

SOMMAIRE

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Philippe Apeloig

Ndebele
3 Weights

VIBRANT
STYLISH
OF HEAVY PRIMITIVE
ROUNDED ANGLES AND
GEOMETRIC
HISTORICAL
TEXTILE, CARVING &
PATTERN

All
1 Weight

stencil
letters
rectangles
cut by
heavy lines

Poudre
7 Weights

explosive
Nitroglycérine
découverte
poudre à canon
EXPERIENCES
1867 dynamite
chemistry
weapons ↗
BOOOOOOMMMM!!!

ABF Petit
1 Weight

Furniture
bibliothèque,
rectangular shapes
people, chairs,
shelves
and 700 books.

Valentin Bajolle

AA
AAAAA NNNN
BBBBB
CCCCC 0000
DDDDDDDDO
EEEEEEEEFFF
GGGGGG
HHHHHHH KKKK
III JJJJJJ LLL
MMMMM PPPQQQ
RRRRRRR Q
SSSSSTTTTTT
UUUUUVVWWWW
XXXXX WW
YYY ZZZ ZZZ

HERBIE
HANCOCK

YOU MAKE
DIFFERENT
COLORS BY
COMBINING
THOSE
COLORS THAT
ALREADY
EXIST.

ABCDEFGH
IJKLMN
OP
QRSTUVWXYZ
123
4567890
,;:!?<>()
+-÷×=÷

HERBIE
HANCOCK

YOU MAKE
DIFFERENT
COLORS BY
COMBINING
THOSE
COLORS THAT
ALREADY
EXIST

Valentin Bajolle

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 1 2 3
4 5 6 7 8 9 0
, ; : ! ? < > ()
+ - ÷ % = /

HERDIE
HANCOCK

YOU MAKE
DIFFERENT
COLORS BY
COMBINING
THOSE
COLORS THAT
ALREADY
EXIST

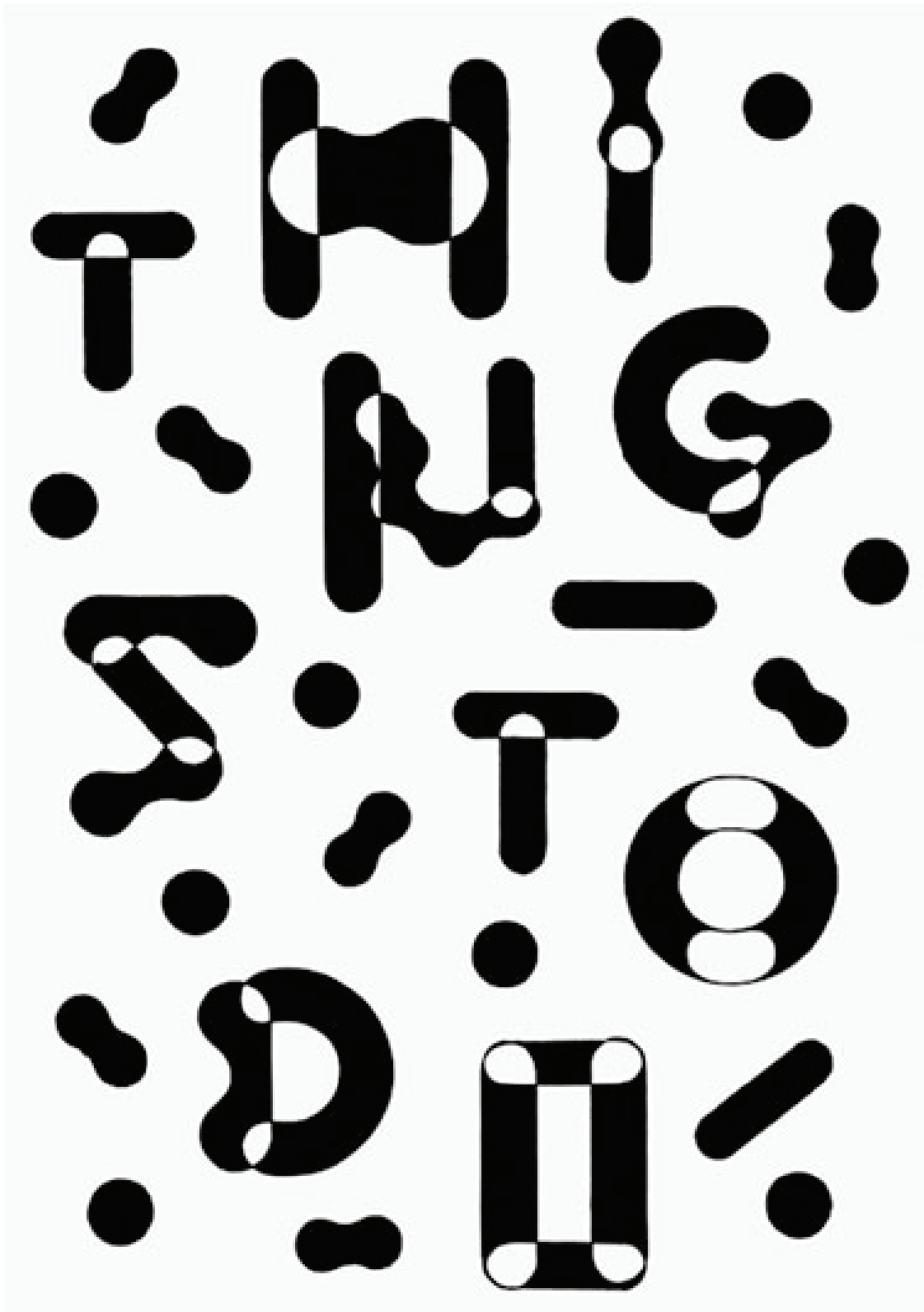
HERDIE
HANCOCK

YOU MAKE
DIFFERENT
COLORS BY
COMBINING
THOSE
COLORS THAT
ALREADY
EXIST

HERDIE
HANCOCK

YOU MAKE
DIFFERENT
COLORS BY
COMBINING
THOSE
COLORS THAT
ALREADY
EXIST

Karl Nawrot



Mémoire Alexis Boscariol, Le designer face à l'outil numérique, ESAD Valence

http://esad-gv.net/designgraphique/DG5/%23Memoire_5/Alexis_Boscariol_m%C3%A9moire_v5.pdf

LE DESIGNER FACE À L'OUTIL NUMÉRIQUE

Quels peuvent être les relations, les rôles et les responsabilités du designer au regard de ses outils ?

Quelle attitude peut-il ou doit-il adopter face à l'outil numérique ?

Les différents projets que j'ai menés ces dernières années m'ont souvent menés à me questionner sur la notion d'outil et la relation que le designer entretient avec ces derniers. Il est difficile de ne pas voir l'influence qu'ont eu les évolutions techniques sur l'histoire de l'art et du design, et en particulier du design graphique puisque c'est notre propos. À l'heure où les progrès techniques ont réduit la boîte à outils du designer à un simple ordinateur et à des logiciels dont on ne voit que la surface épurée, il paraît sain de questionner ce qu'on ne voit pas et de se demander quelle place peut prendre le designer dans cet environnement numérique.

LE DESIGNER FACE À L'OUTIL NUMÉRIQUE

1. Standard logiciel
 - 1-1. Photoshop comme archétype
 - 1-2. La logique de la sélection et le logiciel culturel / Lev Manovich
 - 1-2. Auto-Illustrator et la perte de contrôle du designer
2. Face à l'interface
 - 2-1. Alan Kay, "Graphic User Interface"
 - 2-2. GUI vs CLI
3. Le designer comme contributeur de la technique
 - 3-1. L'ordinateur comme meta-outil
 - 3-2. Le designer face à la technique
 - 3-4. Conduire la technique (exemples)
4. Designer et programme
 - 4-1. Karl Gerstner
5. L'autonomie du designer
 - 5-1. Le designer comme programmeur
 - 5-2. Exemples...
6. ou Annexe? /// Étude de cas : Les logiciels de dessin de caractères

Thèse de Bachelor Design Graphique, Octavia van Horik,
Creativity as Discovery, 2016, Royal Academy of Art, La Haye
<https://kabk.github.io/govt-theses-16-octaviavanhorik-investigating-the-role-of-experiment-through-the-design-process/>

Bachelor Graphic Design Thesis by Octavia van Horik
2016, Royal Academy of Art, The Hague

