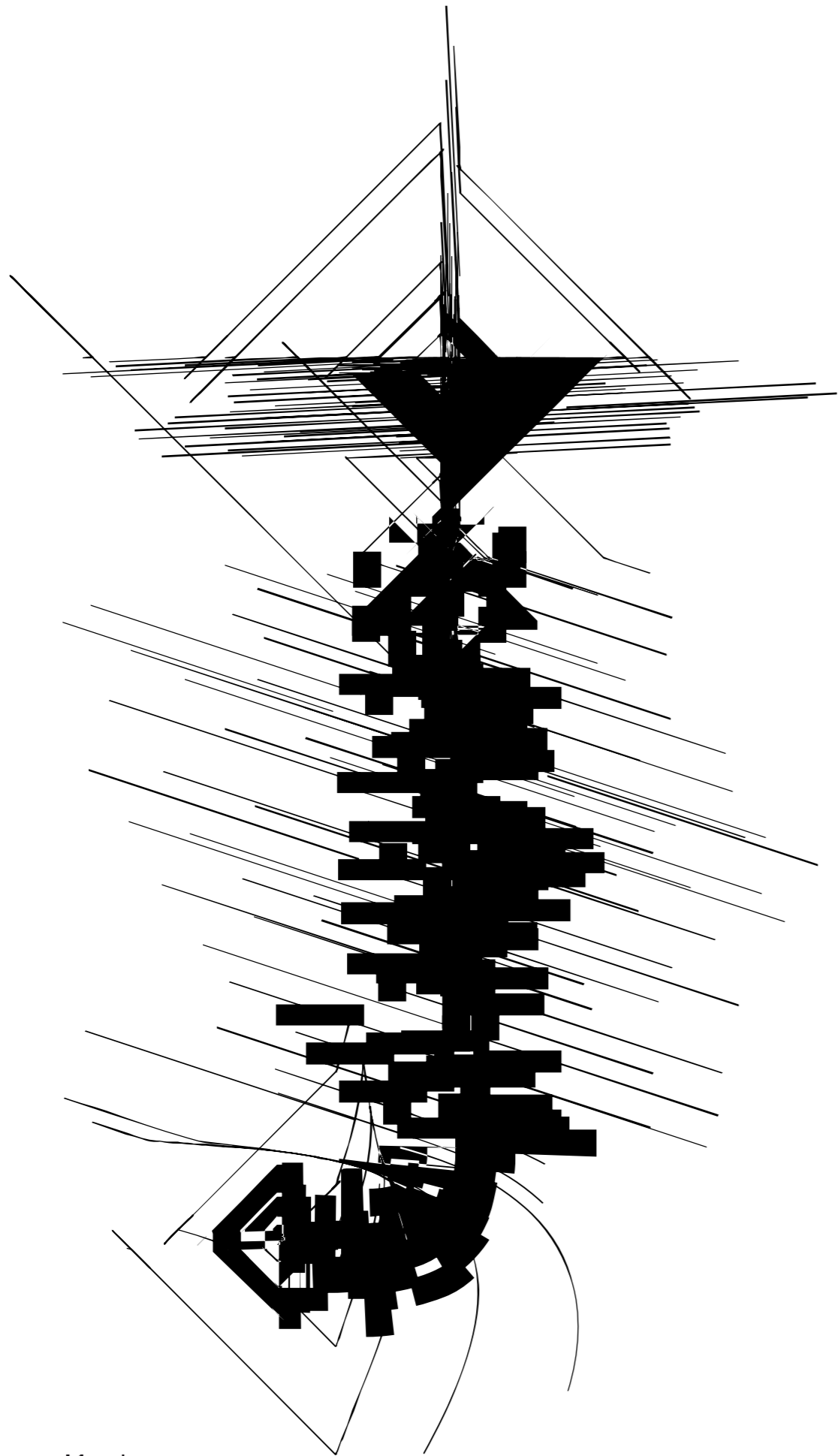


LC-Fontana vs Maeda

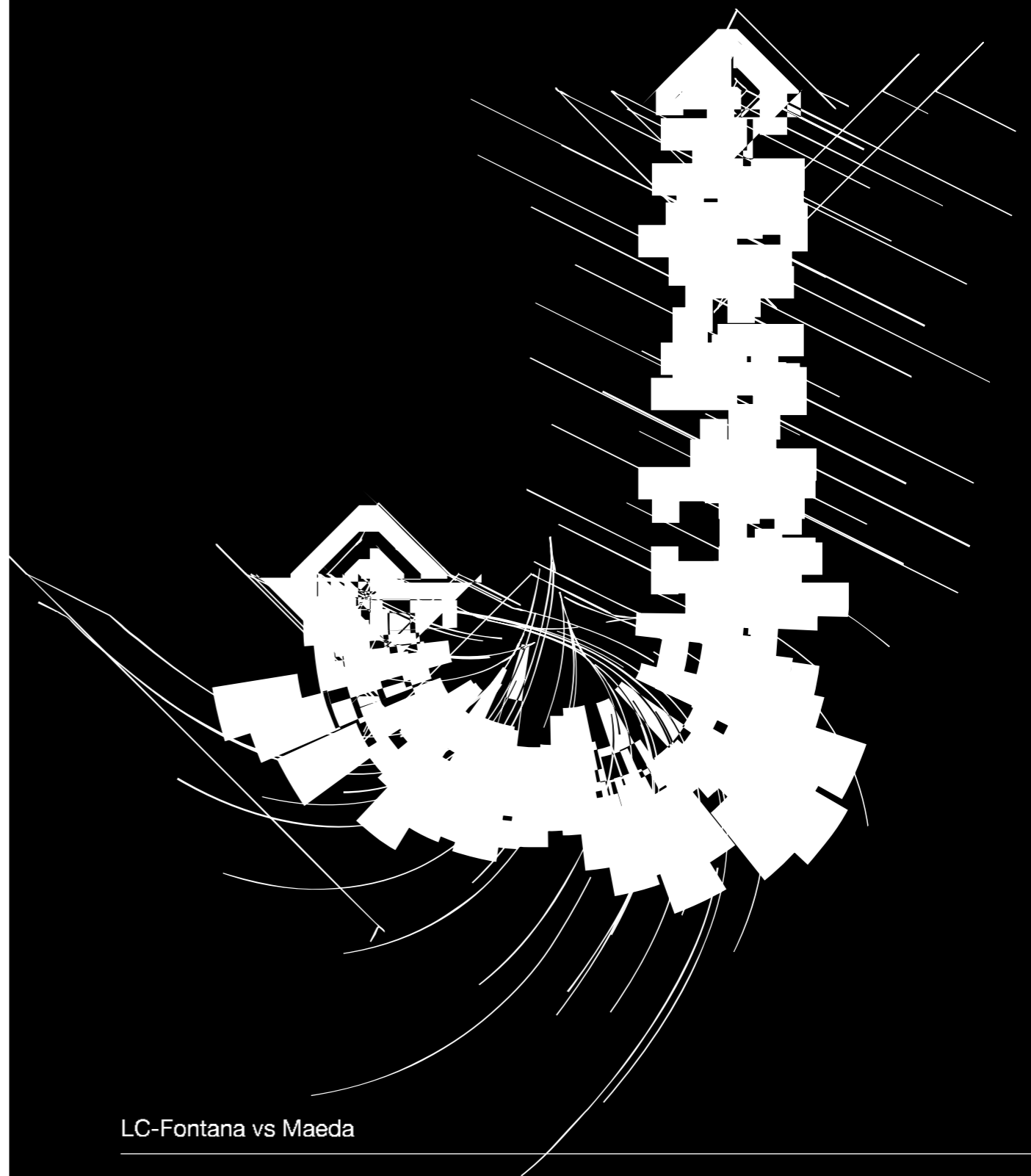


LC-Fontana vs Maeda

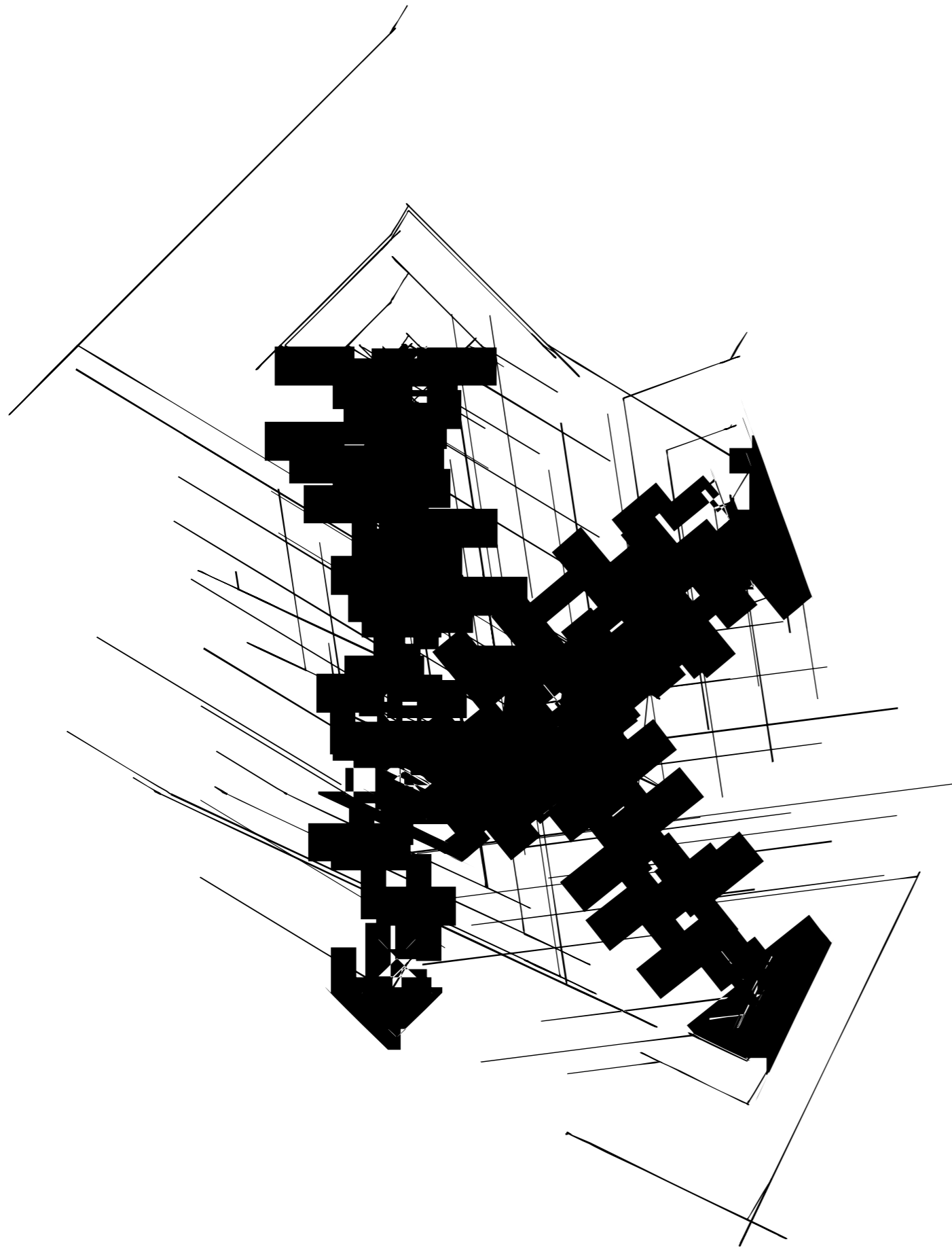




LC-Fontana vs Maeda



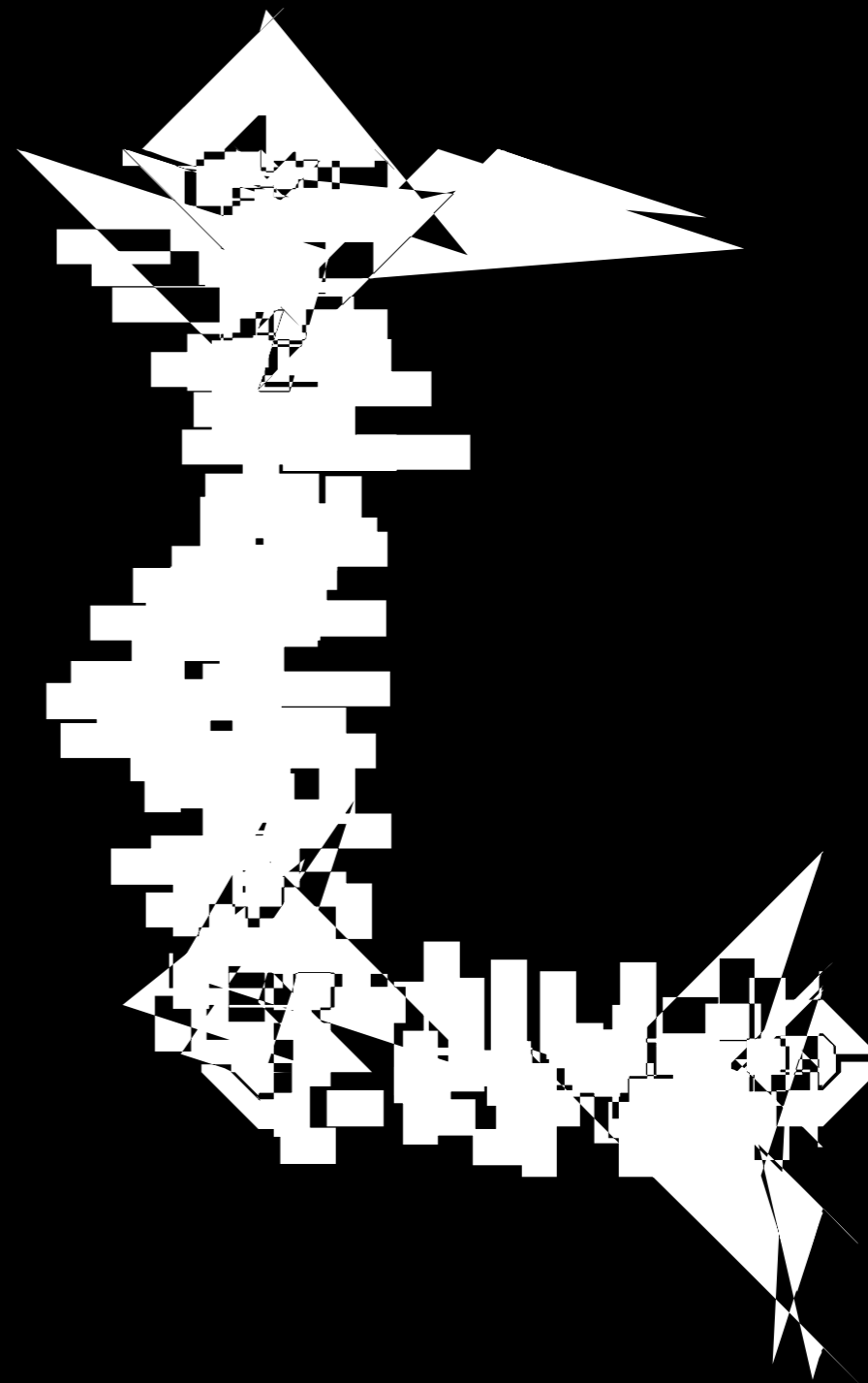
