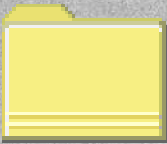
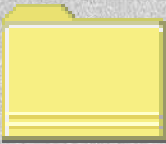


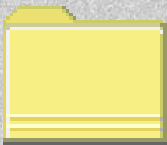
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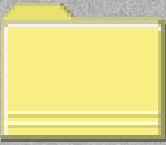
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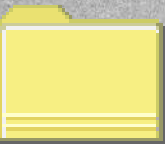
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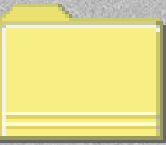
CAMP4_2022-2024



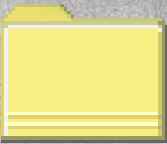
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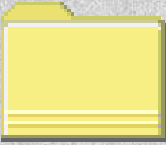
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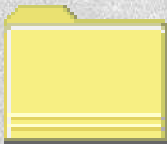
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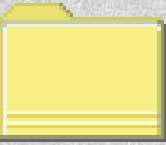
2304_TDC



2302_EYEFONT



2312_Calendarrier24



2303_SÉRIGRAPHIE



2403_PlaceDeClichy



CARNET_2021-2024

×

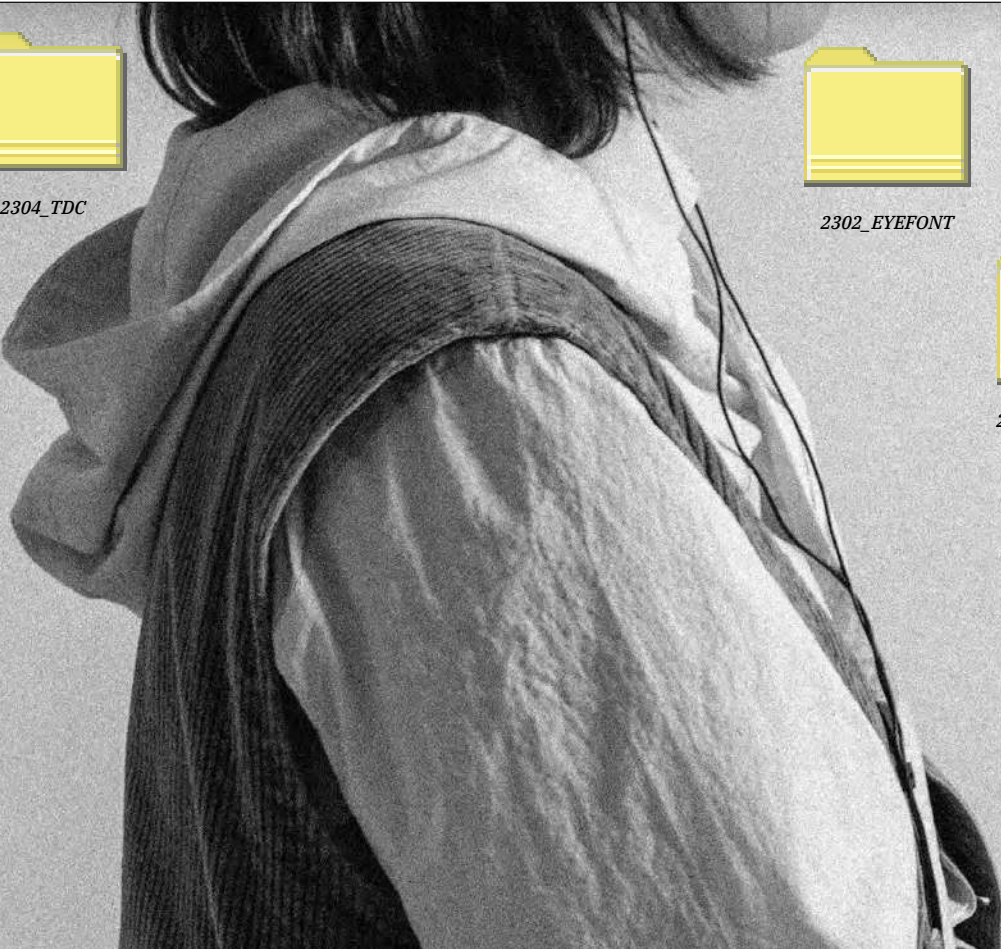
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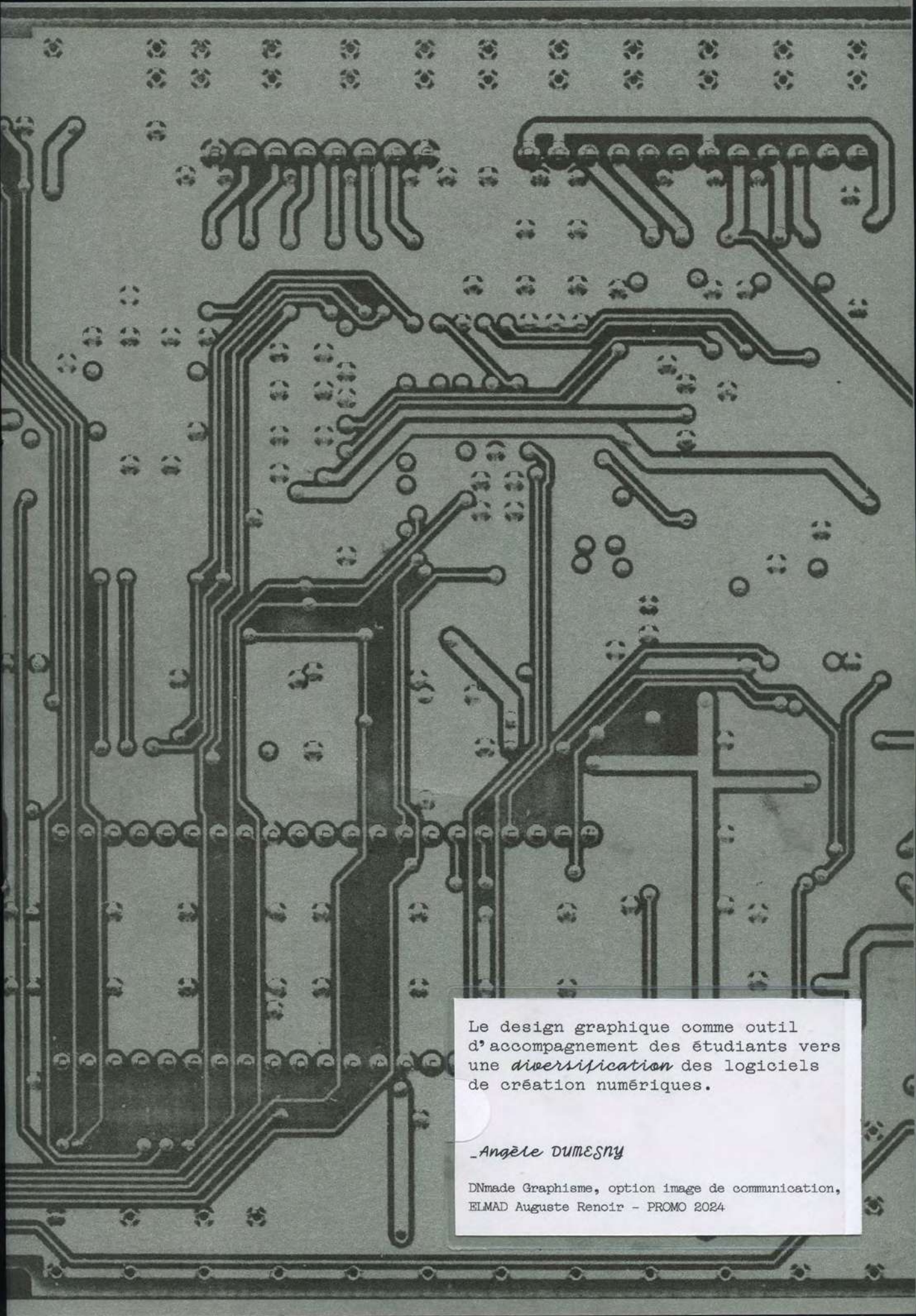
When
2024

My name is Angèle DUMESNY, I have a bachelor's degree in graphic design and I am currently attending a Master 1 degree course in design and Digital creation.

+

<https://angeledumesny.github.io>

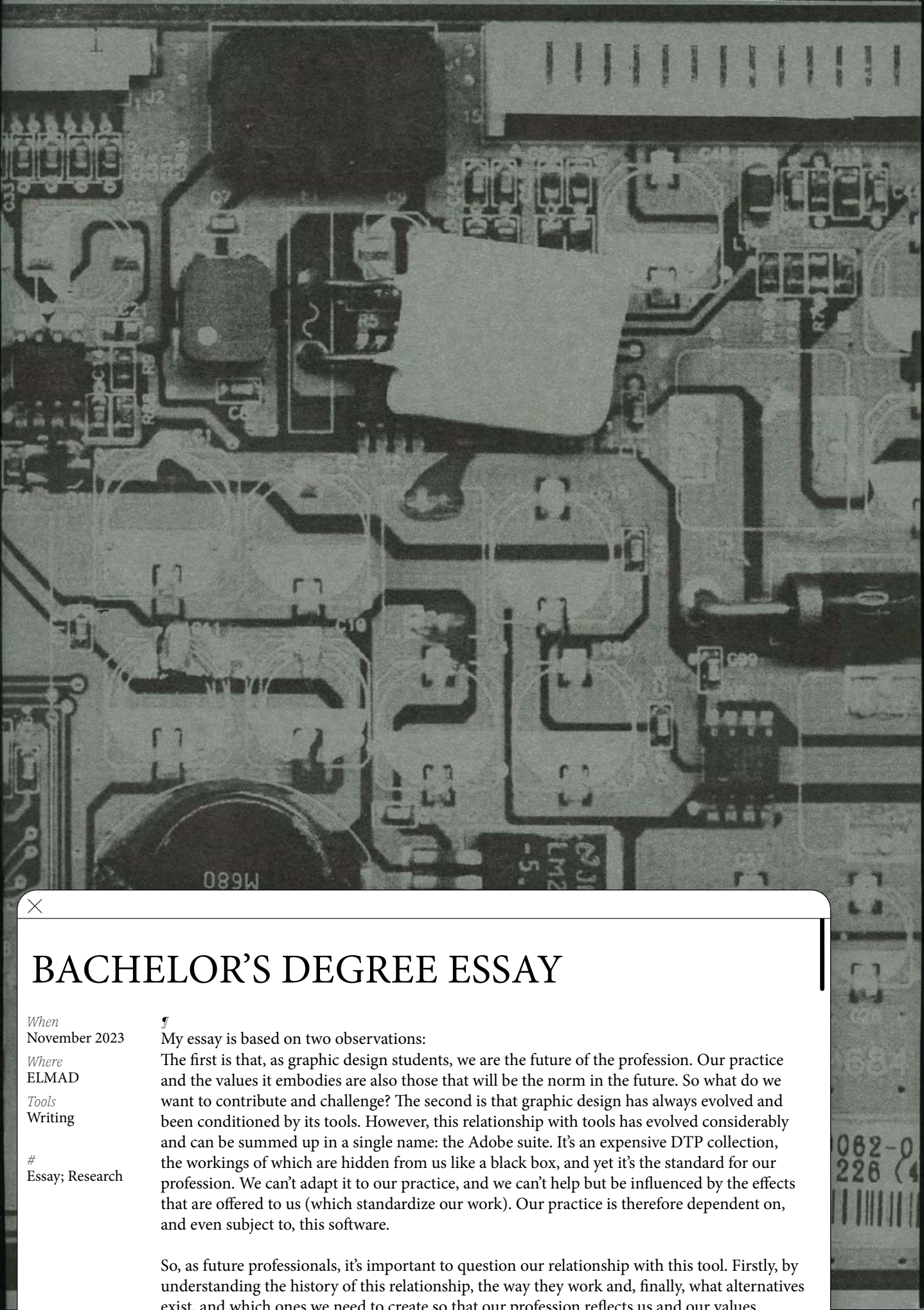




Le design graphique comme outil
d'accompagnement des étudiants vers
une *diversification* des logiciels
de création numériques.