♦ ♣ ♥ ♠

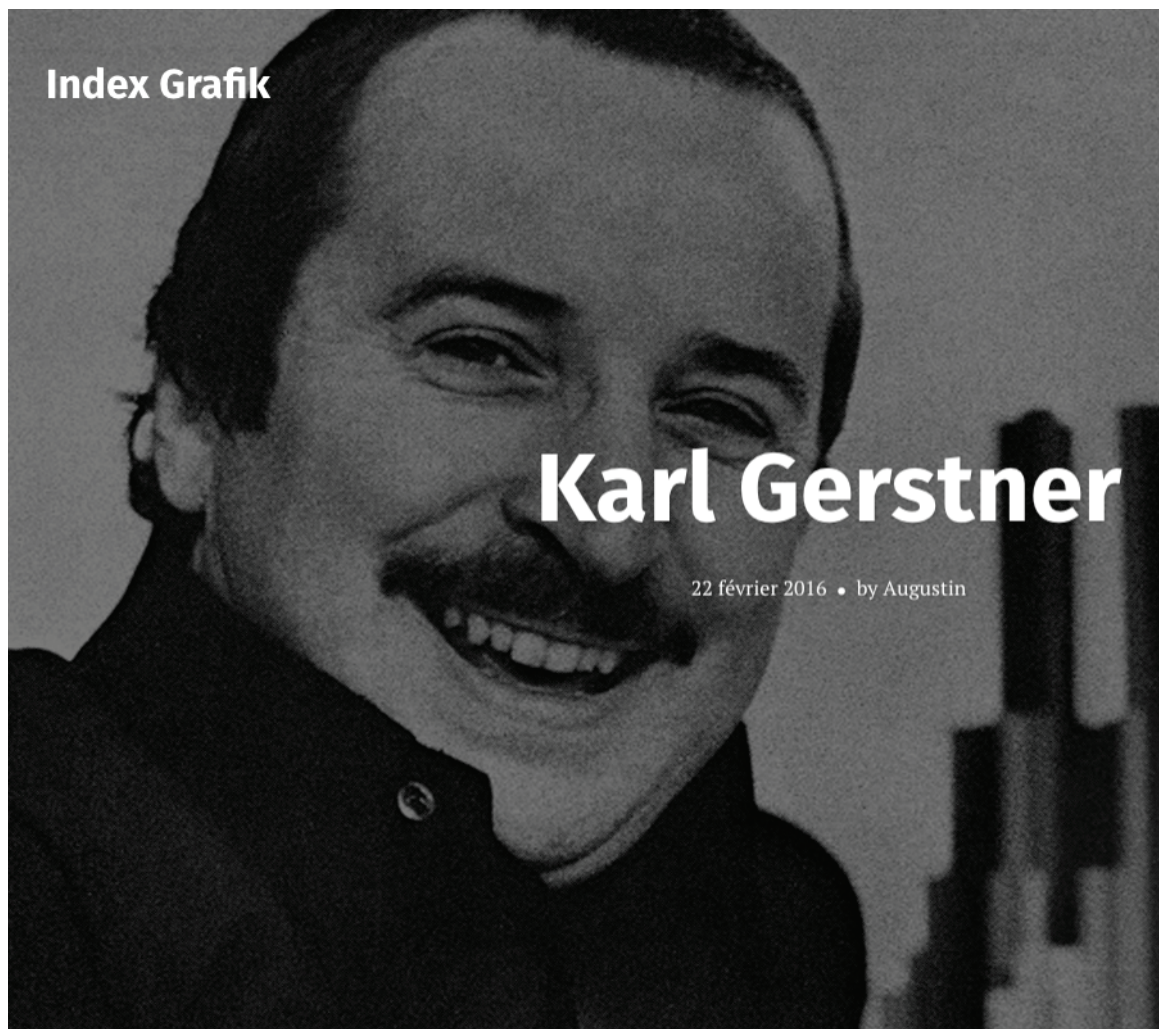
Creativity as Discovery

●

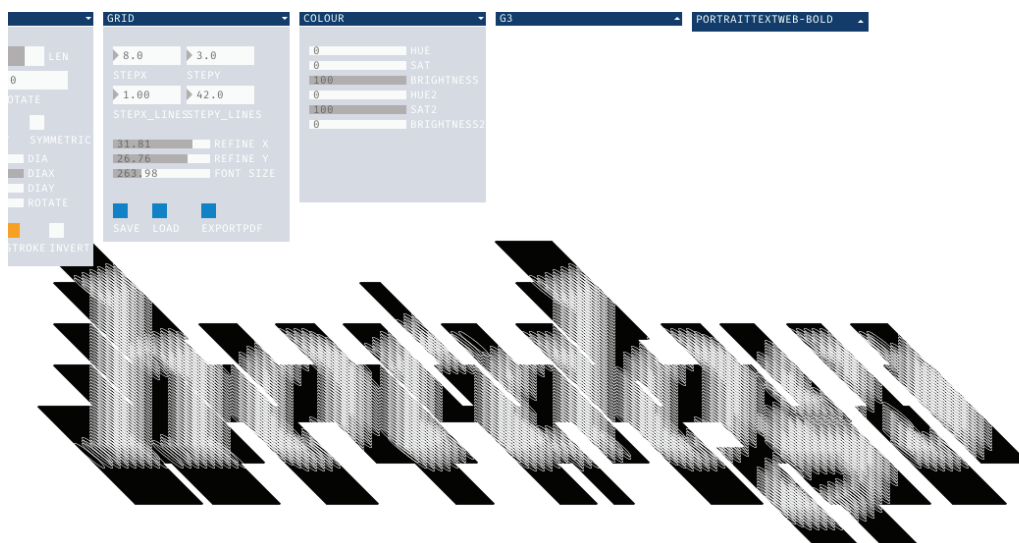
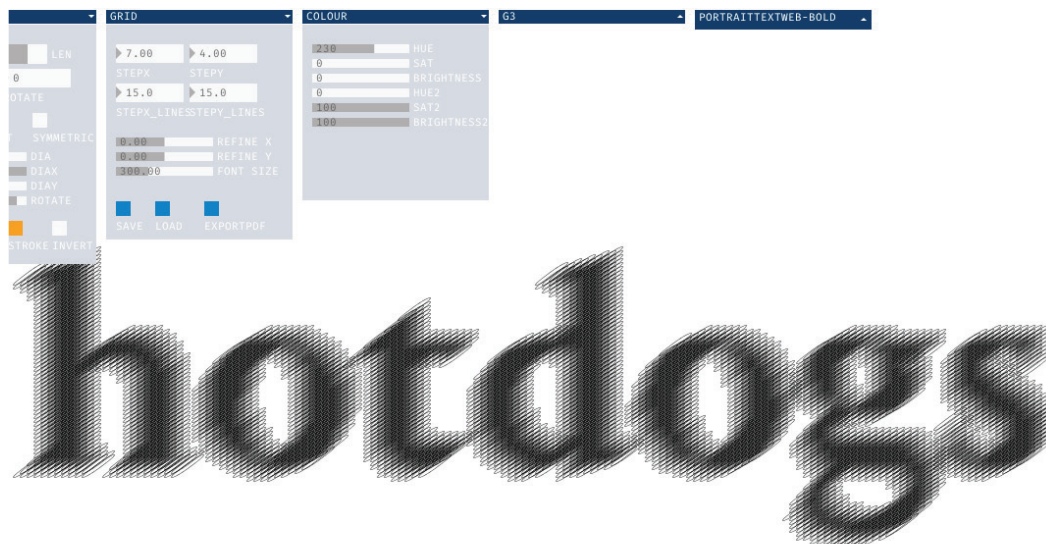
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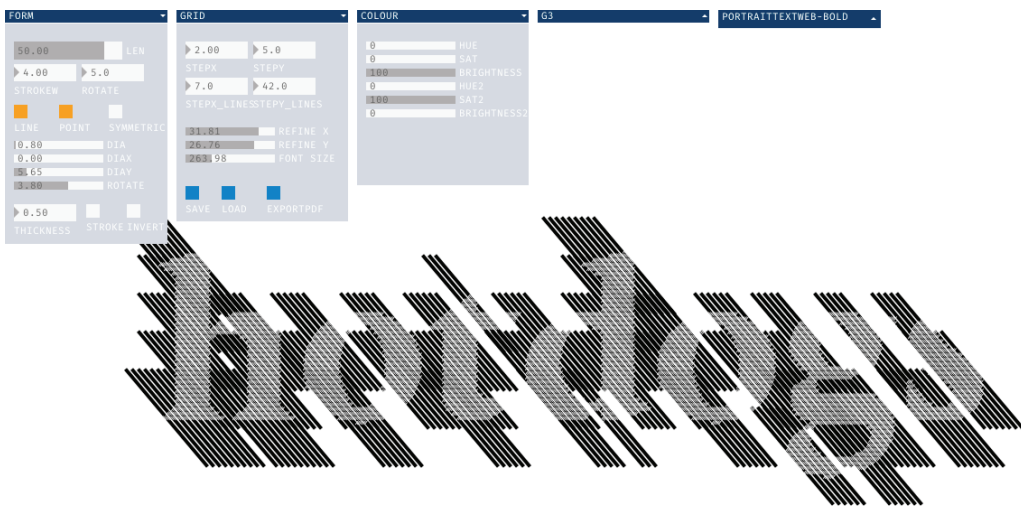
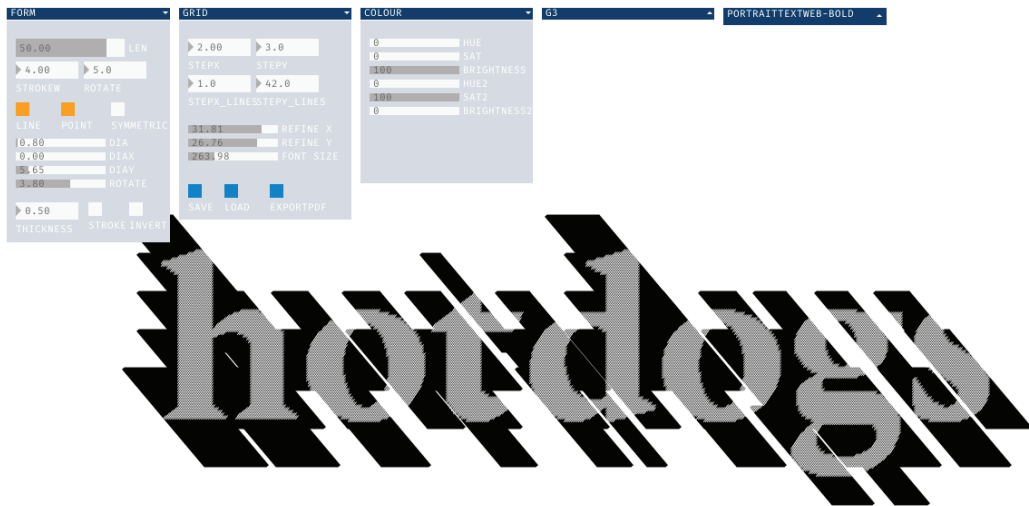
Karl Gerstner

<http://indexgrafik.fr/karl-gerstner/>



Premières expérimentations sur Alphagraph.