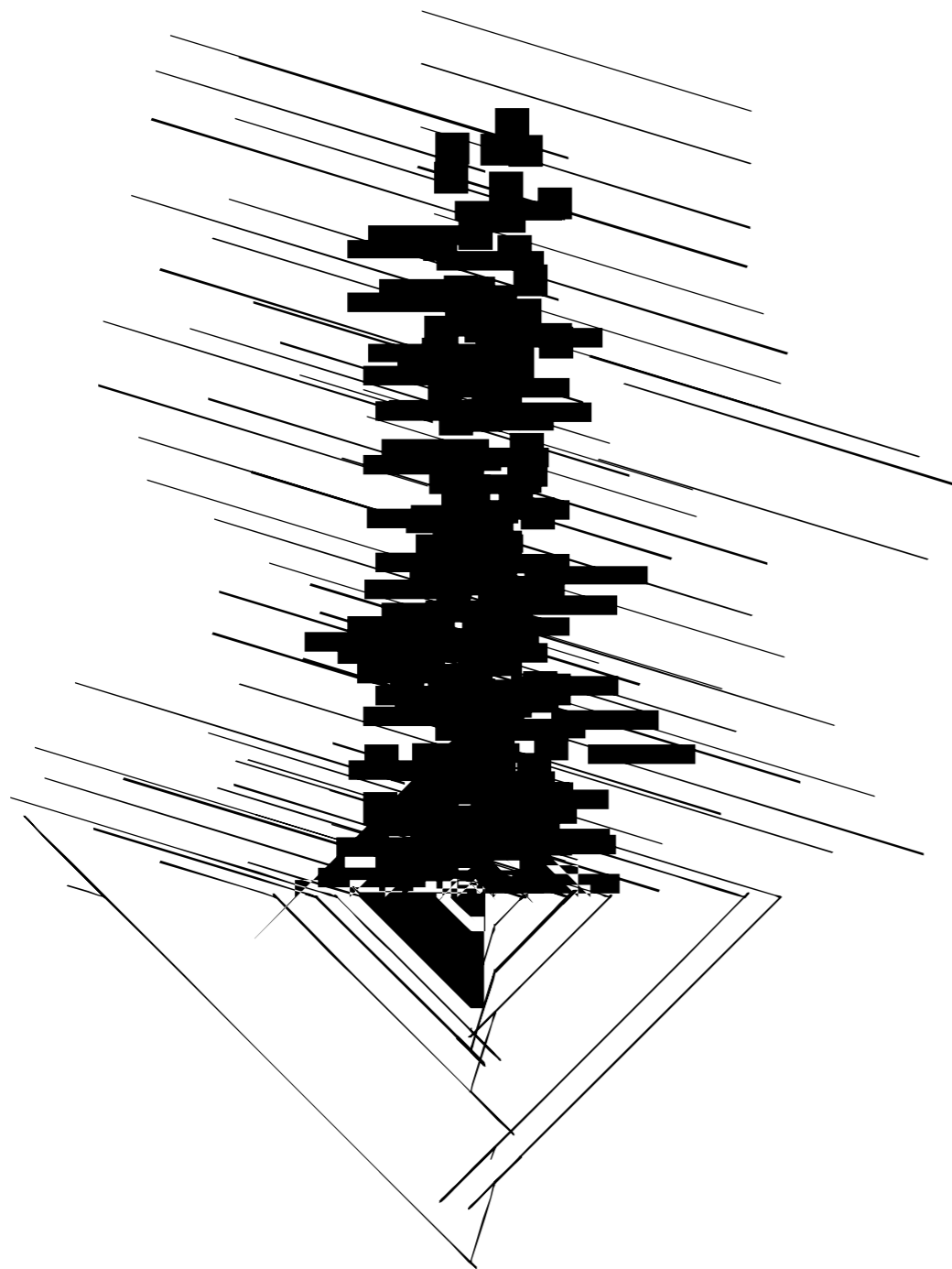
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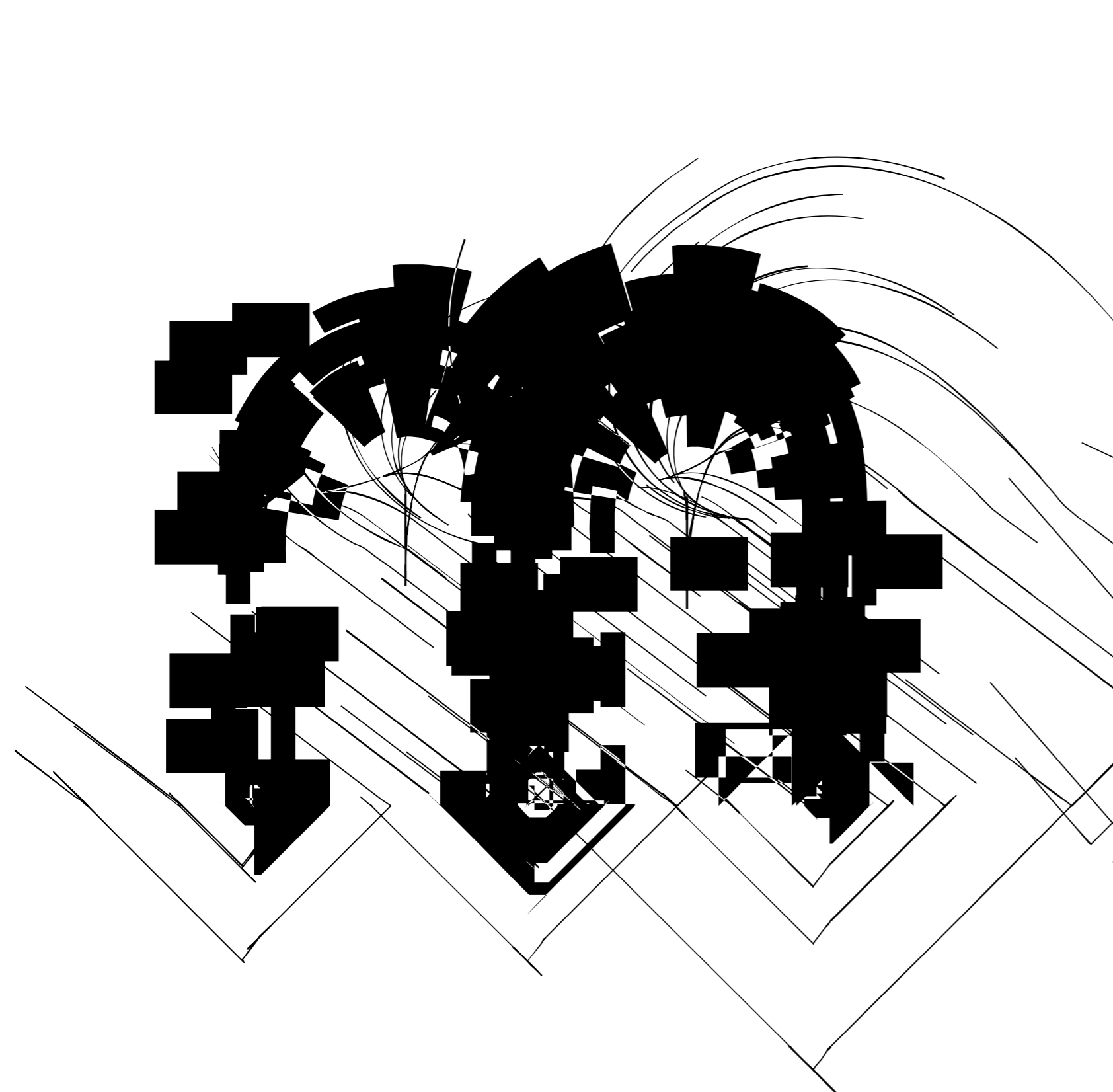


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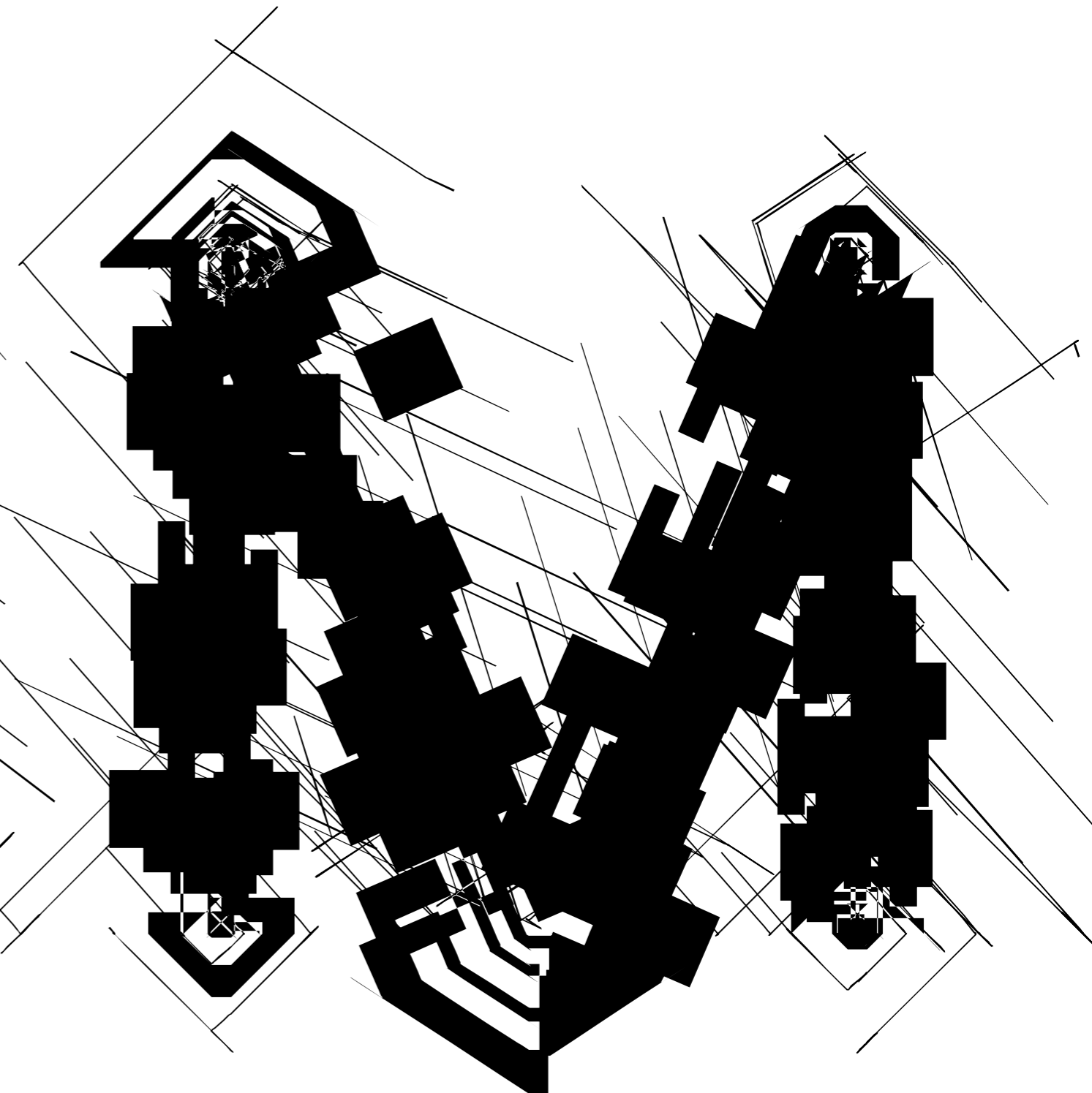


