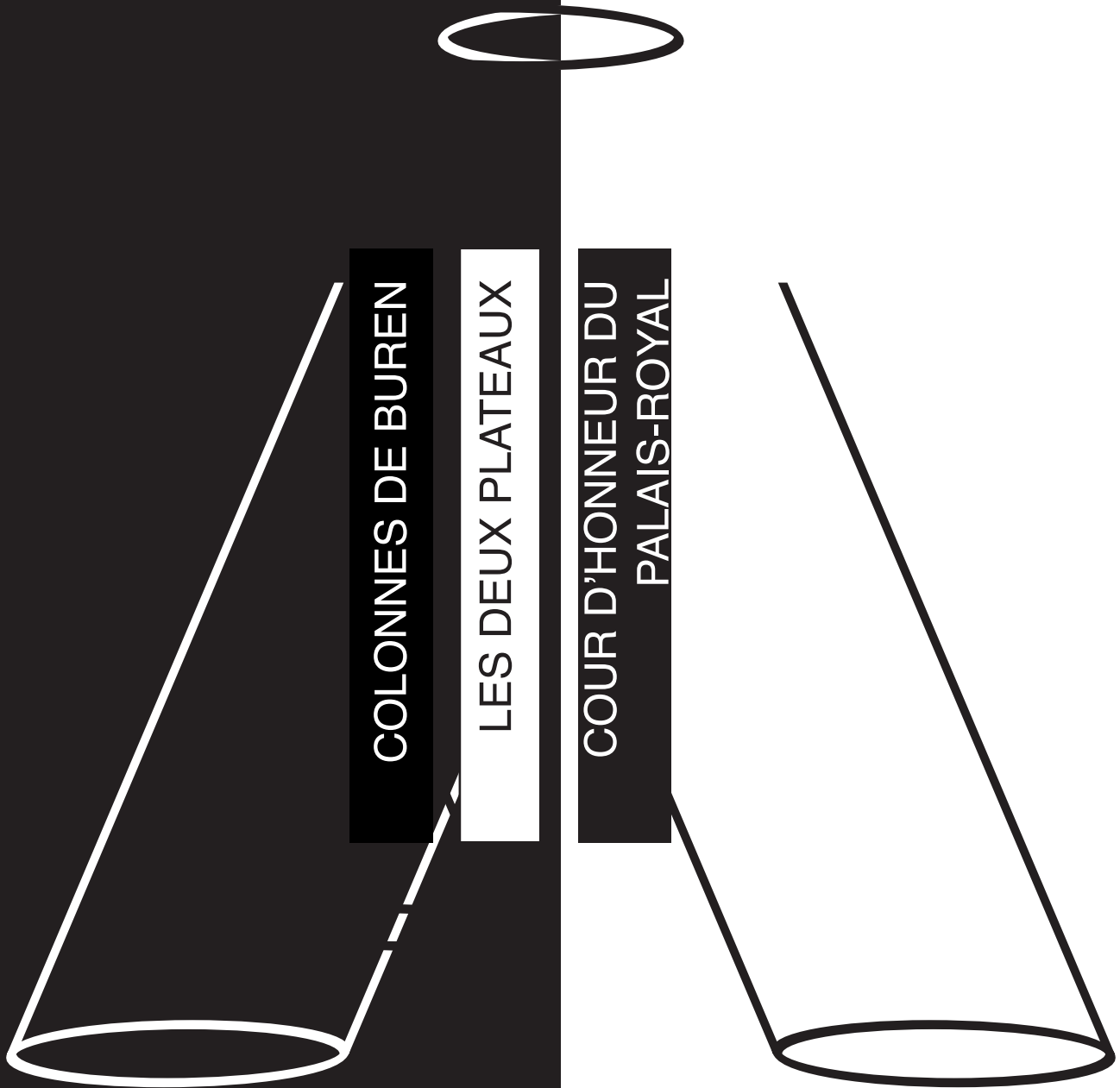


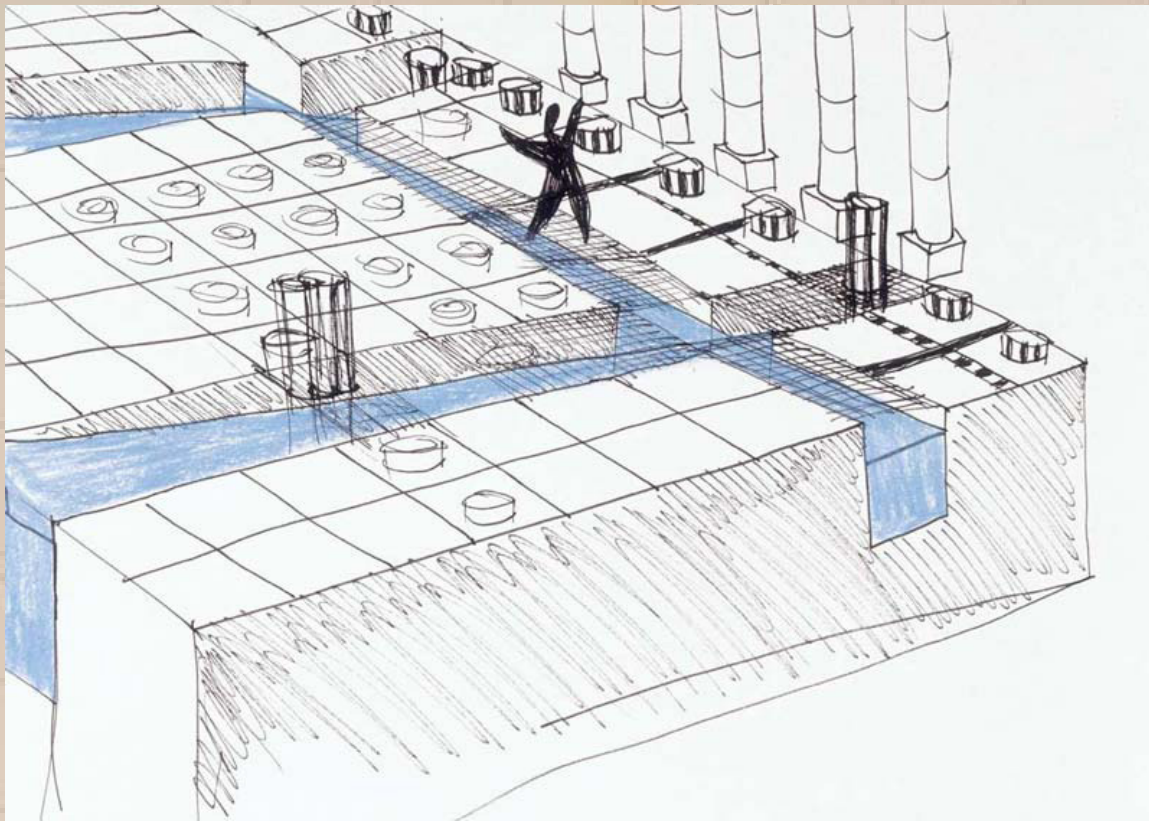
*DECEMBER 2018*

*DESIGN OF COMMUNICATION*

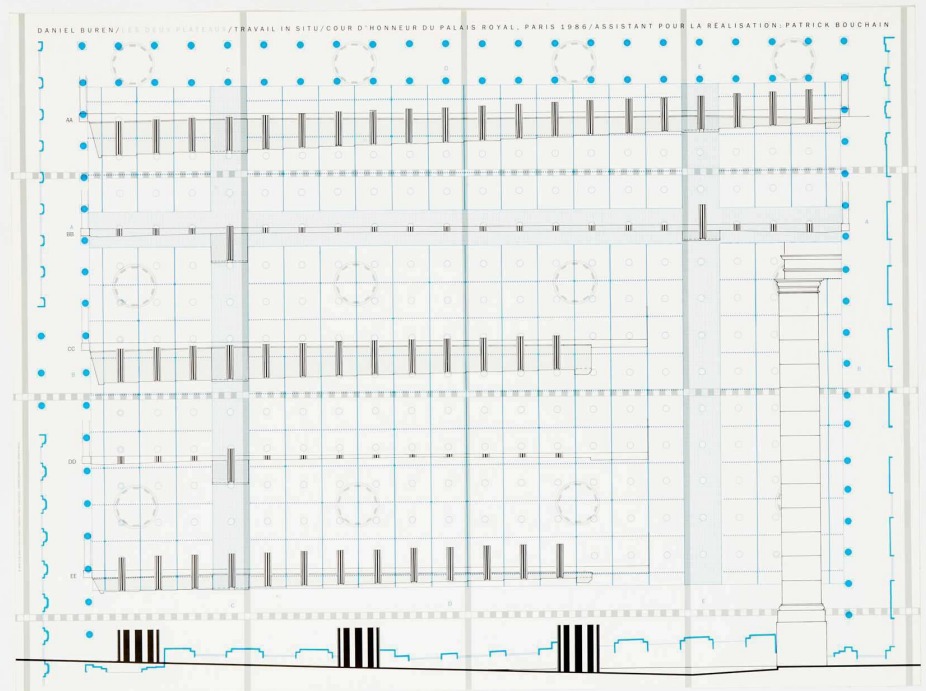
*PARSONS PARIS*

*ALESSIO SEGALA*

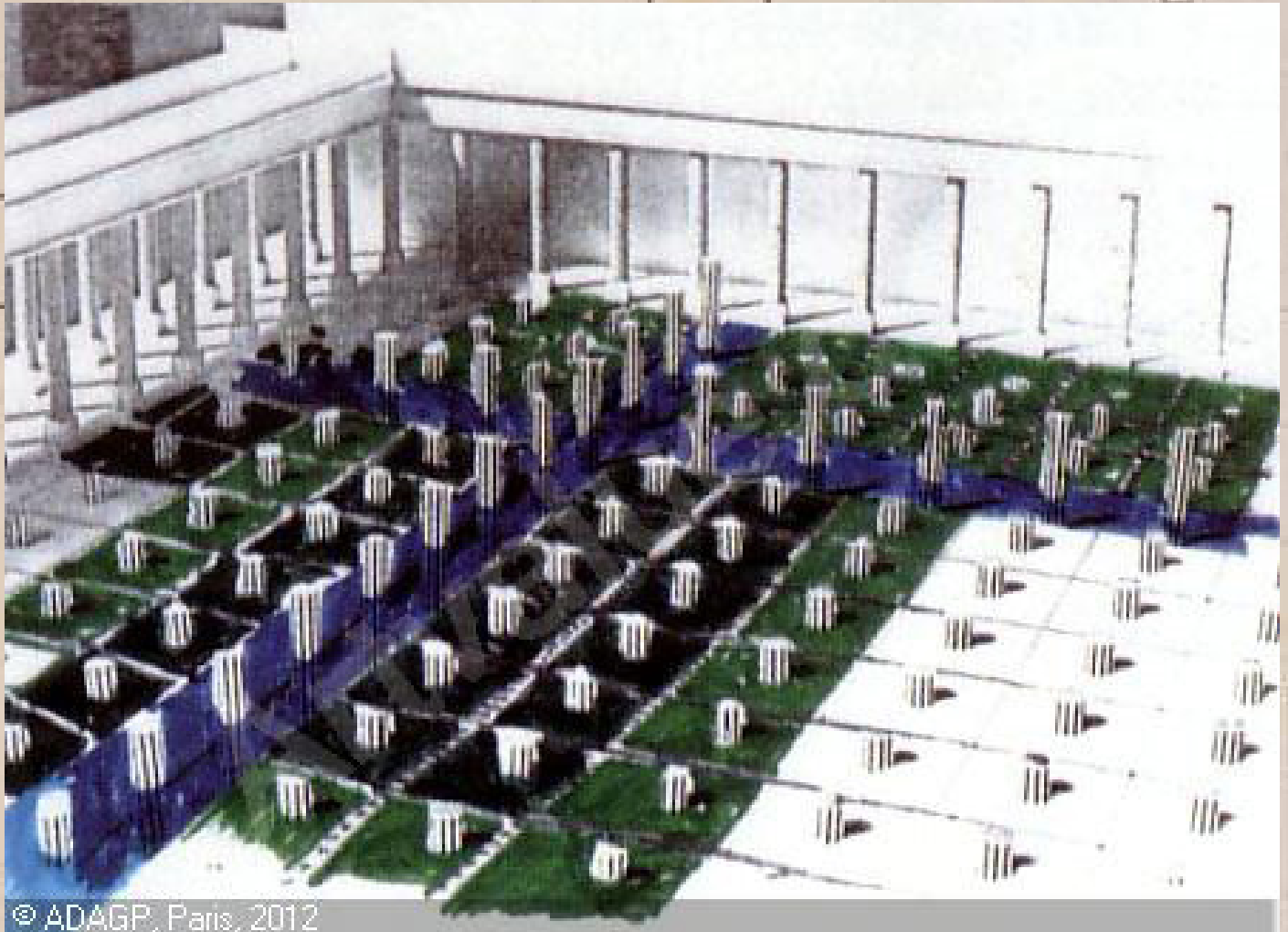




**B**



E

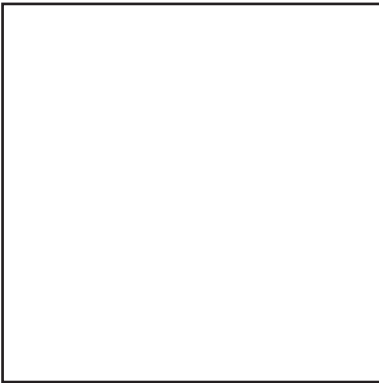


© ADAGP, Paris, 2012