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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

10.80

DIA

10.63

DIAx

27.87

DIAy

14.82

ROTATE

23.09

THICKNESS

STROKE INVERT

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STEPy

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3.00

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STEPy_LINES

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REFINE Y

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BRIGHTNESS

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HUE2

0

SAT2

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BRIGHTNESS2

G3

AVENIRNEXT-ITALIC

AVENIRNEXT-BOLD

AVENIRNEXT-BOLDITALIC

AVENIRNEXT-DEMIBOLD

AVENIRNEXT-DEMIBOLDITALIC

AVENIRNEXT-HEAVY

AVENIRNEXT-HEAVYITALIC

AVENIRNEXT-ITALIC

hotdogs

FORM

26.50

LEN

8.0

35.0

STROKEW

ROTATE

LINE

POINT

SYMMETRIC

11.61

DIA

10.23

DIAx

12.92

DIAy

20.91

ROTATE

23.09

THICKNESS

STROKE INVERT

GRID

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STEPx

STEPy

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STEPx_LINES

STEPy_LINES

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REFINE X

10.00

REFINE Y

263.98

FONT SIZE

SAVE

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EXPORTPDF

COLOUR

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HUE

0

SAT

100

BRIGHTNESS

100

HUE2

100

SAT2

0

BRIGHTNESS2

G3

BAGNARD

H

FORM

26.50

LEN

8.0

44

STROKEW

ROTATE

LINE

POINT

SYMMETRIC

11.61

DIA

10.06

DIAx

12.92

DIAy

20.91

ROTATE

23.09

THICKNESS

STROKE INVERT

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STEPy

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60.00

STEPx_LINES

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REFINE X

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REFINE Y

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BRIGHTNESS

100

HUE2

100

SAT2

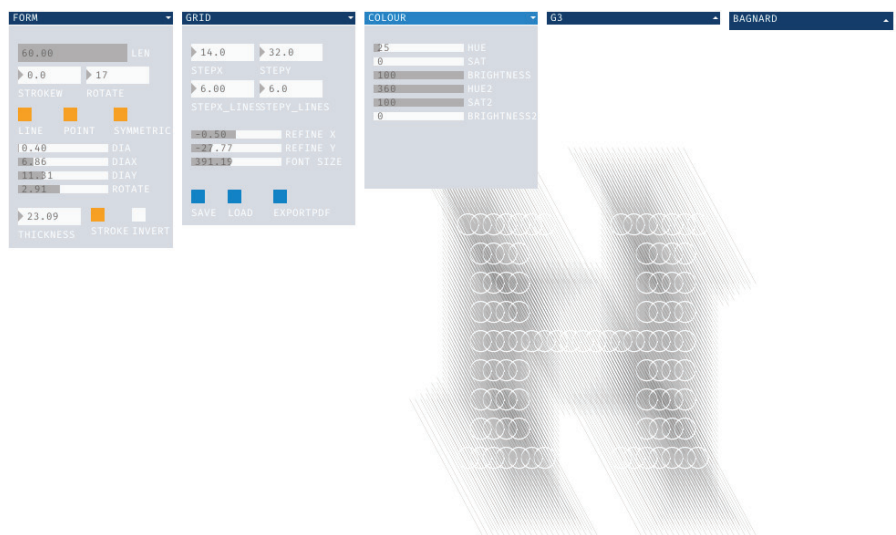
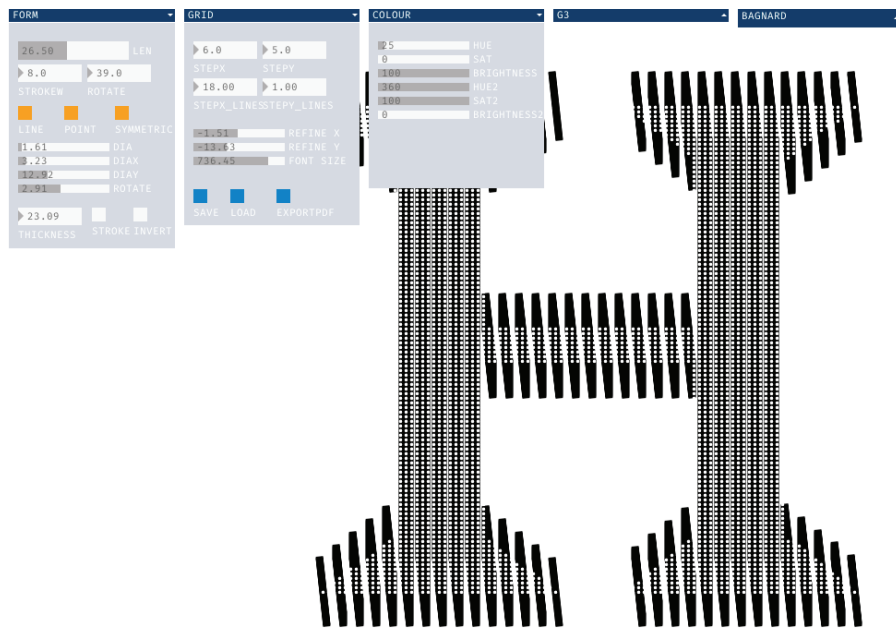
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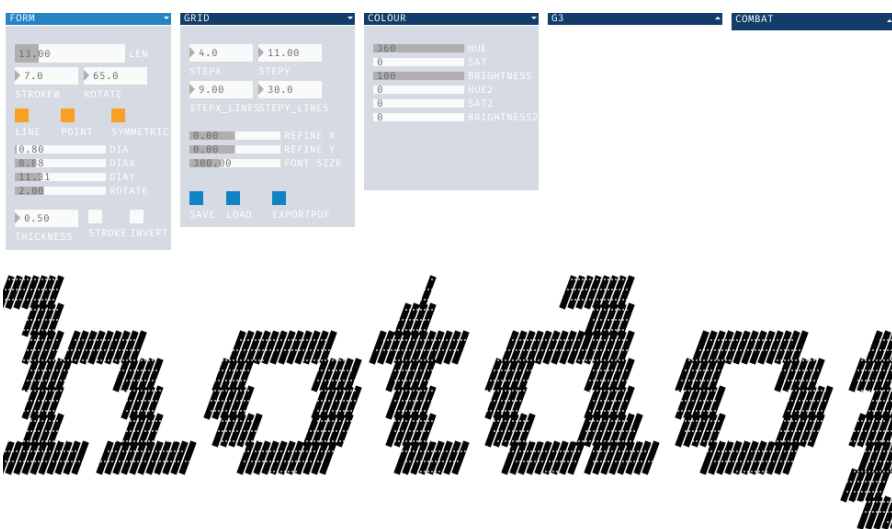
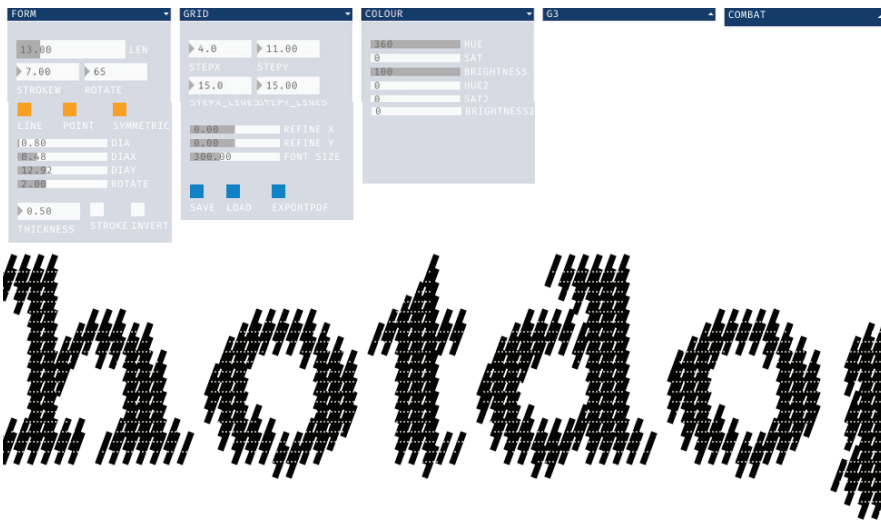
BRIGHTNESS2

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BAGNARD

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FORM

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LEN

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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

11.61

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ROTATE

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THICKNESS

STROKE INVERT

GRID

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4.0

STEPX

STEPLY

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29.0

STEPX_LINES

STEPLY_LINES

17.67

REFINE X

-50.00

REFINE Y

28216

FONT SIZE

SAVE

LOAD

EXPORTPDF

COLOUR

360

HUE

0

SAT

100

BRIGHTNESS

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HUE2

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SAT2

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BRIGHTNESS2

G3

COMBAT

hotdogs

FORM

13.50

LEN

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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

11.61

DIA

12.02

DIA2

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22.00

ROTATE

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THICKNESS

STROKE INVERT

GRID

4.0

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STEPX

STEPLY

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STEPX_LINES

STEPLY_LINES

17.67

REFINE X

-50.00

REFINE Y

28216

FONT SIZE

SAVE

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EXPORTPDF

COLOUR

360

HUE

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SAT

100

BRIGHTNESS

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HUE2

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SAT2

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BRIGHTNESS2

G3

COMBAT

hotdogs

FORM

13.50

LEN

2.00

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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

11.61

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DIA2

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ROTATE

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THICKNESS

STROKE INVERT

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STEPX

STEPLY

18.0

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STEPX_LINES

STEPLY_LINES

17.67

REFINE X

-50.00

REFINE Y

28216

FONT SIZE

SAVE

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EXPORTPDF

COLOUR

360

HUE

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SAT

100

BRIGHTNESS

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HUE2

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SAT2

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BRIGHTNESS2

G3

COMBAT

hotdogs

FORM

13.50

LEN

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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

11.61

DIA

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ROTATE

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THICKNESS

STROKE INVERT

GRID

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STEPX

STEPLY

1.00

4.00

STEPX_LINES

STEPLY_LINES

1.51

REFINE X

26.76

REFINE Y

273.07

FONT SIZE

SAVE

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EXPORTPDF

COLOUR

160

HUE

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SAT

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BRIGHTNESS

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COMBAT

hotdogs

FORM

13.50

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STROKEW

ROTATE

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POINT

SYMMETRIC

11.61

DIA

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ROTATE

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THICKNESS

STROKE INVERT

GRID

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STEPX

STEPLY

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STEPX_LINES

STEPLY_LINES

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REFINE X

26.76

REFINE Y

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FONT SIZE

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EXPORTPDF

COLOUR

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HUE

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BRIGHTNESS

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HUE2

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BRIGHTNESS2

G3

COMBAT

hotdogs

FORM

13.50

LEN

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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