LC-Fontana vs Maeda





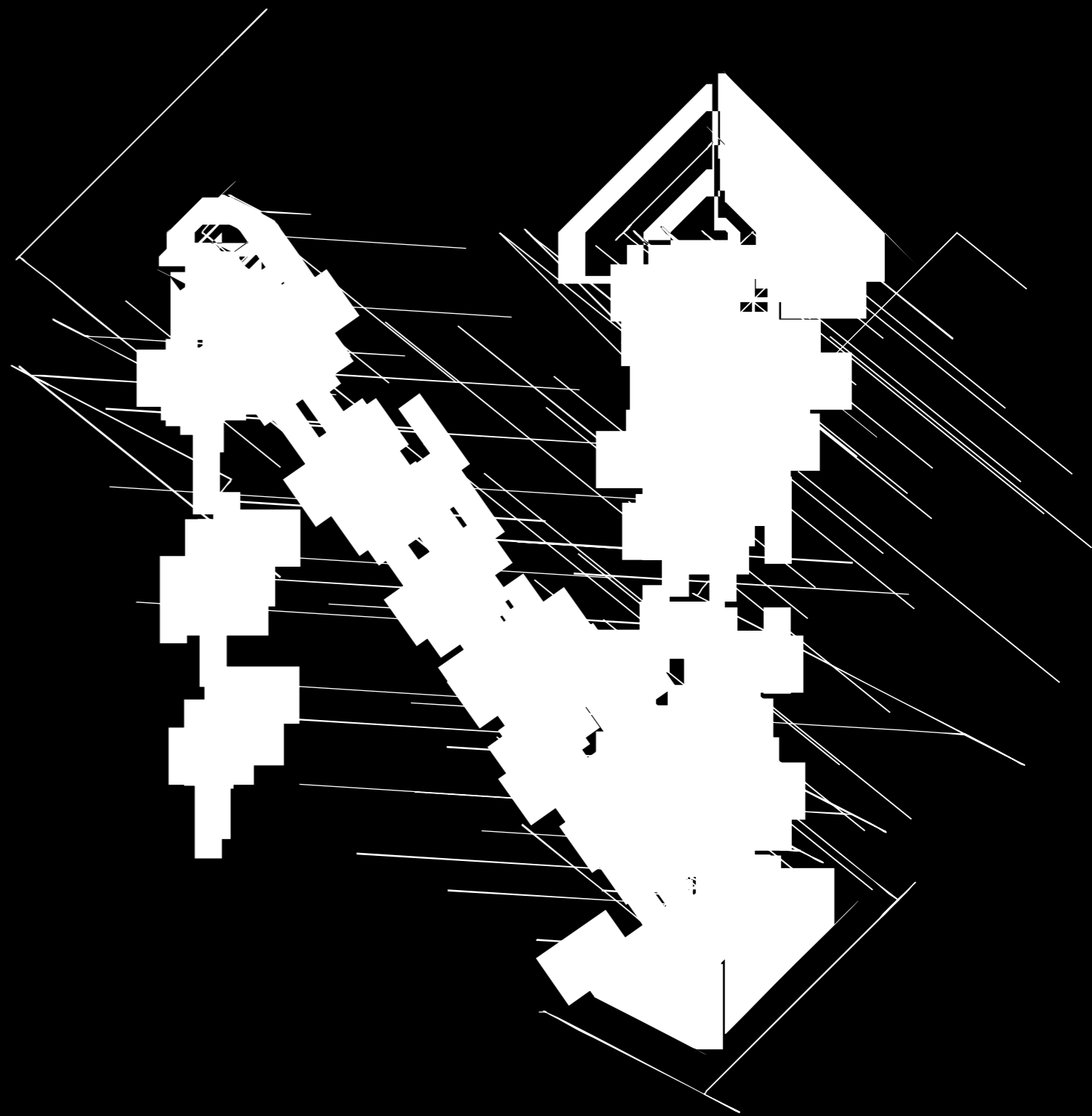
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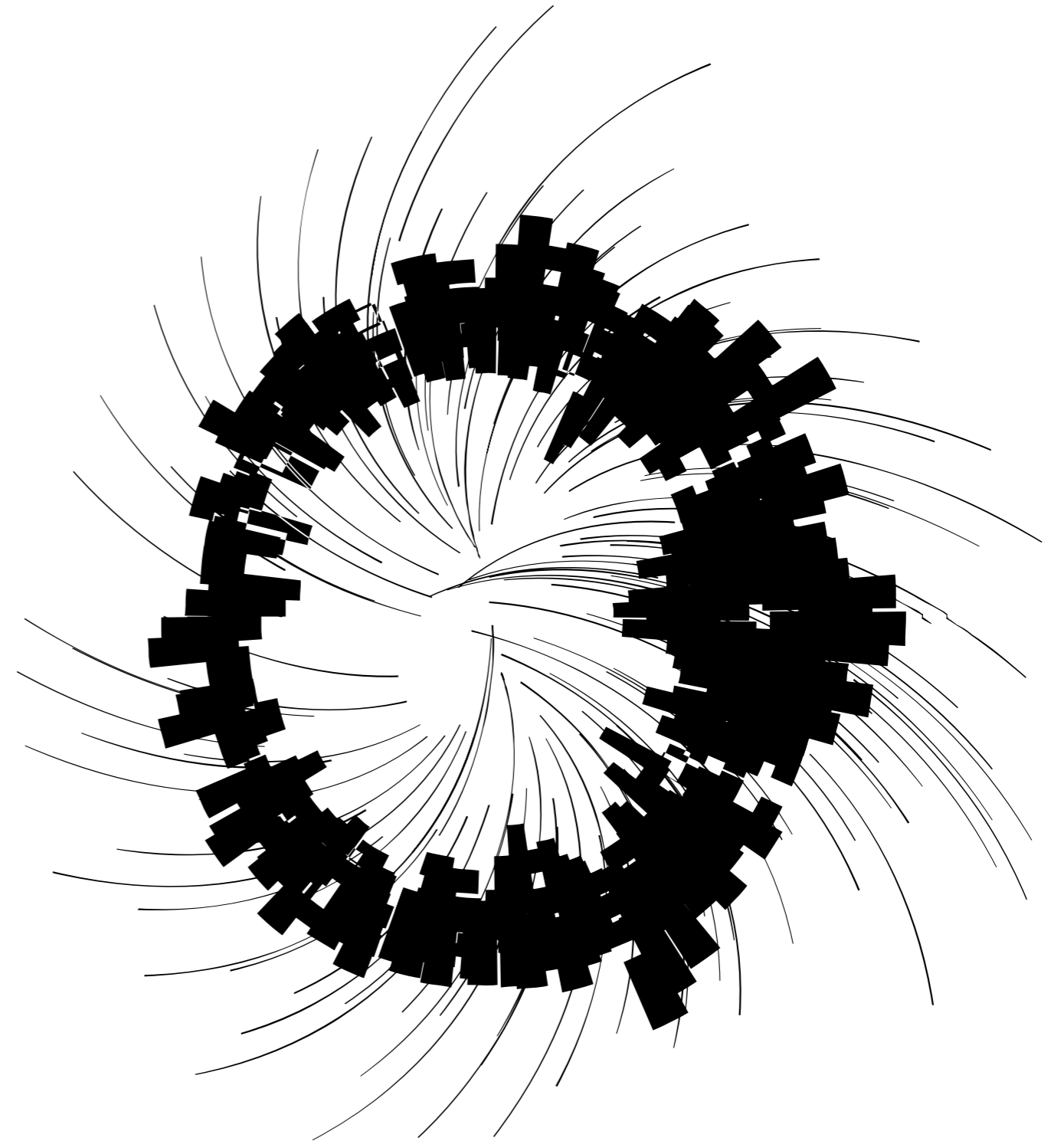
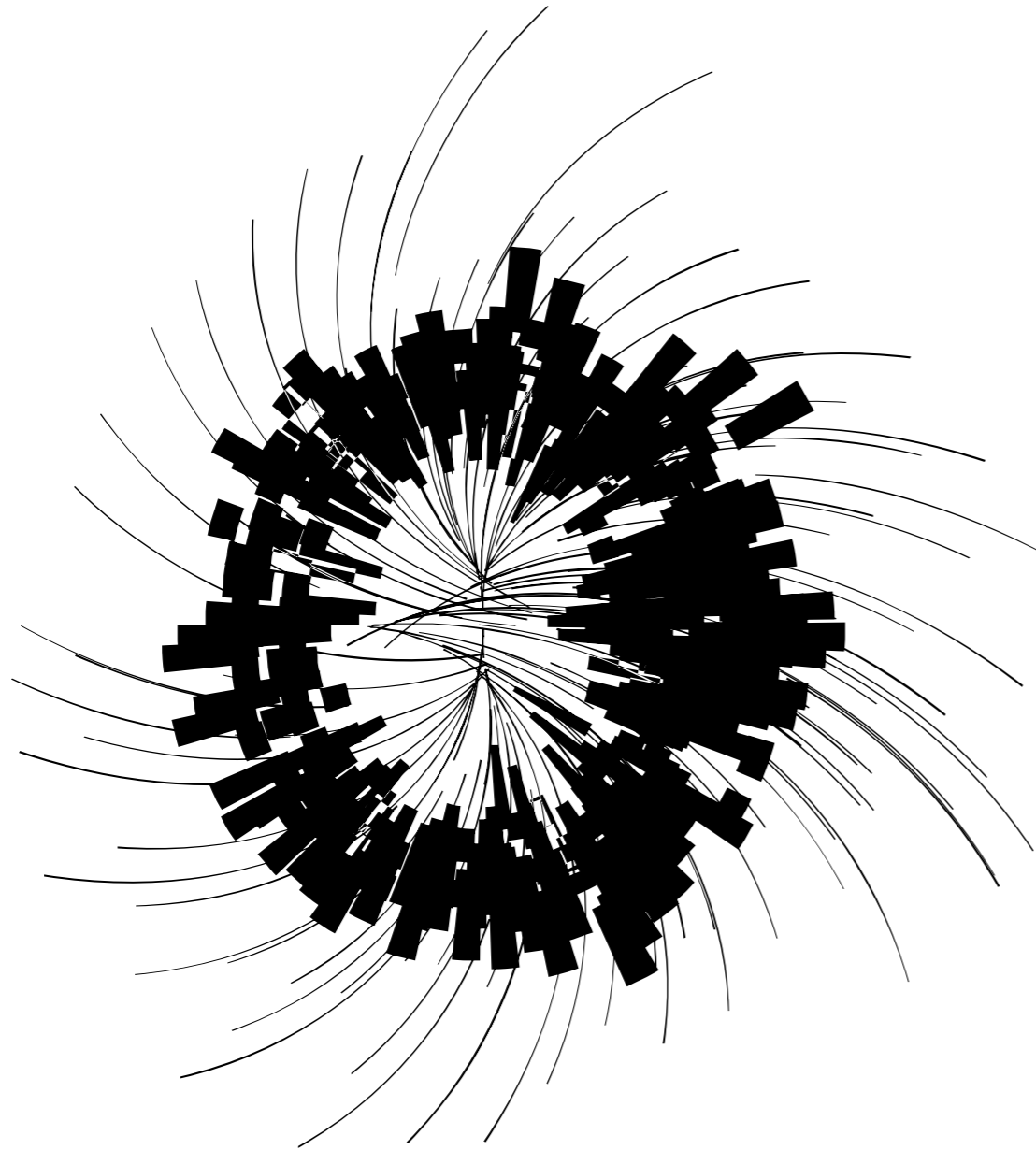
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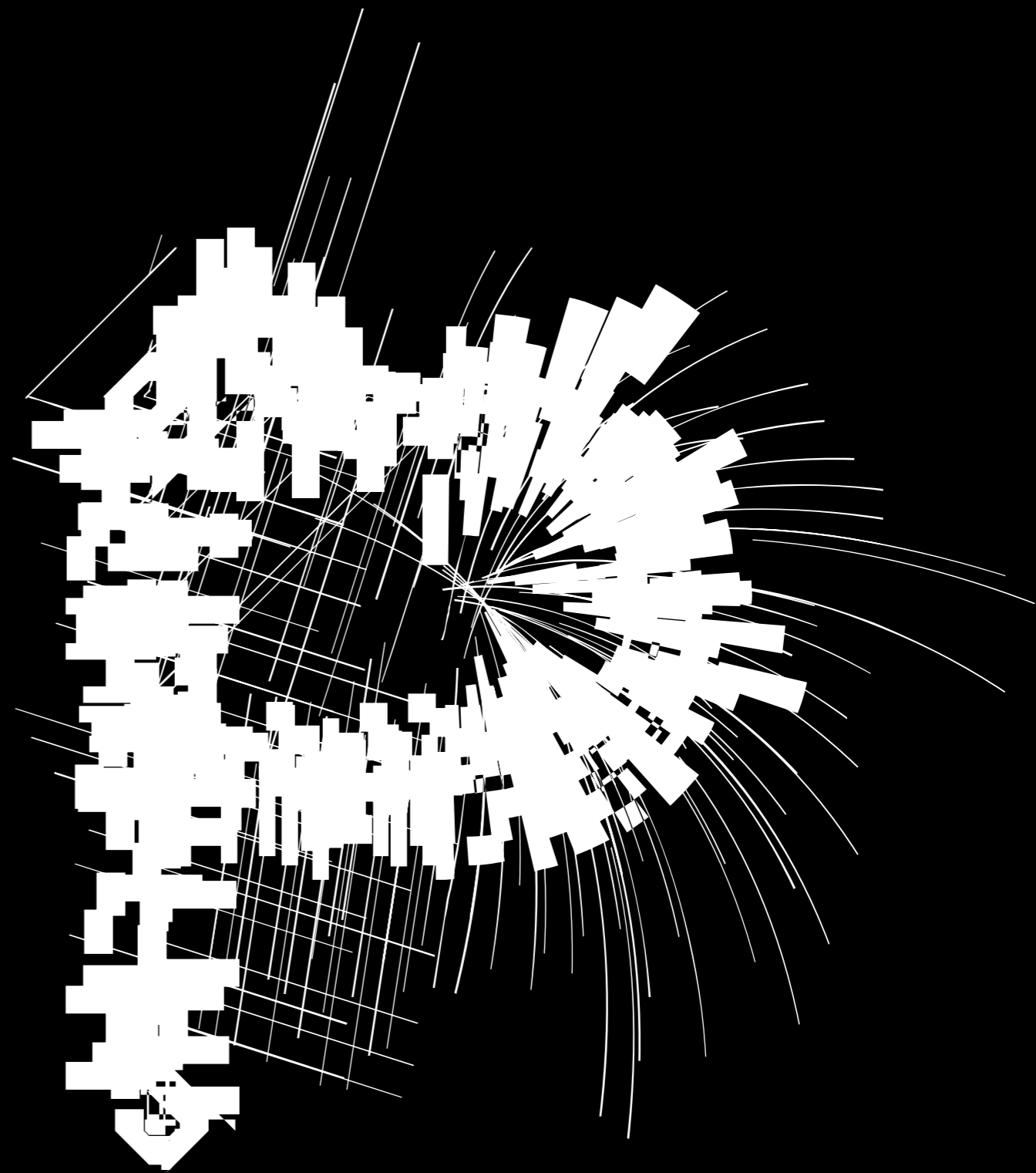
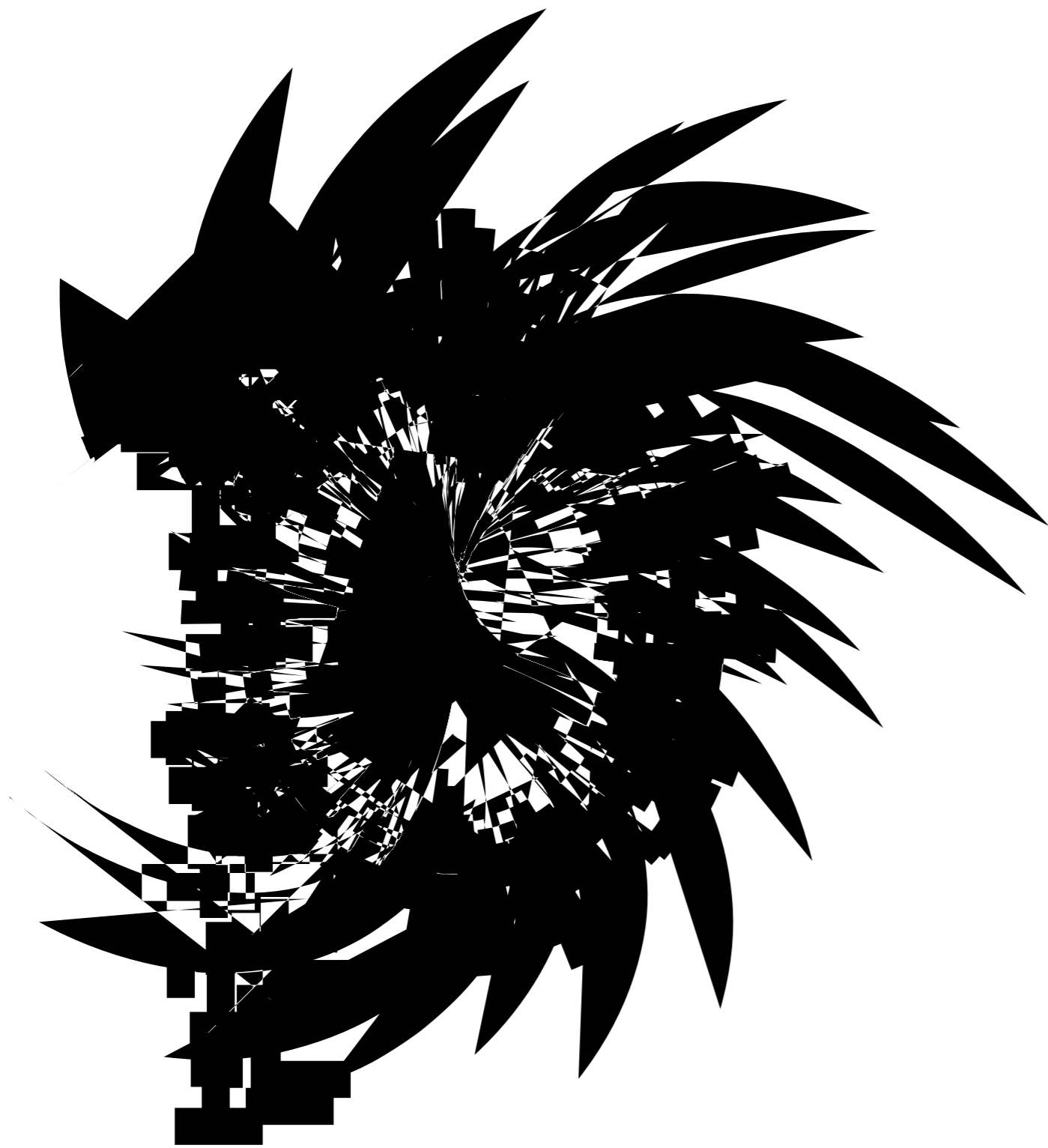