# COLONNES DE BUREN

1

# COLOR PALETTE

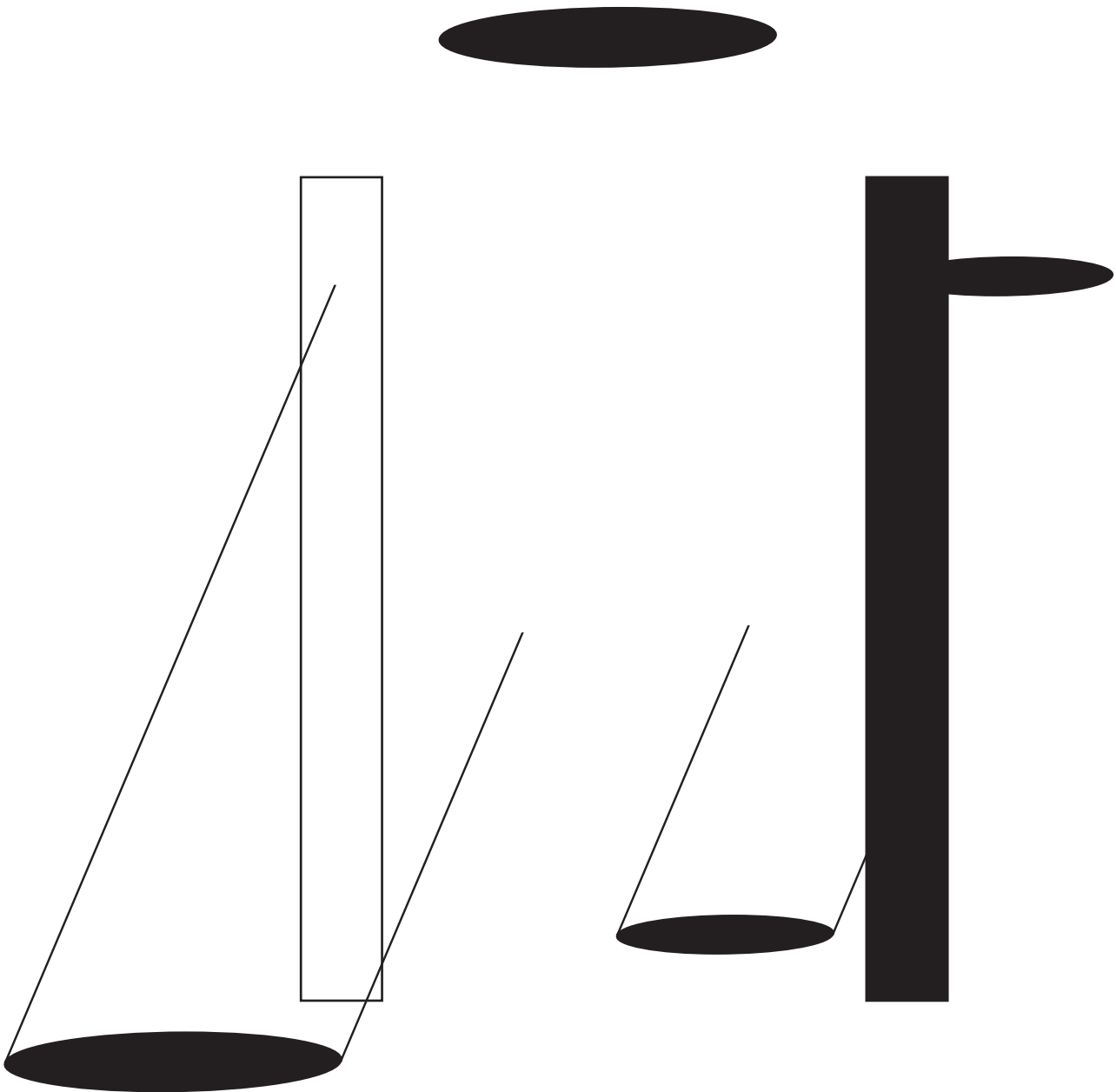


<b>RGB</b>	255	255	255
<b>HSL</b>	0.00	0.00	1.00
<b>HSV</b>	0°	0°	100°
<b>CMYK</b>	0.00	0.00	0.00 0.00
<b>XYZ</b>	95.0500	100.0000	108.9000
<b>Yxy</b>	100.0000	0.3127	0.3290
<b>Hunter Lab</b>	100.0000	-5.3358	5.4332
<b>CIE-Lab</b>	100.0000	0.0053	-0.0104