11.21

DIA

12.02

DIAK

18.08

DIAY

12.00

ROTATE

0.50

THICKNESS

STROKE INVERT

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4.0

STEPX

STEPLY

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1.00

STEPX_LINES

STEPLY_LINES

22.72

REFINE X

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REFINE Y

200.16

FONT SIZE

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COLOUR

160

HUE

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BRIGHTNESS

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HUE2

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BRIGHTNESS2

G3

COMBAT

hotdogs

FORM

13.50

LEN

0.0

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STROKES

ROTATE

LINE

POINT

SYMMETRIC

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DIA

1.21

DIA2

0.42

DIA3

0.95

ROTATE

0.10

THICKNESS

STROKE INVERT

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STEPX

STEPI

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STEPX_LINES

STEPI_LINES

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REFINE X

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REFINE Y

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FONT SIZE

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COLOUR

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HUE2

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G3

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KEN_P_FACT

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NOISE_REFIN

MODE1

MODE2

MOUSE ANIME

PL

L_ANIME

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PL_AMM

COMBAT

hotdogs

FORM

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LEN

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STROKES

ROTATE

LINE

POINT

SYMMETRIC

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DIA3

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ROTATE

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THICKNESS

STROKE INVERT

GRID

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STEPX_LINES

STEPI_LINES

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REFINE X

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REFINE Y

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FONT SIZE

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EXPORTPDF

COLOUR

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BRIGHTNESS

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SAT2

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BRIGHTNESS2

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NOISE_REFIN

MODE1

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PL_SCALE

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COMBAT

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FORM

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STROKES

ROTATE

LINE

POINT

SYMMETRIC

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DIA

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DIA3

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ROTATE

2.10

THICKNESS

STROKE INVERT

GRID

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COLOUR

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SAT

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BRIGHTNESS

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HUE2

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SAT2

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BRIGHTNESS2

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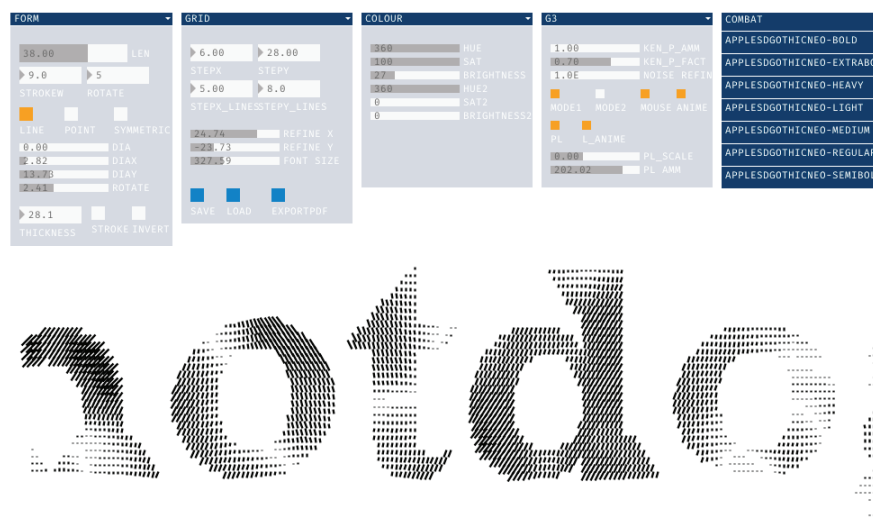
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FORM

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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

0.00

DIA

12.82

DIA2

13.75

DIA3

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ROTATE

28.1

THICKNESS

STROKE INVERT

GRID

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5.00

STEPX

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STEPX_LINES

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REFINE X

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REFINE Y

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HUE

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SAT

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BRIGHTNESS

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NOISE

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MODE1

MODE2

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PL_AMM

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COMBAT

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APPLESDGOTHICNEO-EXTRABOL

APPLESDGOTHICNEO-HEAVY

APPLESDGOTHICNEO-LIGHT

APPLESDGOTHICNEO-MEDIUM

APPLESDGOTHICNEO-REGULAR

APPLESDGOTHICNEO-SEMIBOLD

notdogs

FORM

22.50

LEN

0.0

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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

0.00

DIA

12.82

DIA2

13.75

DIA3

12.43

ROTATE

28.1

THICKNESS

STROKE INVERT

GRID

40.0

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STEPLY

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5.0

STEPX_LINES

STEPLY_LINES

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REFINE X

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REFINE Y

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FONT SIZE

SAVE

LOAD

EXPORTPDF

COLOUR

100

HUE

100

SAT

127

BRIGHTNESS

149

HUE2

0

SAT2

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BRIGHTNESS2

G3

1.00

KEN_P_AMM

10.20

KEN_P_FACT

10.02

NOISE

REFIN

MODE1

MODE2

MOUSE

ANIME

PL_L_ANIME

PL_SCALE

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PL_AMM

133.00

COMBAT

APPLESDGOTHICNEO-BOLD

APPLESDGOTHICNEO-EXTRABOL

APPLESDGOTHICNEO-HEAVY

APPLESDGOTHICNEO-LIGHT

APPLESDGOTHICNEO-MEDIUM

APPLESDGOTHICNEO-REGULAR

APPLESDGOTHICNEO-SEMIBOLD

tdo

FORM

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LEN

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STROKEW

ROTATE

LINE

POINT

SYMMETRIC

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DIA

10.06

DIA2

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DIA3

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ROTATE

14.1

THICKNESS

STROKE INVERT

GRID

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STEPX

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STEPX_LINES

STEPLY_LINES

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REFINE X

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REFINE Y

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FONT SIZE

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EXPORTPDF

COLOUR

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BRIGHTNESS

149

HUE2

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SAT2

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BRIGHTNESS2

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KEN_P_AMM

10.20

KEN_P_FACT

10.02

NOISE

REFIN

MODE1

MODE2

MOUSE

ANIME

PL_L_ANIME

PL_SCALE

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FIRASANS-EXTRABOLD

FIRASANS-EXTRABOLD

FUGUE-ITALIC

FUGUE-REGULAR

FUGUEHEAD

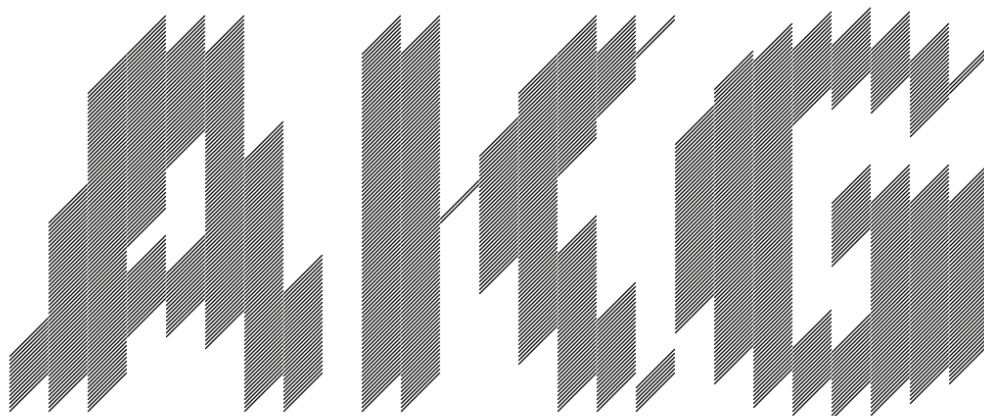
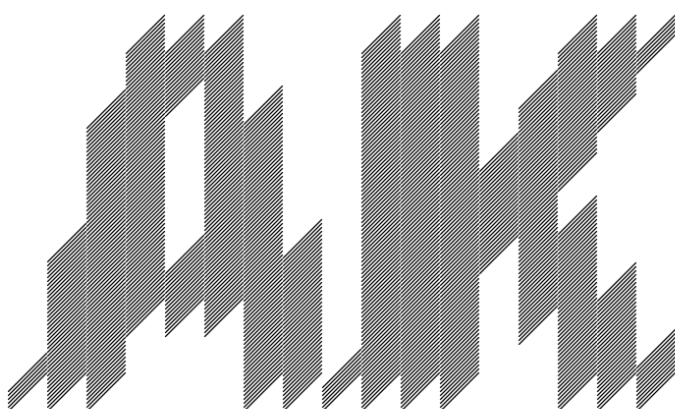
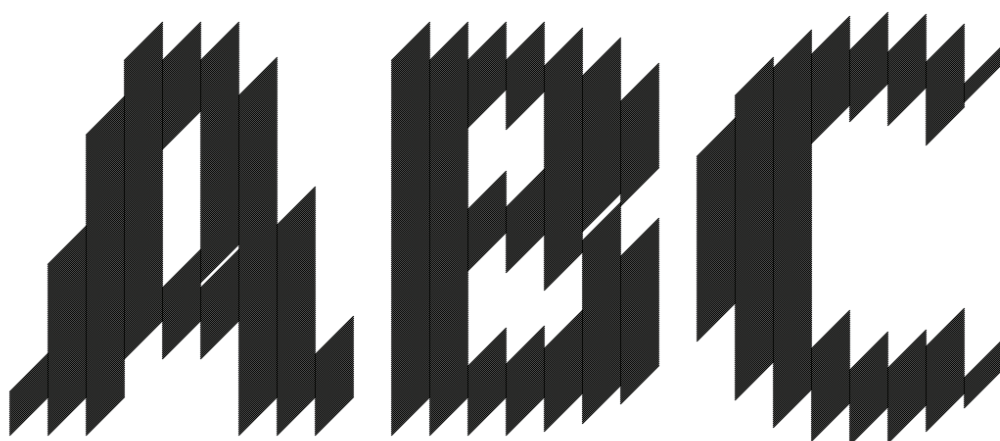
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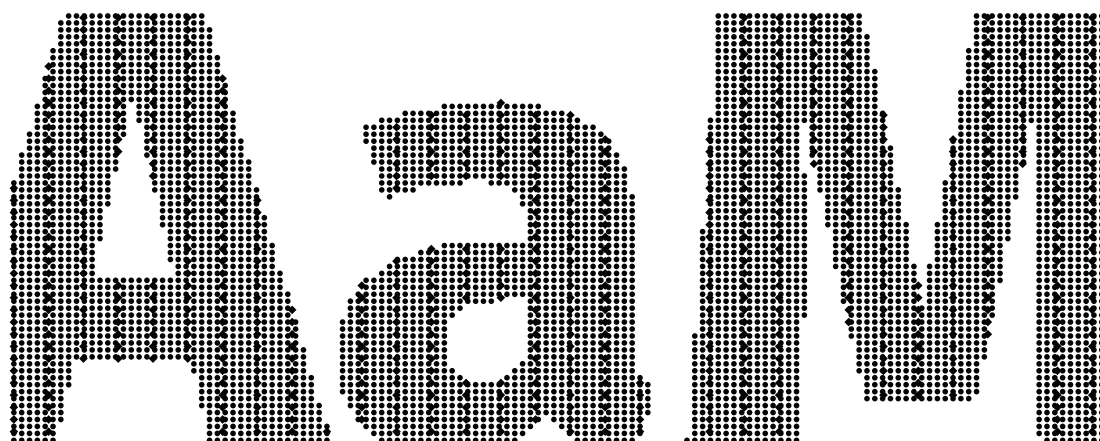
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laEEK

