



VISUAL STORYTELLING



Featuring the Chapters

1. Seeing the News
2. Viewing Science and Technology
3. Looking at Travel and Geography
4. The Modern World
5. Observing Sports

gestalten



Inspiring a New Visual Language



Les Graphiquants

Les Graphiquants is a design studio based in Paris. They create posters, signage, identities, visualizations and art-work. Their work has been exhibited around the world, and received several major design awards.

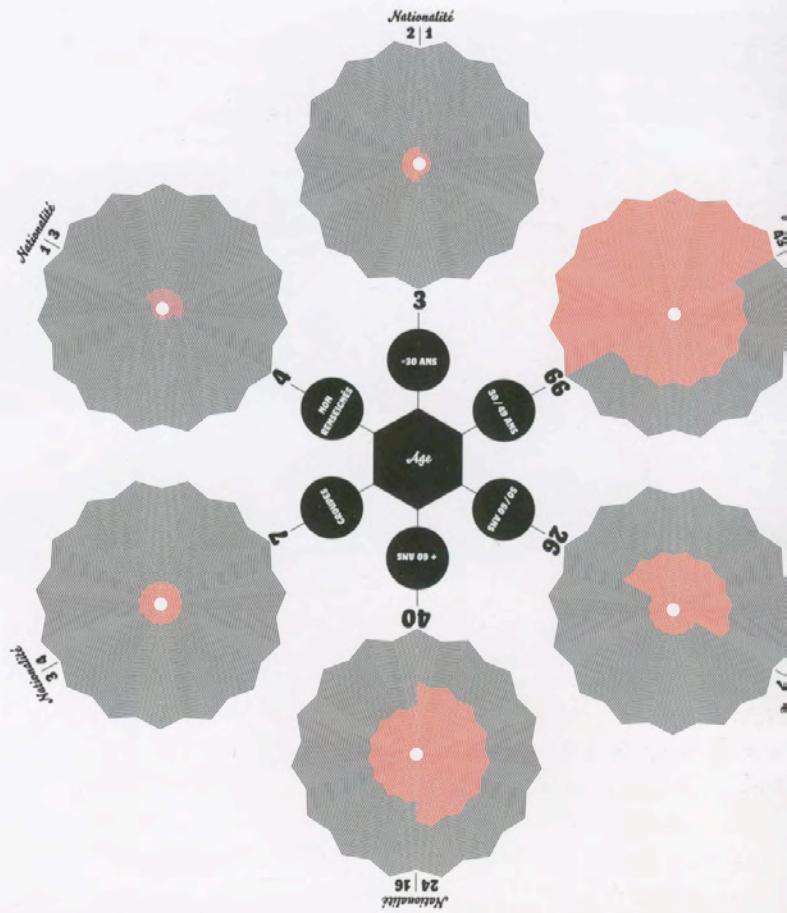
o www.les-graphiquants.fr

Rapport D'activité 2009

The boundary between understanding the data and rich and ornamental patterns was questioned in this report for the Centre National des Arts Plastiques (CNAP). A simple, graphic vocabulary was decided upon: solid colors illustrate the budget; gradients represent artists and frames for the works; straight lines refer to

photography; dotted lines for visual arts; wavy lines for the decorative arts. The combination of these six elements defines a graphic system that summarizes all the activities of the CNAP.

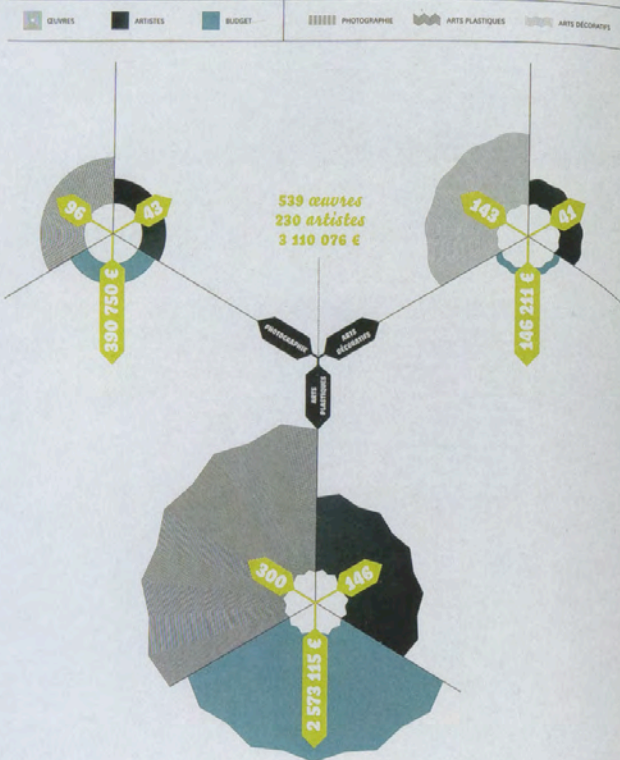
Year: 2010—Client: Centre National des Arts Plastiques—In collaboration with Caroline Fabès