<b>RGB</b>	0	0	0
<b>HSL</b>	0.00	0.00	0.00
<b>HSV</b>	0°	0°	0°
<b>CMYK</b>	0.00	0.00	0.00 1.00
<b>XYZ</b>	0.0000	0.0000	0.0000
<b>Yxy</b>	0.0000	0.0000	0.0000
<b>Hunter Lab</b>	0.0000	0.0000	0.0000
<b>CIE-Lab</b>	0.0000	0.0000	0.0000

# SHAPES



2 (or more) RECTANGULAR SHAPES  
ANY SIZE, ANY LENGHT

-

1 FINAL COLUMNAL SHAPE  
ANY DIAMETER, ANY LENGHT

# FONT TYPE

SANS SERIF,

HELVETICA,

REGULAR,

NO SIZE - LIMIT, THE SIZE IS DEFINED ACCORDING TO SHAPE SIZE,  
NEEDS TO FIT INSIDE THE SHAPE,

ALL CAPS.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890\$(&?!%.,;:-)

COLONNES DE BUREN

COLONNES DE BUREN

COLONNES DE BUREN

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COLONNES DE BUREN

COLONNES DE BUREN

# INSTRUCTIONS FOR THE ARTWORK



INSTRUCTIONS:



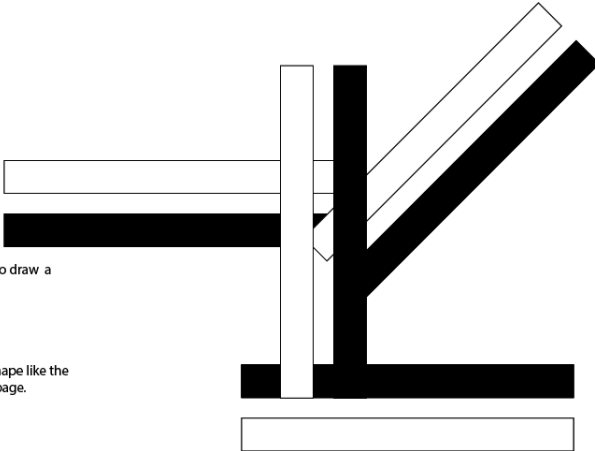
INSTRUCTIONS:

Alessio Segala



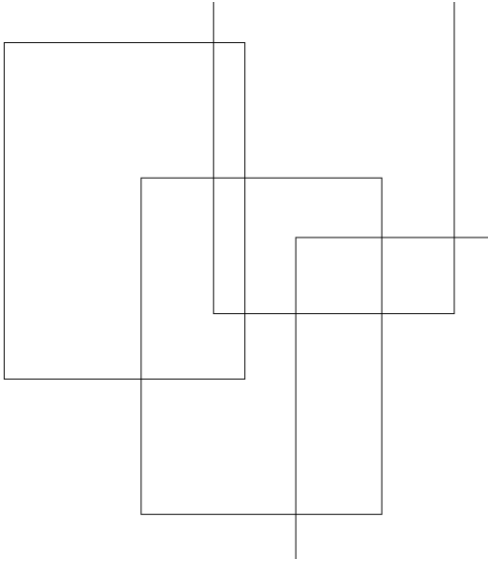
1

You are limited to draw a **maximum** of 130 white and 130 black lines or a rectangular shape like the examples on this page.



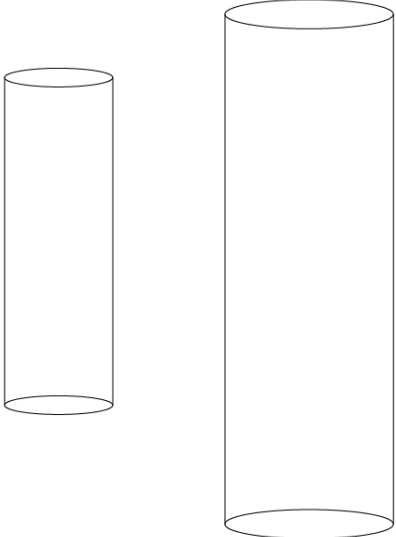
2

You must start with a flat surface of **maximum** 30m2. This surface can either be a digital or phisical surface.

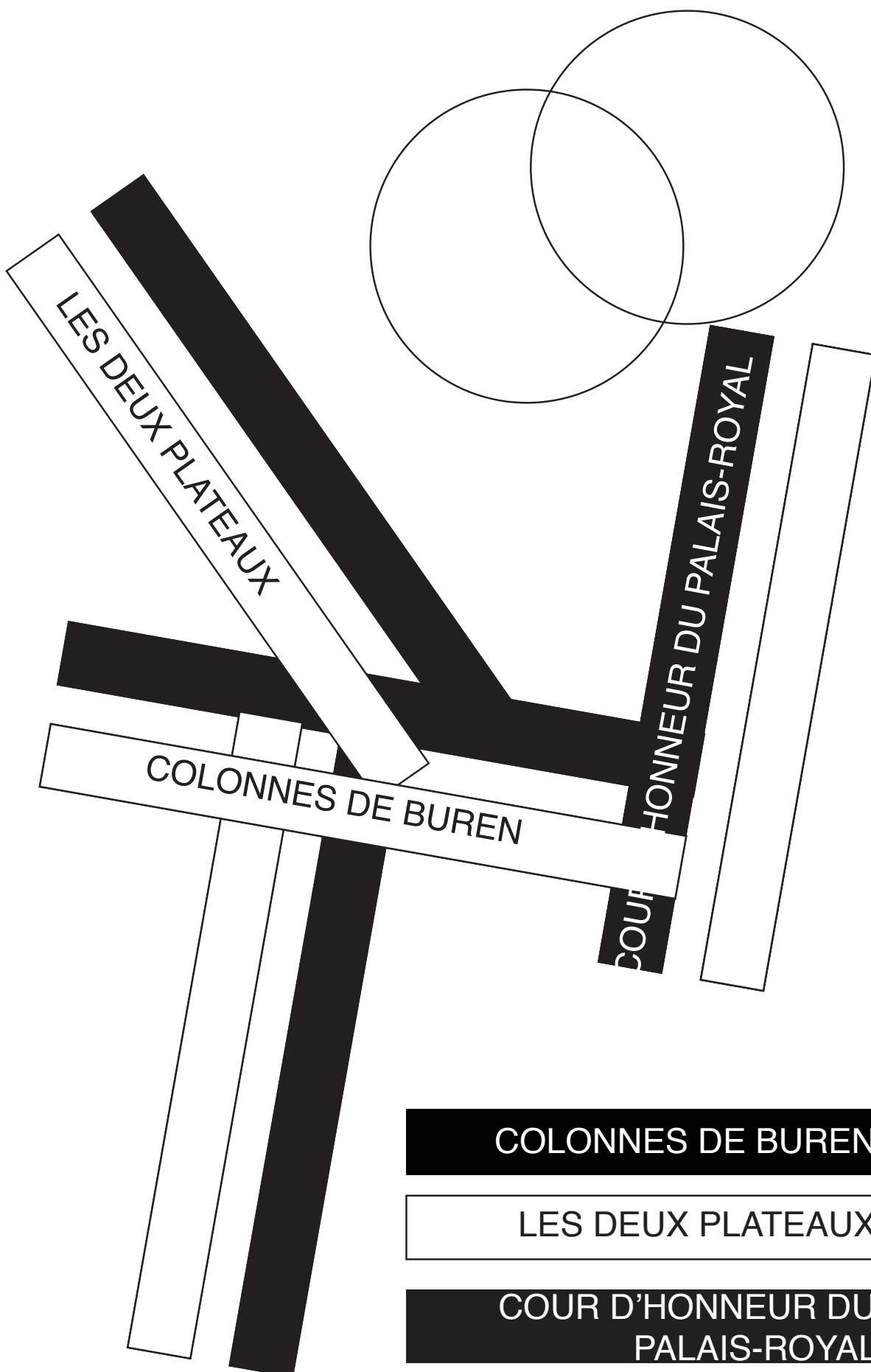


3

Once you are finished you **must** be able to fold your surface, or a representation of it, in a columnal surface with your work on the outside.