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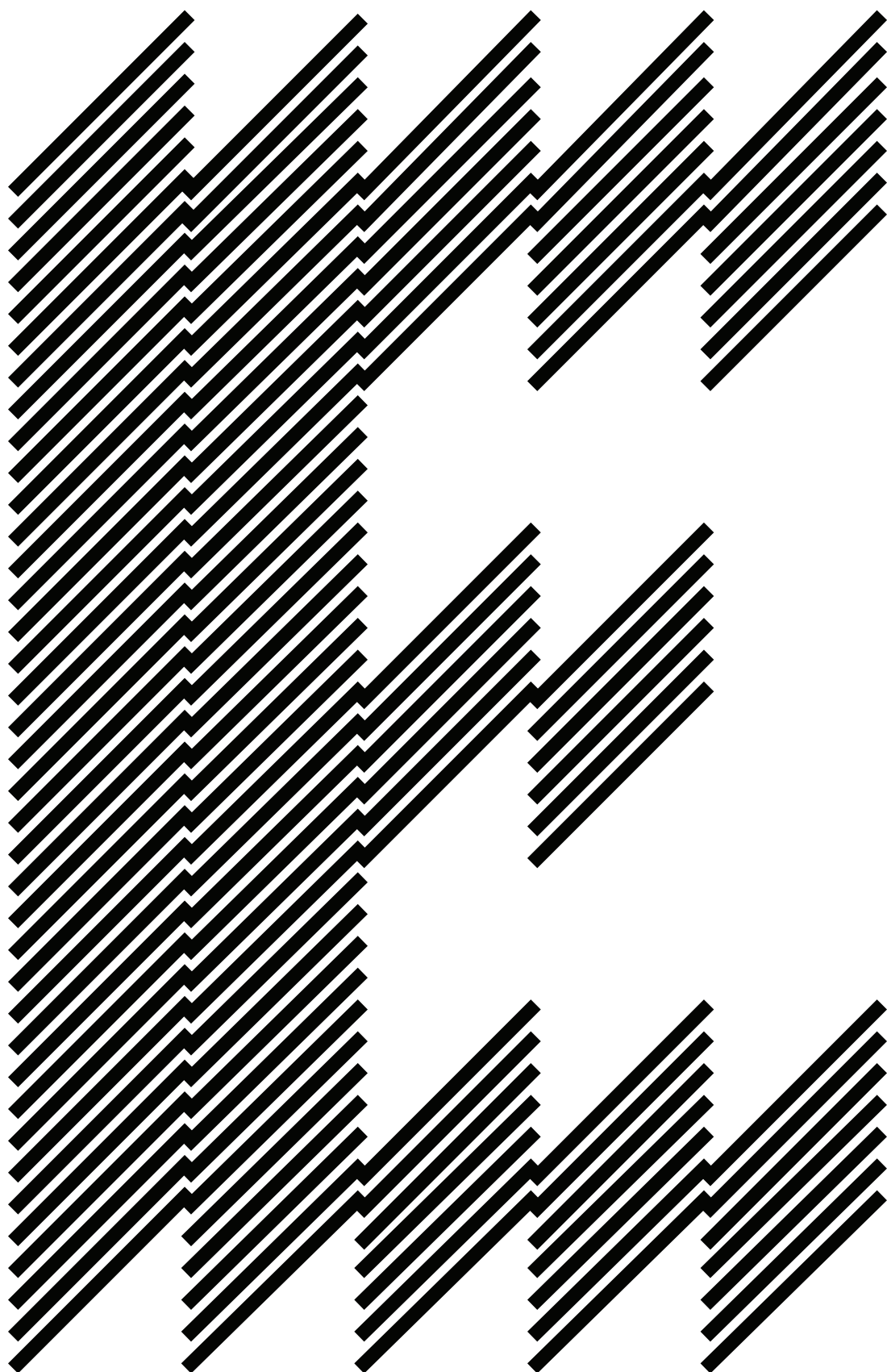
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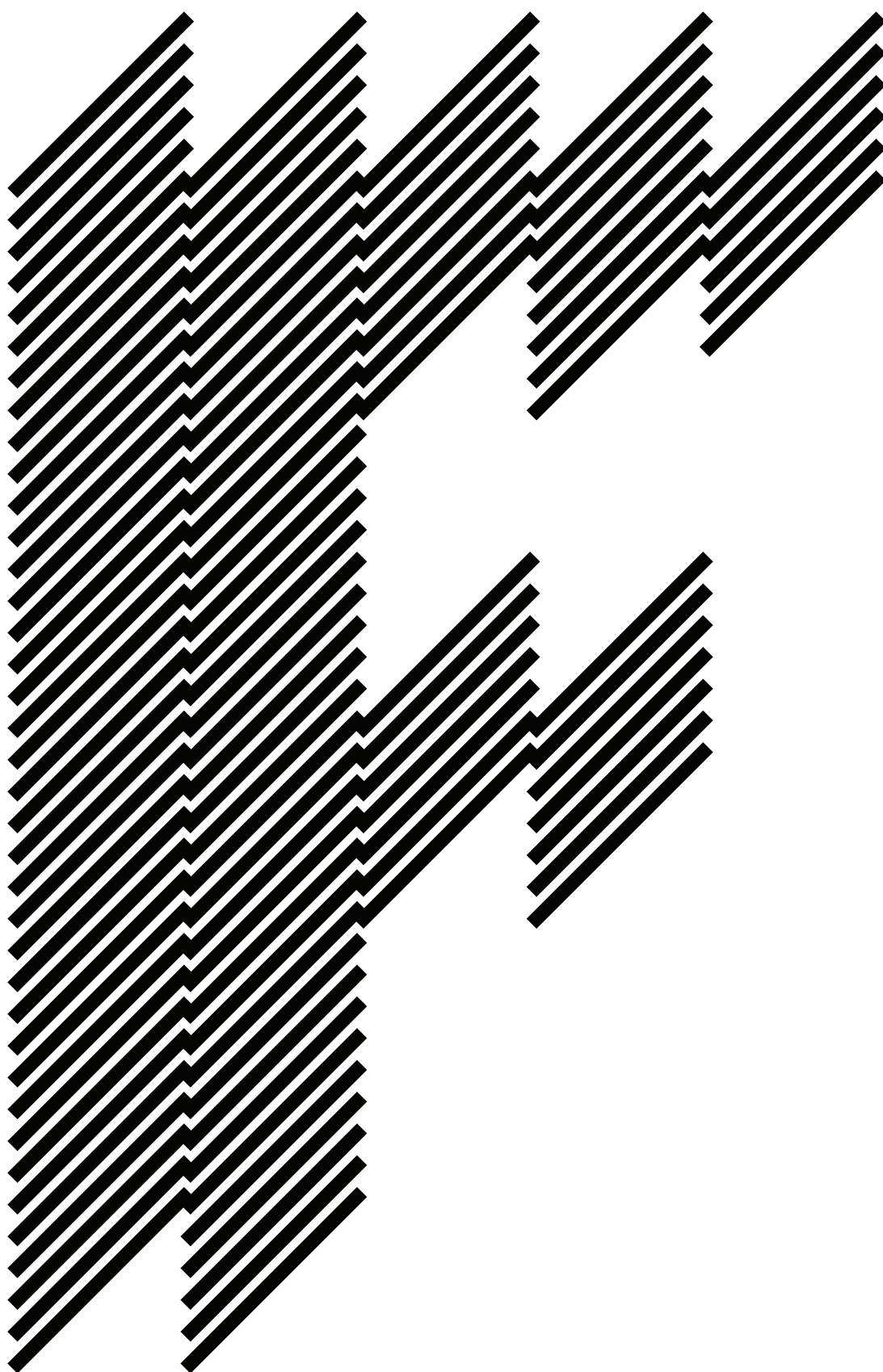
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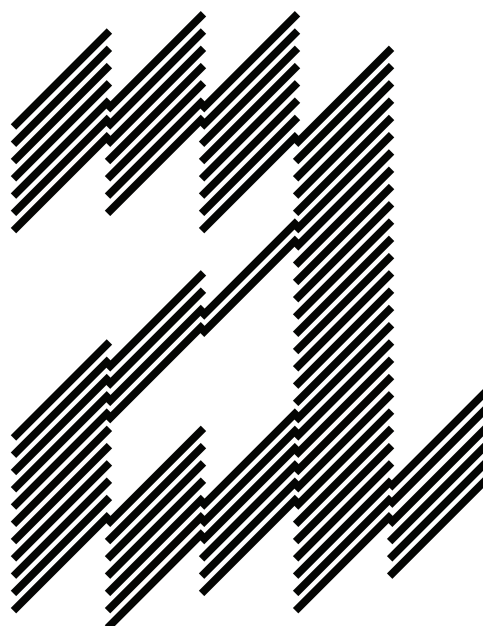
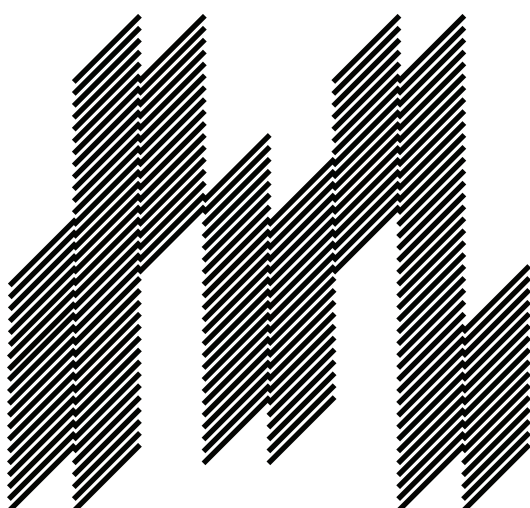
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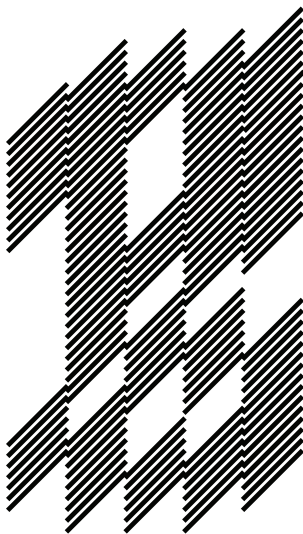
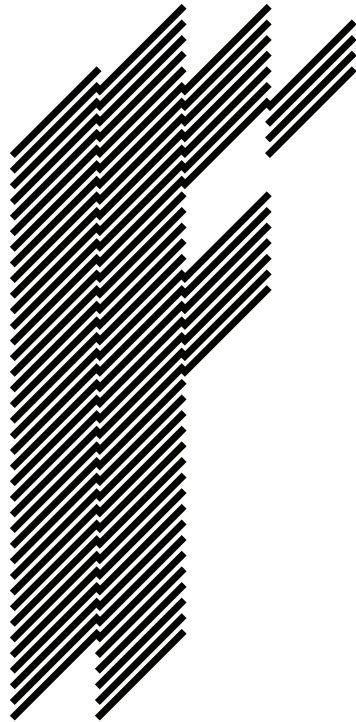
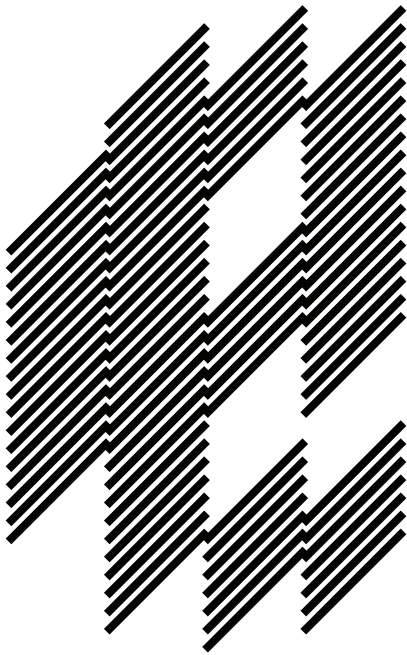
Premières expérimentations sur Alphagraph.
Typographie : Fira Bold