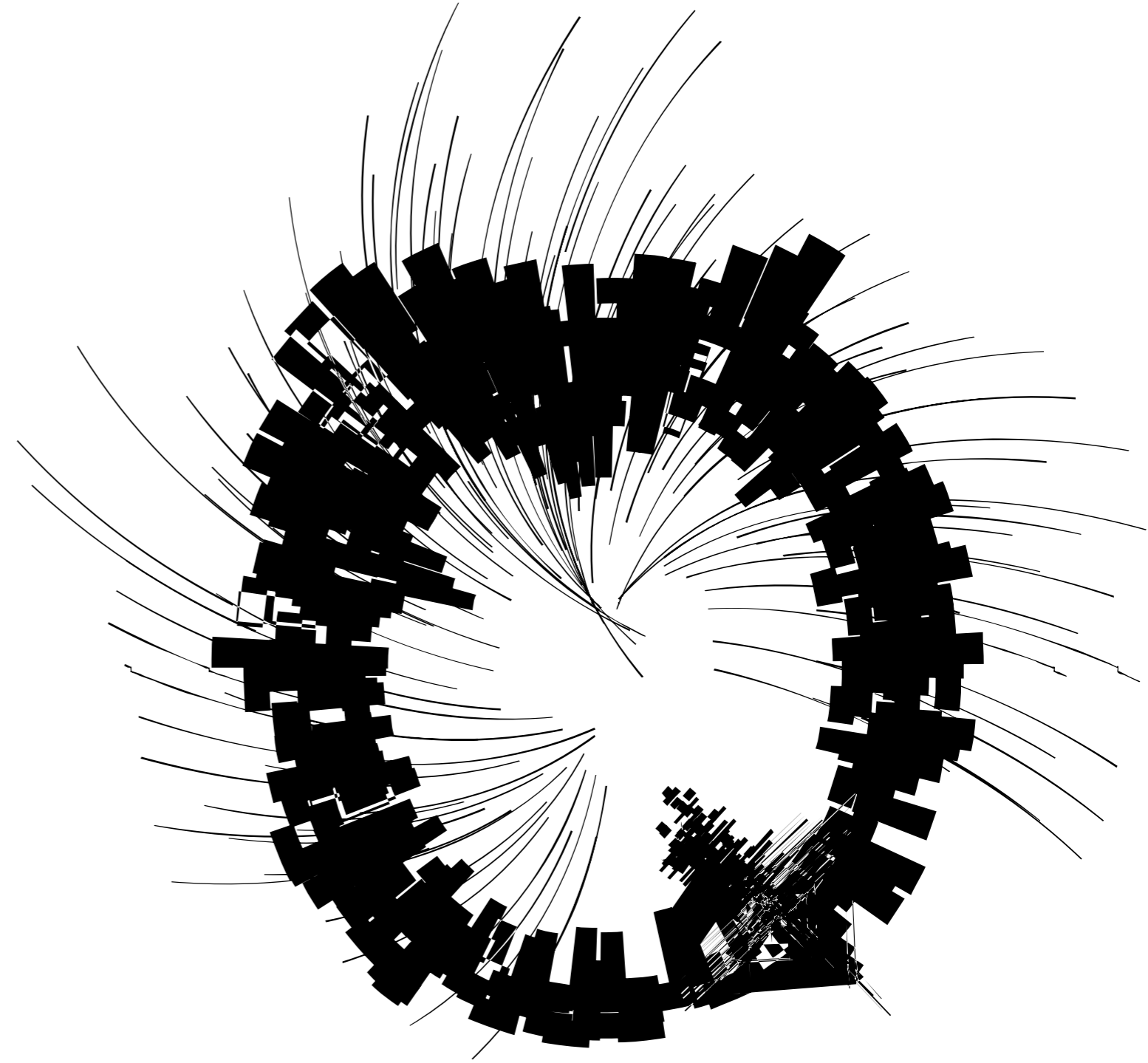
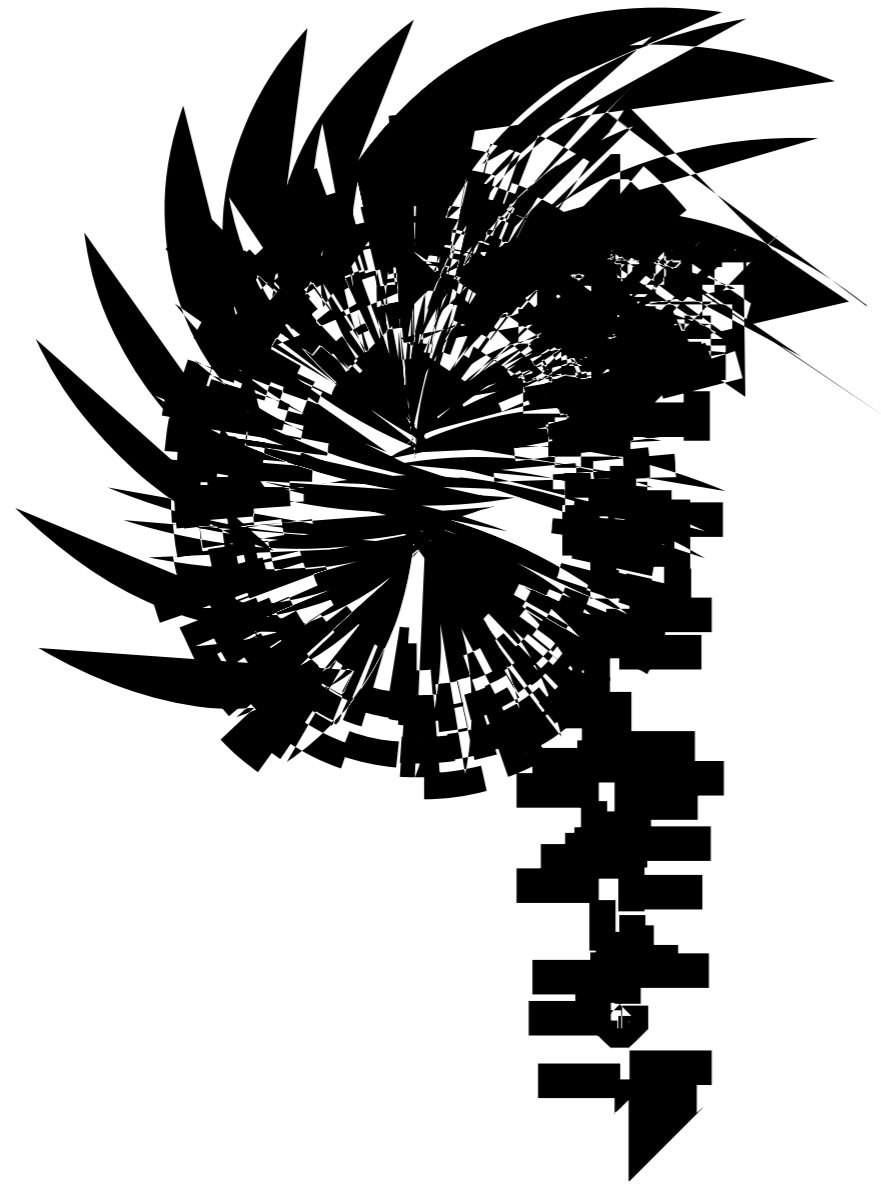
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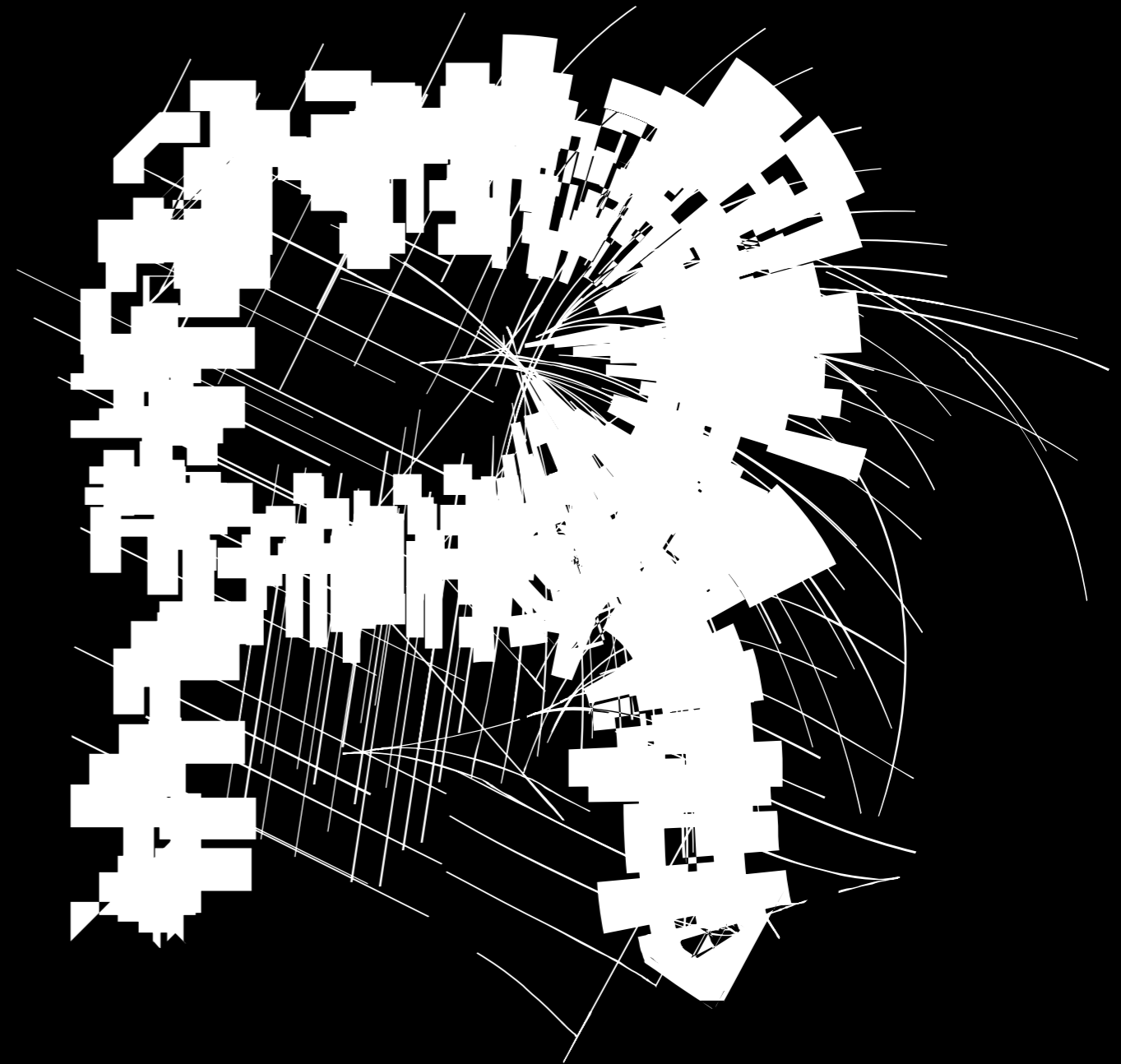
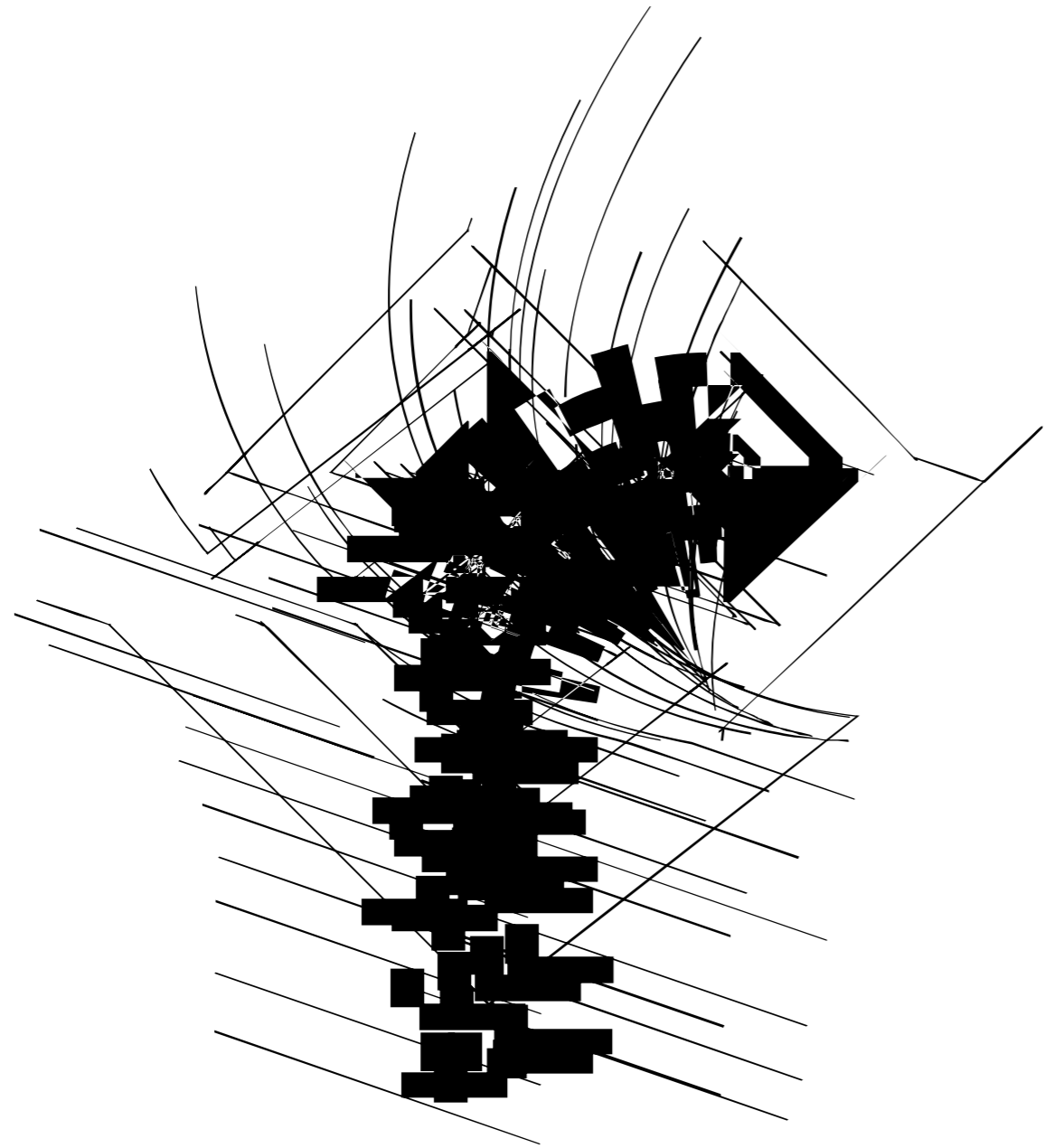