# POSTERS



LES DEUX PLATEAU

LES DEUX PLATEAUX

LES DEUX PLATEAU

LES DEUX PLATEAUX

***COUR D'HONNEUR DU PALAIS-ROYAL***

COLONNES DE BUREN

COLONNES DE BUREN

COLONNES DE BUREN

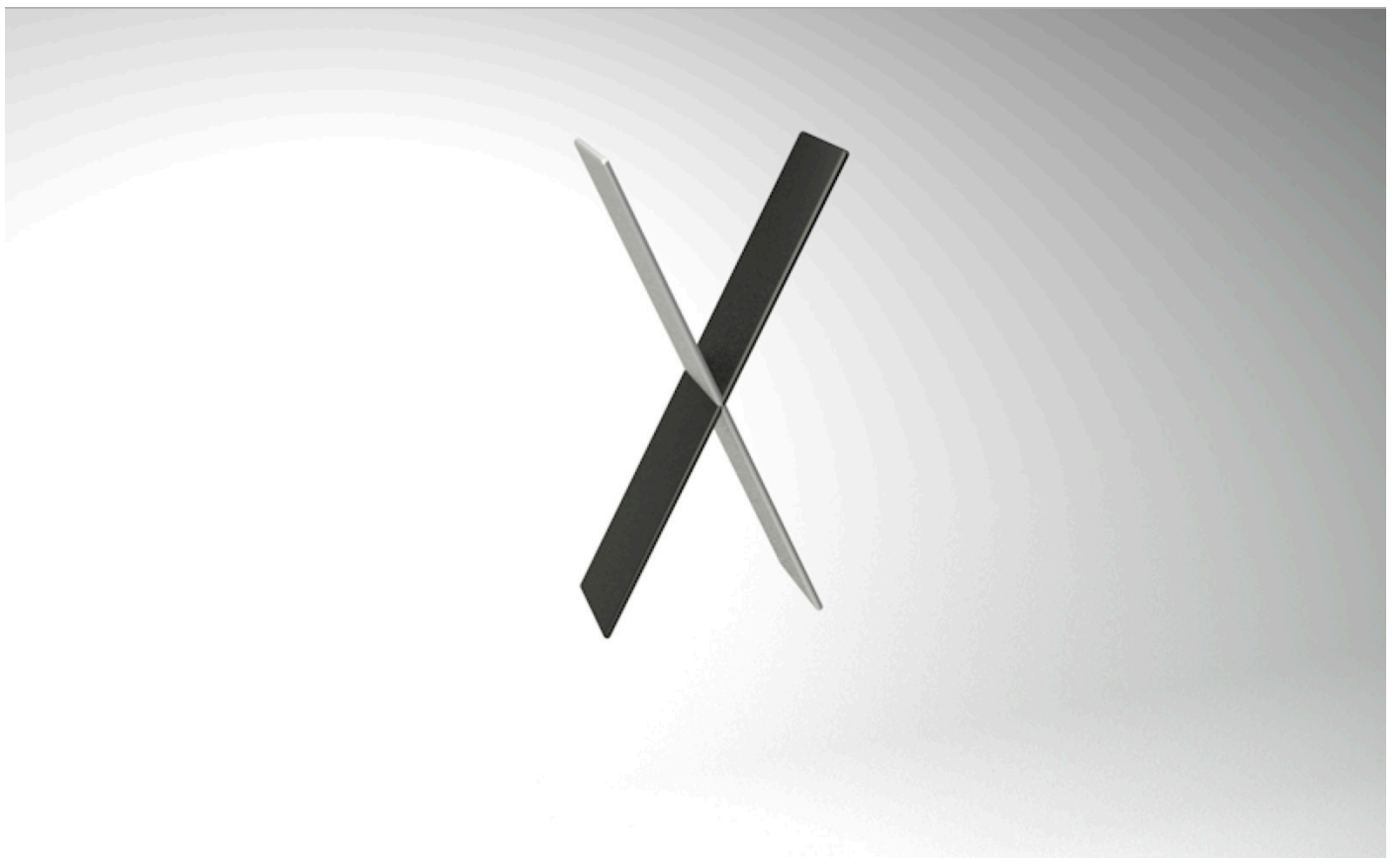
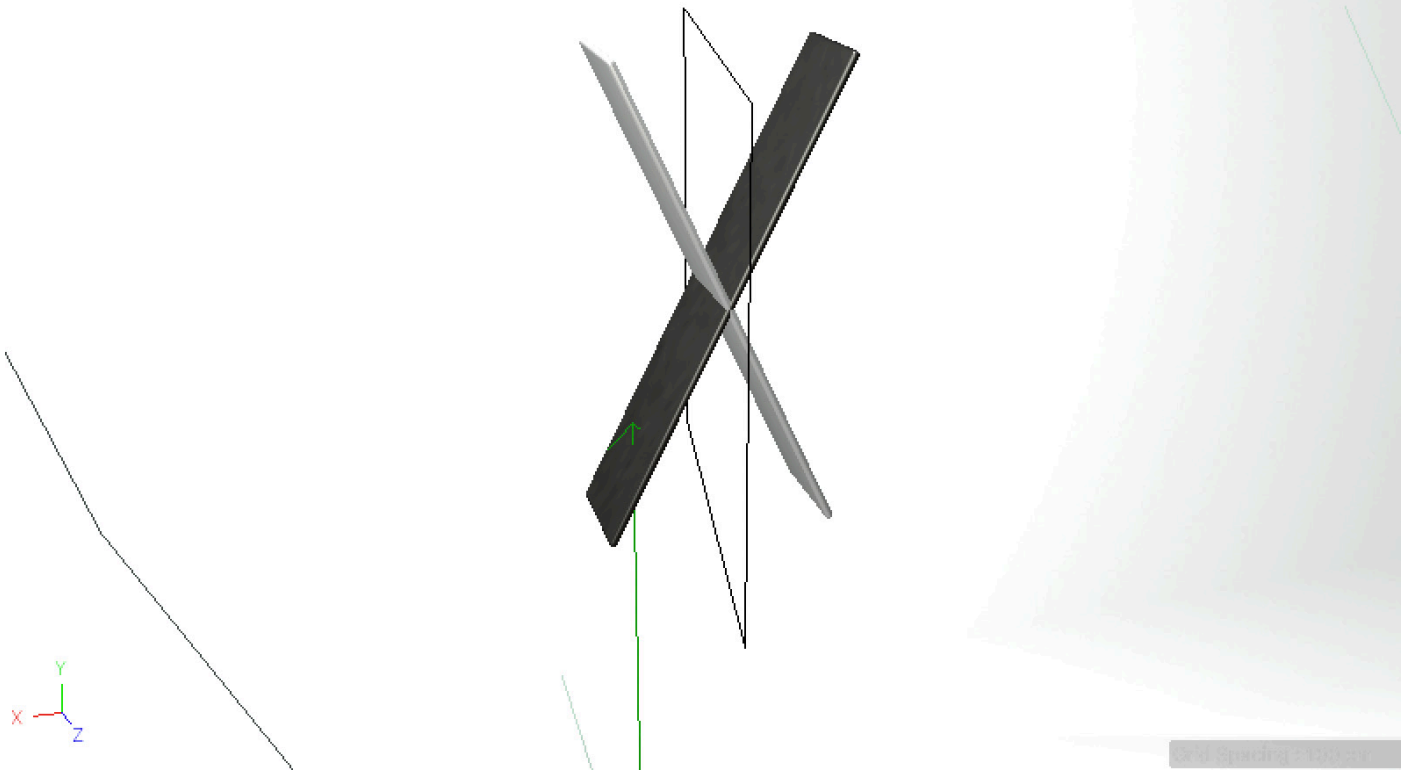
COLONNES DE BUREN