—Angèle DUMESNY

DNmade Graphisme, option image de communication,
ELMAD Auguste Renoir - PROMO 2024



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BACHELOR’S DEGREE ESSAY

When

November 2023

Where

ELMAD

Tools

Writing

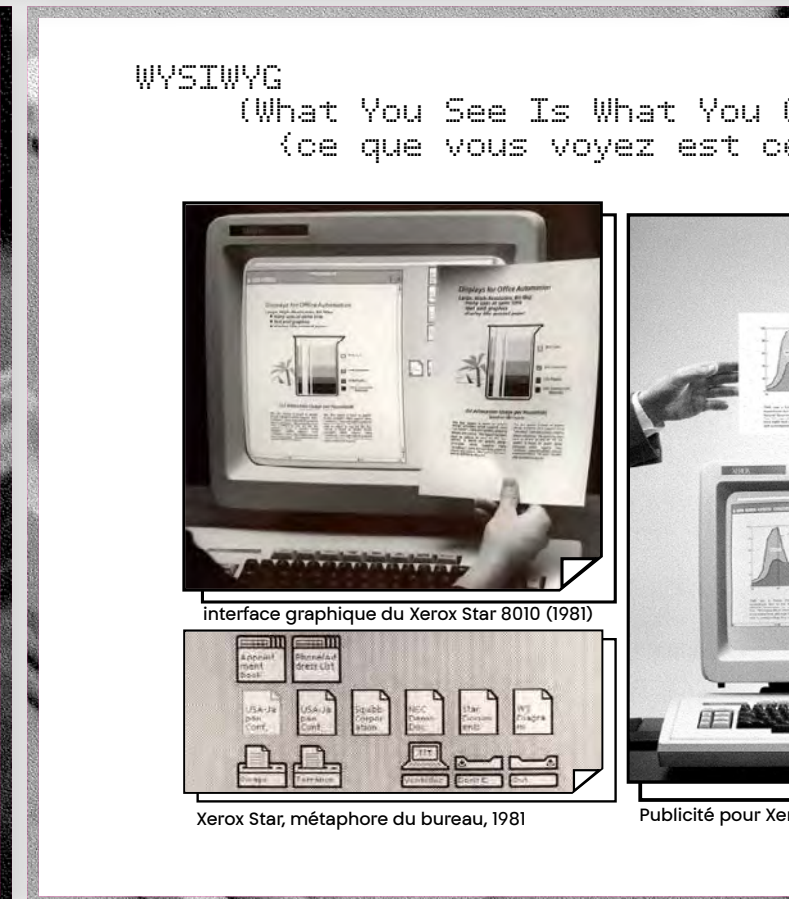
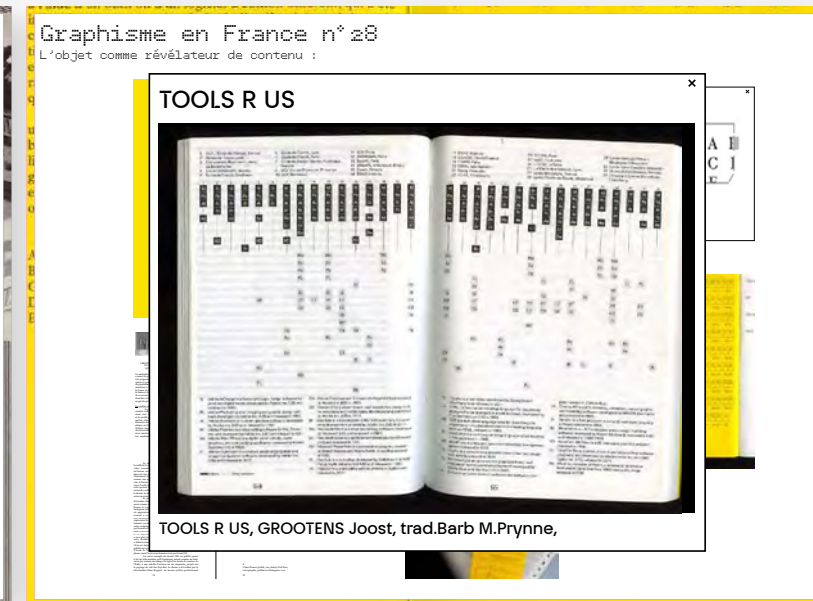
#

Essay; Research

¶ My essay is based on two observations:

The first is that, as graphic design students, we are the future of the profession. Our practice and the values it embodies are also those that will be the norm in the future. So what do we want to contribute and challenge? The second is that graphic design has always evolved and been conditioned by its tools. However, this relationship with tools has evolved considerably and can be summed up in a single name: the Adobe suite. It's an expensive DTP collection, the workings of which are hidden from us like a black box, and yet it's the standard for our profession. We can't adapt it to our practice, and we can't help but be influenced by the effects that are offered to us (which standardize our work). Our practice is therefore dependent on, and even subject to, this software.

So, as future professionals, it's important to question our relationship with this tool. Firstly, by understanding the history of this relationship, the way they work and, finally, what alternatives exist, and which ones we need to create so that our profession reflects us and our values.



This exploration led me to compile a bibliography of references that are now crucial to my work and my inspiration. Here are a few pages from my presentation illustrating how I integrated it into my thinking.

QUESTION :

Si tu avais une Baguette Magique, quel serait ton outil numérique idéal ou la fonctionnalité de tes rêves ?

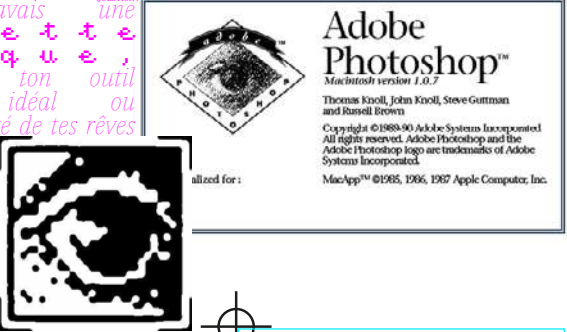


RÉPONSE :

«Un commanditaire imaginaire»

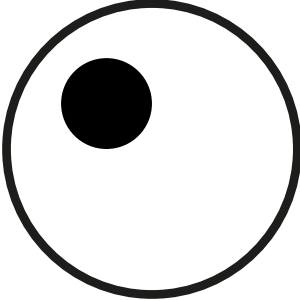
QUESTION :

Si tu avais une Baguette Magique, quel serait ton outil numérique idéal ou la fonctionnalité de tes rêves ?



RÉPONSE :

«Capture d'écran avec les yeux»



AZIMUTS'99

Transmettre aujourd'hui les gestes, les outils, les pensées, les pratiques.

IN SEARCH OF CURIOSITY:
-GRAPHIC EXPERIMENTS BASED ON THE NOTION OF TOOLS-

When
November 2023

With
DrRose DUMESNY

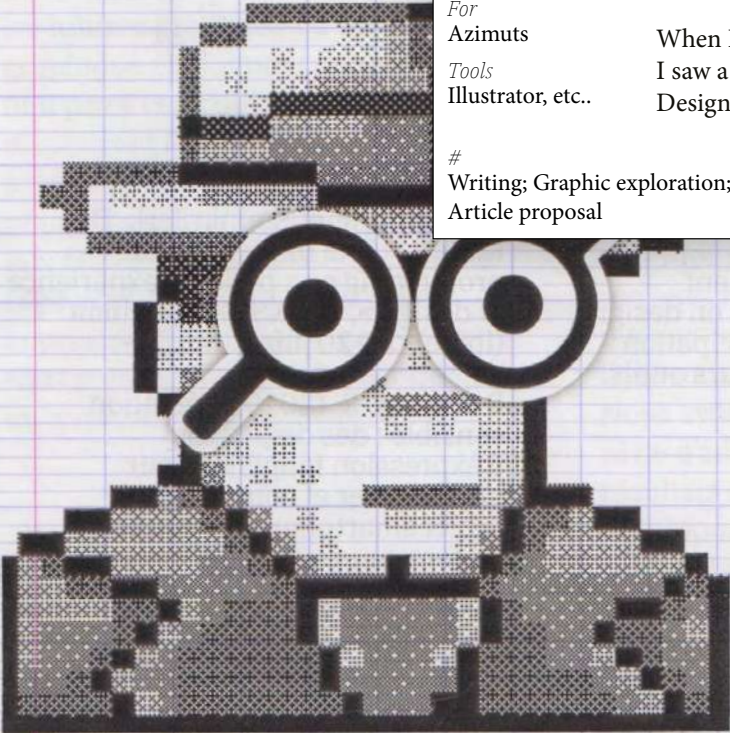
For
Azimuts

Tools
Illustrator, etc..

Writing; Graphic exploration;
Article proposal

When I deciphered the survey carried out for my dissertation, I realized that I had here a valuable sample of the way in which art school students view their graphic design software.

When I saw the call for entries in the design research magazine Azimuts, I saw a way of pushing my graphic research further and using this material. Design researcher Dr Rose Dumesny work on the writing of the article.



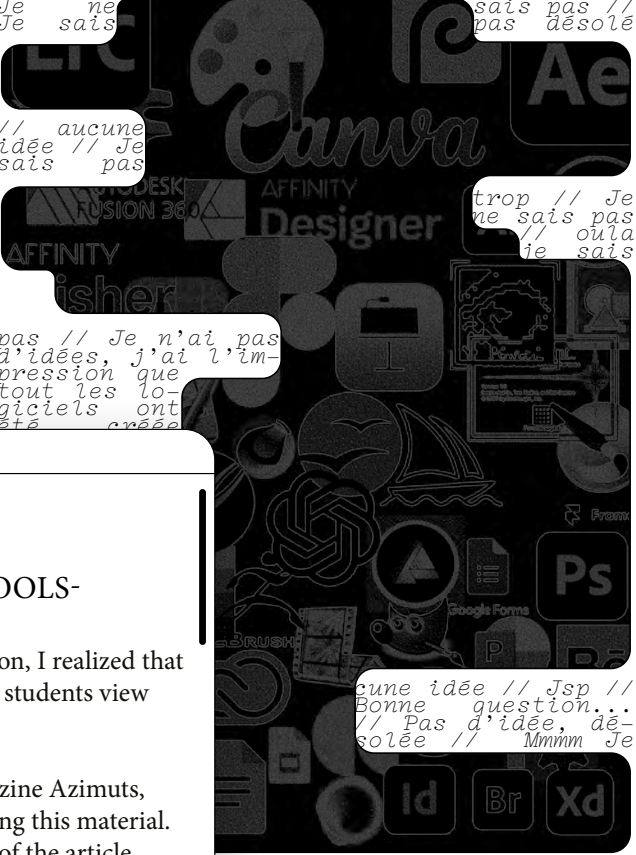
En-quête de curiosité :

essais graphiques autour de la notion d'outil

Angèle DUMESNY & Rose DUMESNY

QUESTION :

Si tu avais une Baguette Magique, quel serait ton outil numérique idéal ou la fonctionnalité de tes rêves ?



RÉPONSE :

«Le courage»

QUESTION :

Si tu avais une Baguette Magique, quel serait ton outil numérique idéal ou la fonctionnalité de tes rêves ?



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BLENDER

exploration

When

From 2024

Tools

BLENDER

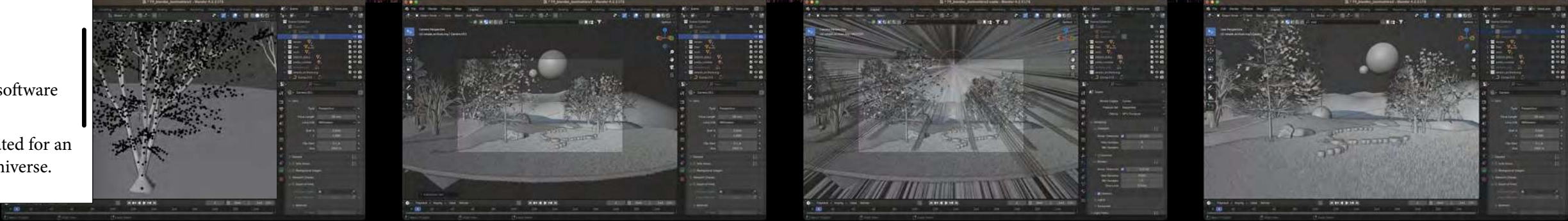
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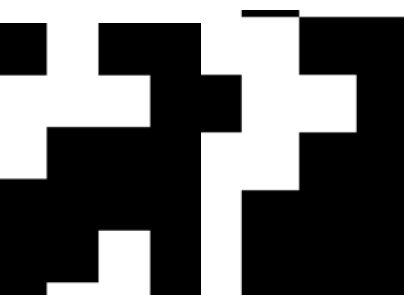
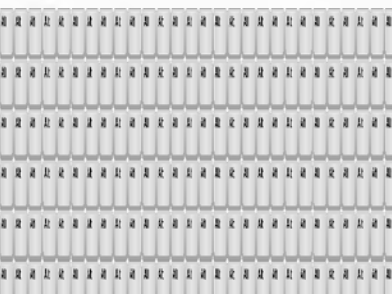
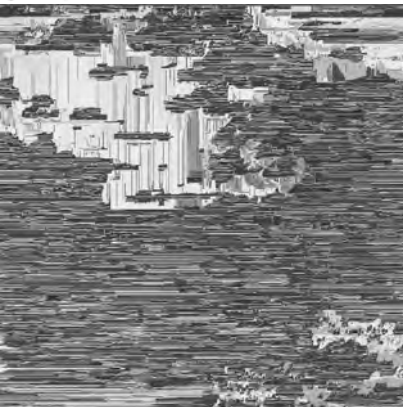
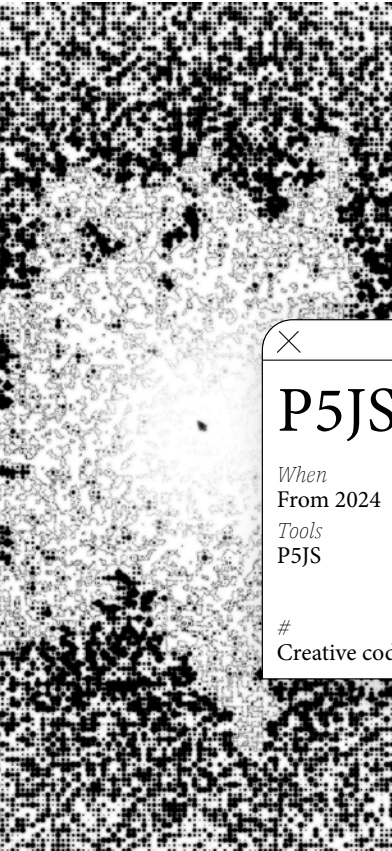
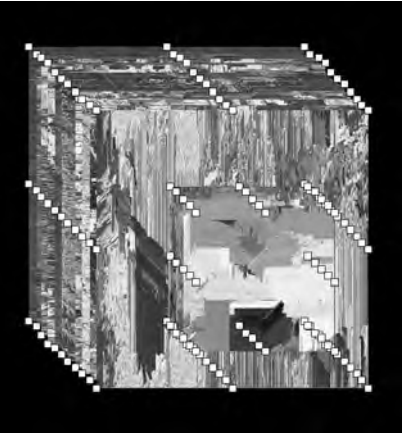
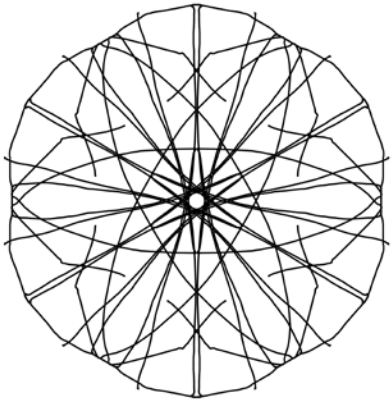
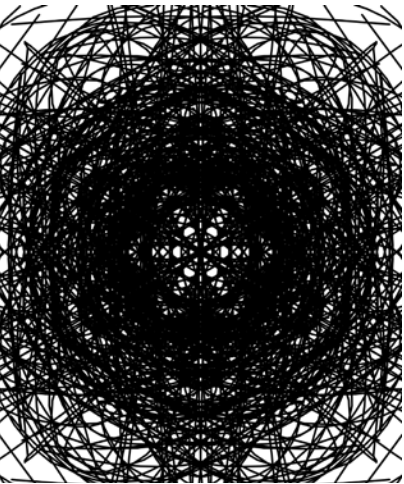
Modeling

¶

Blender is such a vast and limitless software that I've just begun to explore.