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ANNEXE 1 : LE BILAN DES ACQUISITIONS 2009

230 ARTISTES
539 ŒUVRES
3 110 076 € DE BUDGET

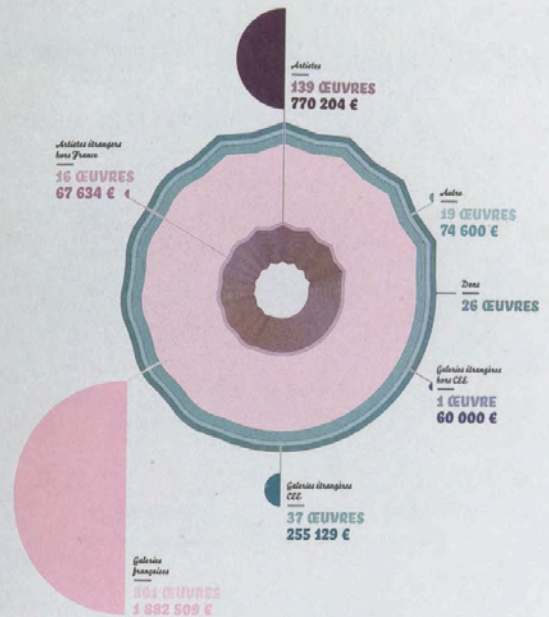


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Répartitions par provenance

État global

ŒUVRES BUDGET PHOTOGRAPHIE ARTS PLASTIQUES ARTS DÉCORATIFS





How would you describe your approach?

We approach all stages of creation—concept, project management, design and production—with the same care. Whatever the project or whoever the client, we impose our graphic look onto the work, within the constraints we are given.

How did the visuals for the CNAP annual report come about? → 20

The CNAP is the National Centre of Art and Design in Paris. They have a very keen interest in design and art experimentation.

As a studio, we were offered an almost-unlimited field of play. We began our work in a conventional manner, but in the early phases of our collaboration, the CNAP pushed us to adopt a more experimental approach. We worked on research for the piece over three weeks, and conceptualized the entire idea just with paper, a pencil and a calculator.

Our visual interpretations of data are most often guided by a search for an immediate impact, and providing a quick and efficient read. These diagrams were developed more as abstract landscapes within which the eye could wander and get lost.

The rules that we set on this piece were very strict: a consistent form of representation, using a vocabulary of three forms and three types of colorisation, containing an accumulation of broken lines, solid colors or gradients.

All of these combined to create a complex visual world, but once the caption was added, the reader could easily understand the overall scheme.

How different to your other work are the data visualization projects?

For our signage and poster work, each piece is designed, composed and controlled from conception to production. For data visualizations, as soon as we have decided upon a system of representation, the final shape of the work is entirely determined by the data.

How important is the hierarchy of narrative?

We try to simplify as much as possible the levels of information, forms, color and typography. It doesn't matter if people are first attracted to the work by a shape, color or piece of typography. The eye is completely free to move from the foreground to the background, from one detail to another. It is only by embracing all of the elements in an image that we can get a reasonable understanding of its content.