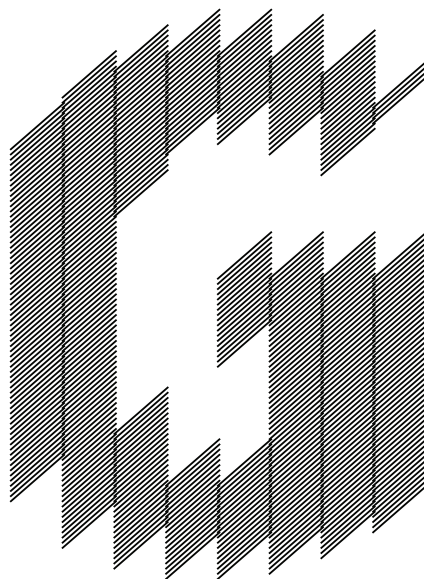
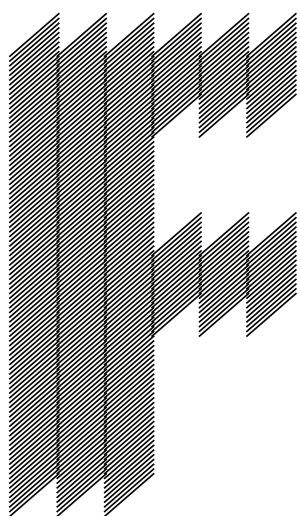
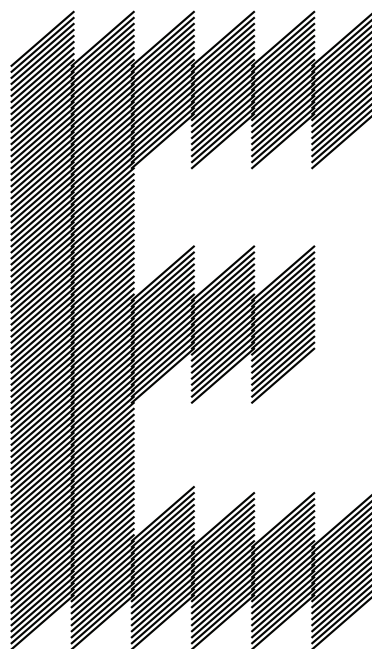
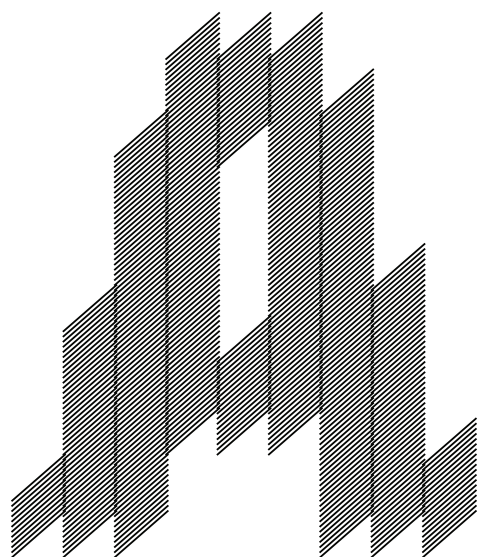


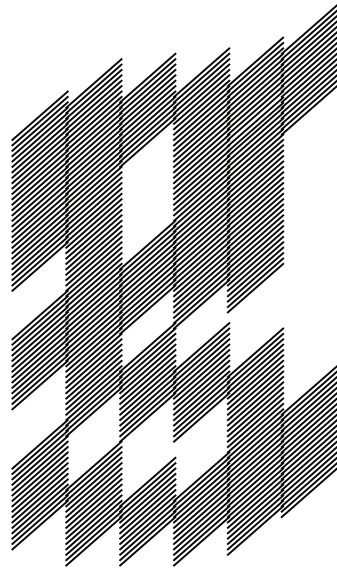
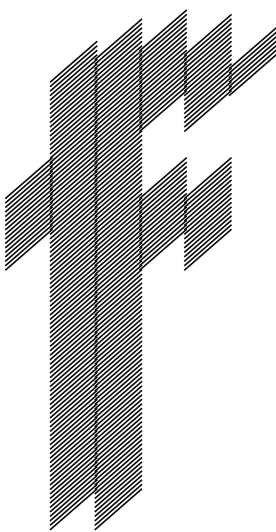
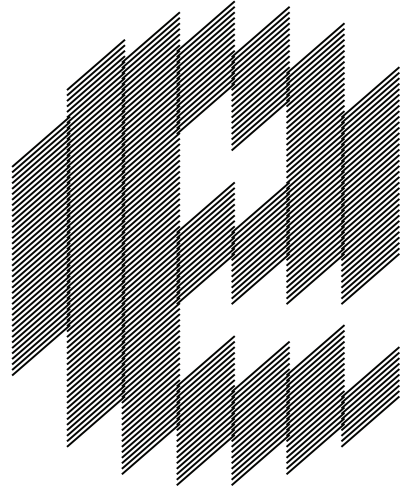
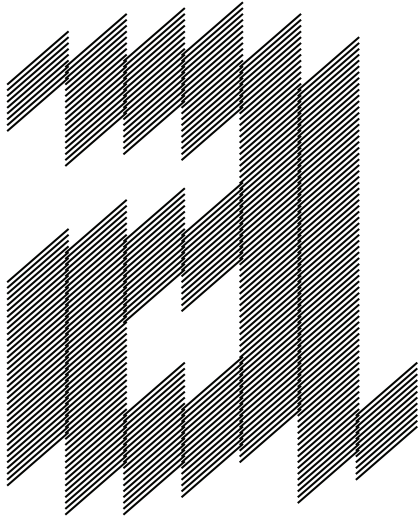












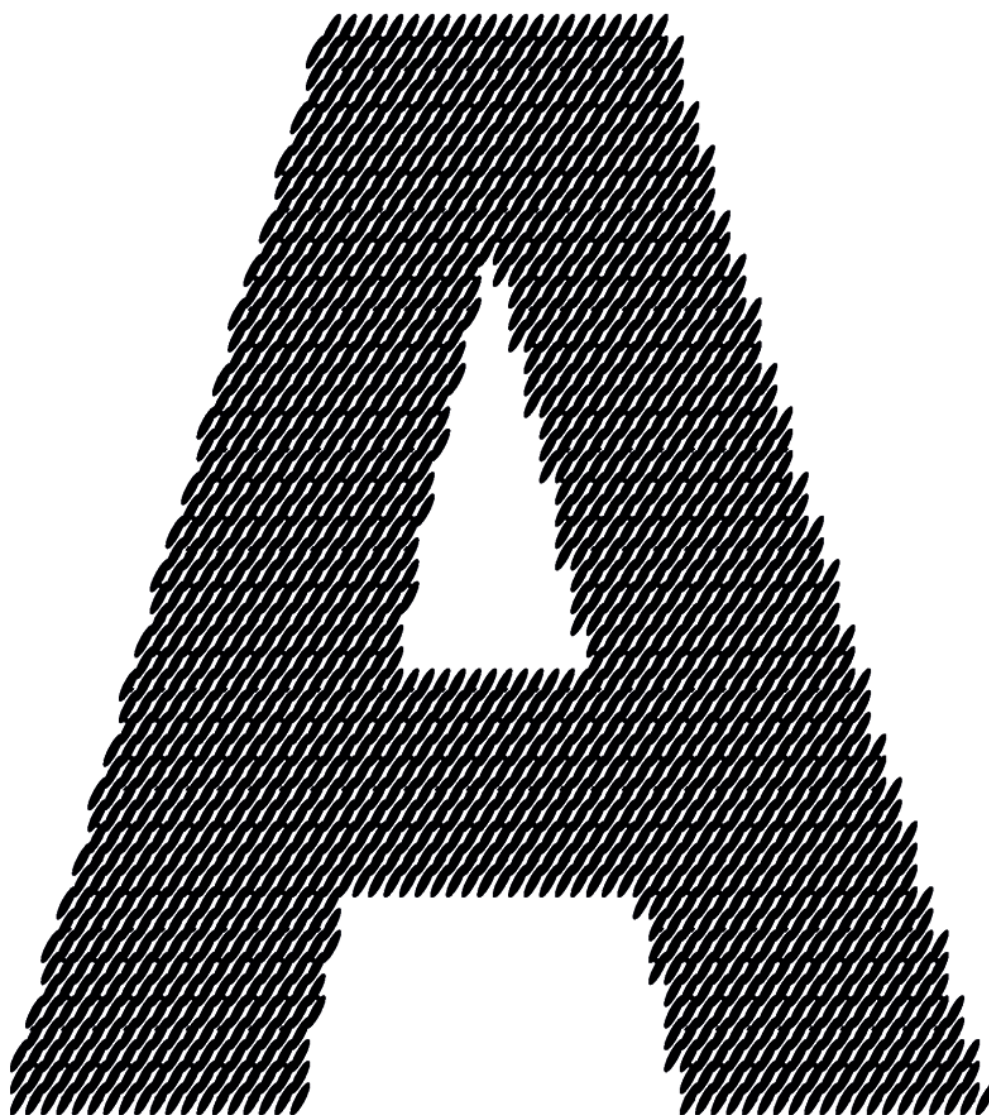
Typographie générée sur FontForge d'après des lettres générées sur Alphagraph.