Here is a rendering of a world I created for an ongoing project set in a futuristic universe.





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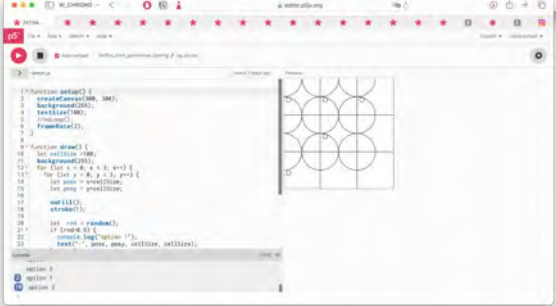
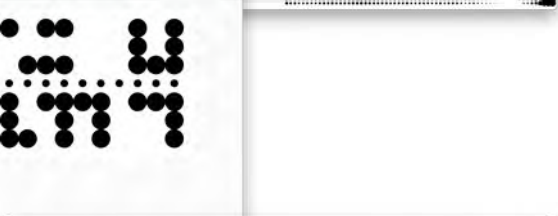
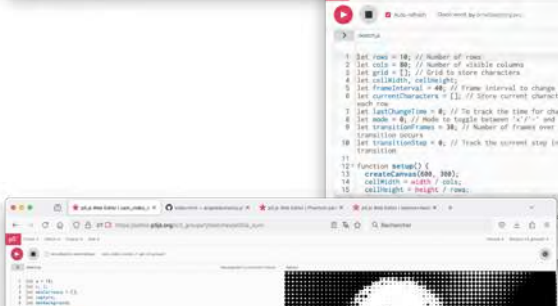
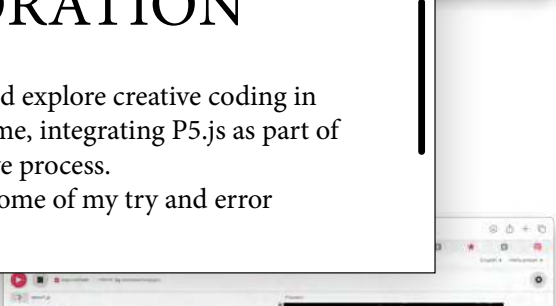
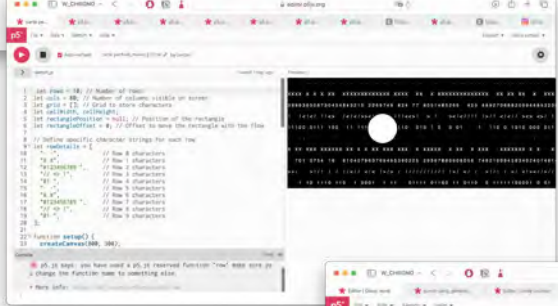
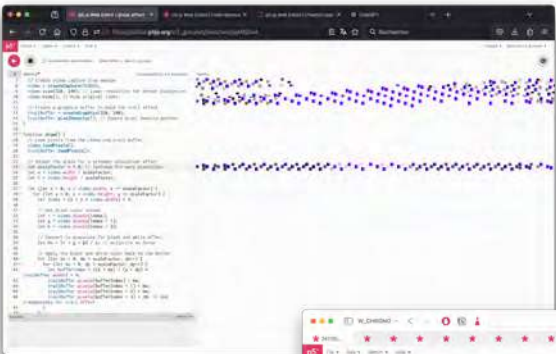
P5JS EXPLORATION

When
From 2024

Tools
P5JS

#
Creative coding

I create and explore creative coding in my free time, integrating P5.js as part of my creative process. Here are some of my try and error





×

KERMESSE SONIQUE: -MAKING THINGS AND SOUND-

When

September 2024

With

BrutPop

For

Mains d'œuvres

Tools

Welding, hardware

#

Workshop

¶

In this one-week workshop, I explored reusing old hardware for creative and chaotic projects.

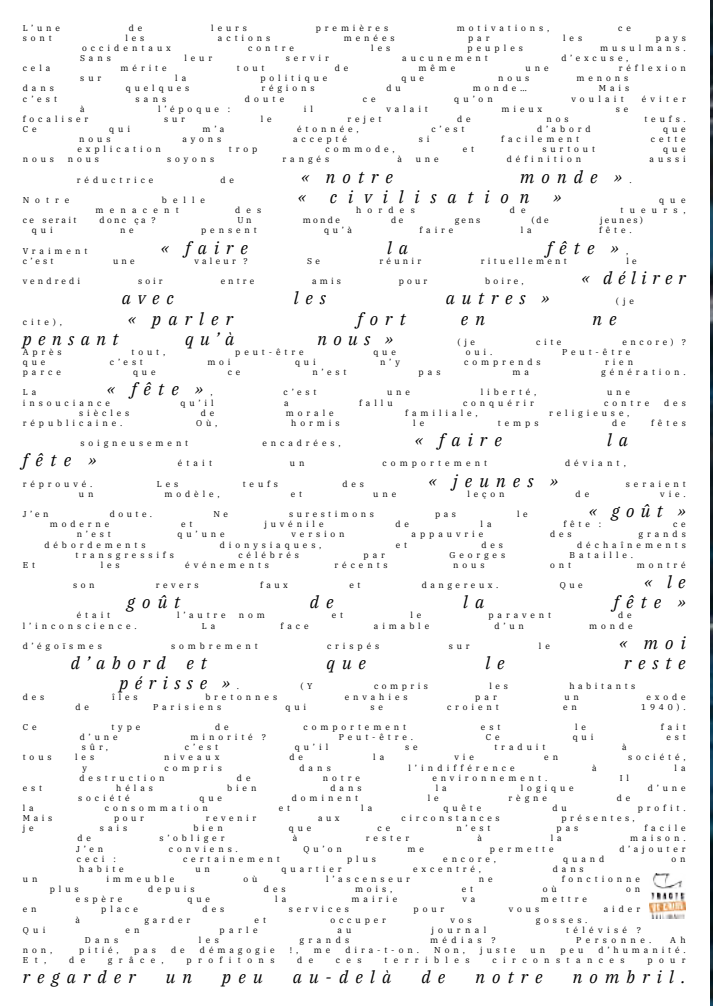
As part of this «sonic fair,» the theme was to challenge high-competition sports in response to the Olympics. We created a punching bag that reacted to punches with sounds like «aaaah!!» or «Why did you hurt me?» turning the experience into a fun, interactive installation.

A person wearing a light-colored hoodie is holding a vintage-style microphone with both hands. The microphone has a silver mesh grille and a black handle.

A person wearing a light-colored hoodie and dark pants is standing in a room. They are holding a microphone and looking down at it. There is electronic equipment on the floor around them.

A person wearing a black shirt is interacting with a large, shiny, metallic object that looks like a punching bag. The object is mounted on a wooden frame and has a sign that says "PUNCH YOCO!" on it.

A person wearing a silver, shiny mask is standing in a room. They are holding a microphone and looking down at it. The mask has a metallic, reflective surface.



CRISIS FLYER

When
September 2023

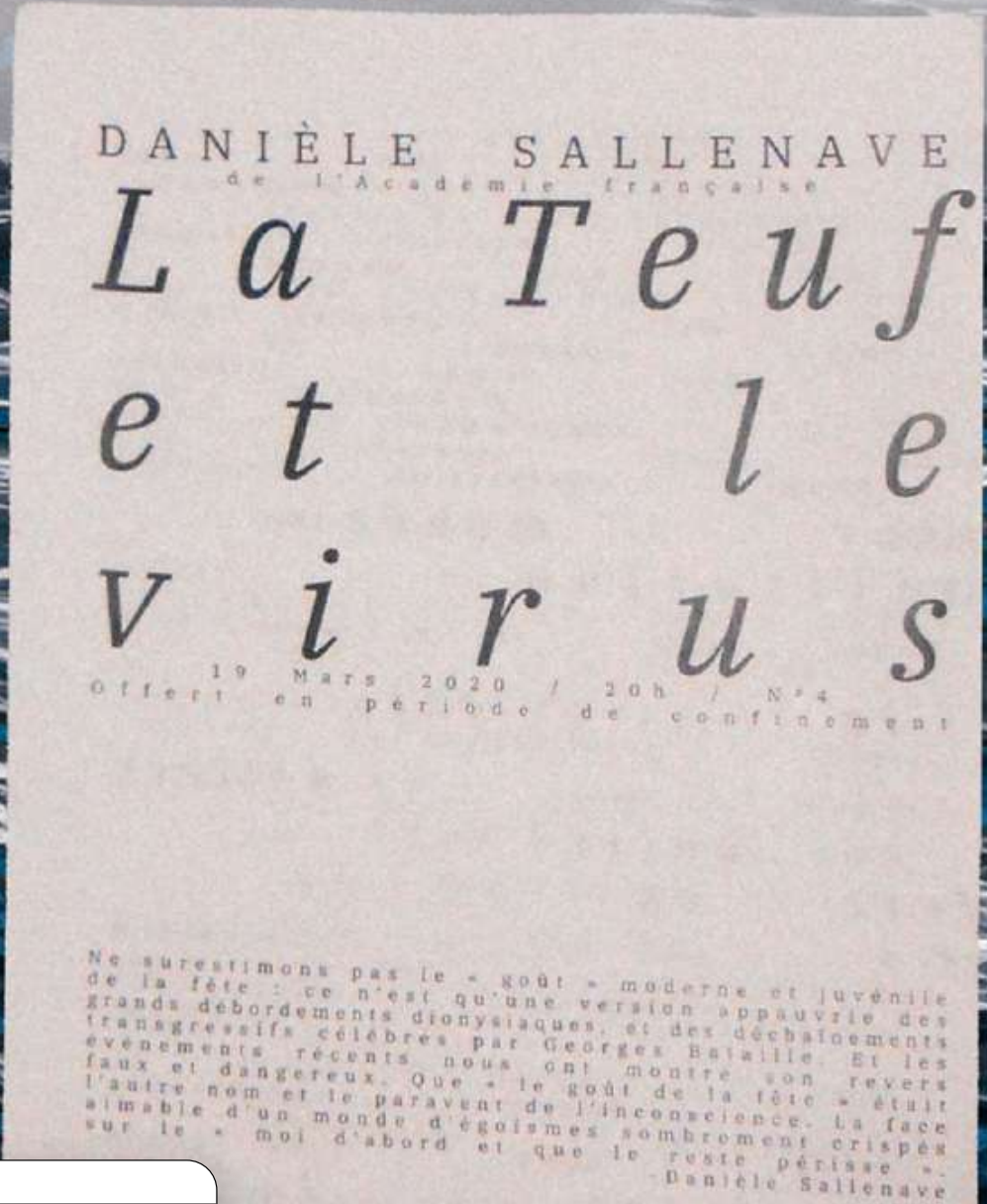
Where
ELMAD

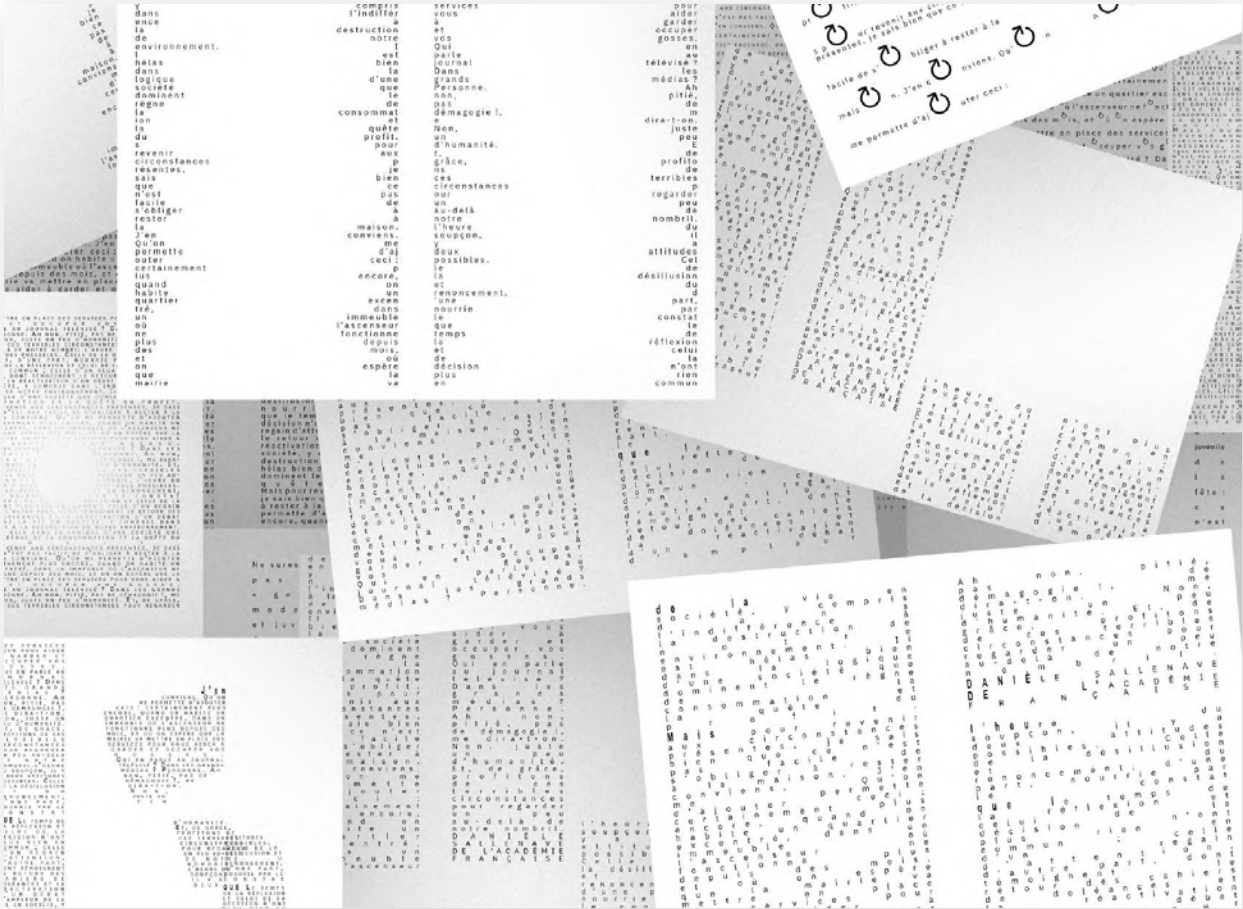
Tools
Indesign /
Photoshop

Edition

During the confinement, from March to May 2020, Gallimard published 69 texts by authors on the crisis, under the name «Tracts de crise».