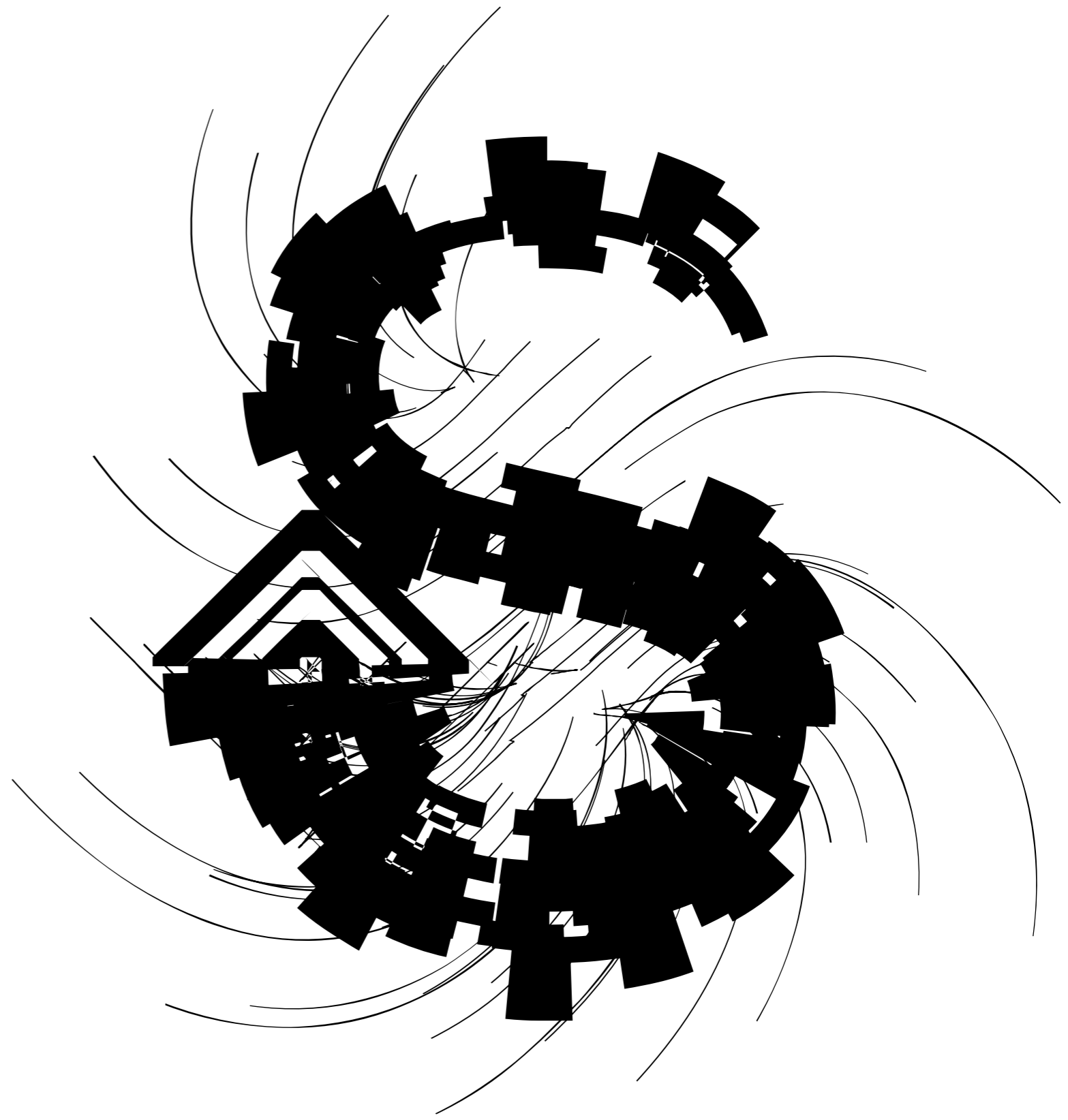
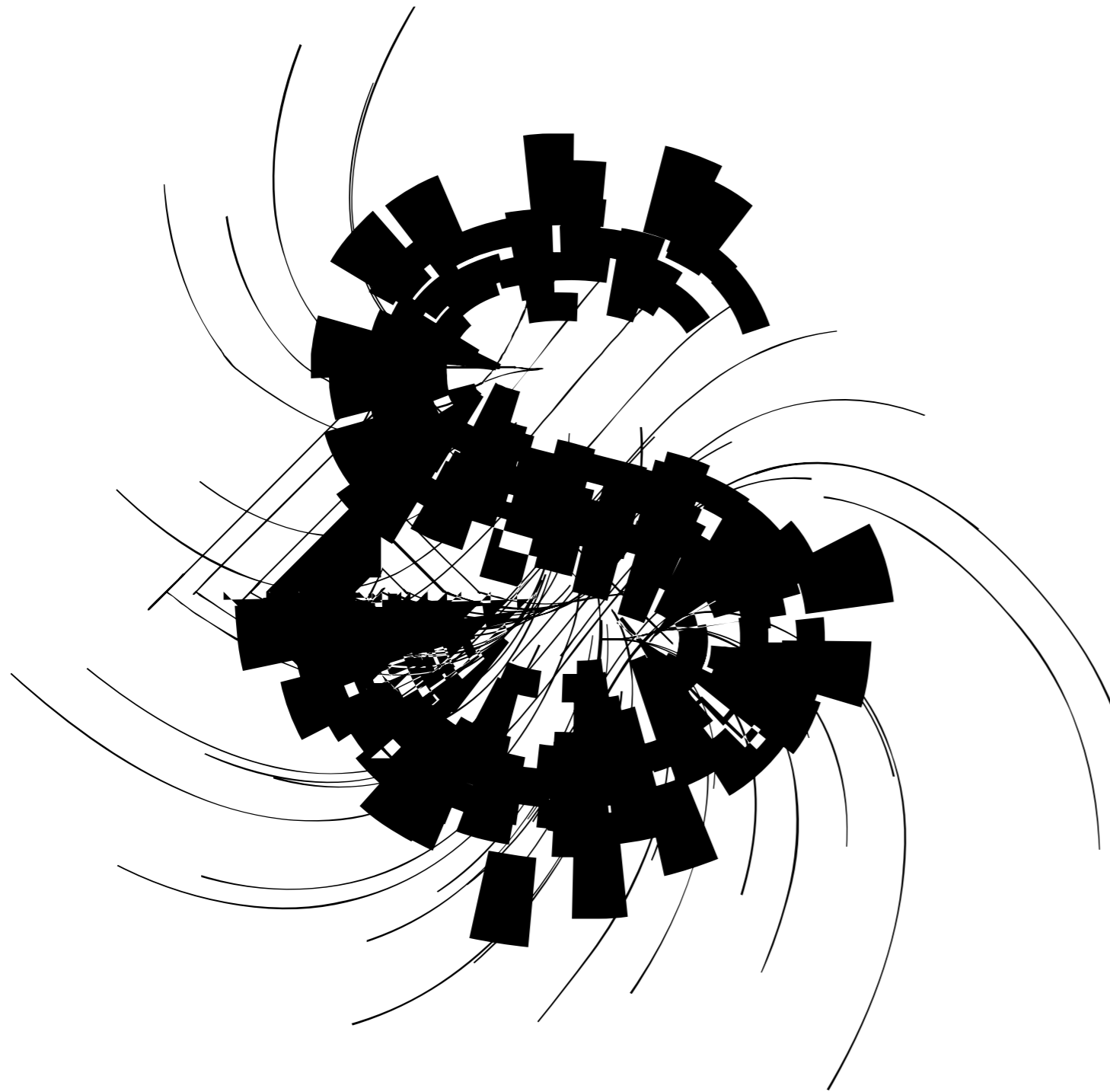
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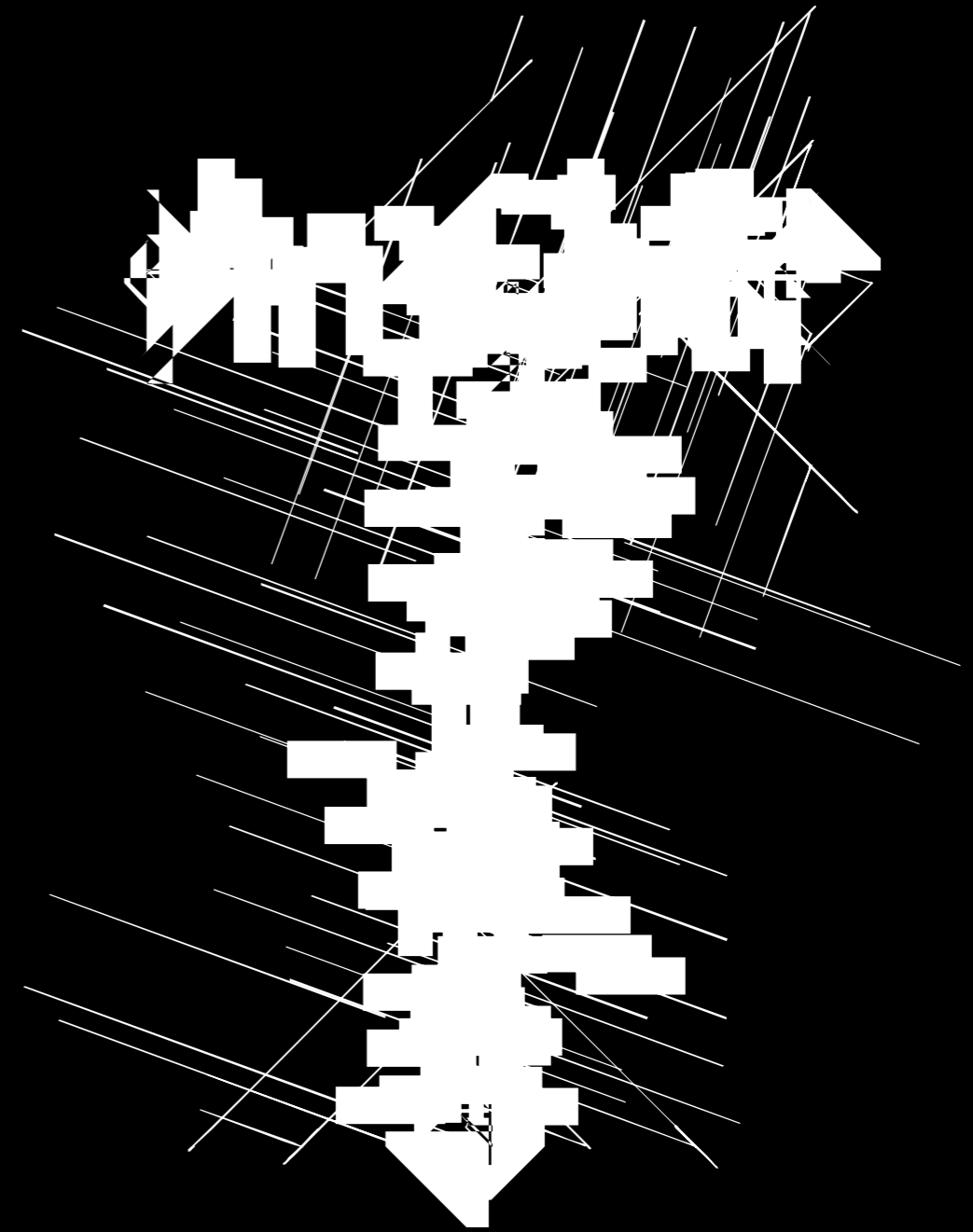
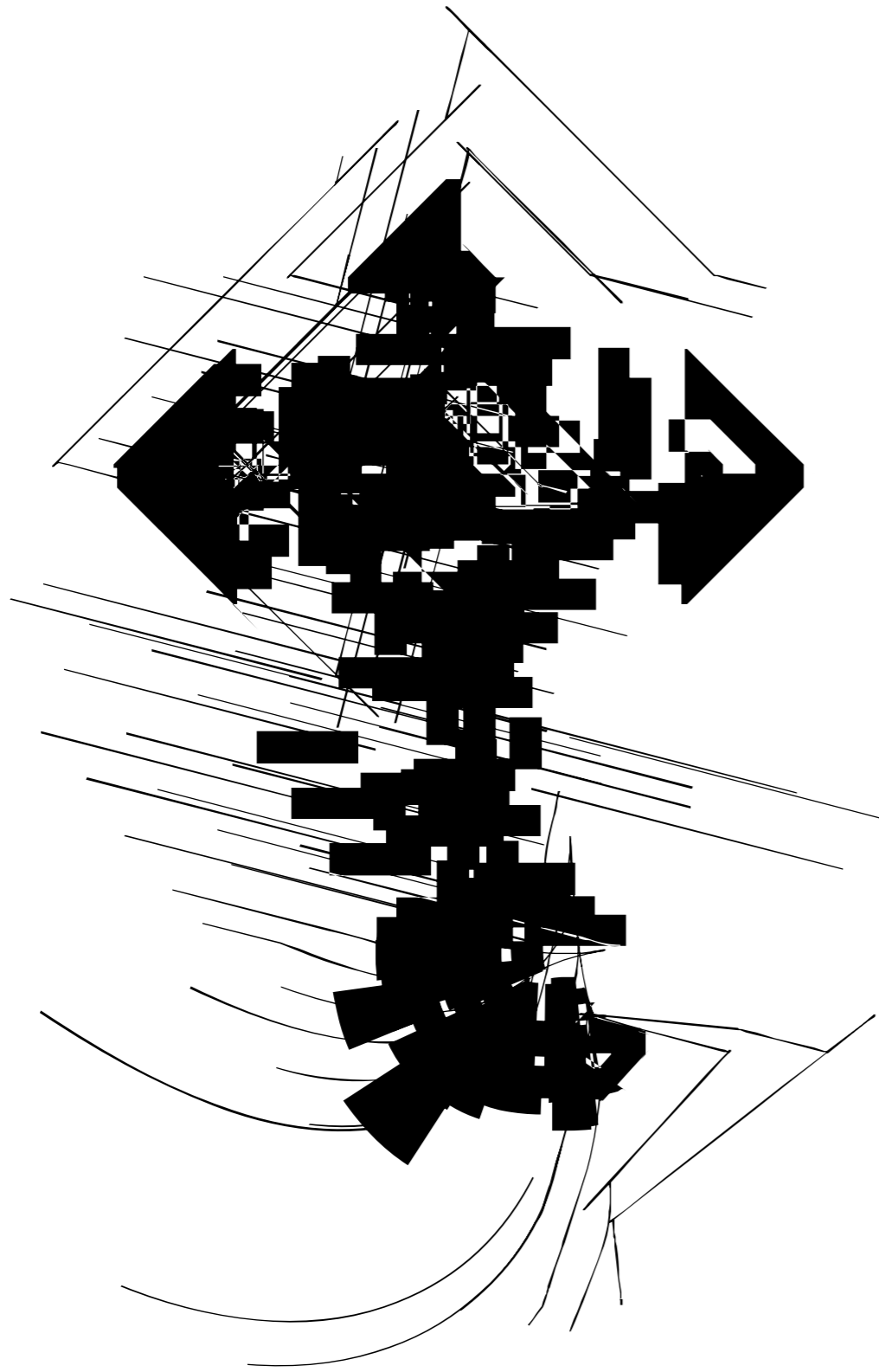