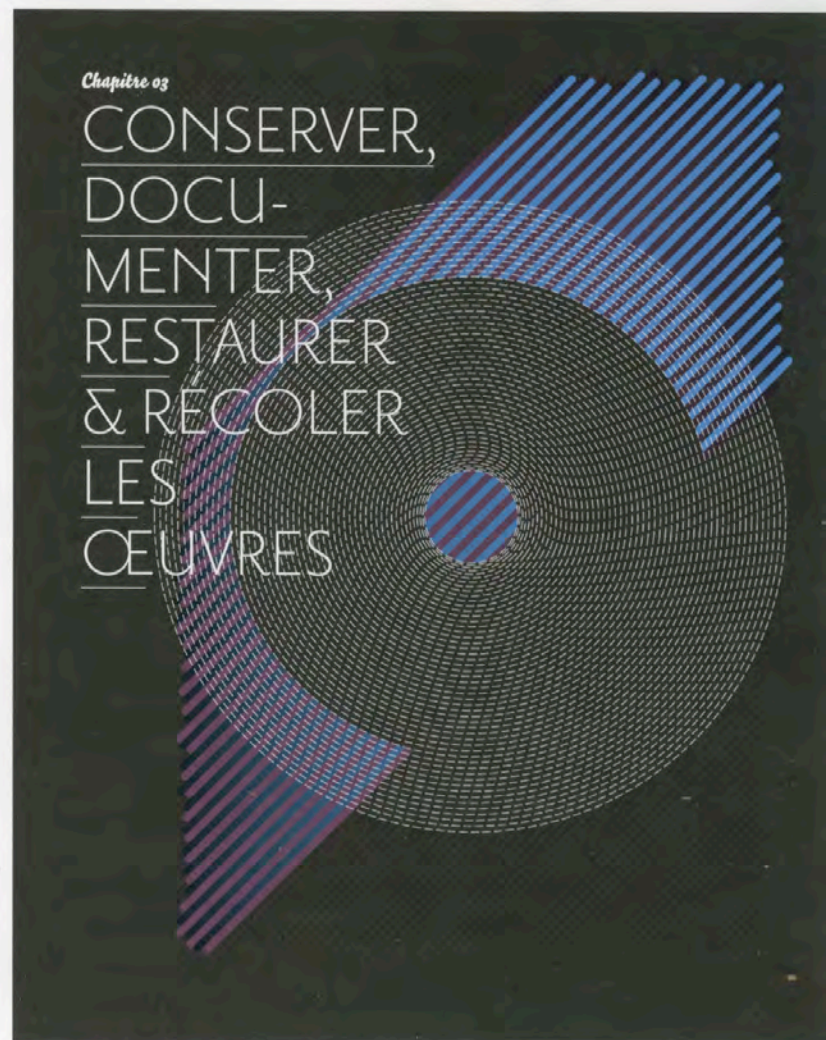
What are the major issues facing visual storytelling today?

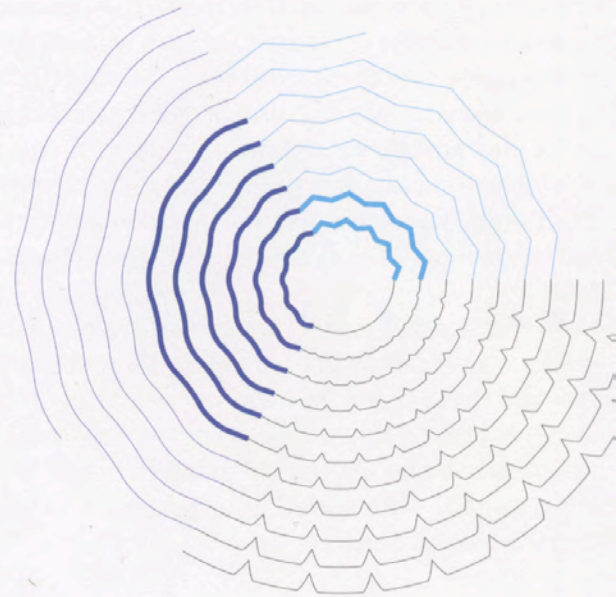
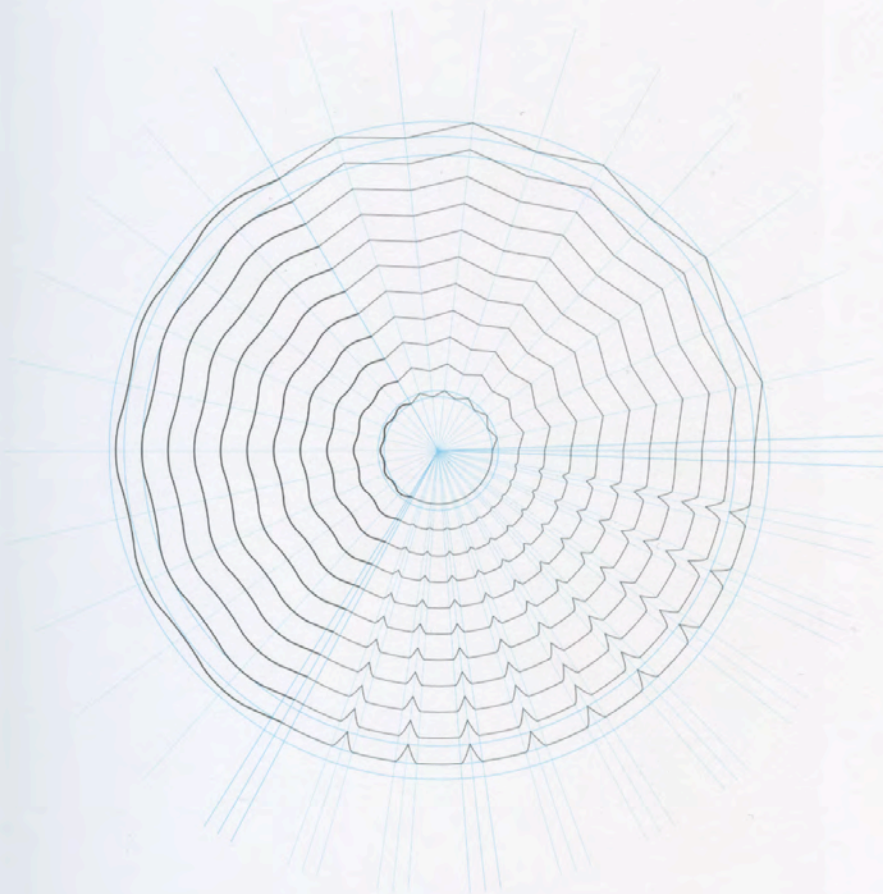
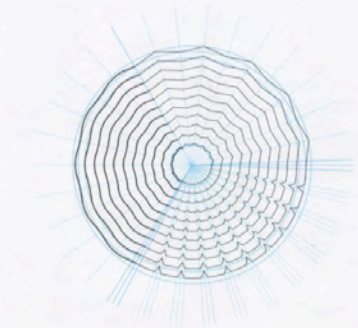
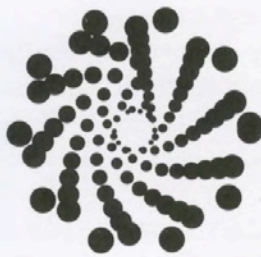
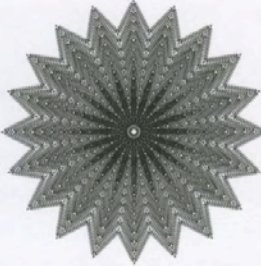
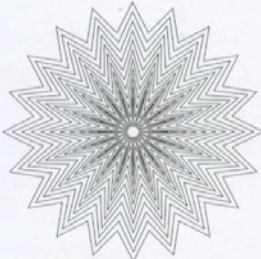
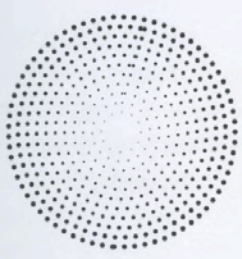
There is right now an unlimited amount of accumulated electronic data. There are, for example, one billion tweets posted every week. However, there is no possible single system for manipulating all of this data, and representing it all in an intelligible way.