Each student chose one of these texts and proposed a new layout in a constrained format (A3 recto verso). The composition had to support the text by immersing the reader in a singular reading experience, in order to take a step back and perhaps get involved.

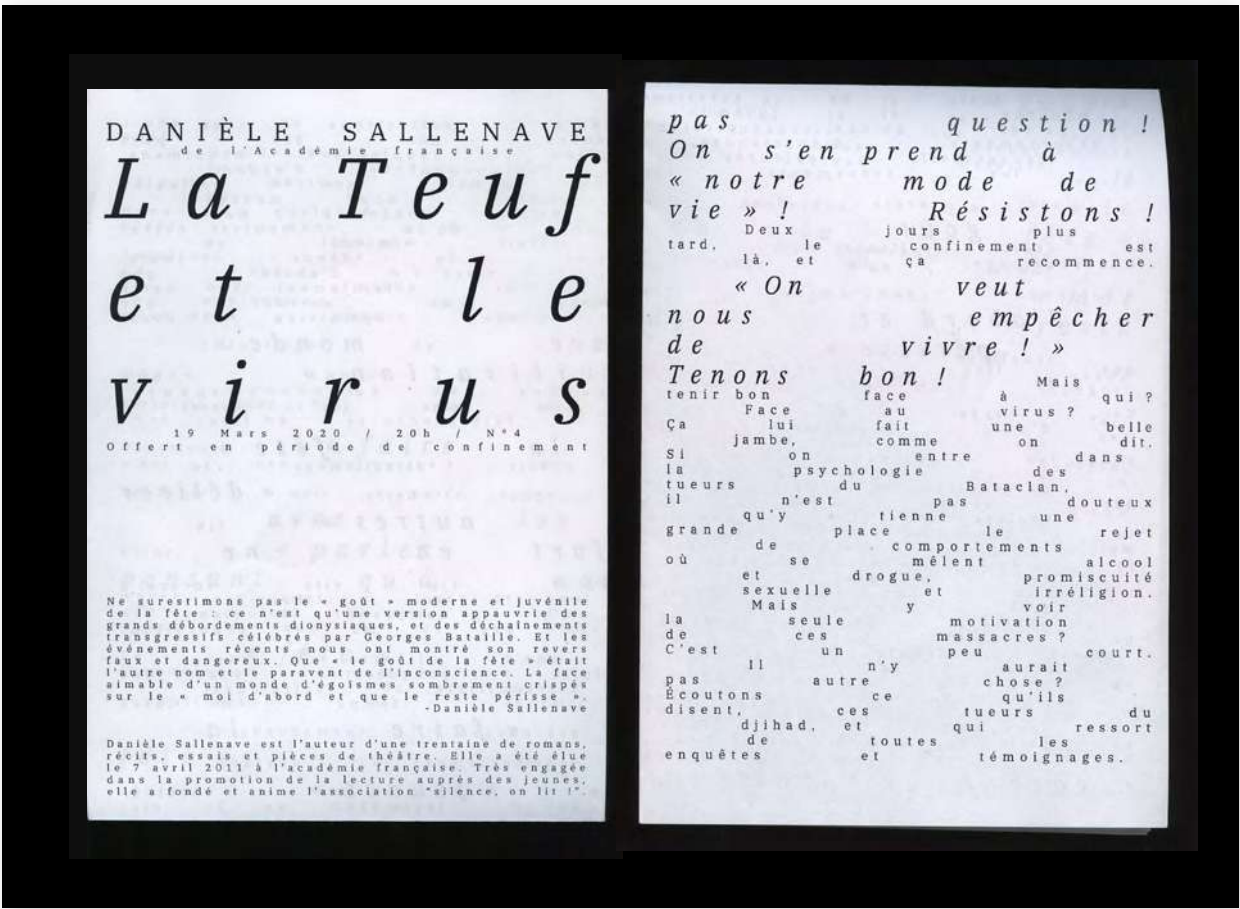


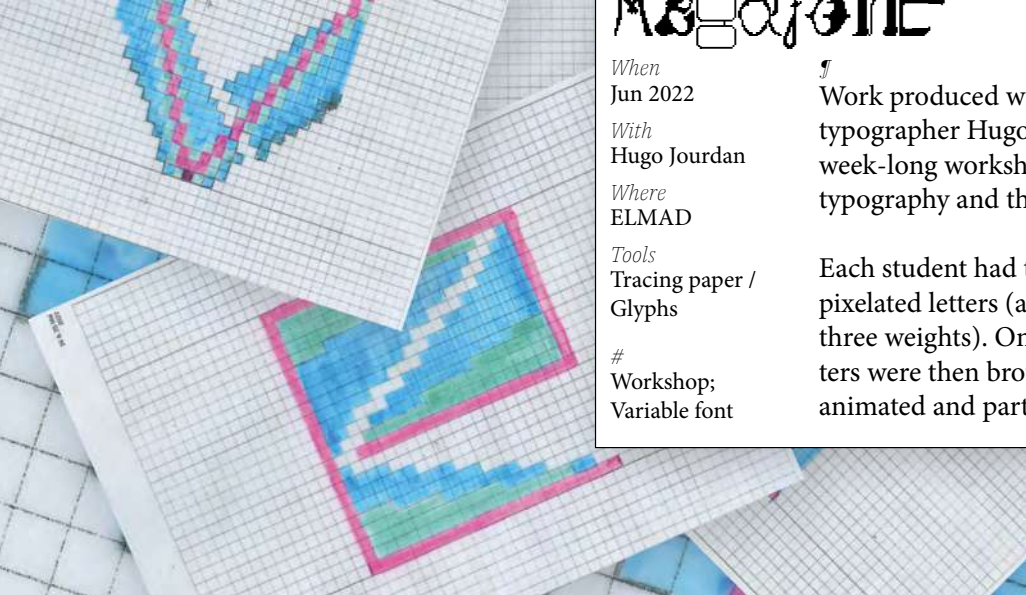
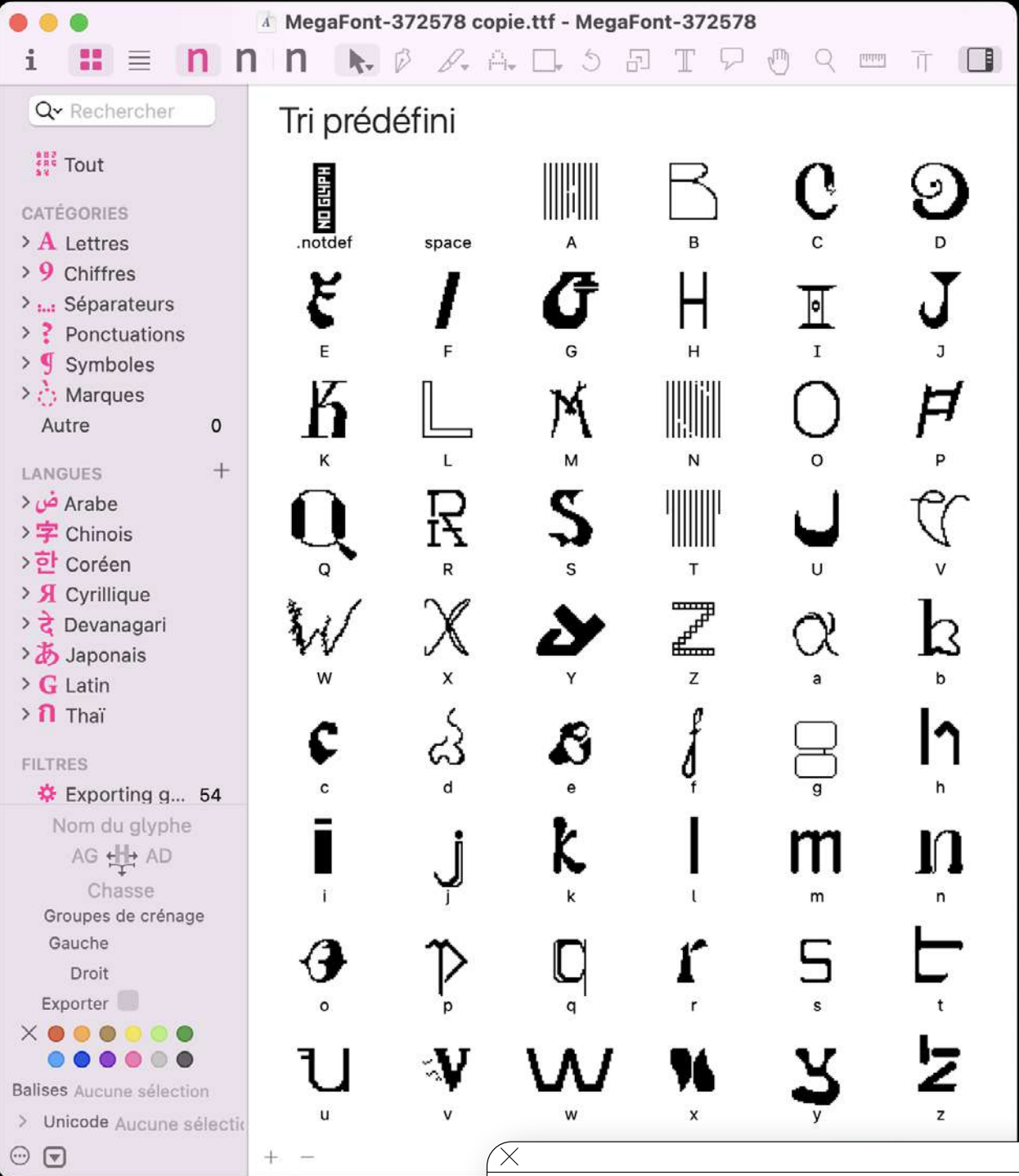


↑
This work was carried out in two stages. First, we went beyond the ortho-
typographic rules by exploring the limits
of Adobe Indesign software.
After several test sessions with macro-
typography, micro-typography and
finally the text/image ratio, we created a
common library of graphic experiments.

→
For my part, the graphic experimentation
didn't stop there. When it came to
taking photos of my project, I decided
to experiment with Photoshop's image-
creation AI.

Danièle Sallenave's text resonated with
me as a text that shows us the way,
a lighthouse in the night to guide us
through a period when humanity is clearly
moving into troubled waters. A text that
sinks or emerges from the water, and it's
this mysterious aspect that I wanted to
highlight here.





MegaFont

When
Jun 2022

With
Hugo Jourdan

Where
ELMAD

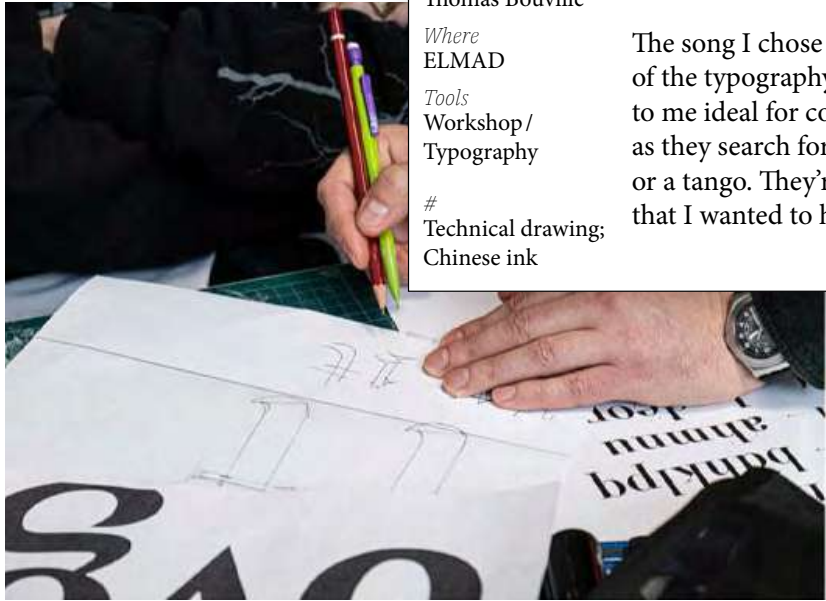
Tools
Tracing paper /
Glyphs

Workshop;
Variable font

Work produced with the graphic designer and typographer Hugo JOURDAN, as part of a week-long workshop giving an introduction to typography and the Glyphs software.

Each student had to imagine and create three pixelated letters (associated with three masters and three weights). Once this work was done, the letters were then brought together to create a unique, animated and participative typeface.