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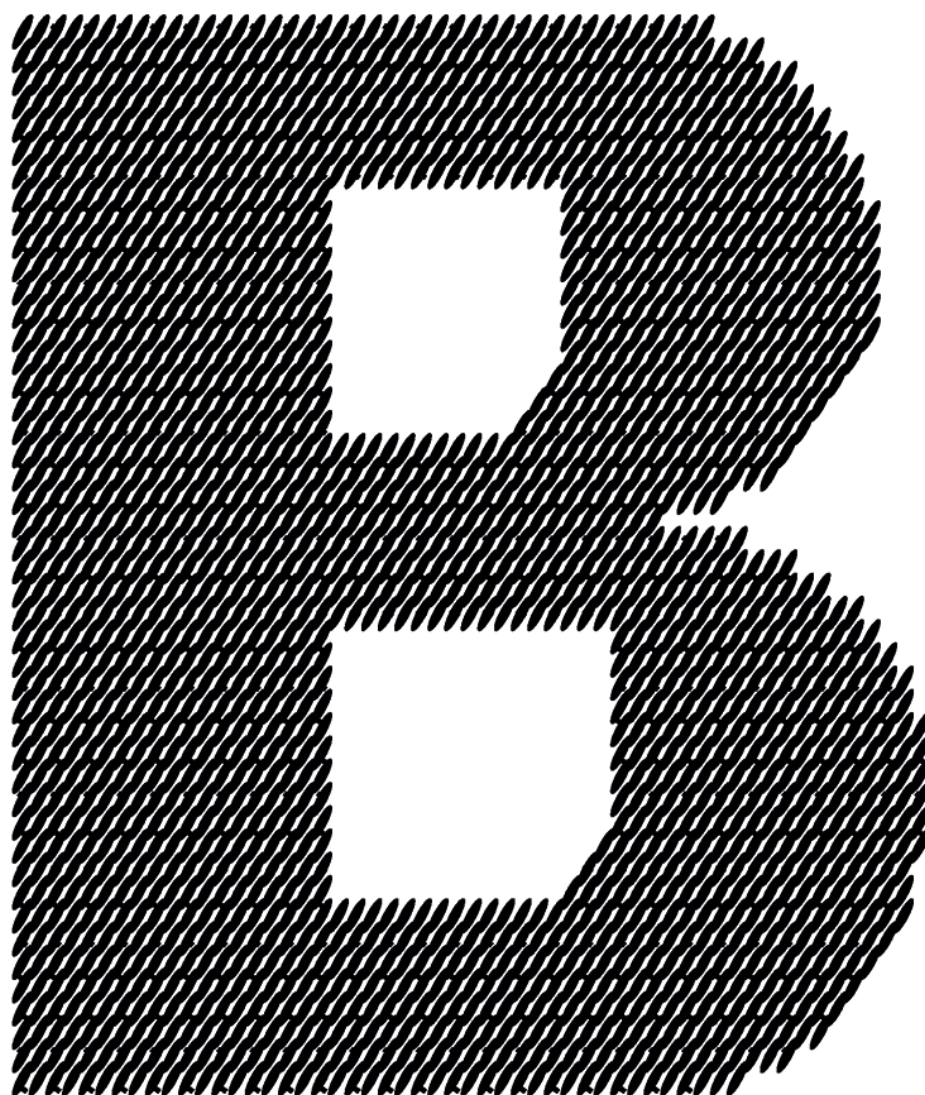
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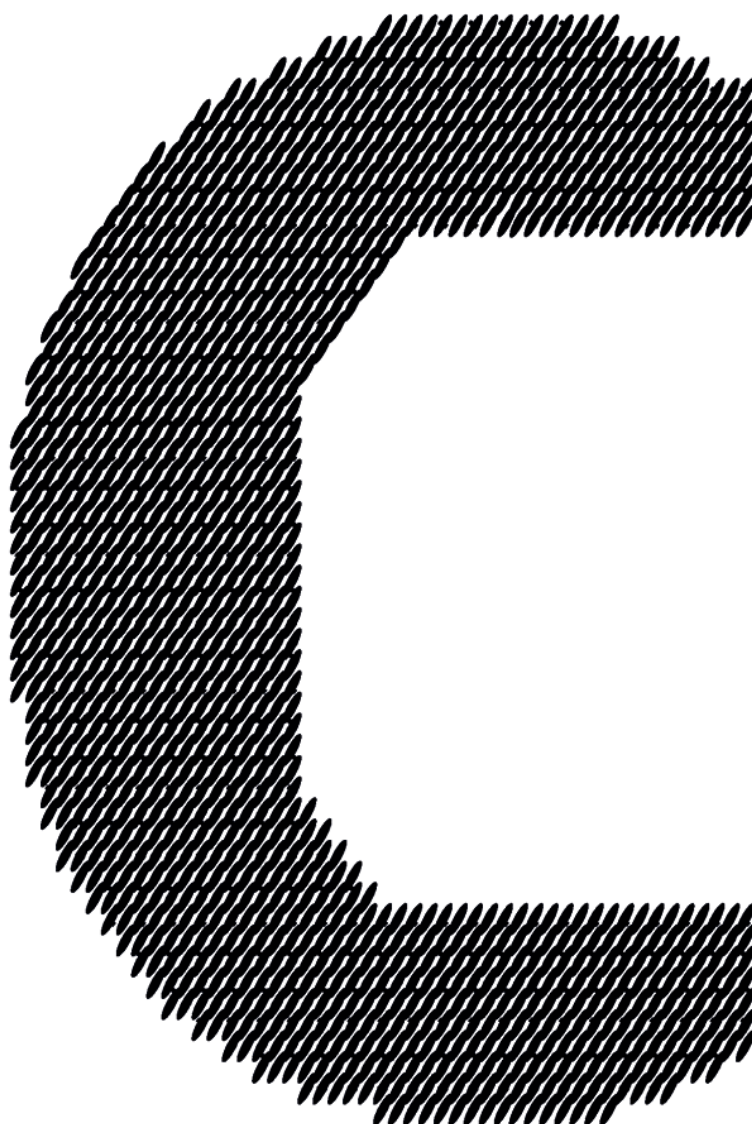
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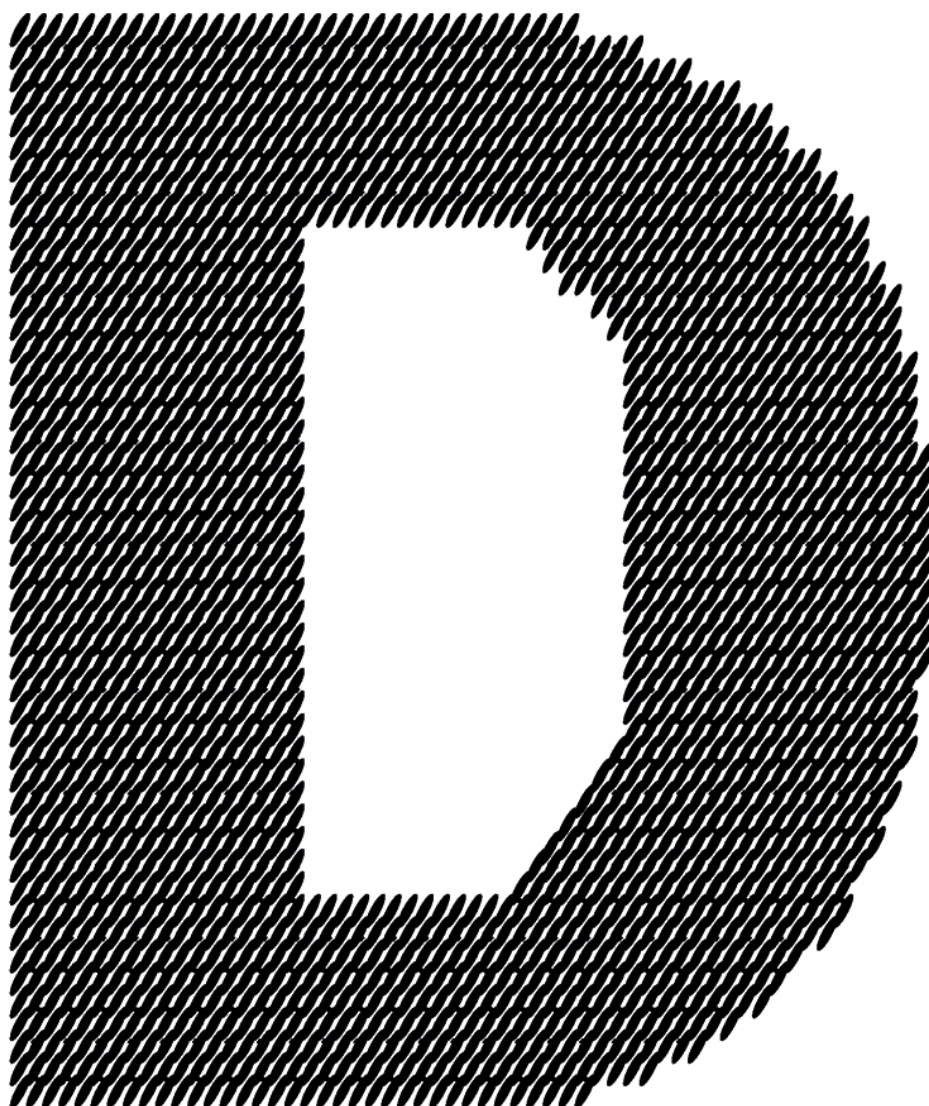
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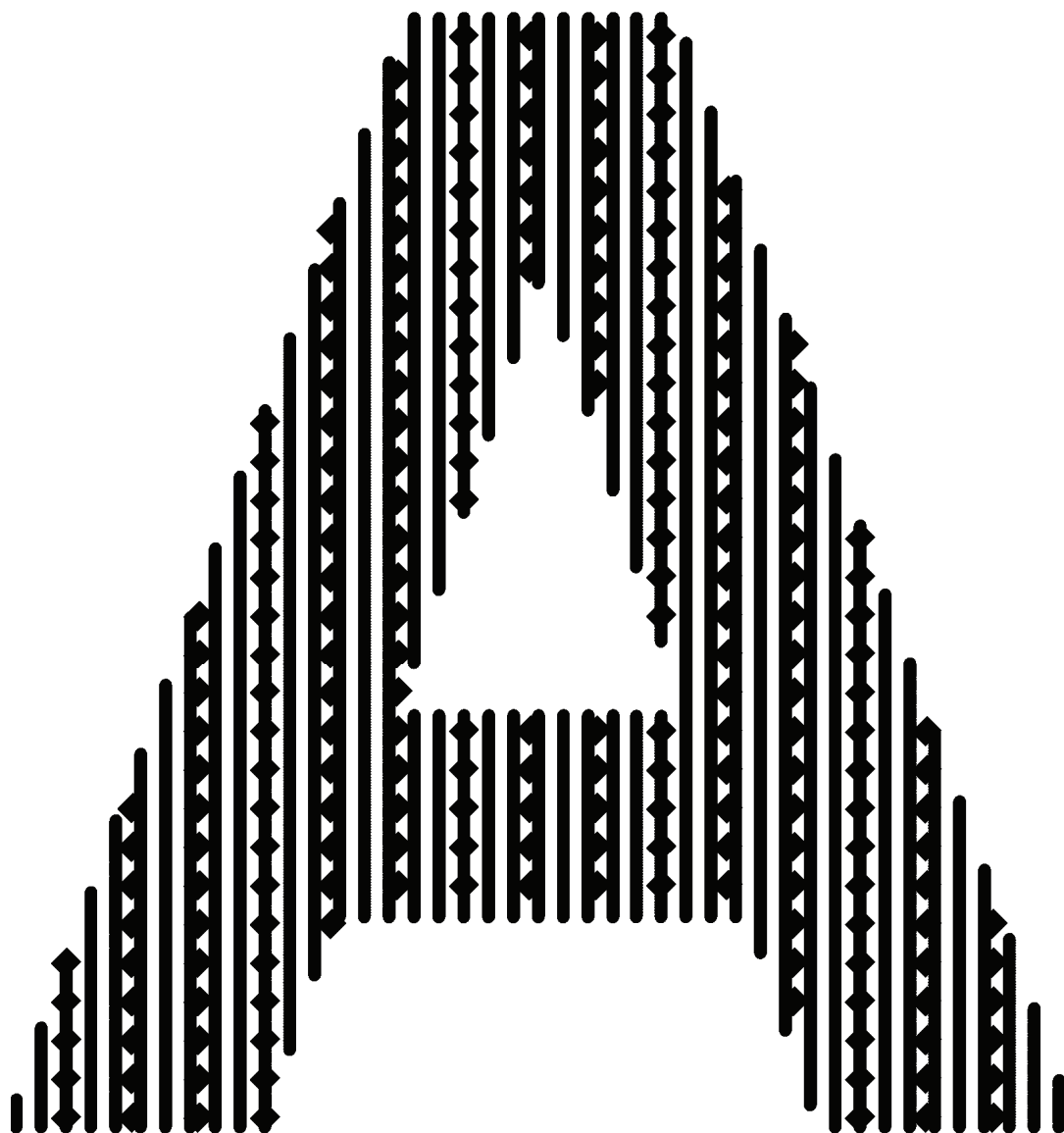