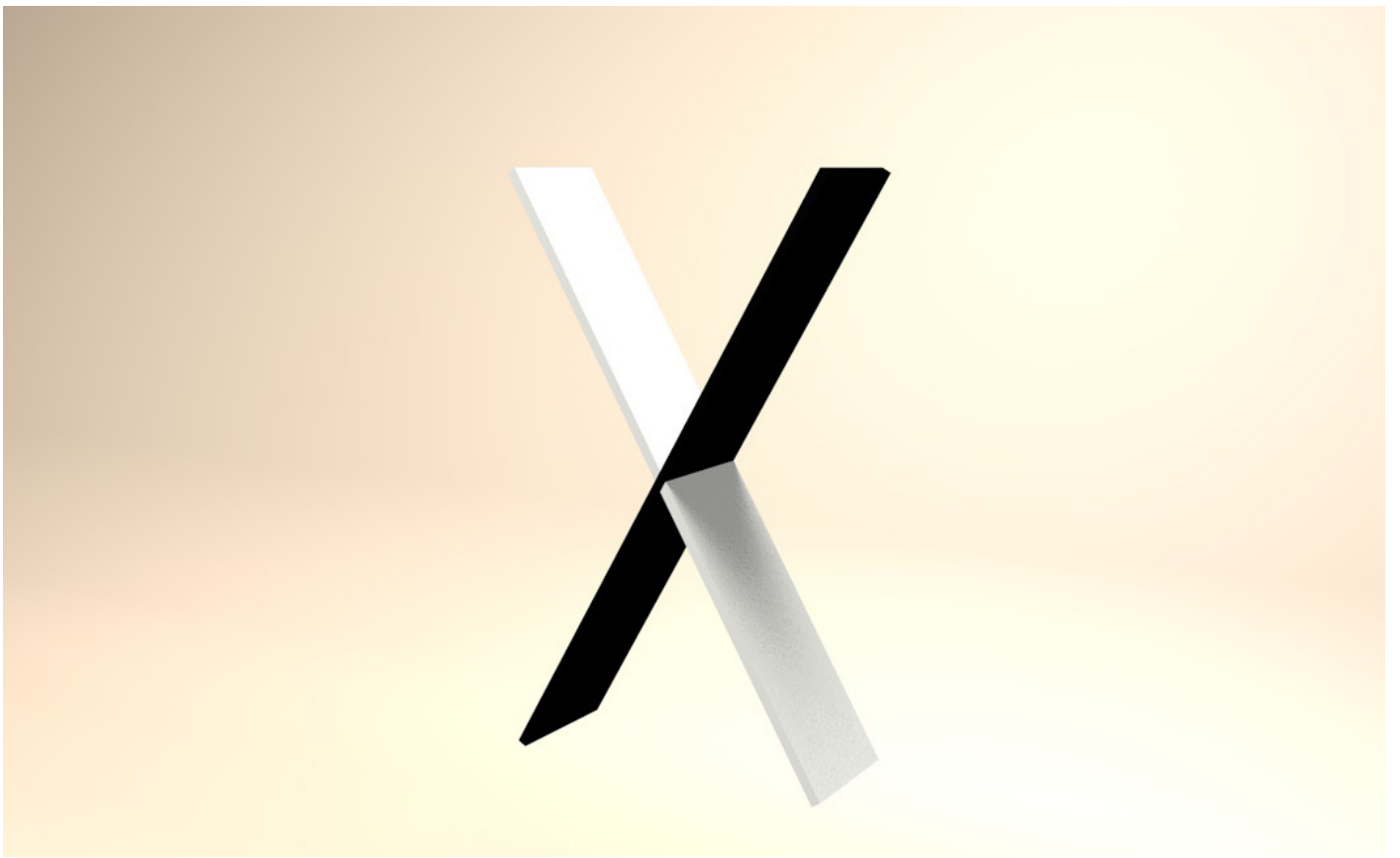


**COUR D'HONNEUR DU PALAIS-ROYAL**

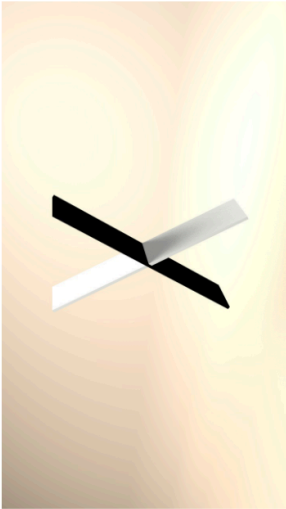
# LOGO

Perspective





# WEBSITE



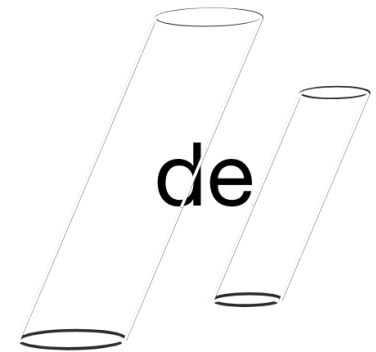
history of the artwork

description

artist bio

location

Colonne



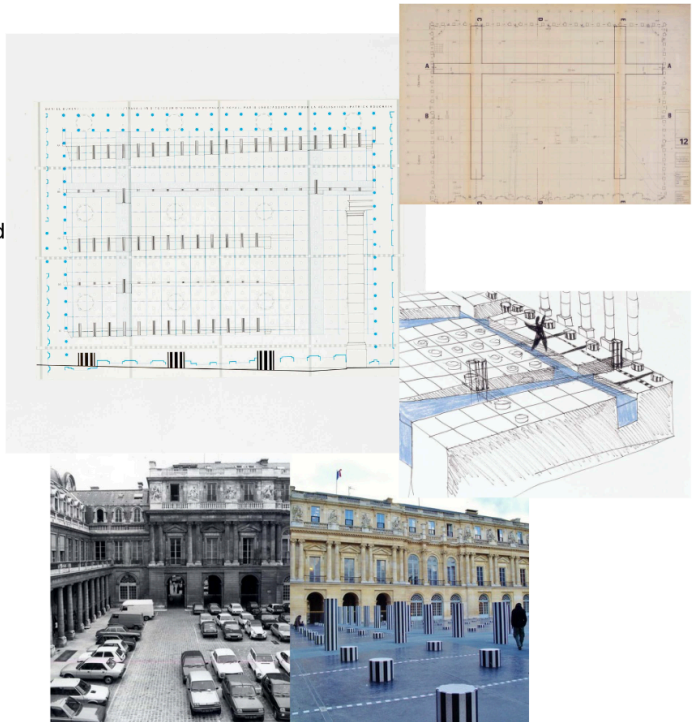
Buren

## history of the artwork

Les Deux Plateaux, more commonly known as the Colonnes de Buren, is a highly controversial art installation created by the French artist Daniel Buren in 1985–1986.

As described by the architectural writer Andrew Ayers, “Buren’s work takes the form of a conceptual grid imposed on the courtyard, whose intersections are marked by candy-striped black-and-white columns of different heights poking up from the courtyard’s floor like sticks of seaside rock. ... In one sense the installation can be read as an exploration of the perception and intellectual projection of space.”

“The project was the “brainchild” of the culture minister Jack Lang and elicited considerable controversy at the time. It was attacked for its cost and unsuitability to a historic landmark. Lang paid no attention to the orders of the Commission des Monuments Historiques, which objected to the plan. In retrospect Ayers has remarked: “Given the harmlessness of the result (deliberate — Buren wanted a monument that would not dominate), the fuss seems excessive, although the columns have proved not only expensive to install, but also to maintain.”



## description

Les colonnes de Buren are a permanent installation built in 1986 which extends over 3000 m<sup>2</sup> in the courtyard of the Royal Palace “Palais Royal” in the 1st district of Paris.

The installation includes 260 black and white striped columns (in all Buren’s work the bands have a fixed measure of 8.7 cm).

The columns are made of white carrara marble and black marble from the Pyrenees.

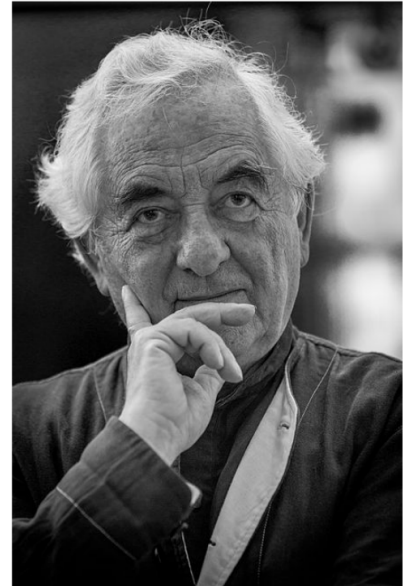




## artist bio

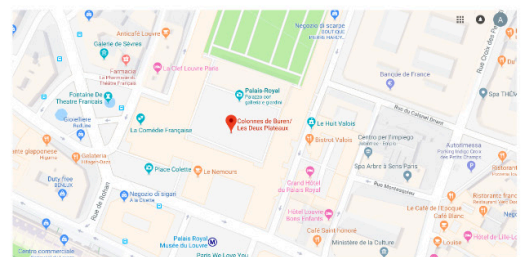
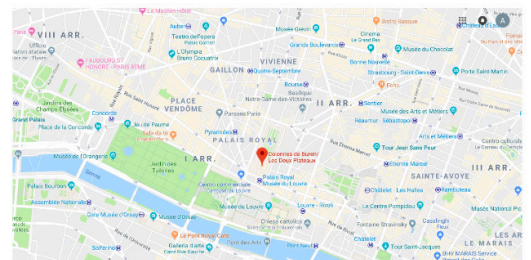
Daniel Buren (born 25 March 1938) is a French conceptual artist. Sometimes classified as a Minimalist, Buren is known best for using regular, contrasting colored stripes in an effort to integrate visual surface and architectural space, notably on historical, landmark architecture.

He graduated from the Ecole Nationale Supérieure des Métiers d'Art in Paris, in 1960.[1] He began painting in the early 1960s. From 1960 on, Buren designed a number of permanent site-specific installations in the United States, Belgium, France, and Germany. In 1986 he created a 3,000-square-meter sculpture in the great courtyard of the Palais Royal, in Paris: Les Deux Plateaux, more commonly referred to as the Colonnes de Buren ("Buren's Columns").[citation needed] This provoked an intense debate over the integration of contemporary art and historic buildings.[citation needed] In 1993, Buren was commissioned to design the work in situ, Poser/Déposer/Exposer, for the Café Richelieu at the Louvre in collaboration with Jean-Pierre Raynaud. In 1986, when François Mitterrand was president of France, Buren attained leading artist status after he created Les Deux Plateaux (1985–86), a work in situ for the Cour d'honneur at the Palais Royal in Paris. That same year, he represented France at the Venice Biennale and won the Golden Lion Award for best pavilion. Buren had major solo exhibitions at the Touko Museum of Contemporary Art, Tokyo, in 1989, at the Centre Georges Pompidou in Paris in 2002,[24] at the Guggenheim Museum in New York in 2005, at Modern Art Oxford in 2006, and at the Kunsthalle Baden-Baden in 2011.