×

DOS GARDENIAS

When

May 2022

With

Thomas Bouville

Where

ELMAD

Tools

Workshop /
Typography

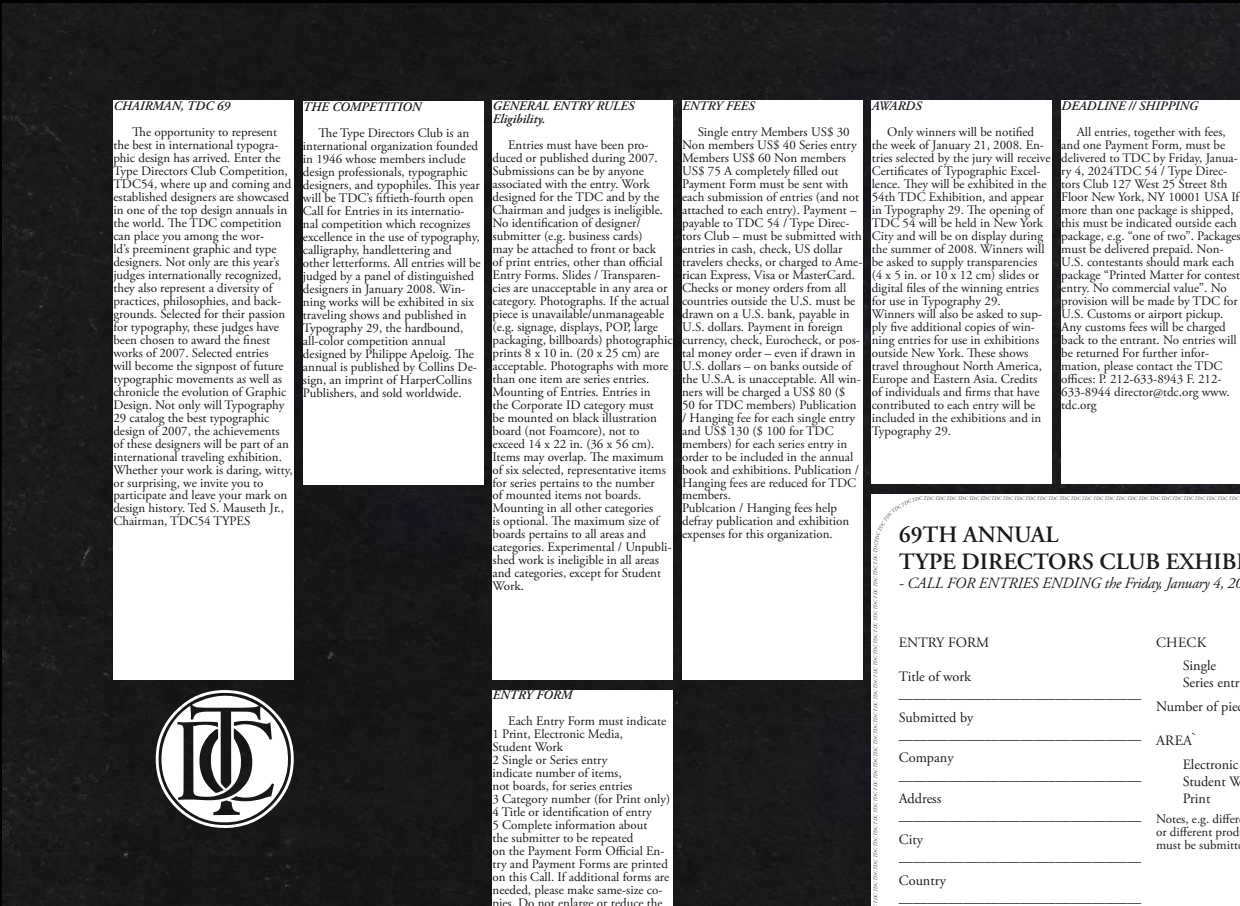
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Technical drawing;
Chinese ink

During the one-week ‘character design’ workshop, we designed a poster based on the title of a song of our choice.

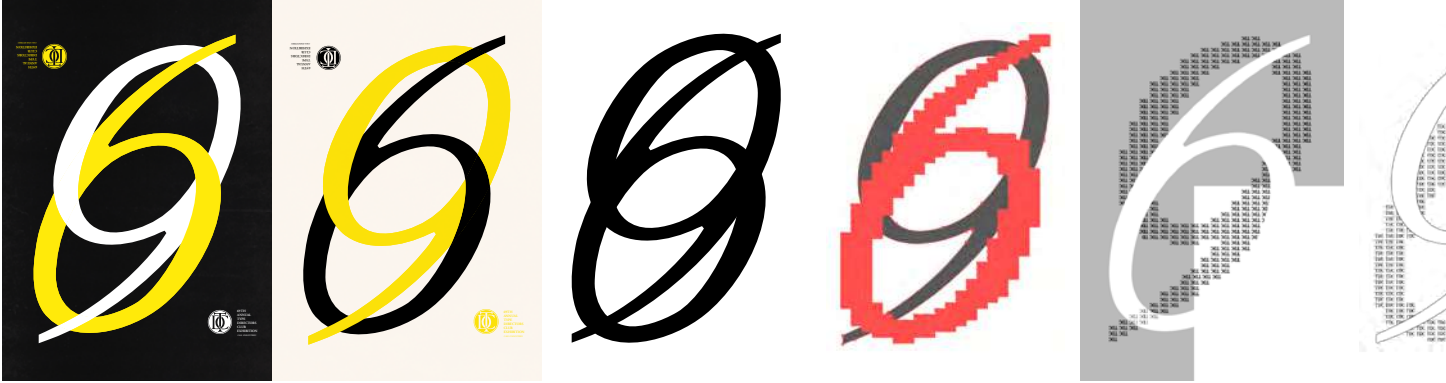
The song I chose was ‘Dos Gardenias’ by Buena Vista Social Club. The rhythm of the typography and its interplay of curves, solids and smooth strokes seemed to me ideal for conveying the sensuality of this song. The song follows two people as they search for each other, come together and then move apart, like in a dance or a tango. They’re attracted to each other, but never touch, and it’s this tension that I wanted to highlight in my composition.

[illegible]





↑
To illustrate how different techniques and know-how can coexist, I wanted to bring together two graphic worlds and two technologies. In order to remain neutral and not impose a preference, I chose an entirely reversible poster, playing on the symmetry of the numbers ‘6’ and ‘9’.

→ To do this, I started by drawing a first number, with a contrast of downstroke and upstroke that refers to a traditional aspect of typography, supported by its slanted style. Its mirror is the same letter run through a script that transformed it into a collection of the acronym TDC, a repetition that refers to the world of computer programming.







×

JOURNEY INTO THE FUTURE

When

April 2023

With

Claire Osmont

Where

ELMAD

Tools

Indesign /
serigraphy

#

Print;
Group project

!

A group project, to develop our screen printing skills, but also to ask ourselves what the ‘journey of the future’ might be.

For us, it’s a daily journey, rediscovering the end of our street, seeing the beauty of a cloudy sky... And, like the Impressionists, adding vibrant colors to our routine.

But because this rediscovered beauty is only meaningful if it’s shared, we decided to use the postcard format. +

×

EYE AÏE EYE

When

February 2023

Where

ELMAD

Tools

Glyphs / Indesign

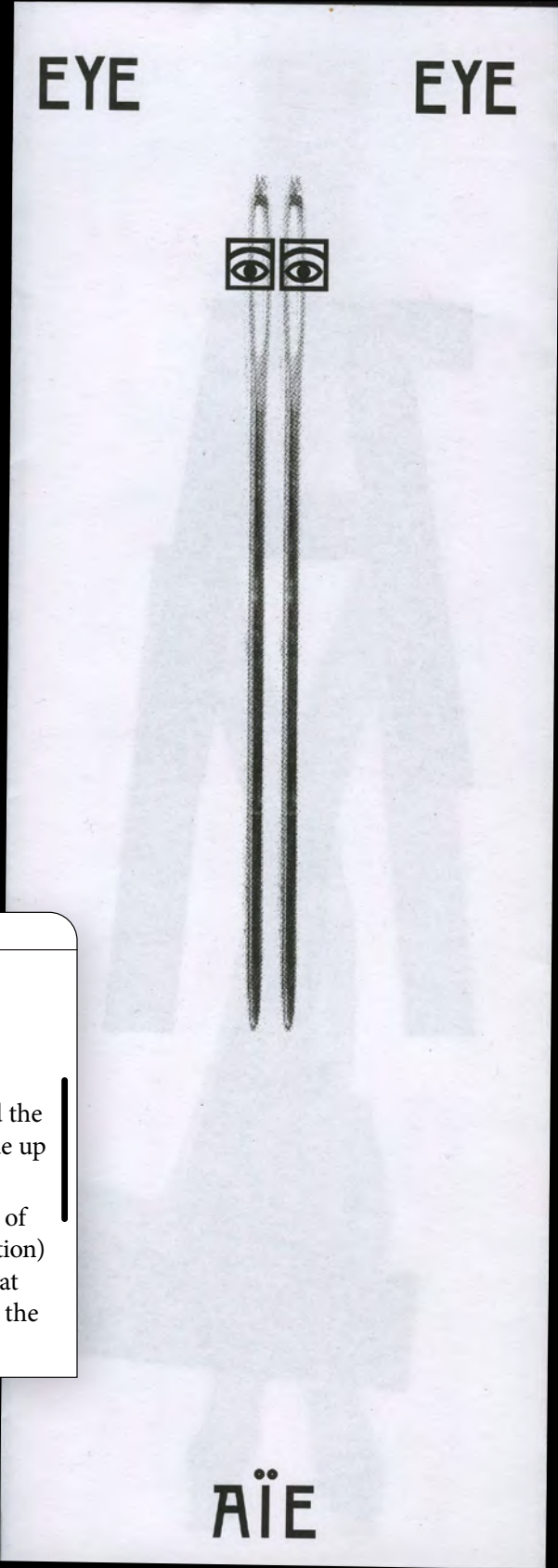
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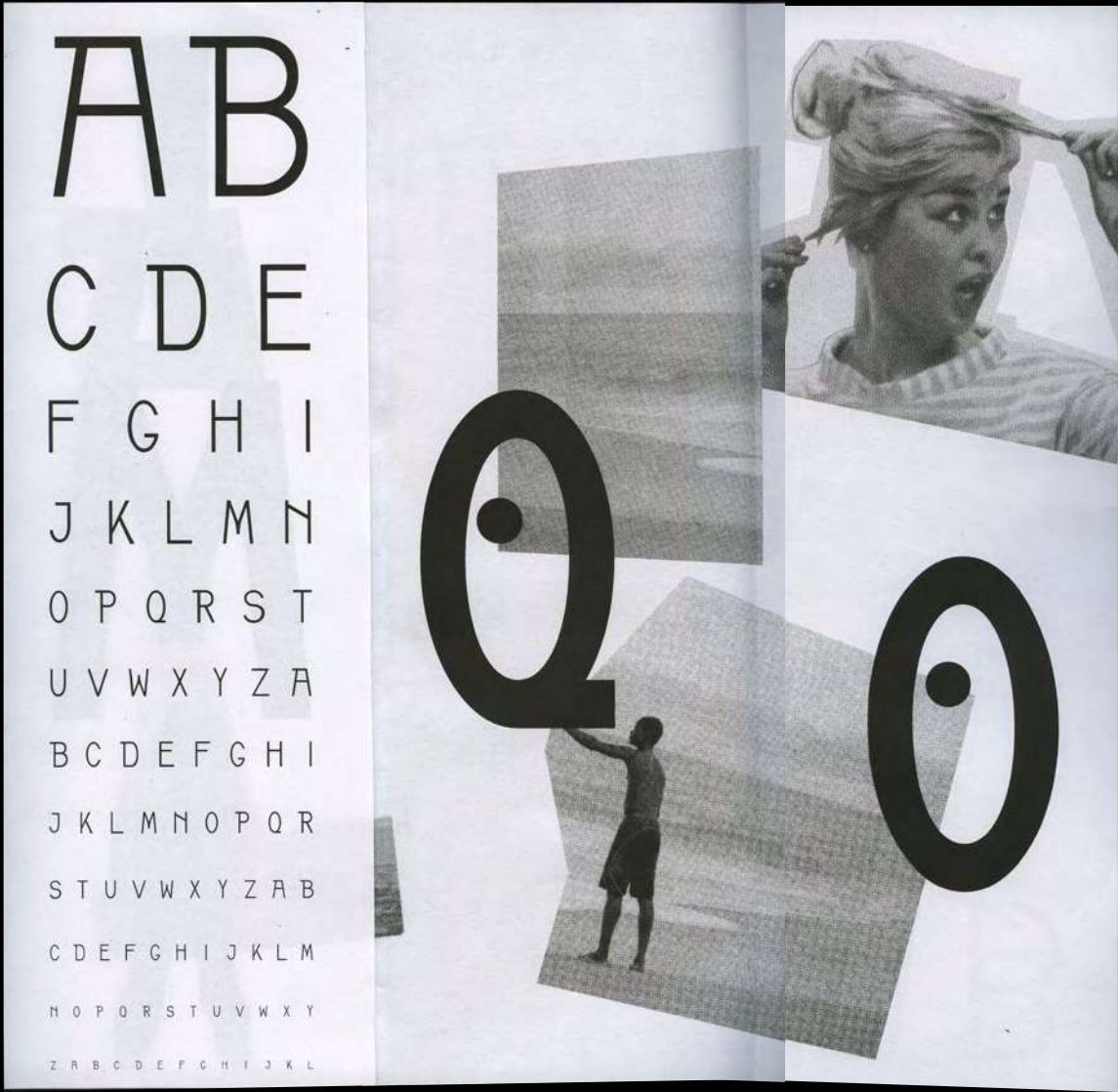
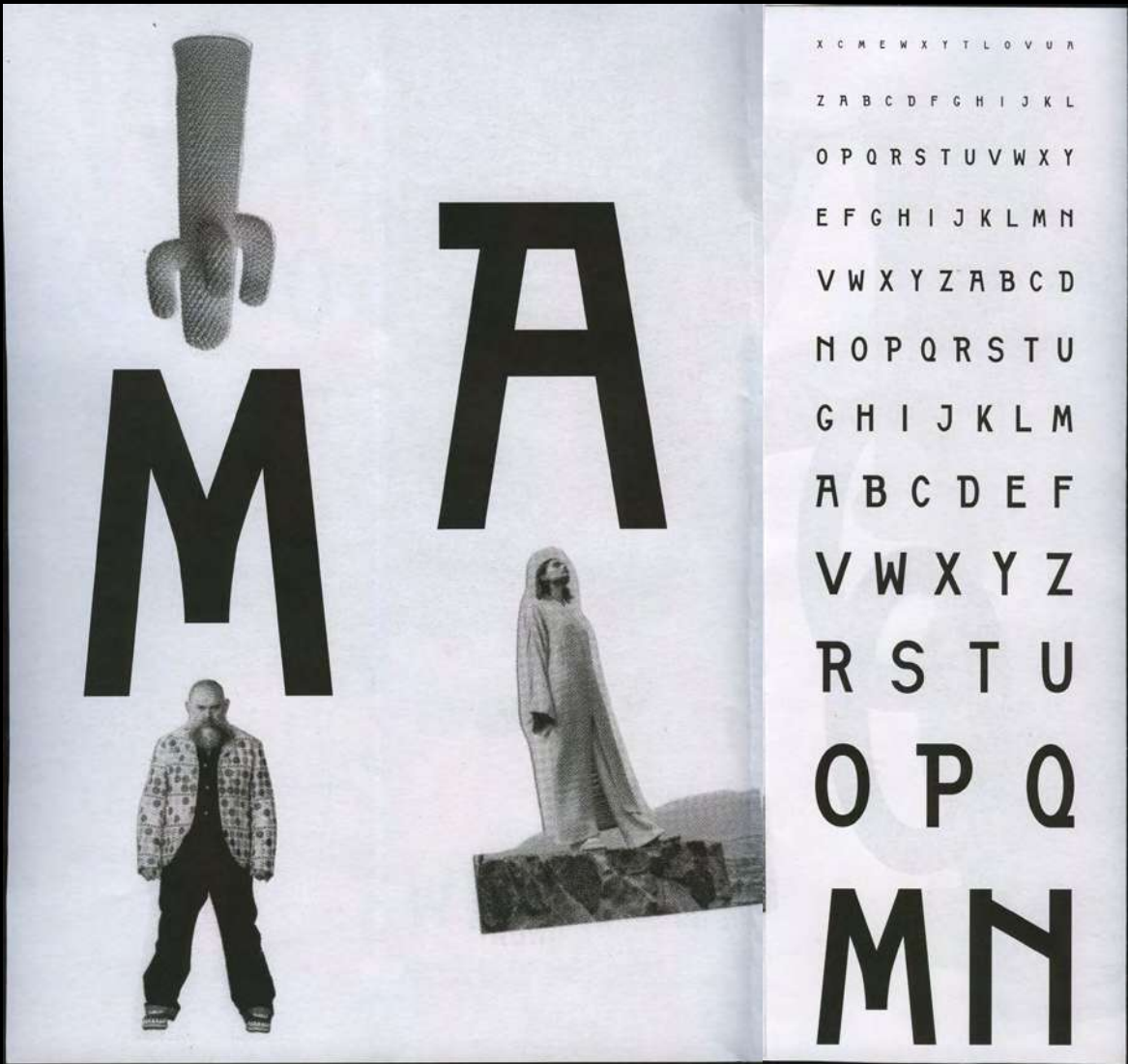
Typography;
Print