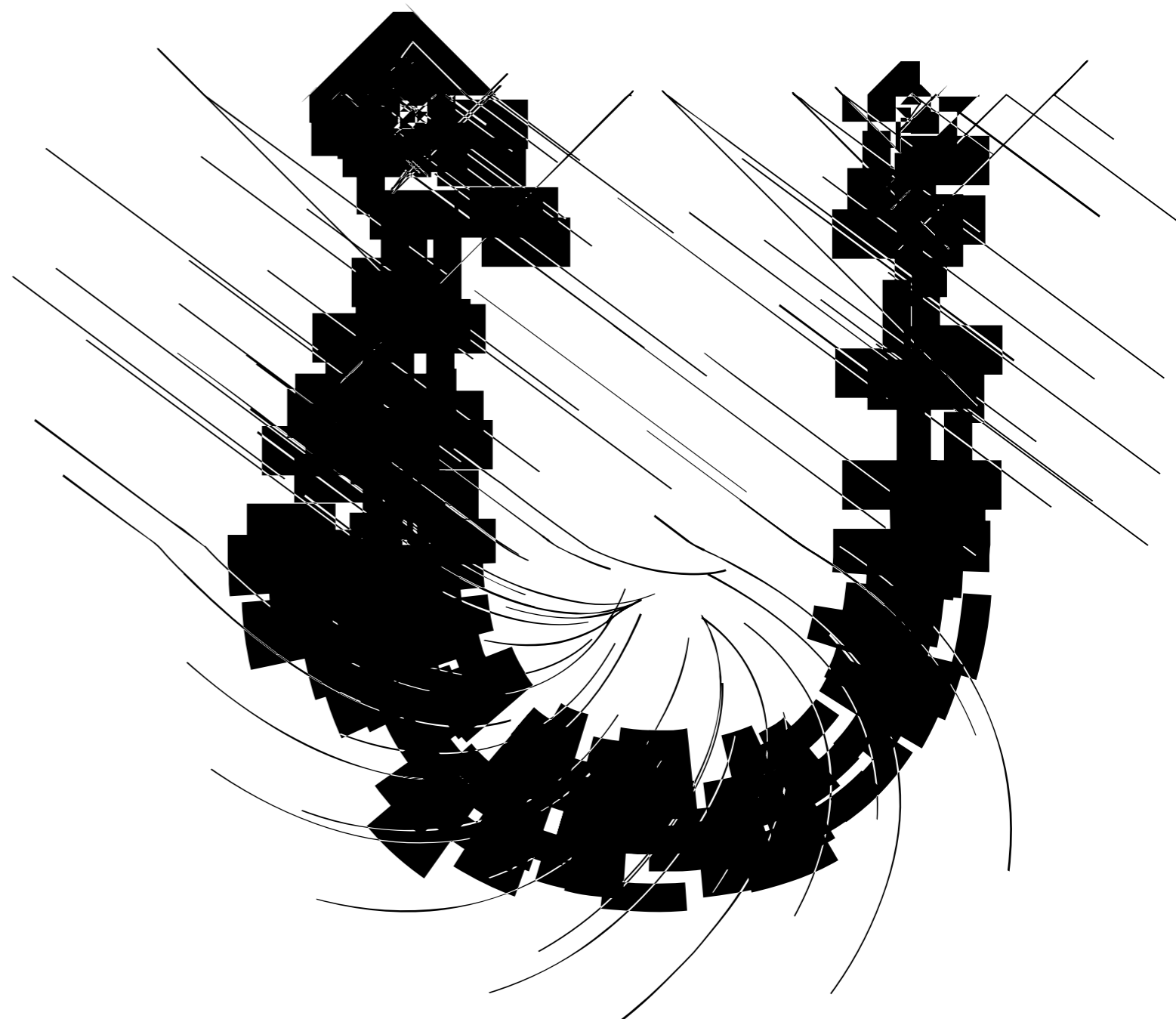
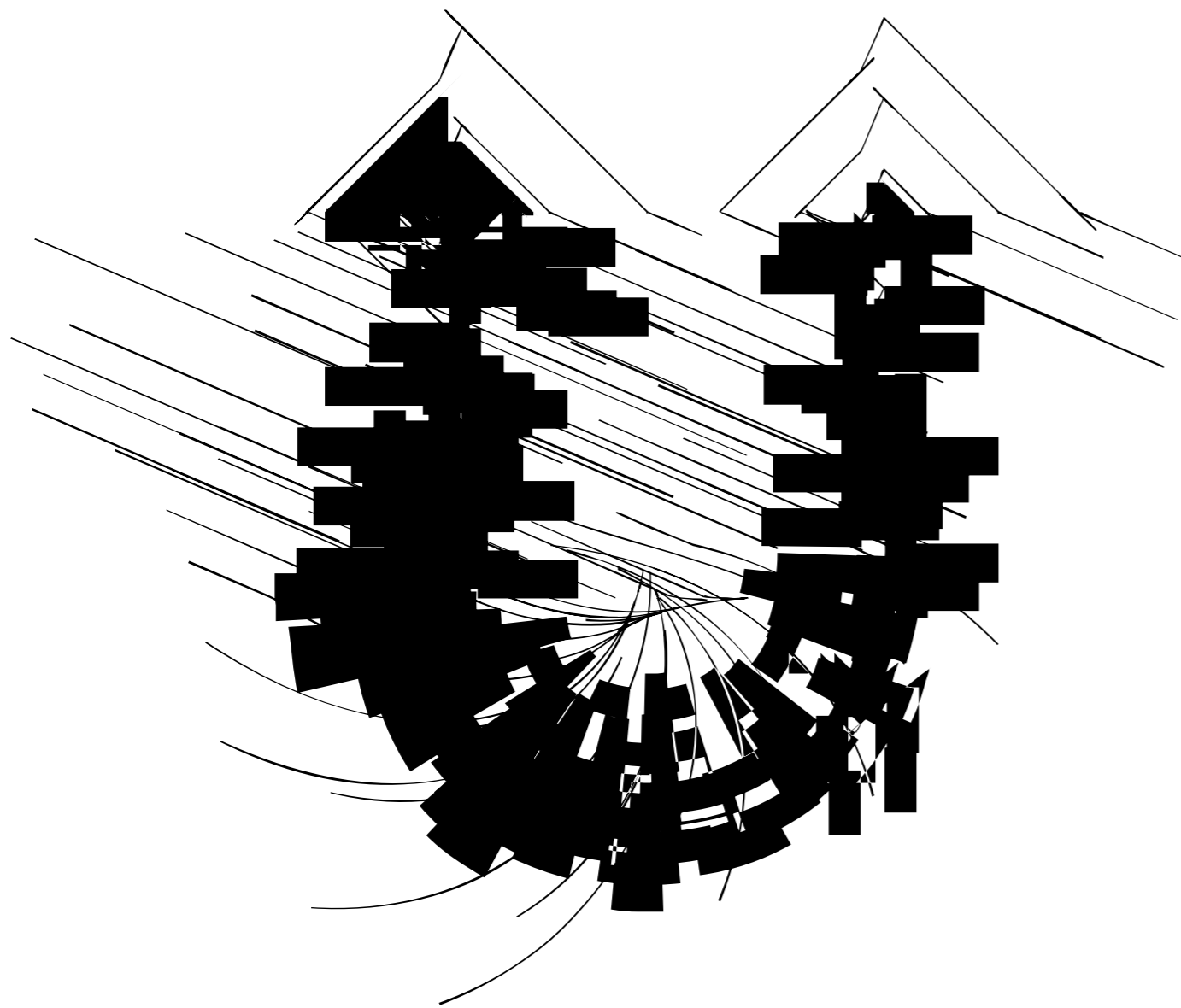


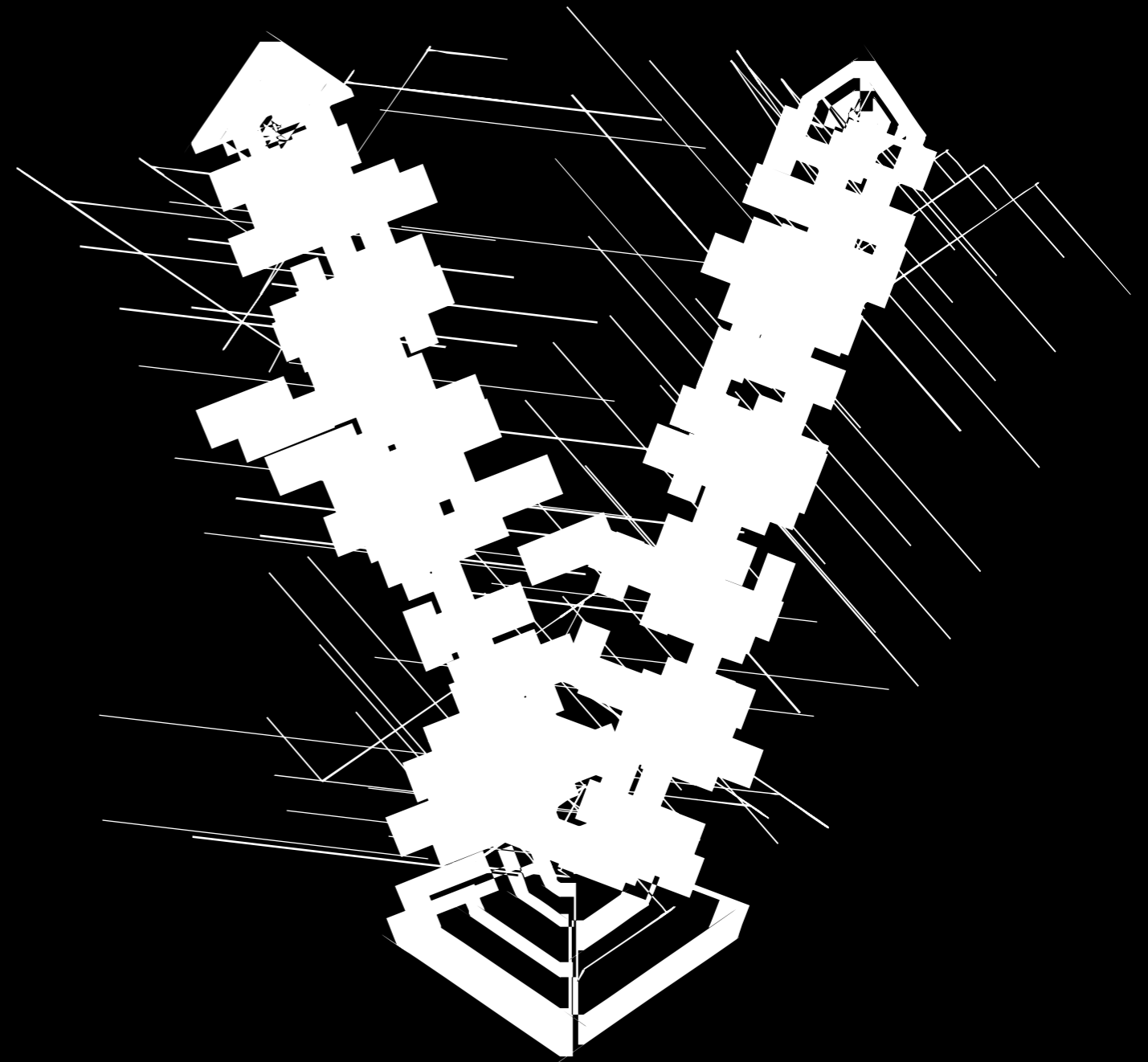
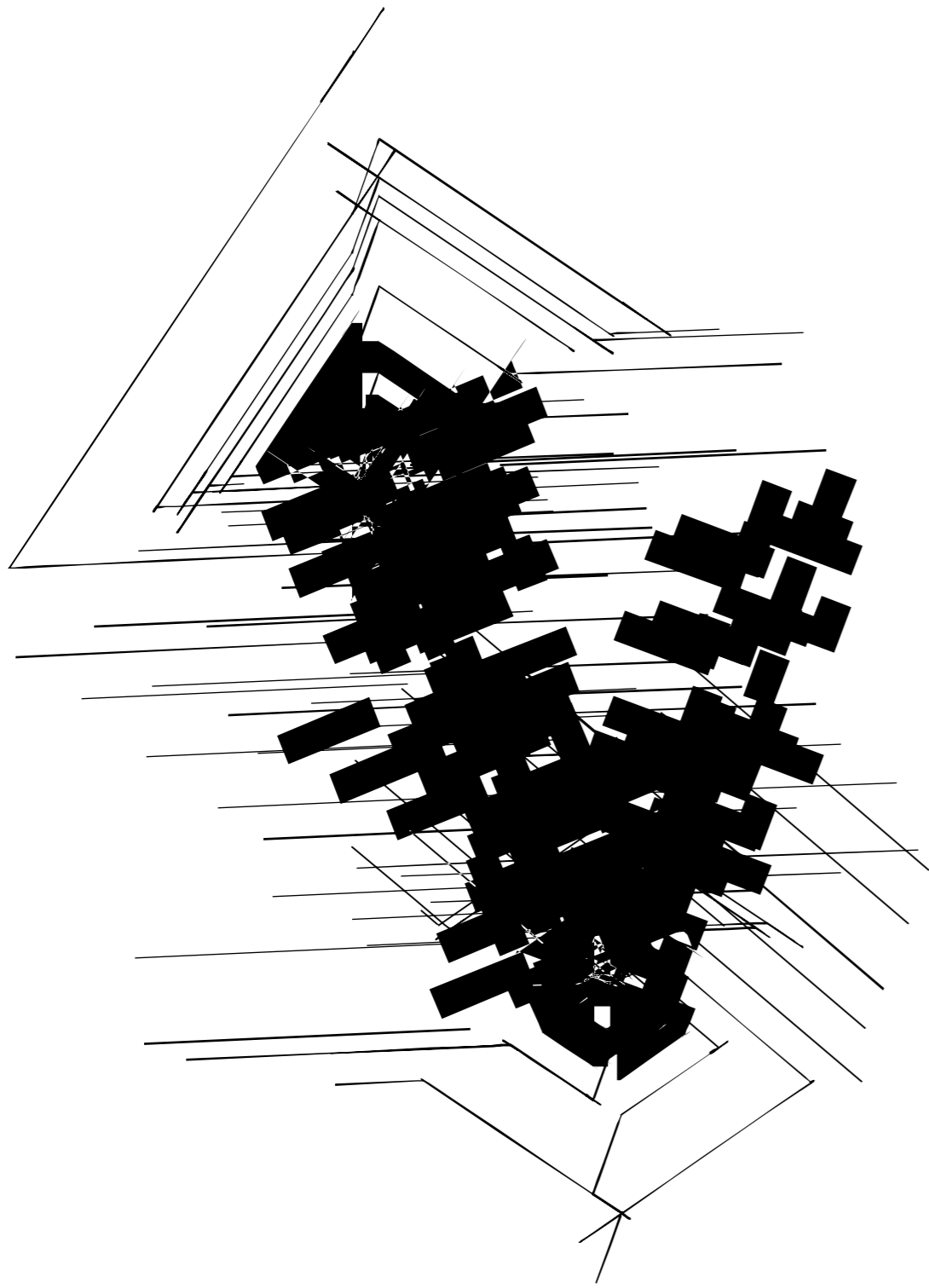