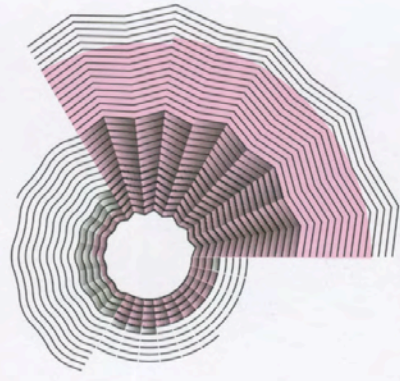
We do however have some new flexible, fun and useful systems of representation to help us, such as animation, 3D and interactivity. But the principle challenge for a visual storyteller today is trying to avoid dizziness.

Which visual storytellers do you admire?

Past: Otto Neurath, the creator of the International System of Typographic Picture Education. Present: Caroline Fabès, a brilliant new designer.

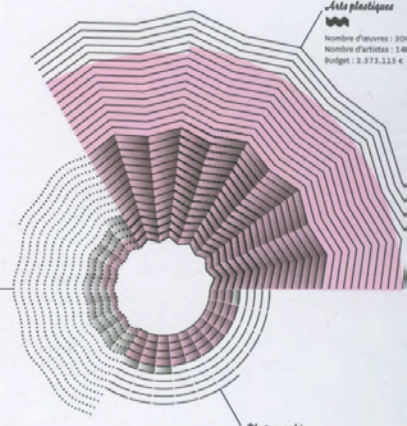






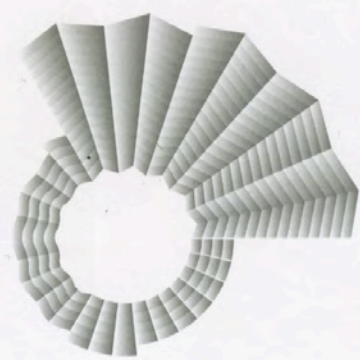
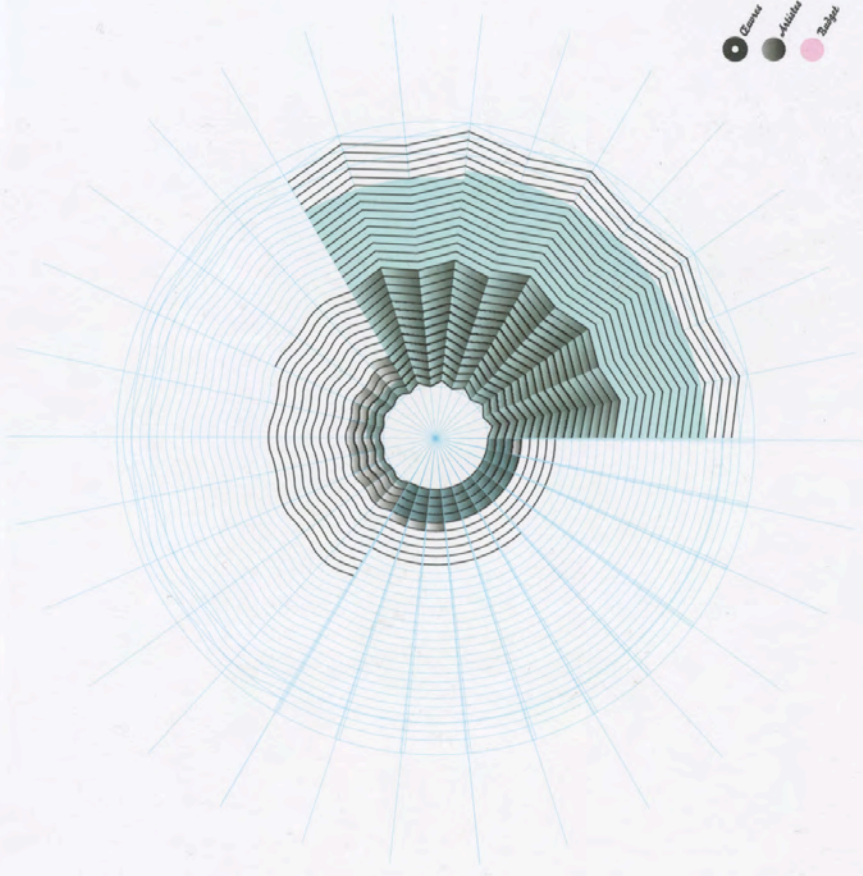
Arts numériques
 Nombre d'œuvres : 143
 Nombre d'artistes : 41
 Budget : 146 511 €

● **Classer**
 ● **Assister**
 ● **Travailler**



Arts plastiques
 Nombre d'œuvres : 200
 Nombre d'artistes : 146
 Budget : 2 572 113 €