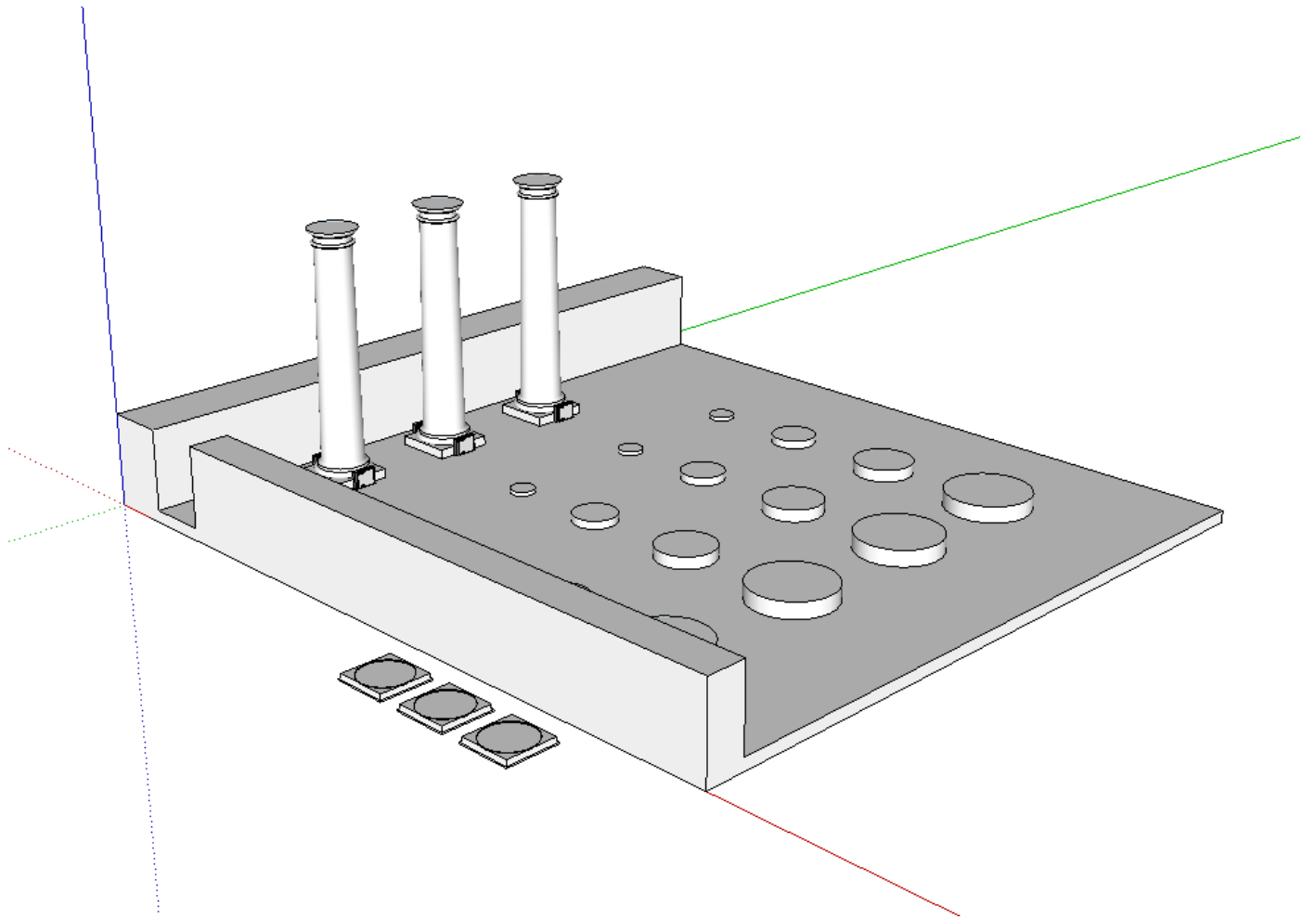


## location

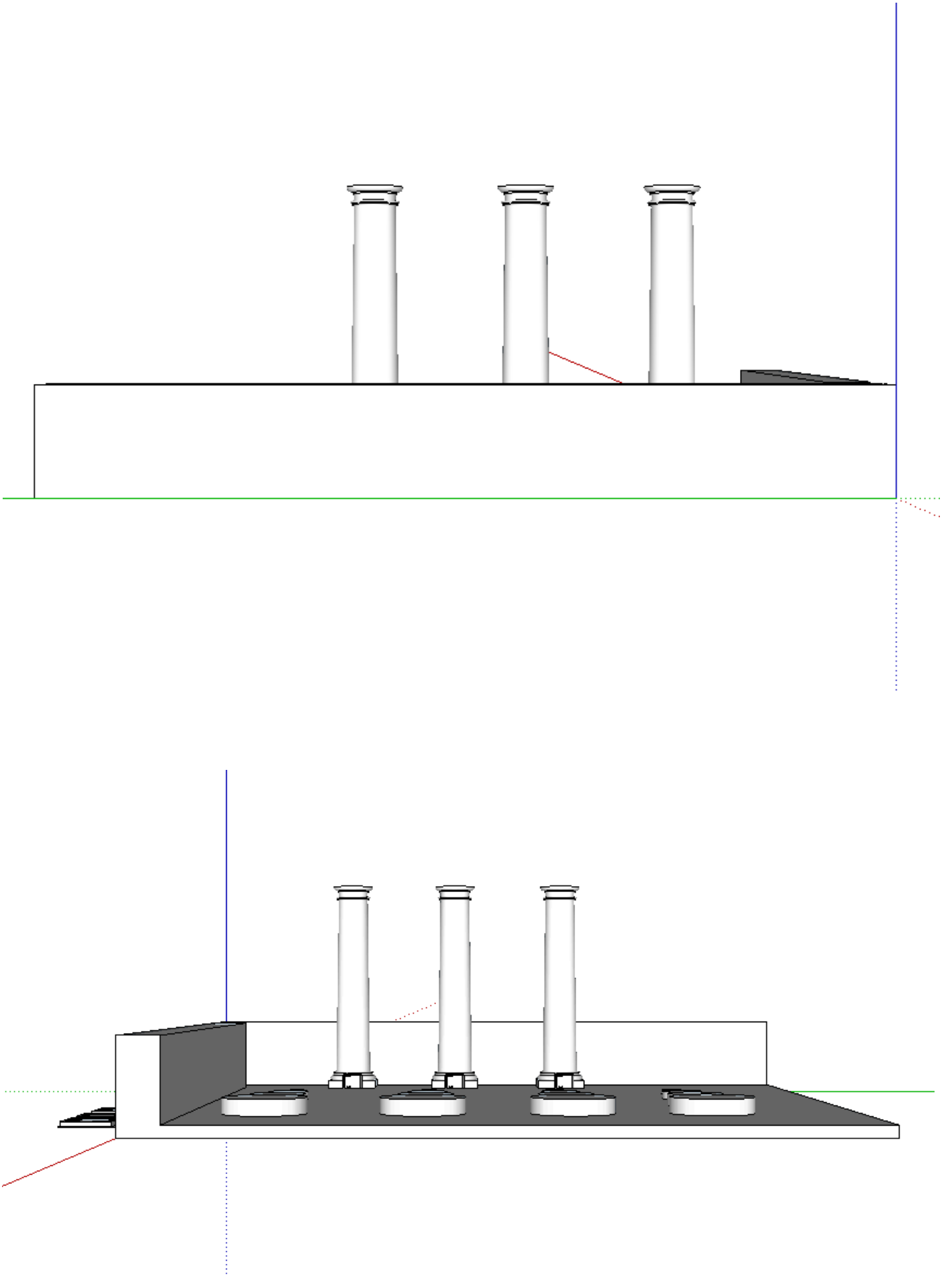
Les Deux Plateaux is located in the inner courtyard (Cour d'Honneur) of the Palais Royal in the 1st Arrondissement of Paris, France.