ſ

Inspired by the logotype of ‘Mazzeti’, a Swiss chocolate maker dating from 1911, I proposed the reconstruction of a complete typography, made up of two distinct weights.

This project enabled me to discover the extent of the work involved (and the scope for interpretation) in the digitisation process of a typeface, while at the same time serving as a training exercise in the Glyphs software.

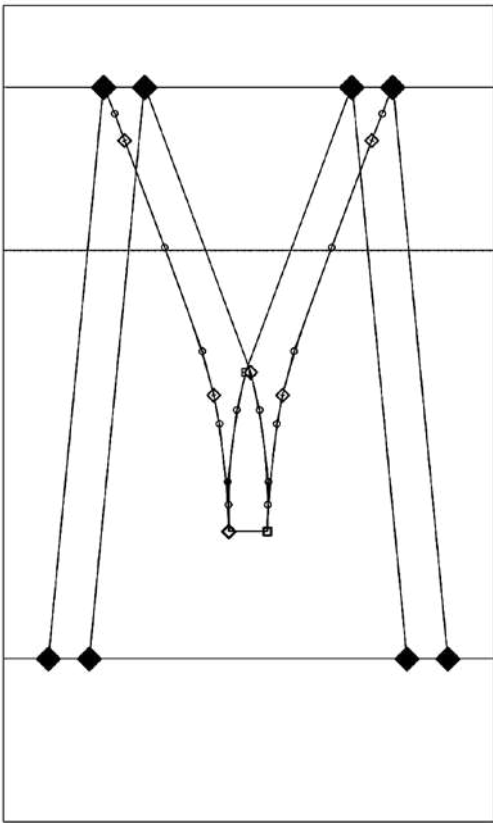
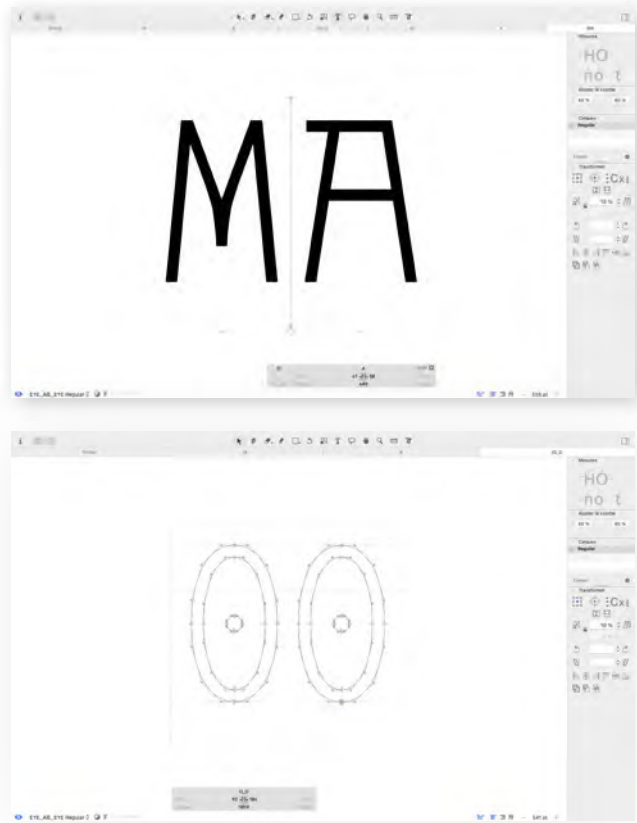


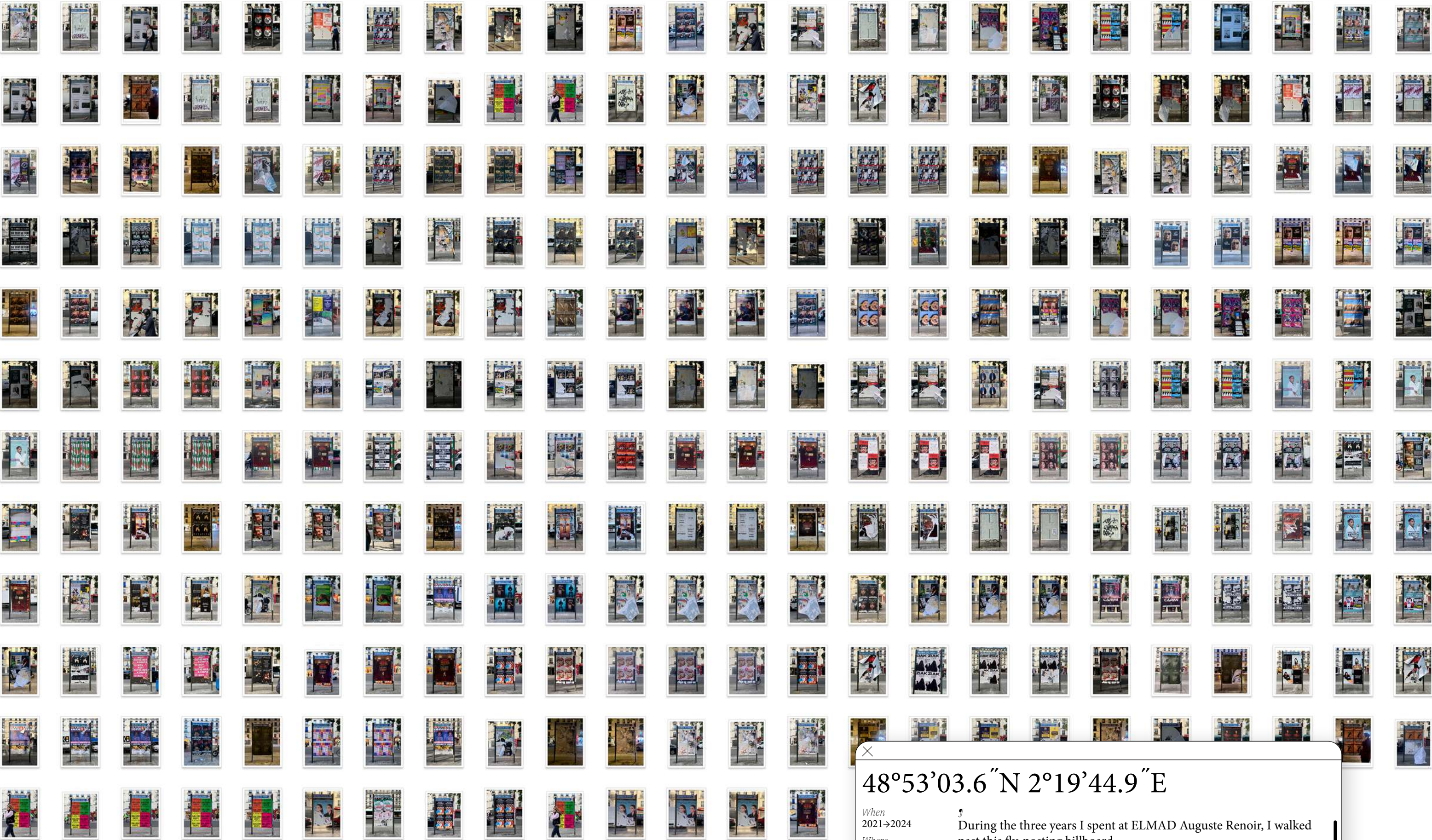


↑
Despite the age of the logotype, the lack of serifs, solids and strokes gives my typeface a resolutely modern look. The purpose of this specimen is to show that this typeface has transcended time and retained a contemporary relevance.

↑
I was inspired by the naturally high eye of the logotype, and chose to highlight this characteristic through the elongated format of the specimen.

I then looked for references to vision, such as the reference to the expression 'the eye of the needle' on the cover, or the presentation of the entire typeface as a visual acuity scale.





×

48°53'03.6"N 2°19'44.9"E

When

2021→2024

Where

Place de Clichy

Tools

Photography

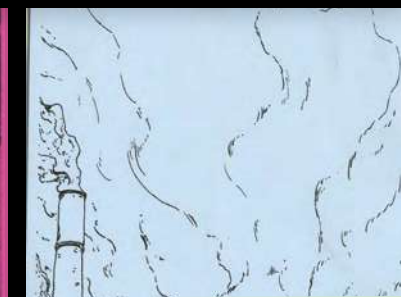
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Personal project;
Routine; Collection

ƒ

During the three years I spent at ELMAD Auguste Renoir, I walked past this fly-posting billboard.

As the days went by, I captured the changes in this ordinary urban object, making it an essential part of my daily life. This collection of photographs reflects the cycle of the seasons, the changing light, and the political, marketing and festive events that took place during that period. In this way, the photographs become a reflection of my life's journey, transforming the passage of time into a work in motion.



This experience has enabled me to make an active contribution to my school's community life, while developing valuable skills in coordinating a team of creative people.



HEY, vous avez sous les yeux ce magnifique, incroyable, unique, huge, calendrier de l'année auquel vous avez tout.e.s participé.

Au fil des mois vos meilleures recettes se révéleront à chacun d'entre nous.

J'espère que vous prendrez autant de plaisir à le feuilleter que nous avons eu à le réaliser (vos messages et vos commentaires on fait notre bonheur) et, qui sait, à tenter de refaire ces plats.

N'hésitez pas à partager vos tentatives, expériences ou ratages.

Ce calendrier, humblement, cherche à prolonger le lien qui nous unit malgré nos vies différentes, trépidantes, multiples, éloignées...

Ce lien c'est bien sûr Lilou et Mireille qui nous ont si souvent accueillies, nourries et régales.

2024 tou.te.s à vos plats à tartres*



Conception graphique: Angèle qui vous prie: «à tableeeeee!!» & Rosé qui vous dit: «Bon appétit <3>»
Texte: François et Marion

Et merci à vous tou.te.s pour votre participation.

JAN

FEV

MAR

AVR

MAI

JUN



CALENDAR 2024

When
January 2024

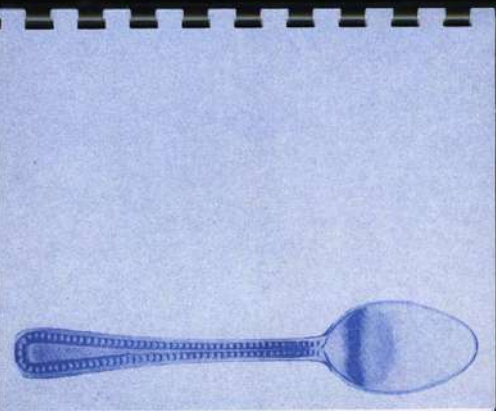
With
Family

Tools
Scan / Risography

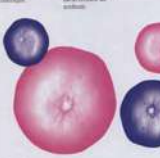
Personal project;
Publishing

Every year, we work together to create a calendar that brings together our large but fragmented family.