Photographie
 Nombre d'œuvres : 96
 Nombre d'artistes : 43
 Budget : 390 750 €



78

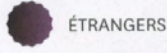
Annexe 1
Le bilan des
acquisitions

Répartition par âge et nationalité

SUR 146 ARTISTES :
92 SONT FRANÇAIS
54 SONT ÉTRANGERS



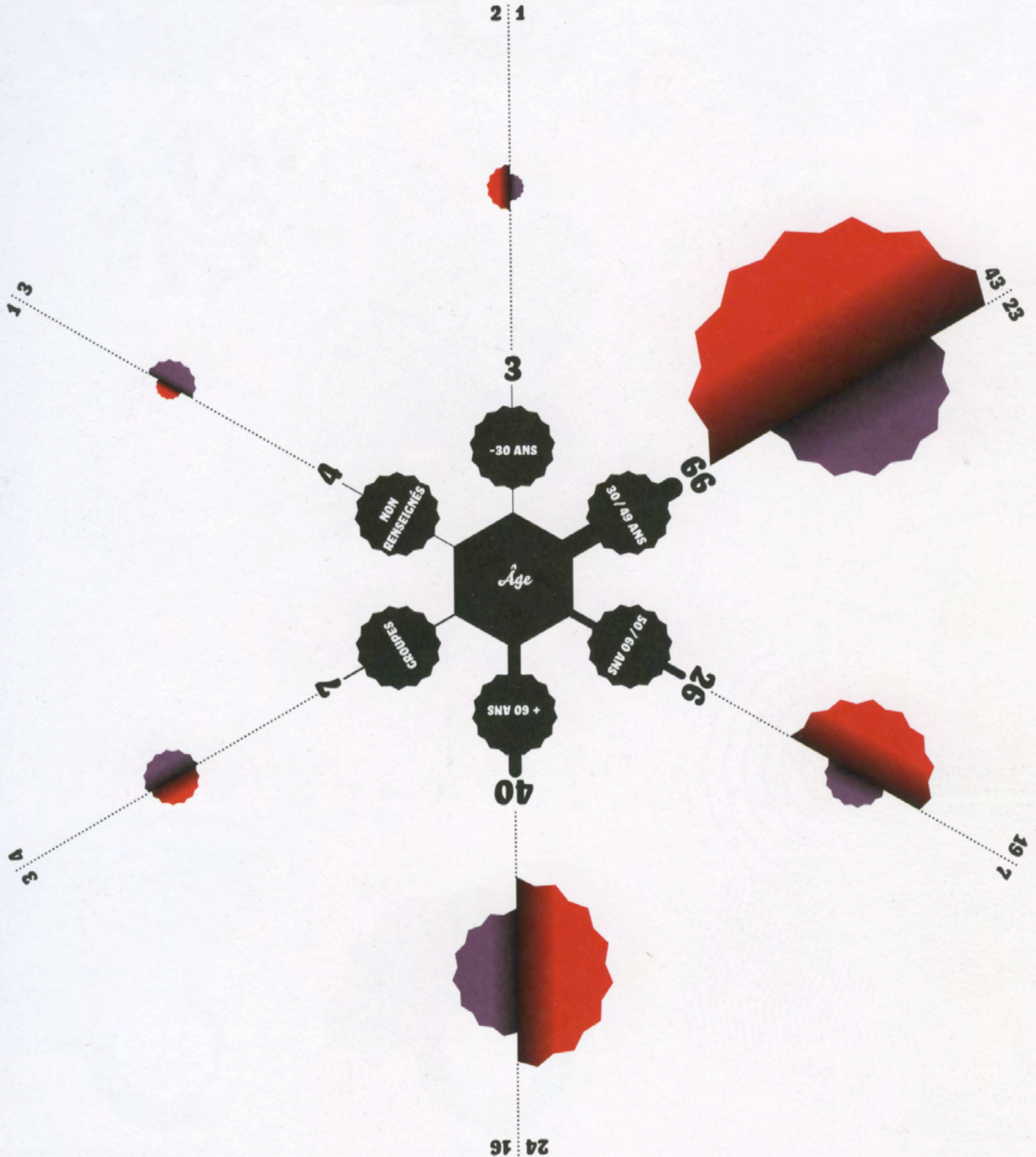
FRANÇAIS



ÉTRANGERS



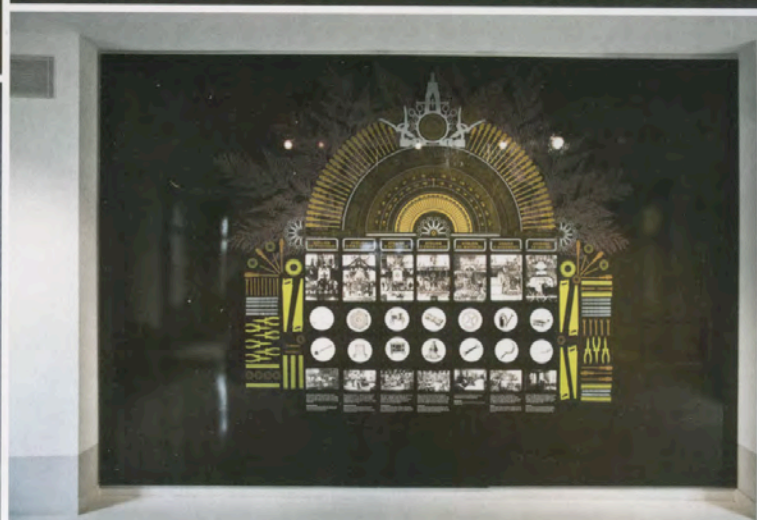
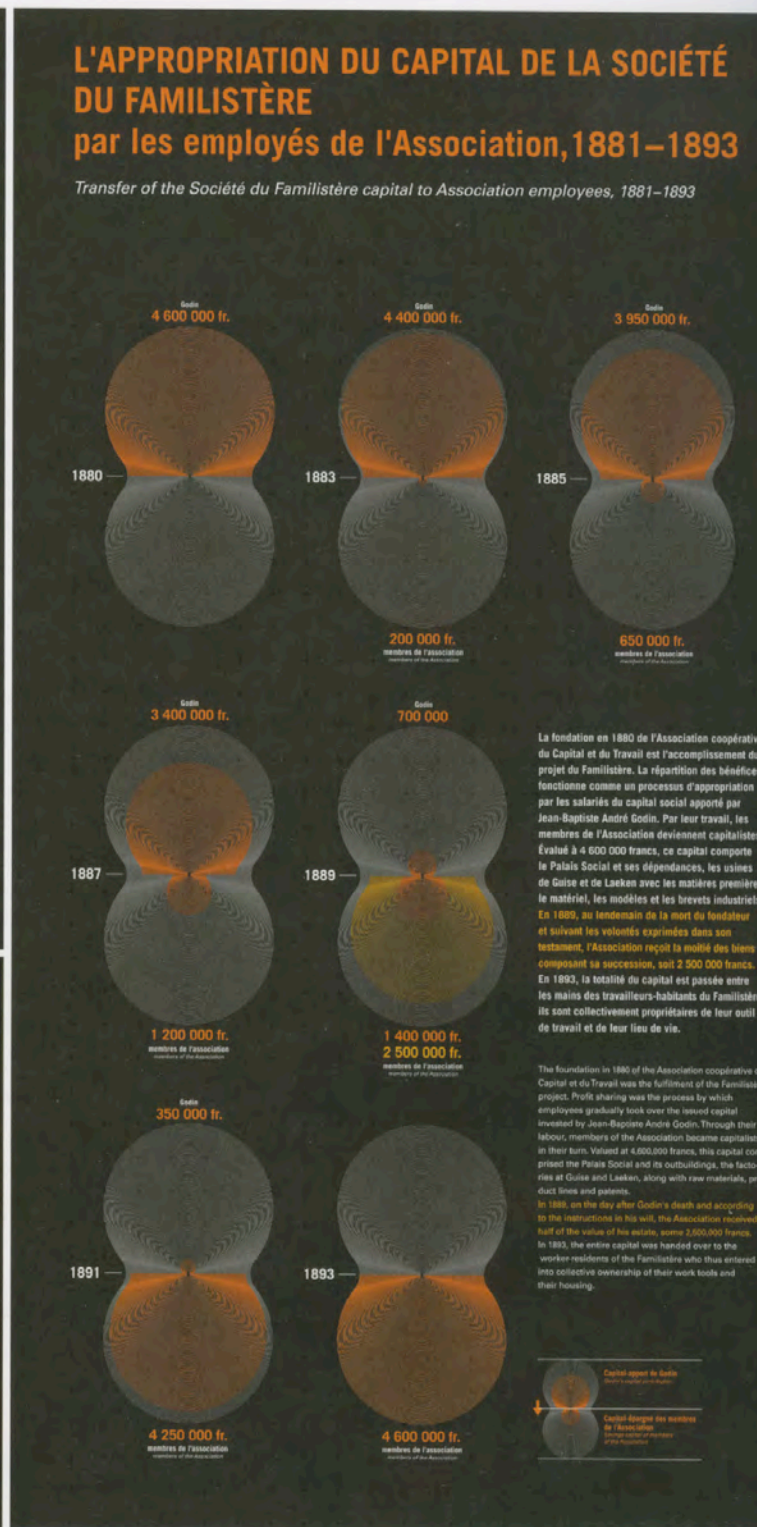
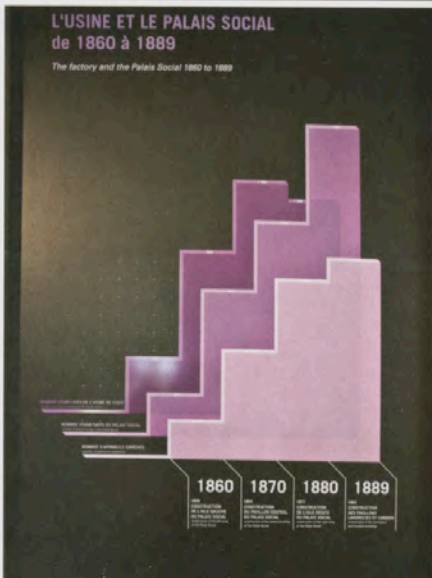
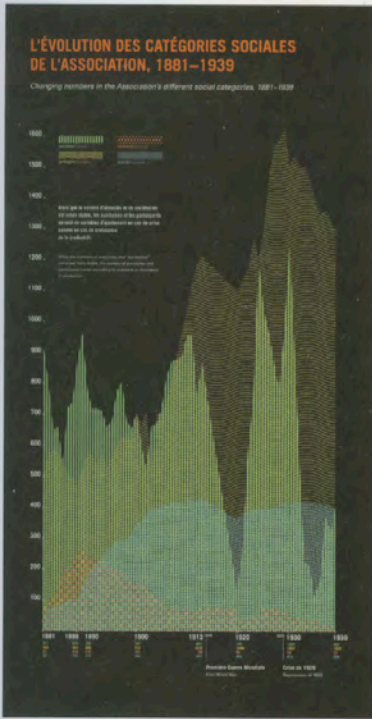
ARTS PLASTIQUES