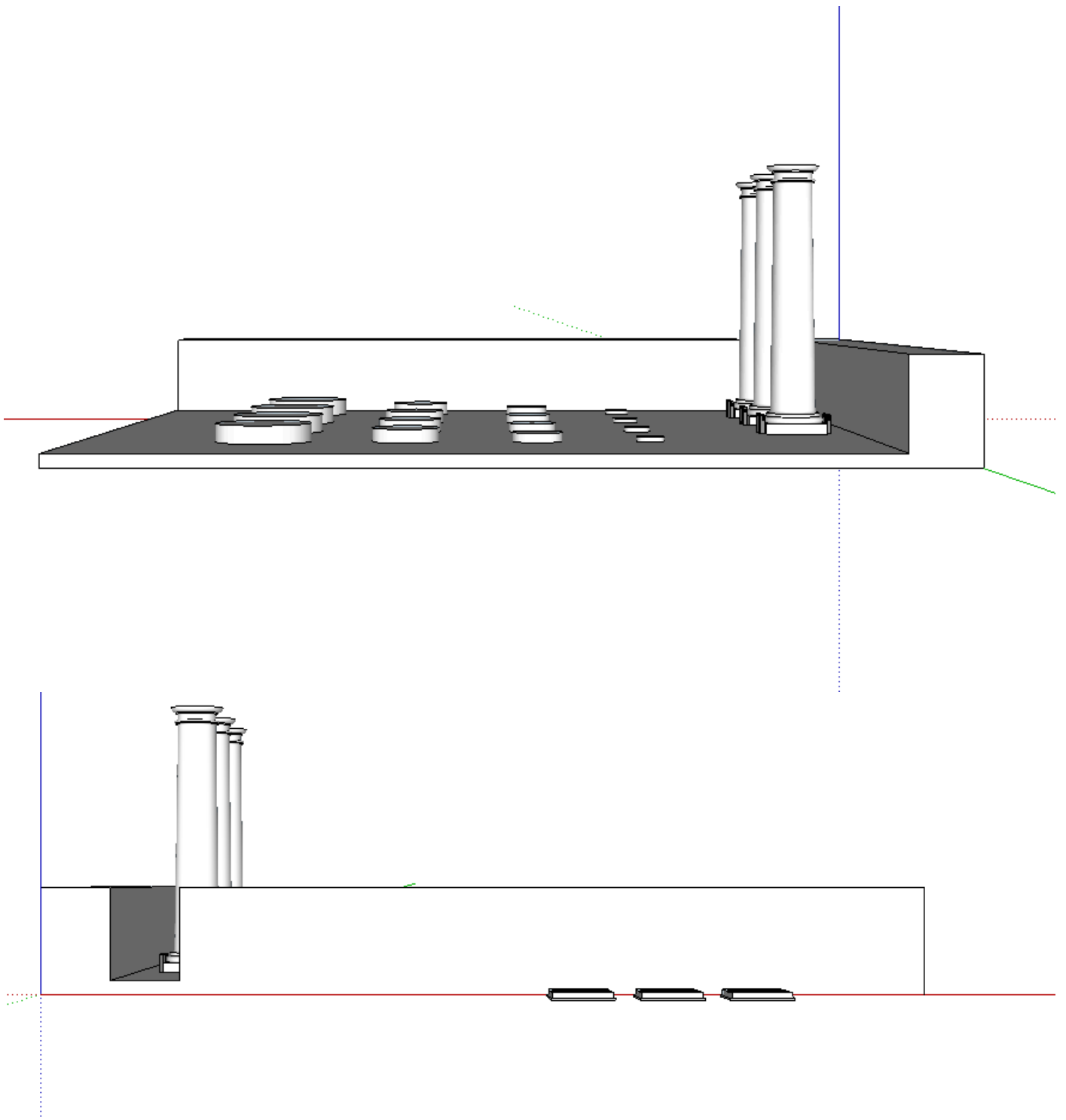


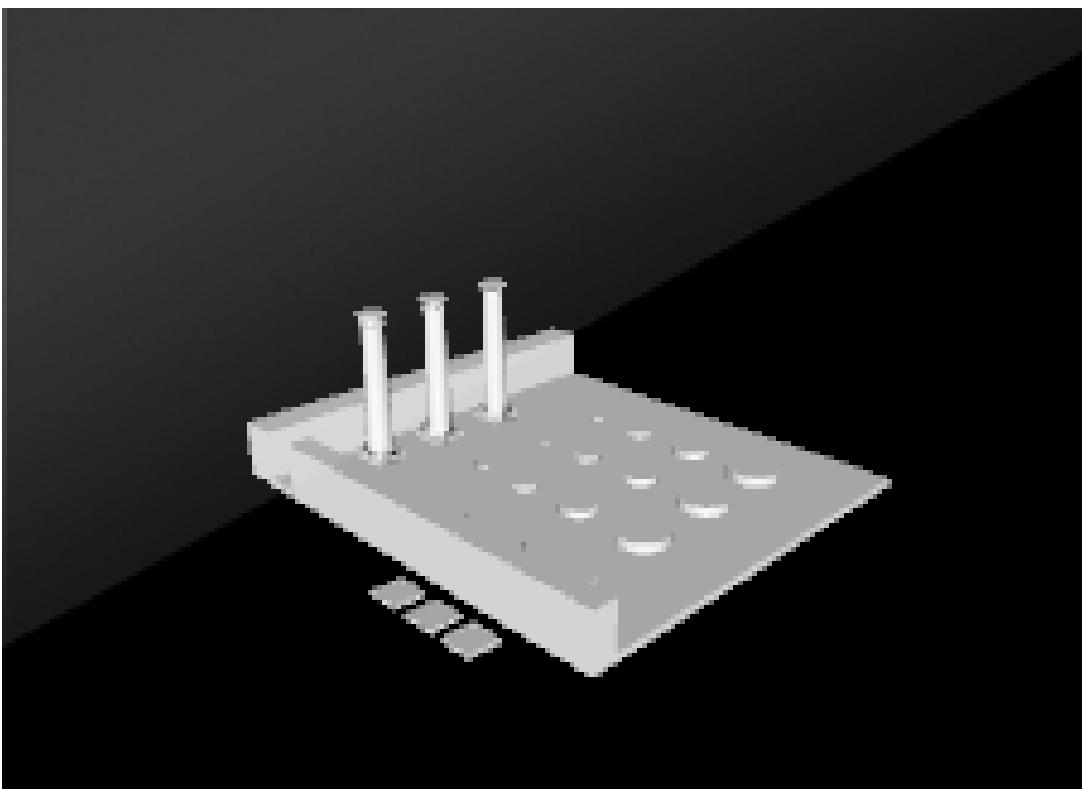
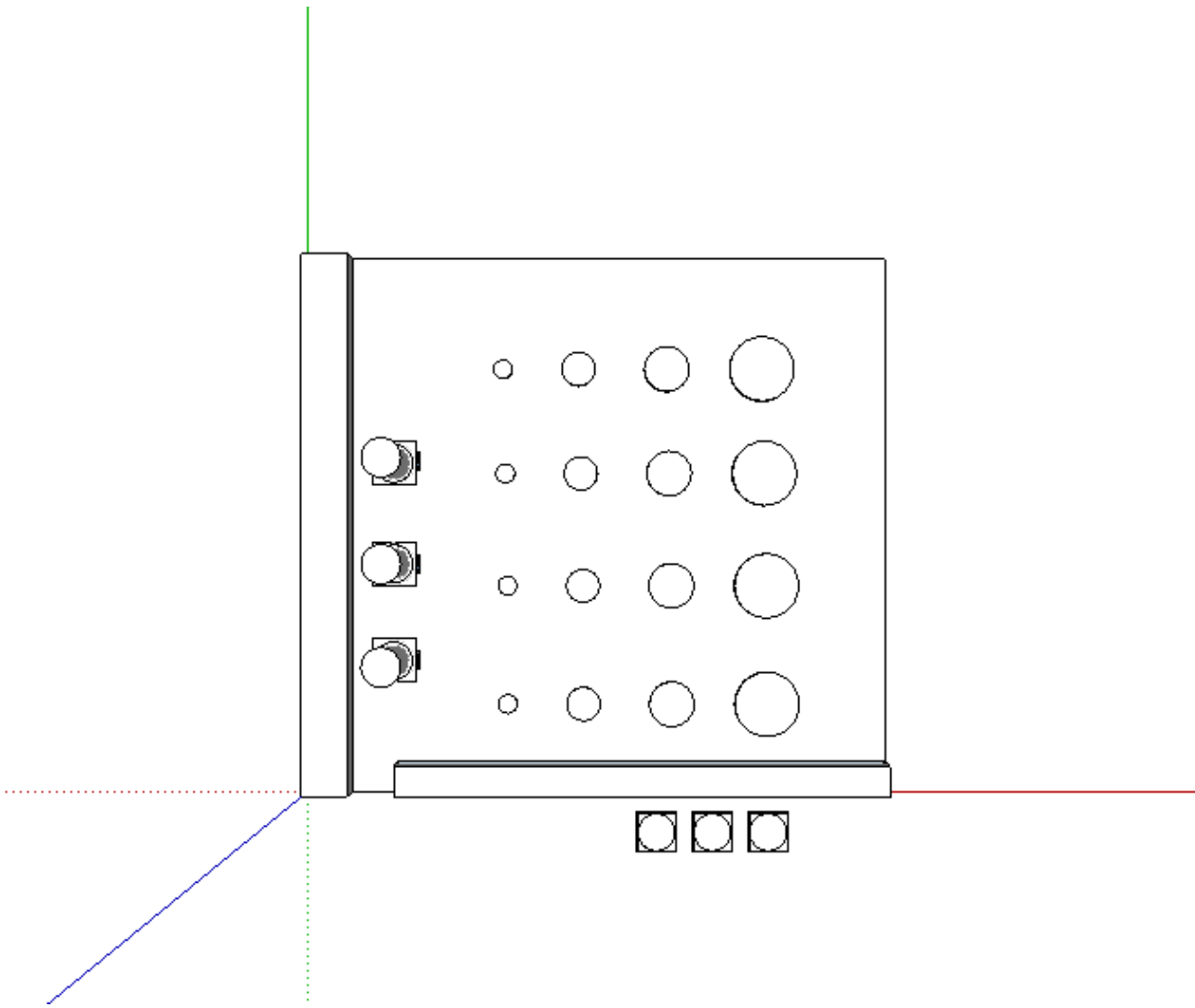
# INSTALLATION