'Cooking together' is at the heart of the 2024 edition. Each member of the family proposed a seasonal recipe for a month. To honor the tradition of the meal, the family service inherited from my grandmother was scanned and then printed in Risography, composing a pattern as the pages/months went by.



Mon gâteau à l'orange



LA TARTE TICOLE



Daube provençale



AOU

SEP

OCT

NOV

DÉC



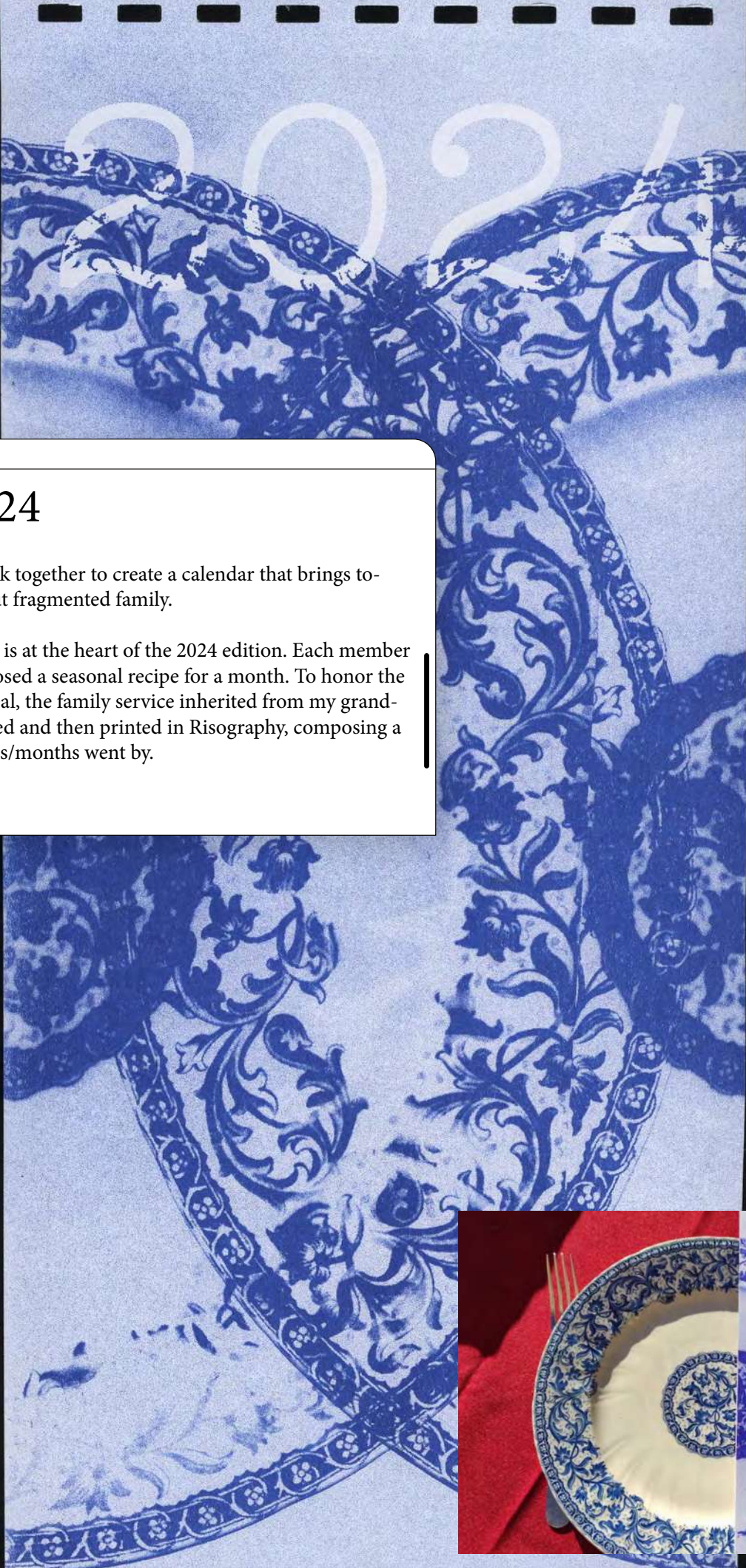
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08	09	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

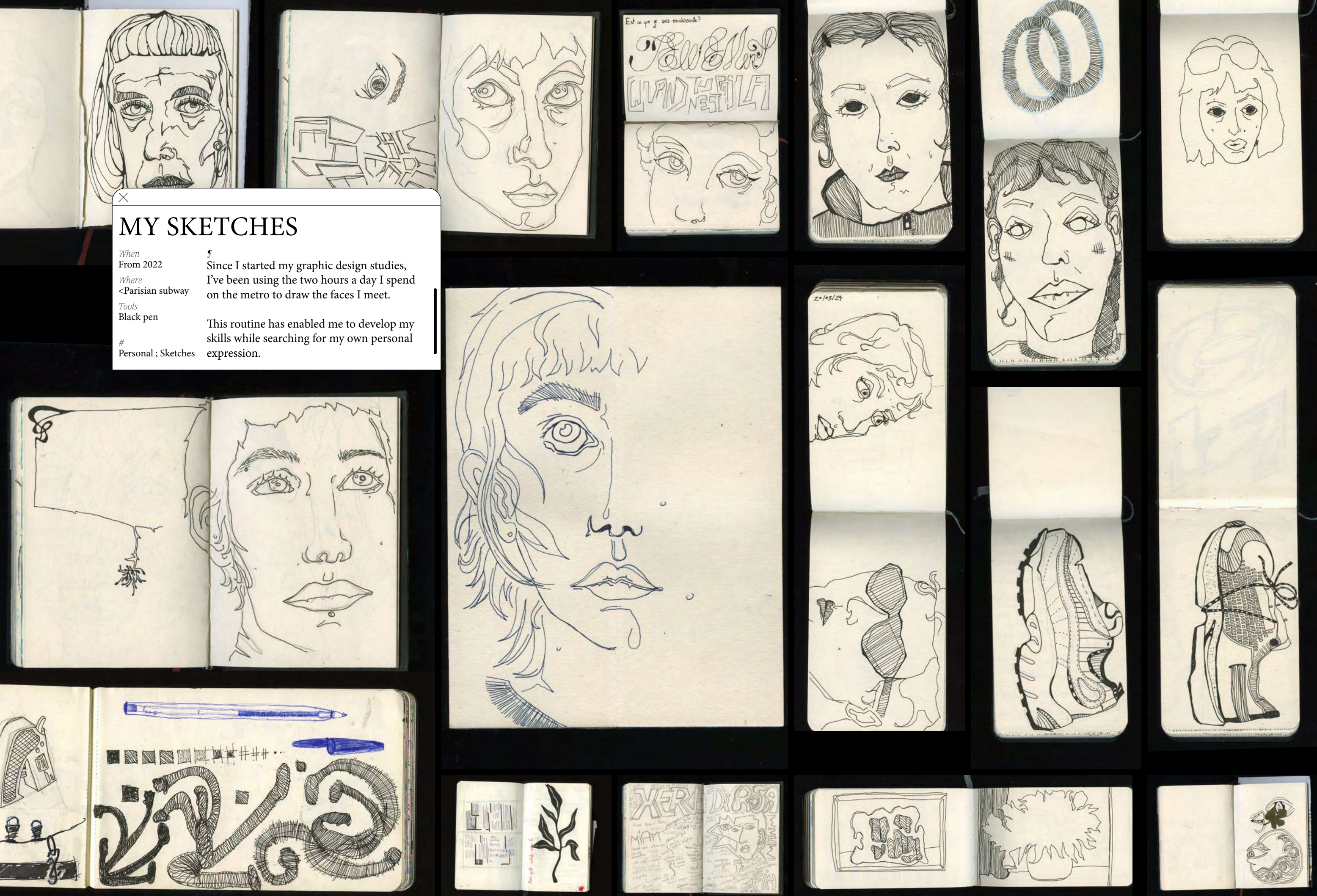


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11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31									



01	02	03	04	05	06	07	08	09	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31									





×

MY SKETCHES

When

From 2022

Where

<Parisian subway

Tools

Black pen

#

Personal ; Sketches

Since I started my graphic design studies,

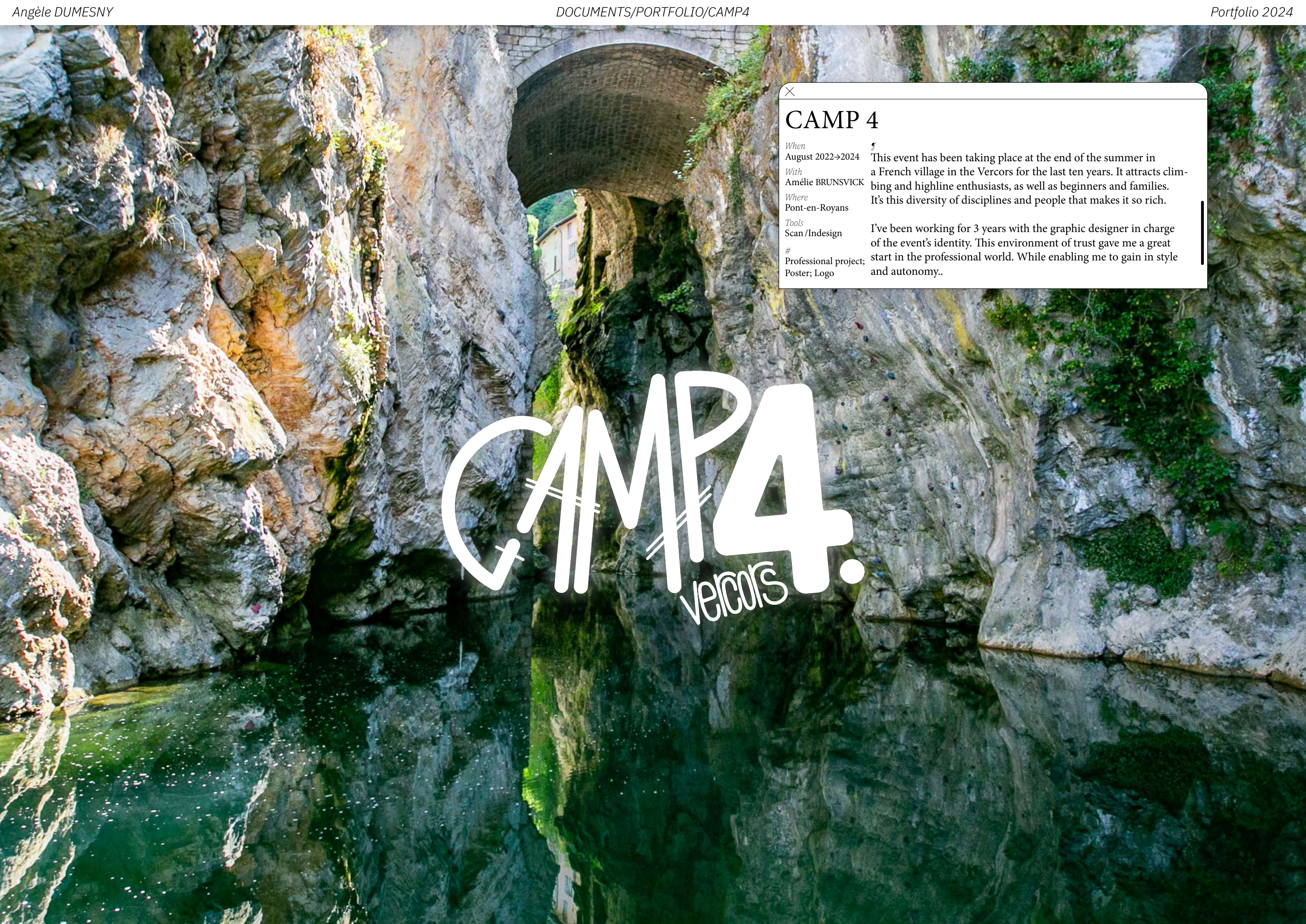
I've been using the two hours a day I spend

on the metro to draw the faces I meet.

This routine has enabled me to develop my

skills while searching for my own personal

expression.



CAMP4.

vercors



CAMP 4

When

August 2022→2024

With

Amélie BRUNSVICK

Where

Pont-en-Royans

Tools

Scan /Indesign

#

Professional project;
Poster; Logo



This event has been taking place at the end of the summer in a French village in the Vercors for the last ten years. It attracts climbing and highline enthusiasts, as well as beginners and families. It's this diversity of disciplines and people that makes it so rich.