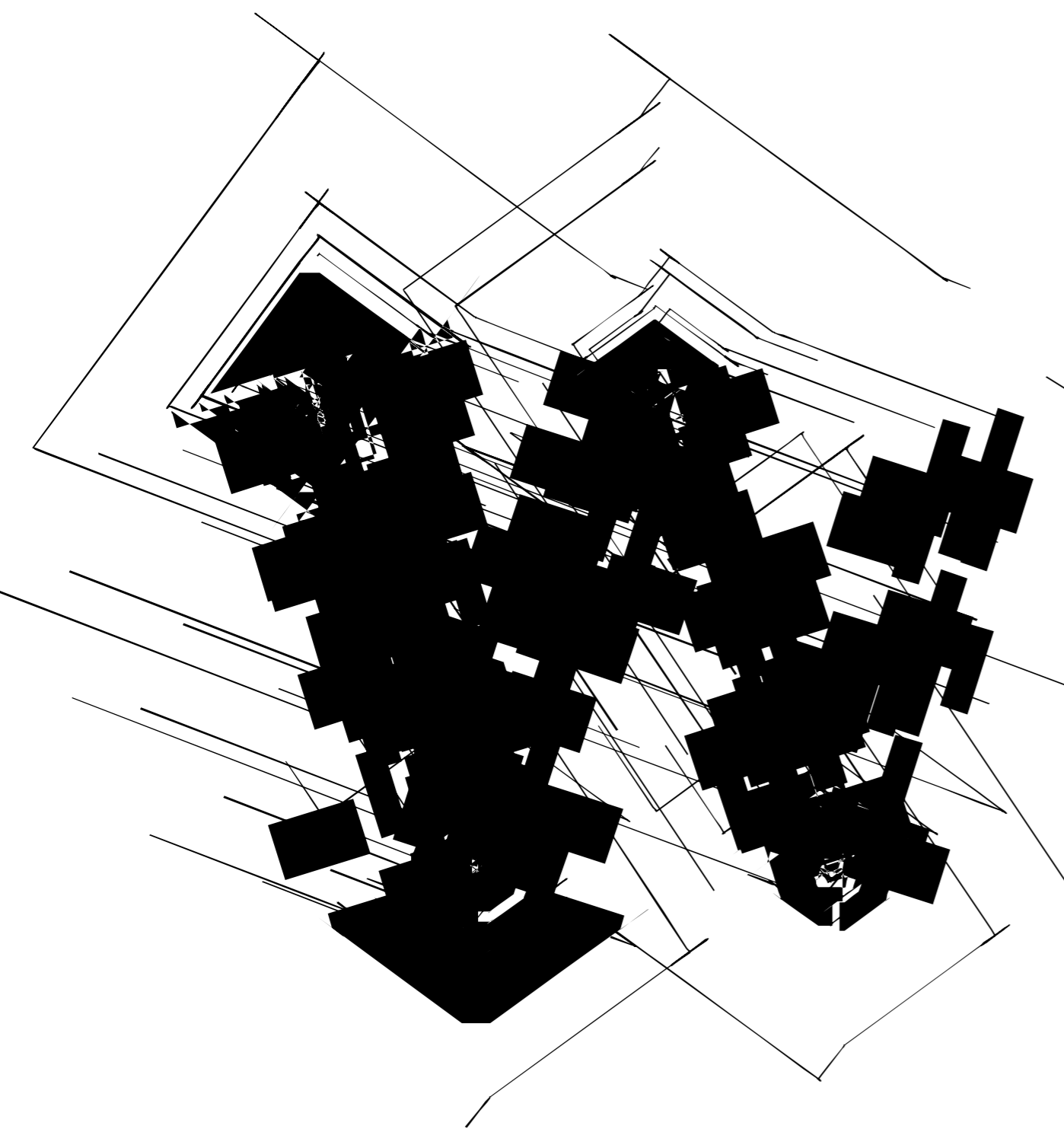




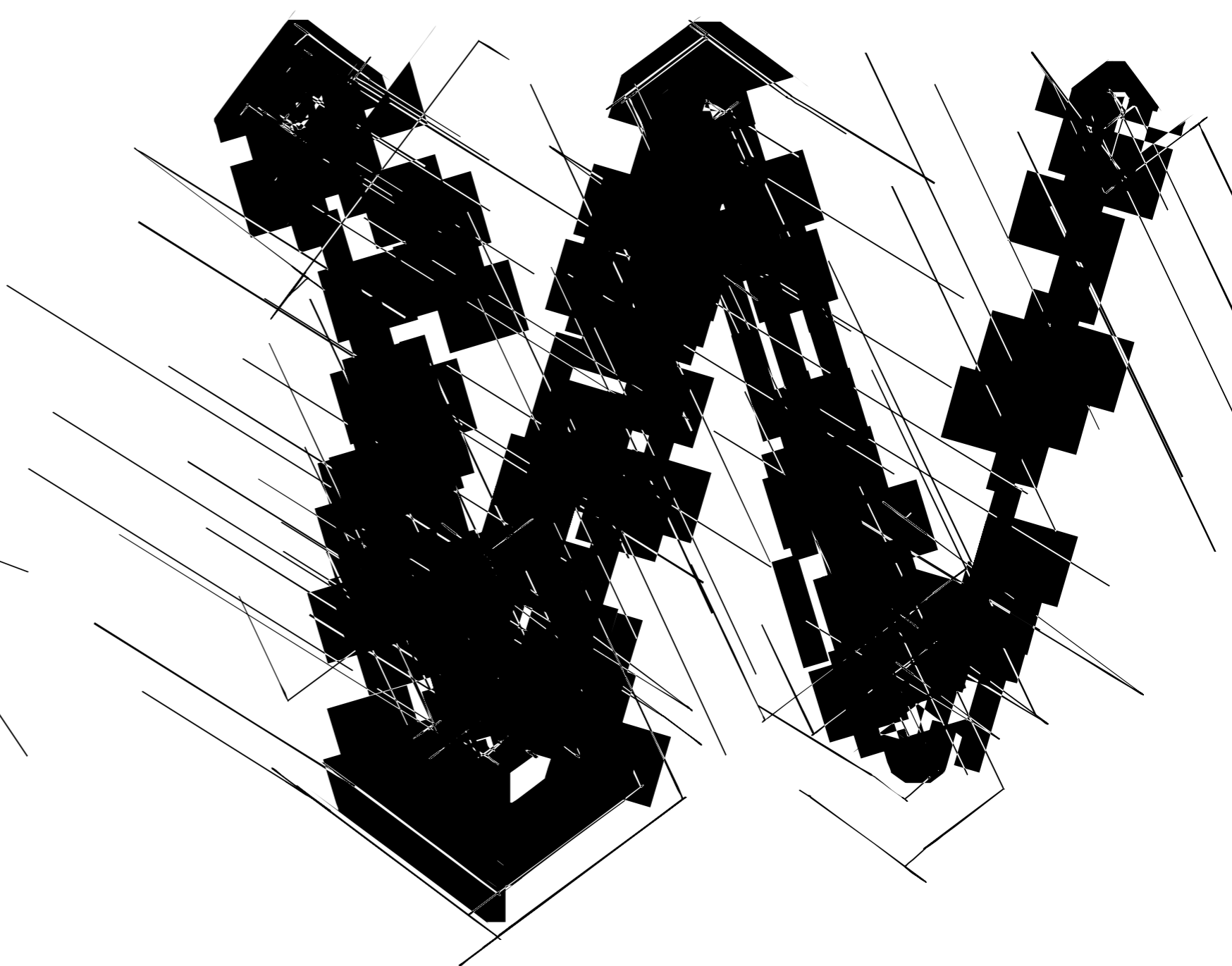




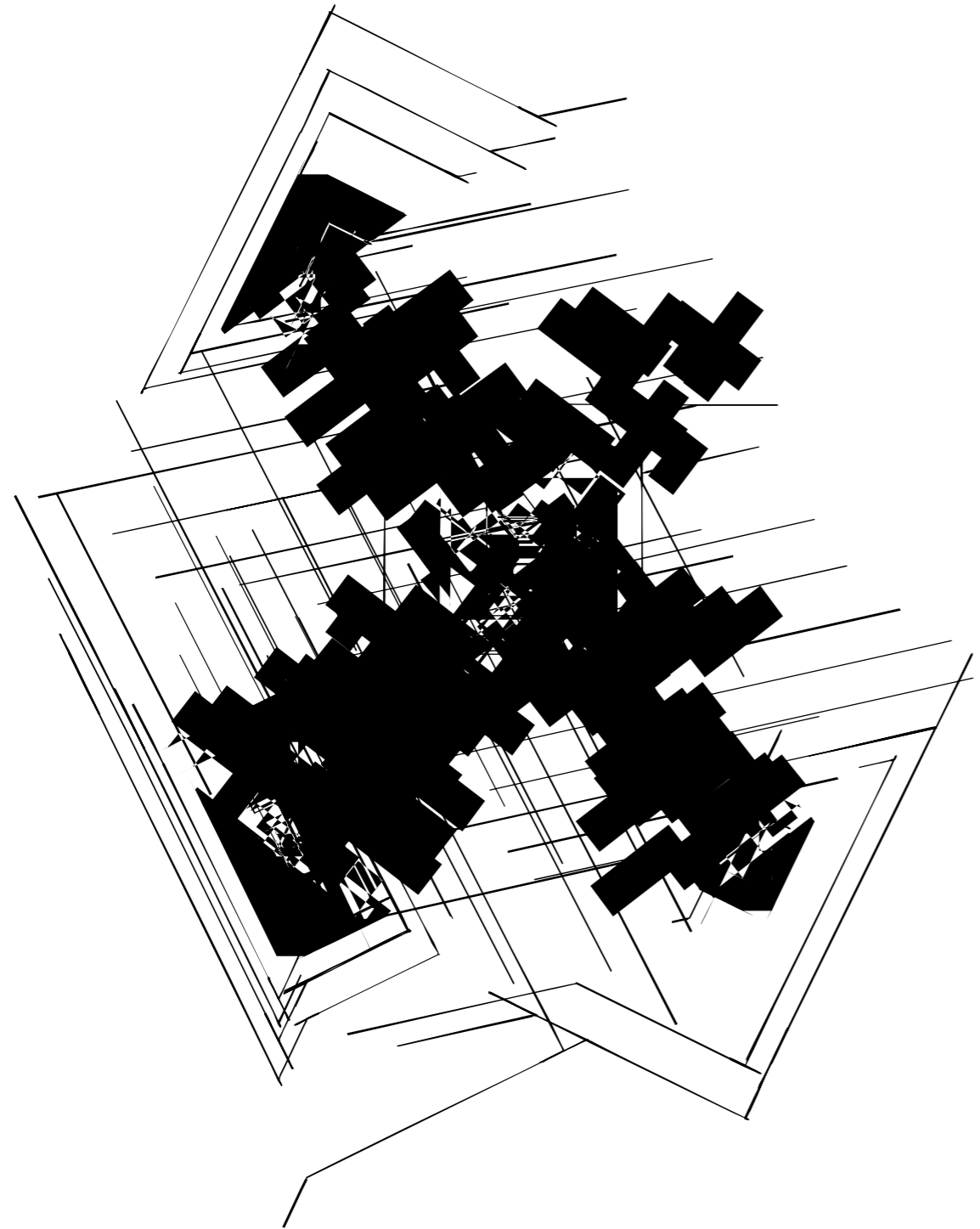




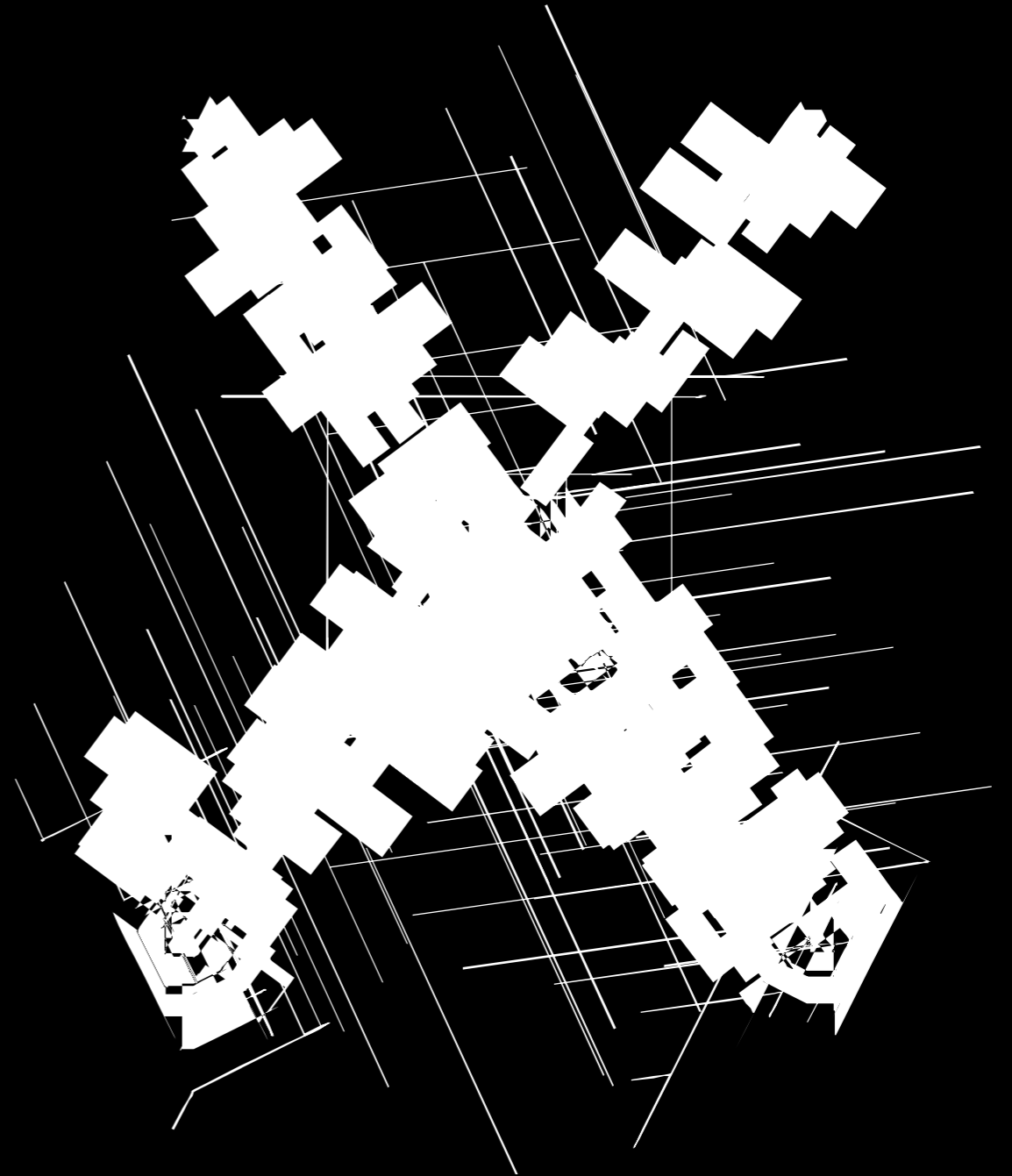
LC-Fontana vs Maeda



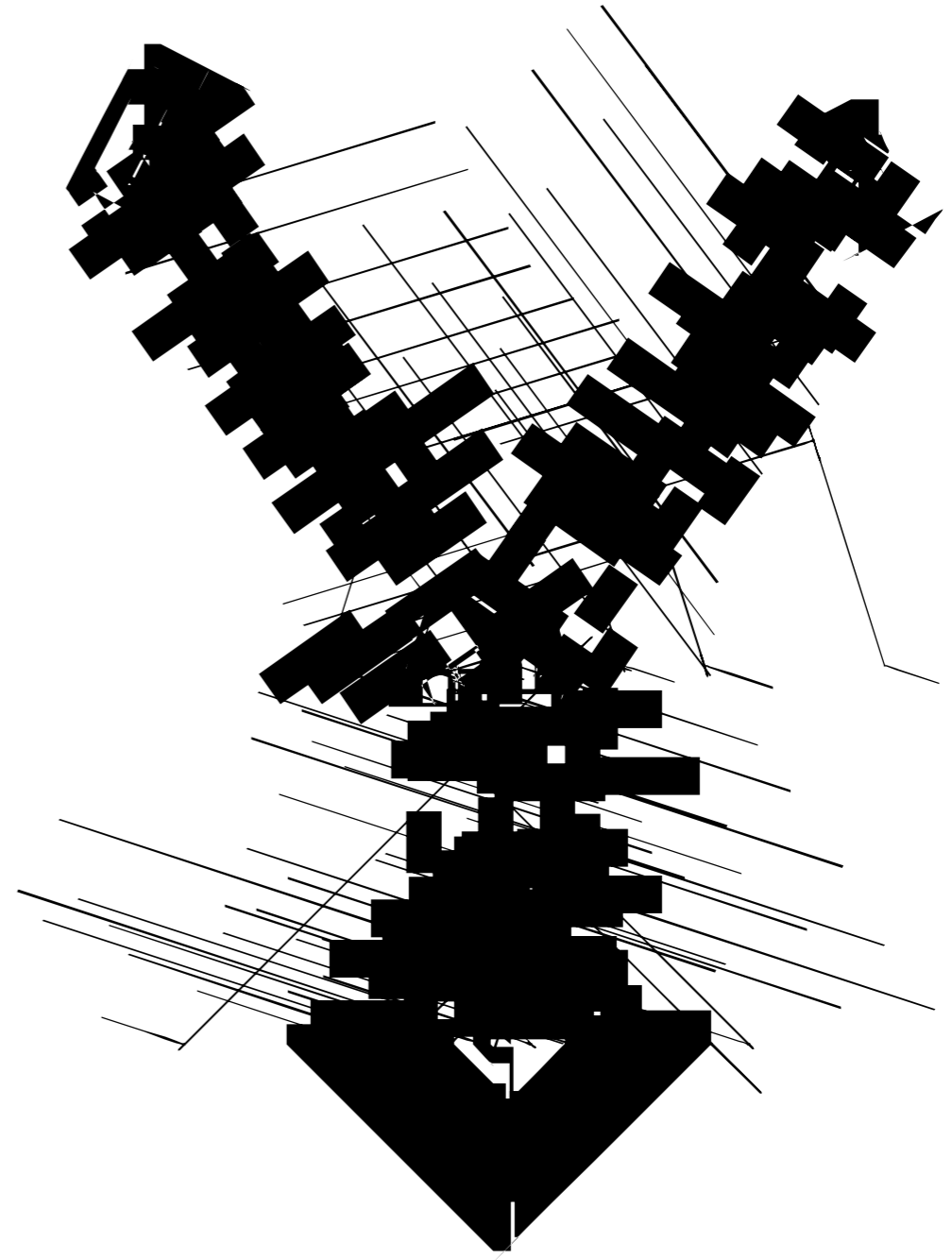
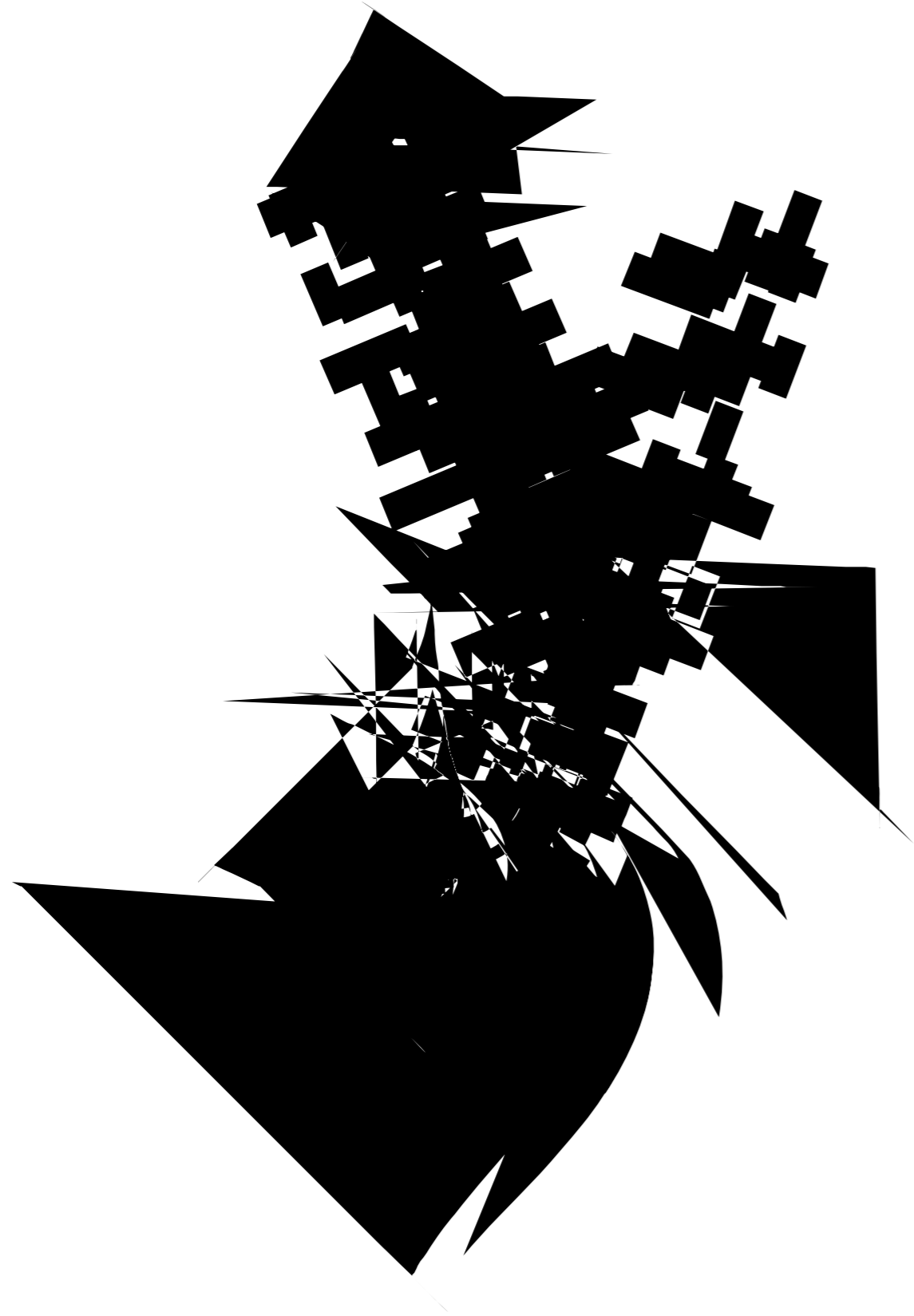
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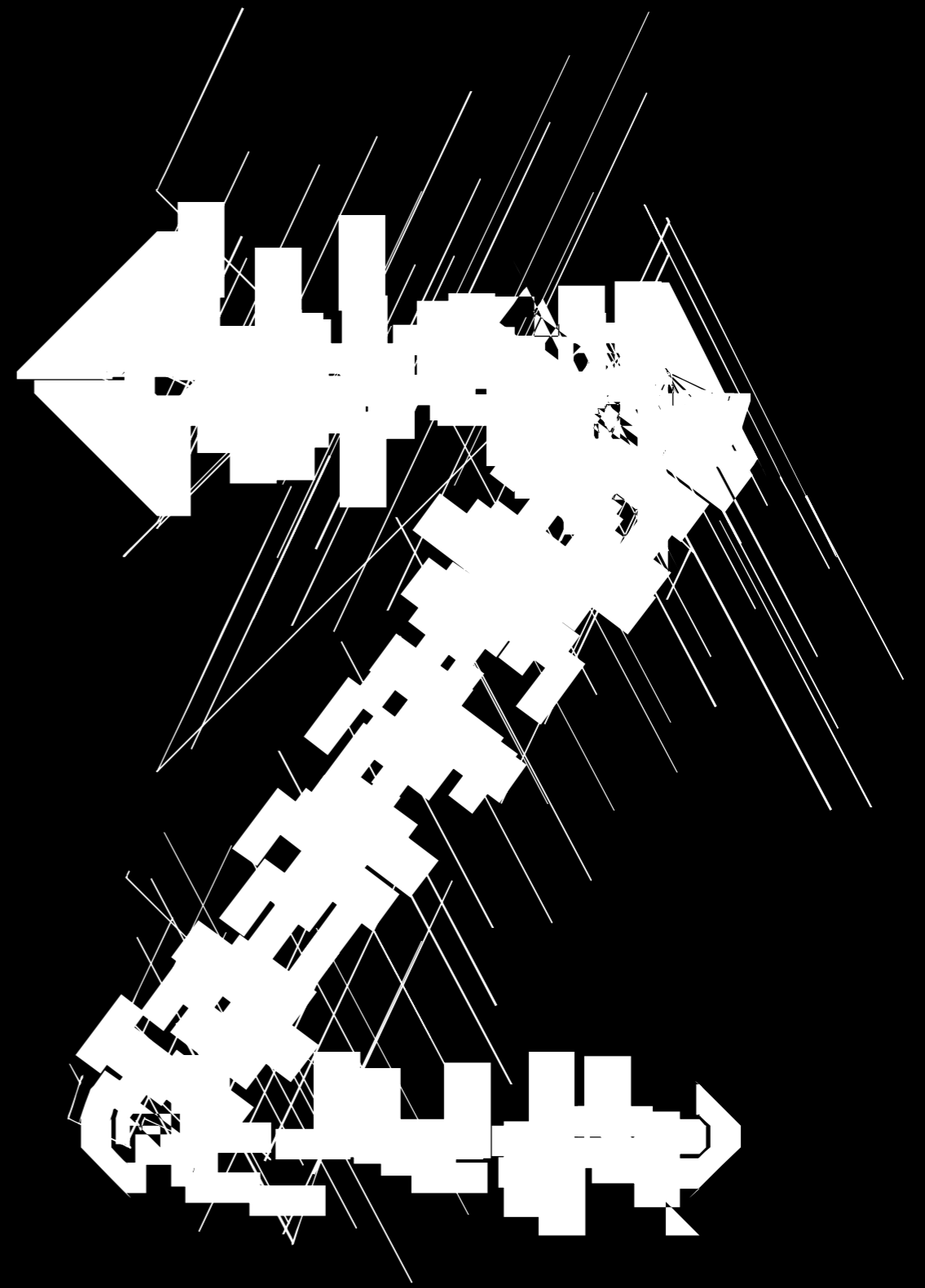
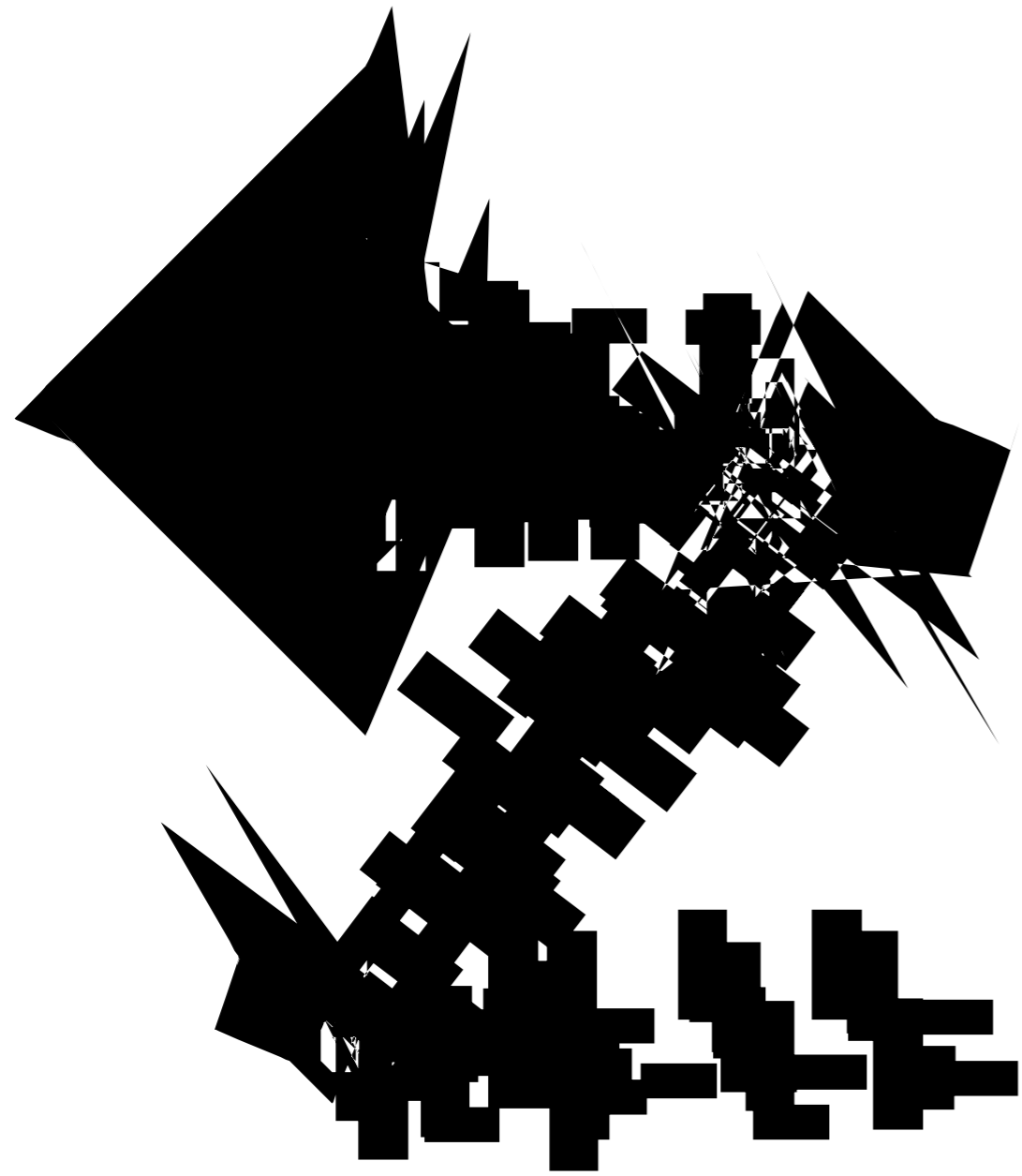


LC-Fontana vs Maeda



LC-Fontana vs Maeda





LOGOTYPE

VS

MULTIPLE

Le logotype intègre, comme nous l'avons précédemment écrit, la totalité des informations liées au centre d'art (nom, fonction, ville, pays) tout en mêlant les notions de local, régional, national, international.

La notion de logotype va généralement plutôt de paire avec l'idée de pouvoir synthétiser le projet, l'institution, en une forme.

Ici, la proposition fonctionne à l'inverse : la reconnaissance par un principe de multiplicité.

Le logotype met en avant une construction graphique qui associe systématiquement 2 typographies, l'Helvetica d'origine et une des typographies de titrages.

Le logotype devient plus une notion de signature qui est déclinée dans 4 versions utilisées suivant la pertinence de la plate-forme mise en avant.

LA CRÉÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

CAPIÉE
EURE
COEUR
EURE
EURE
EURE

LA CARRIÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

Signature

Signature