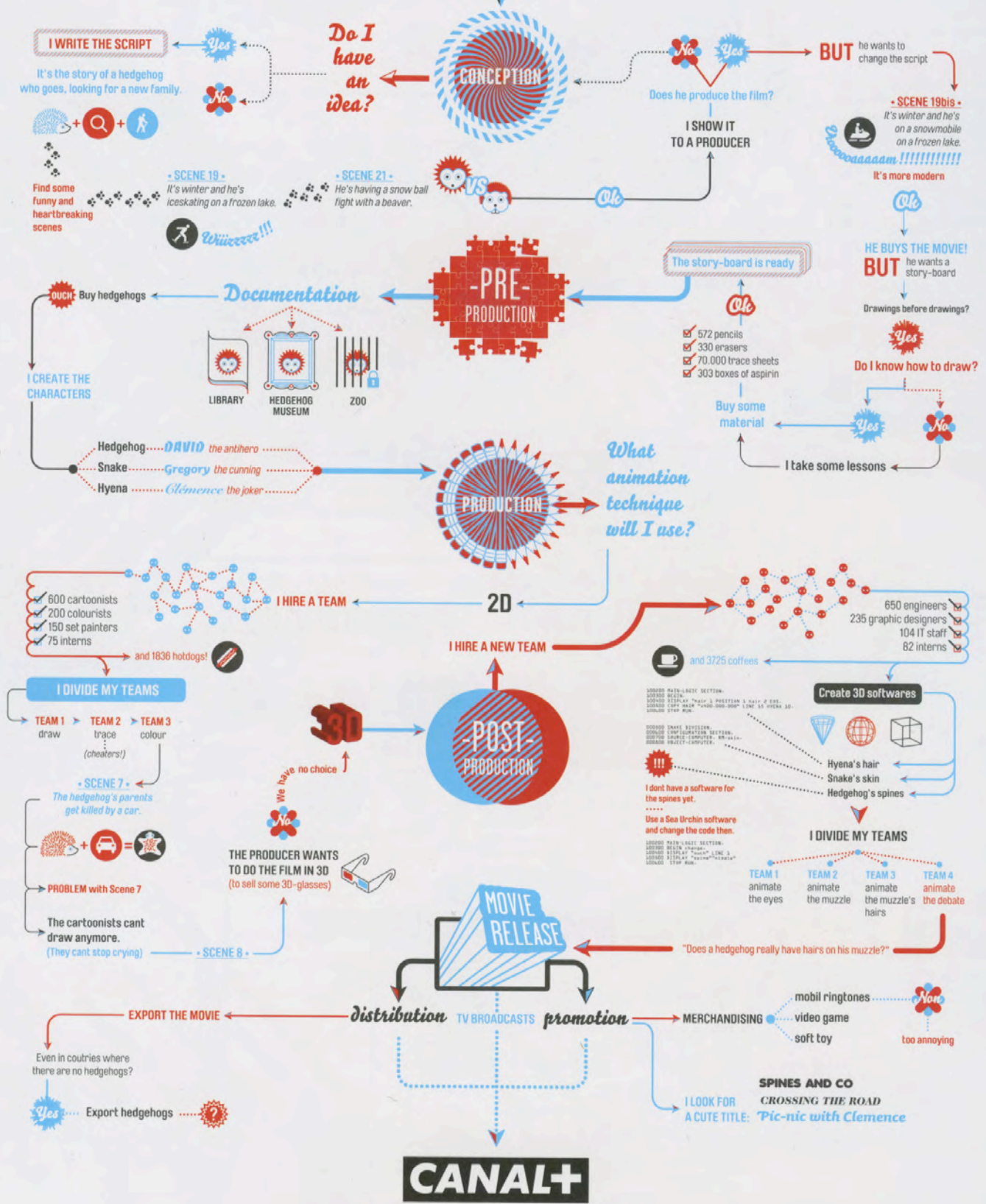
Familistère de Guise

An exercise in which the research for each topic had to represent scientific and historical data in spreadsheets and statistical diagrams. Each illustration is the result of this balance between complexity and clarity within the dense and miscellaneous world of the utopia Godin.

Year: 2010—Client: Familistère de Guise—Collaboration with Sabine Rosant



I WANT TO MAKE AN ANIMATED MOVIE



SHOOTING A FILM ISN'T THAT SIMPLE
 CANAL+ SUPPORTS THOSE WHO MAKE MOVIES