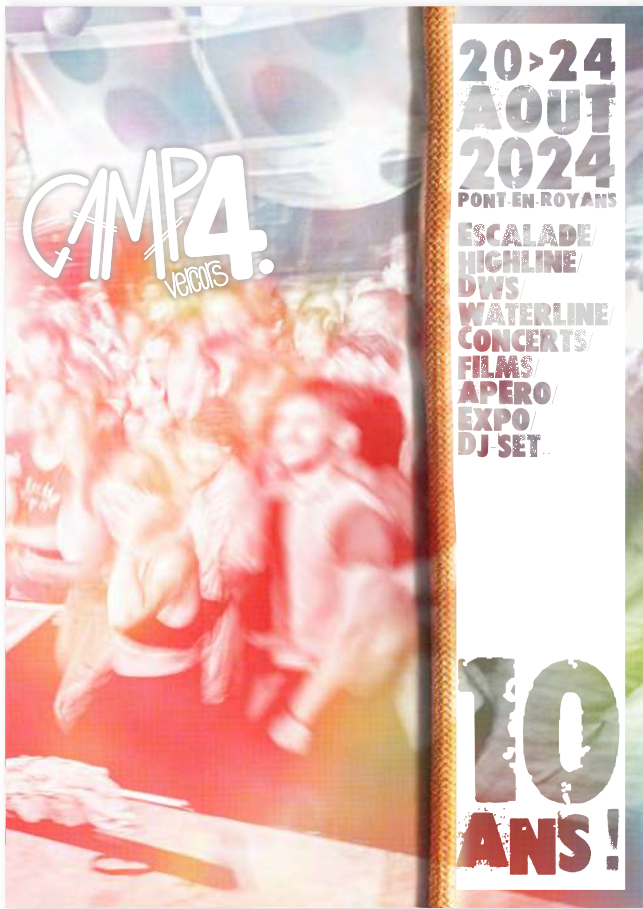
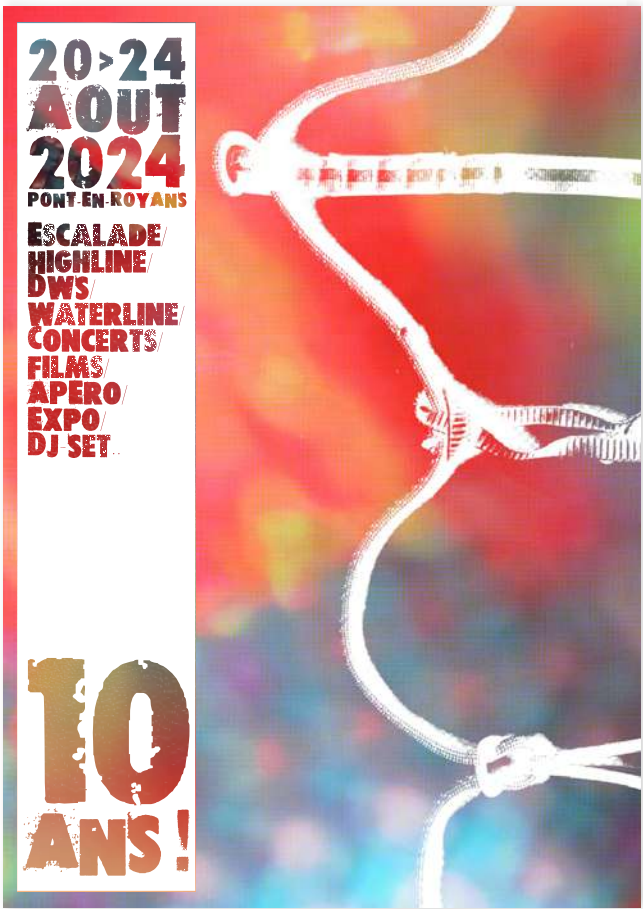
I've been working for 3 years with the graphic designer in charge of the event's identity. This environment of trust gave me a great start in the professional world. While enabling me to gain in style and autonomy..



↑ In 2022, I drew inspiration from Villeglé's collages, their torn aspect allowing me to expose the multiple facets of the event while evoking the rock and the strata of the mountain.

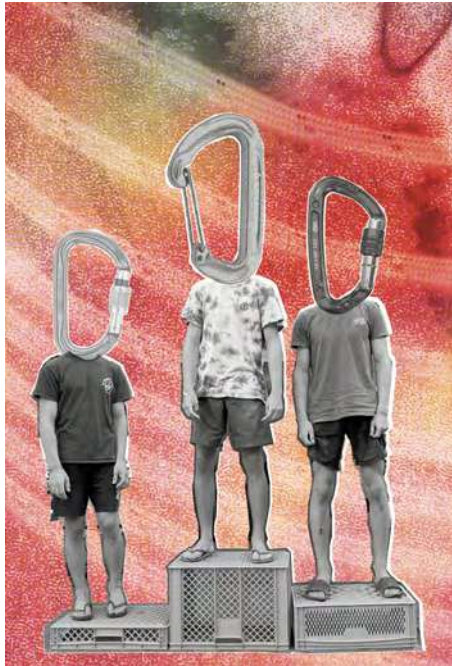
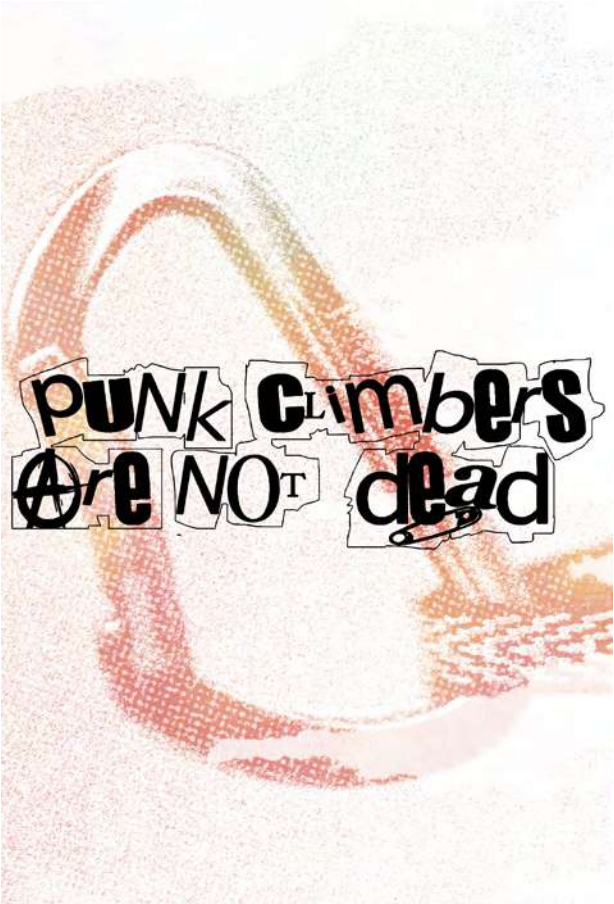


↑ In 2023, I wanted to use a single line, a single rope, to embody the challenge, which remains the same: to link all the disciplines. The colors echo those of the original logo and are worked like 'blocks'. I was also given the opportunity to redesign the logo.



↑, For Camp4, 2024 marks the end of a decade of sporting and festive events. To mark this special year, we have chosen a series of four posters united by their colorful ambience, carrying singular and complementary meanings.





↑ FANZINE, In 2024 I was also able to produce a fanzine which was distributed to festival-goers. Both educational and political, it was exciting to represent the subject's plurality through a disruptive design. The design were reused on social media to guide visitors through events in the village. It was also used to create the flashy t-shirts worn by the volunteers, making them easily visible.





WIP. Completed

[FOR NOW]

When
May 2023

With
Le Signe

Where
Chaumont

Tools
Collage

Competition

I took part in the international student competition organized by Le Signe, as part of the 4th Chaumont graphic design biennial, the theme of which was: 'One question on everyone's lips: 'Who are you? In other words, 'T KI?

In response to this question, I photographed extracts from a monumental collage of metro posters that I've been collecting for the last two years and which is gradually invading the walls of my bedroom. To accompany these photographs I wrote a text and produced three posters. Out of 141 submissions, I was lucky enough to be one of the 28 selected. In discussion with the exhibition's scenographer (Bruno Souët), I took the collage out of the intimate setting of my bedroom and reassembled in situ this collage in perpetual construction. +



I am a woman
I am a student
I am a child
I am a grown-up
I am many
I am terrible
I am attentive
I am an artist
I am a graphic designer
I am a photographer
I am in the research
of my place,
of myself,
of what I love

I have peculiar eyes
I was told that they are the windows
into the soul.
As I have a lot of questions,
I observe and study them.
Sadly, they are no mouth that could
whisper me their secret.
So, I stay without answer.

I also love to cross at the red light,
Or walk in the middle of the streets
when no car is to be seen.
I love to keep the small packet of
sugar that is given to me with a
coffee.
And I love to retrieve pieces of poster
in the subway.

All of this harmless cinema that reminds
me of my life will
These little things that tell me
I am about
This moment of complete freedom
that makes me forget that every day
looks like this.

As a proof of my individuality
I began to collect these eyes that I
meet every day.
This piece of paper, this fragment of story, I retrieve and
assemble them.
With time, it was not their story
that they told anymore, but mine.
And every day didn't look the same
anymore because my world was
getting bigger.
That's a proof of my progress.

This work is the materialization
of my quest.
It doesn't give me an answer,
but it shows me who I am
and who I become.

So who am I?
I am the sum
of the people I cross
I am in construction



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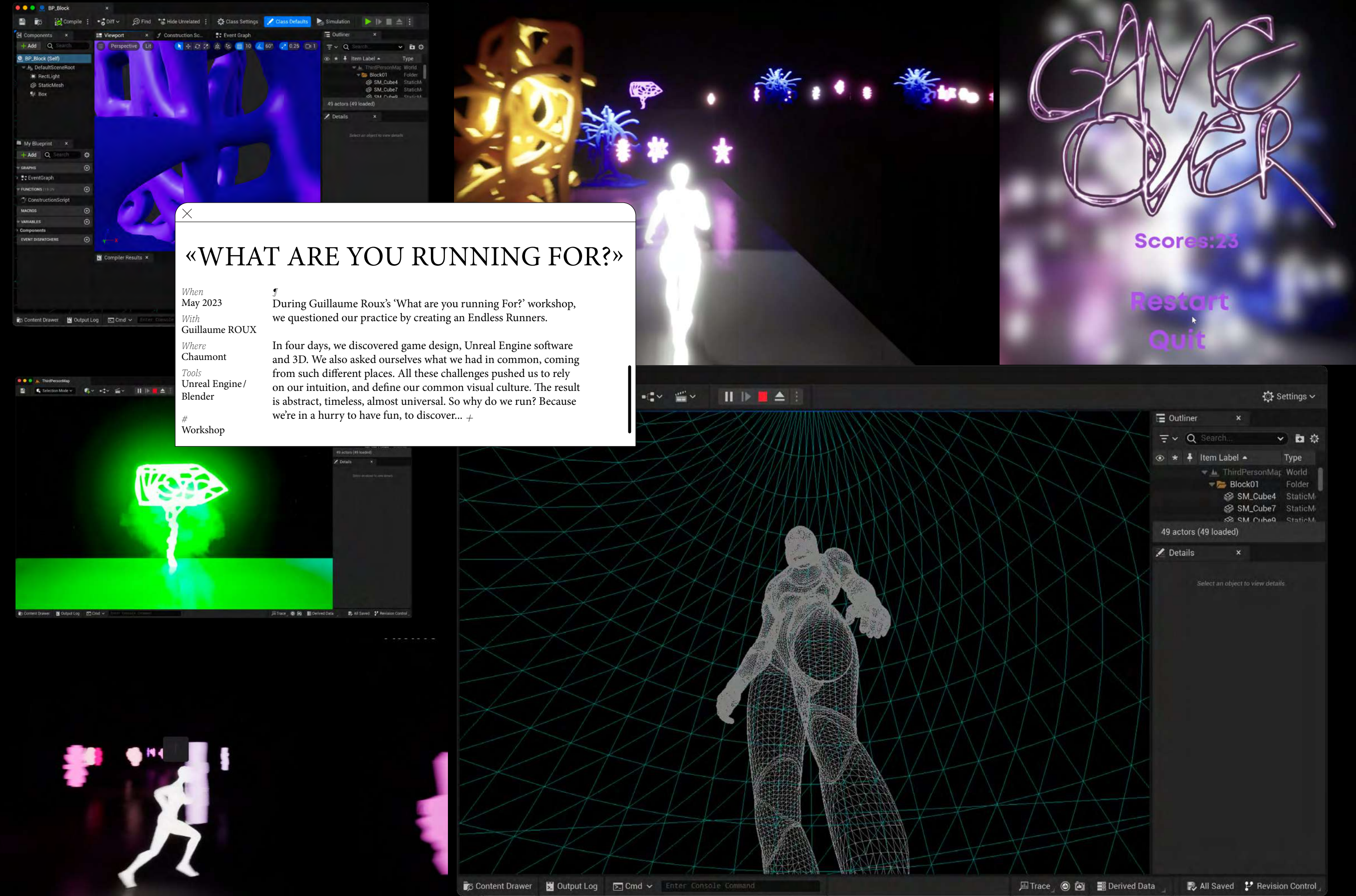
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«WHAT ARE YOU RUNNING FOR?»

When
May 2023

With
Guillaume ROUX

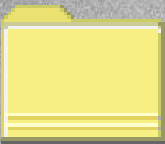
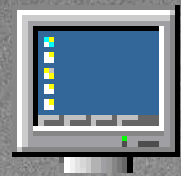
Where
Chaumont

Tools
Unreal Engine /
Blender

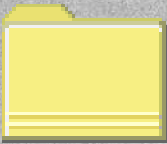
Workshop

During Guillaume Roux's 'What are you running For?' workshop, we questioned our practice by creating an Endless Runners.

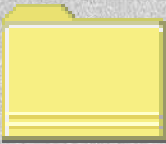
In four days, we discovered game design, Unreal Engine software and 3D. We also asked ourselves what we had in common, coming from such different places. All these challenges pushed us to rely on our intuition, and define our common visual culture. The result is abstract, timeless, almost universal. So why do we run? Because we're in a hurry to have fun, to discover... +



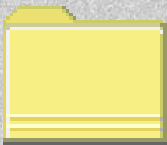
[2305_CHAUMONT](#)



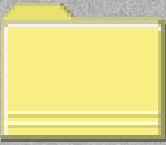
[2309_BDE](#)



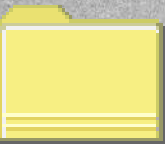
[2206_WS2](#)



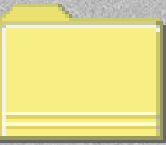
[CAMP4_2022-2024](#)



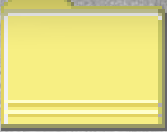
[2204_WS1](#)



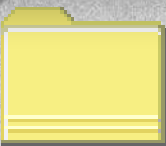
[2309_TRACTSdeCRISES](#)



[2311_MÉMOIRE](#)



[2304_TDC](#)



[2302_EYEFONT](#)



[2312_Calendarier24](#)



[2303_SÉRIGRAPHIE](#)



[2403_PlaceDeClichy](#)



[CARNET_2021-2024](#)

×

×

SEE YOU SOON ?

When
2024

I hope these projects have demonstrated my dedication.
To find out more, I invite you to explore my personal website, designed entirely by me, which highlights another facet of my interests: experimenting, notably through code.

I look forward to hearing from you, and will be happy to answer any questions you may have.

+

<https://angedumesny.github.io>