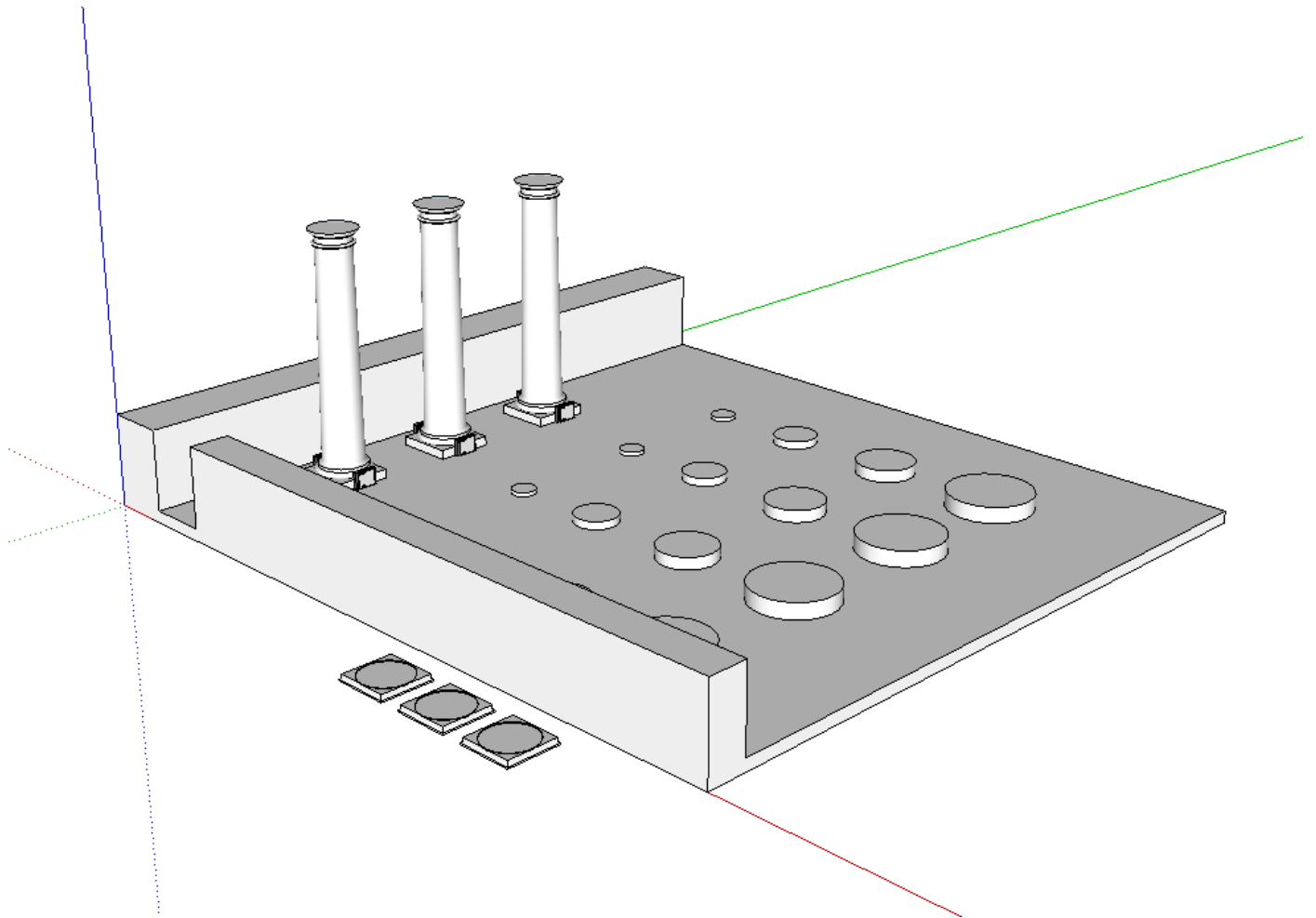
# COLONNES DE BUREN





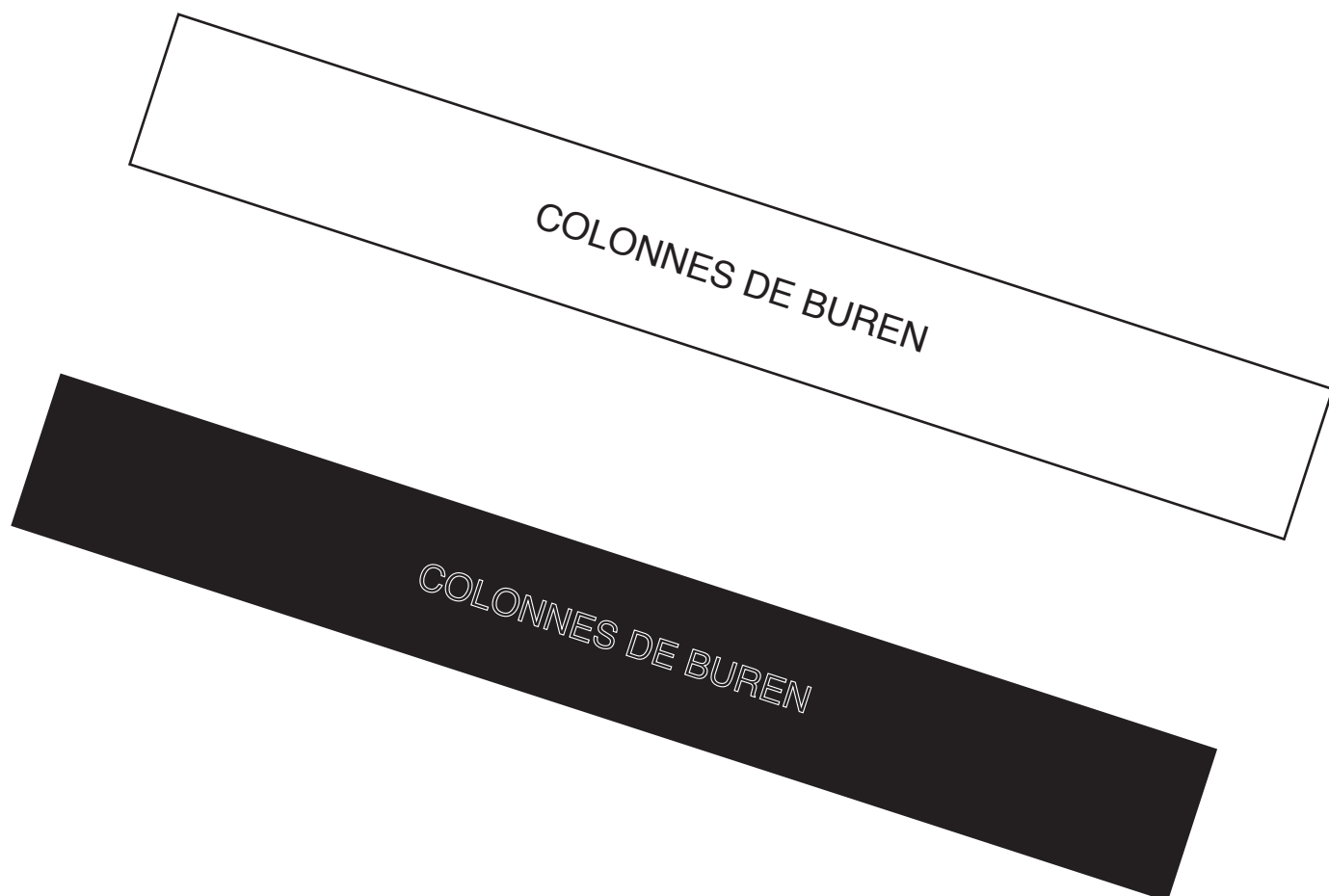


# INSTALLATION





# BRACIALETS



2 STRIPS OF TEXTILE

2 CM WIDE, 20 CM LONG EACH

100% COTTON

TO BE TIED AT THE END AROUND THE WRIST OR ANKLE

ALL PROFITS GOING TO THE RESTAURATION OF THE ARTWORK





WHITE ONLY AVAIALE DURING DAY EVENTS

BLACK ONLY AVAIALE DURING NIGHT EVENTS

OTHER COLORS AND COLOR COMBINATIONS MIGHT BE USED DURING  
SPECIFIC LIMITED TIME ON-SITE EVENTS

ALL PROFITS GOING TO THE RESTAURATION OF THE ARTWORK