LA COPRIÉE
CENTRE DE
CONTEMPORAIN
RENNES

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

a

a

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

MIEDINGER VS LICKO OUTSIDE

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

MIEDINGER VS LICKO INSIDE (TYPO DE LABEUR)

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

abcdefghijkl
ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

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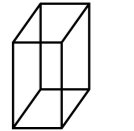
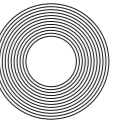
TYPOGRAPHIES DE TITRAGE - VERSUS

LA CRÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

LA CRÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

LA CRÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

LA CRÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F



SIGNATURE

CODE GRAPHIQUE

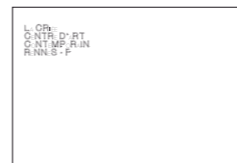
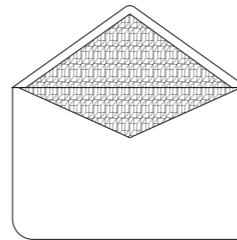
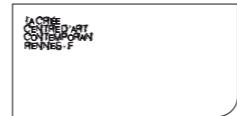
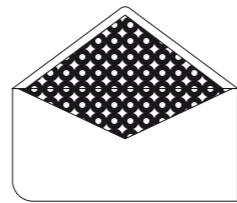
HELVETICA

FUSION ENTRE BITMAP (ÉCRAN)
ET VECTORIEL

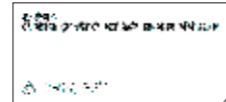


A4

PAPETERIE



ENVELOPPES



CARTE CORRESPONDANCE



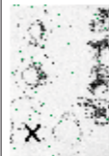
CARTE VISITE



AFFICHETTE



CARTON D'INVITATION
ET SA CARTE IMAGE



OUTILS DE COMMUNICATION



COMMUNIQUÉ DE PRESSE
RECTO ET VERSO





AFFICHAGE PUBLIC
ET MISE EN SITUATION

OUTILS DE COMMUNICATION



OBJETS DÉRIVÉS