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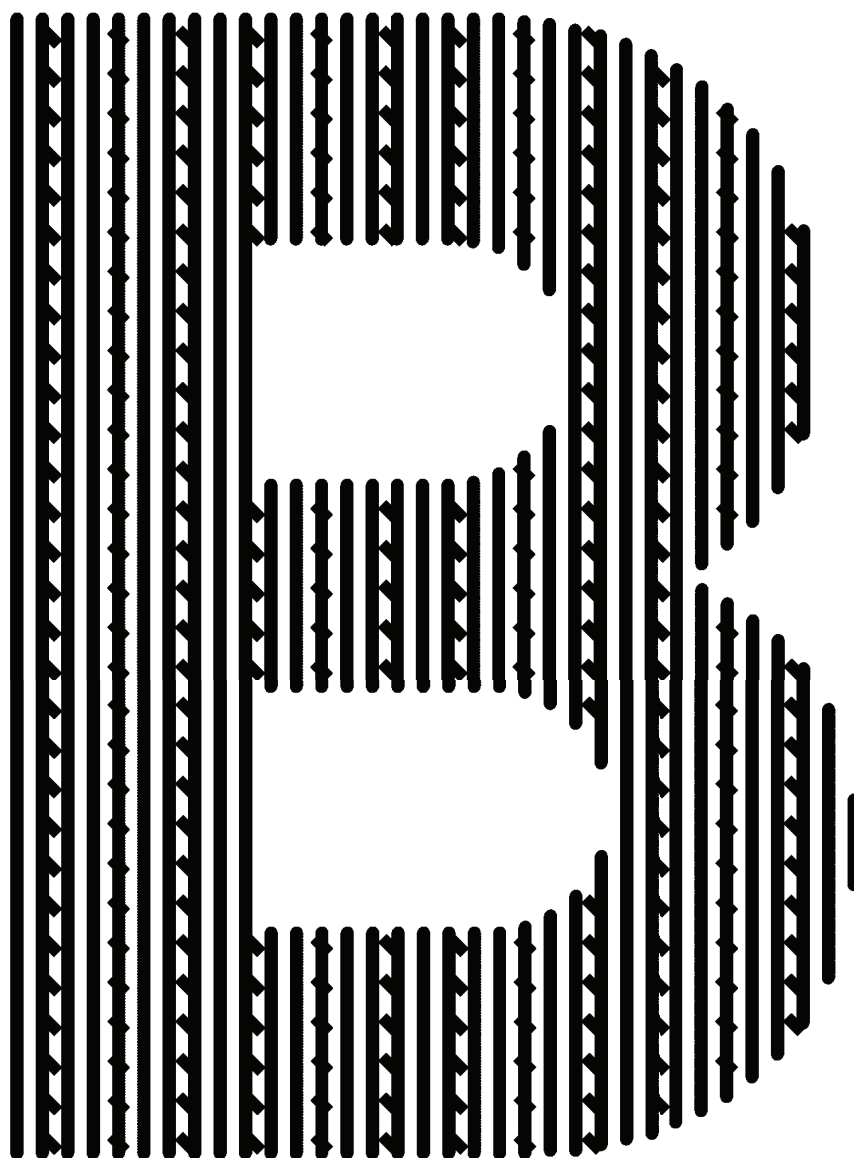
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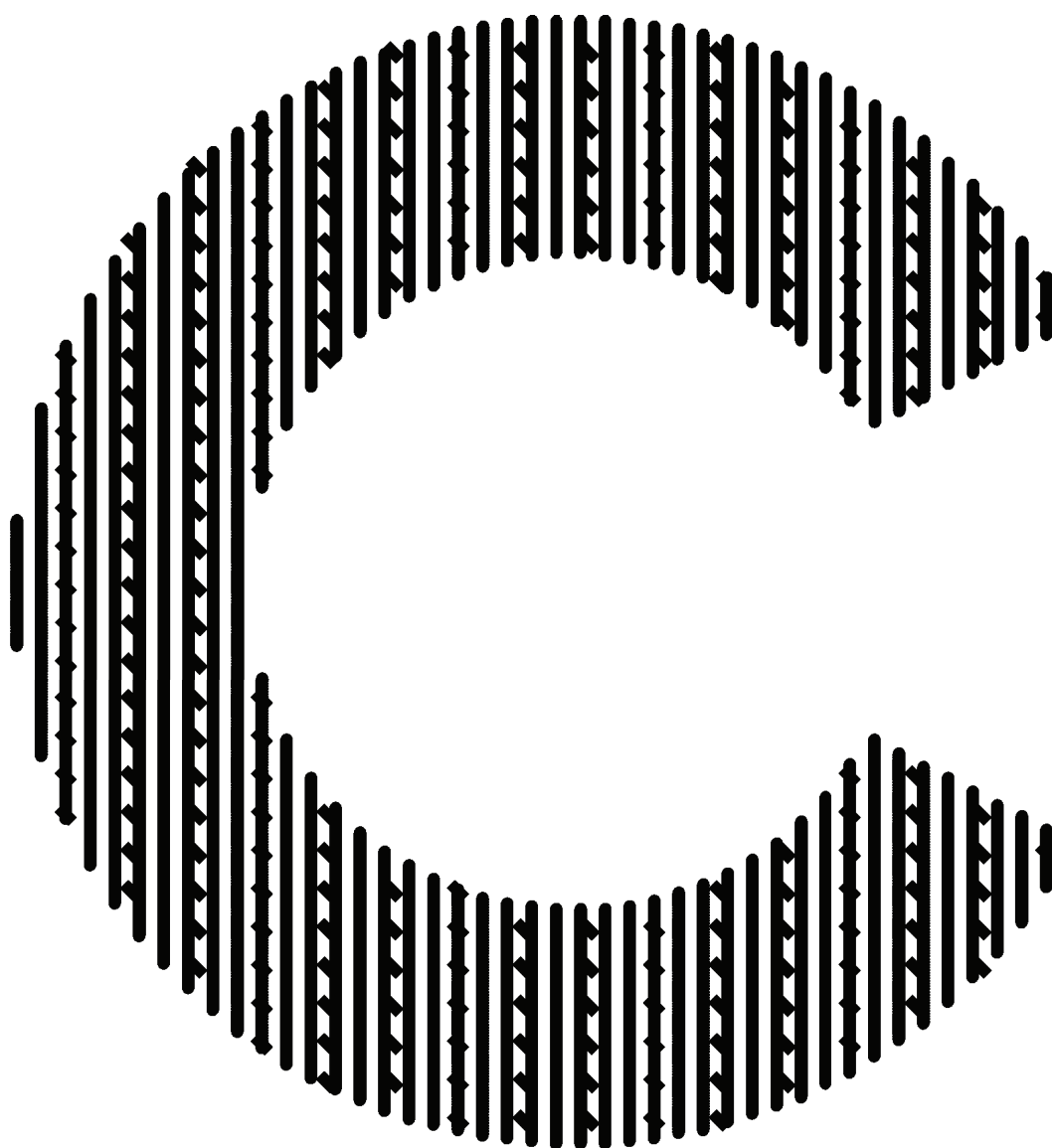
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Typographie générée sur FontForge d'après des lettres
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Typographie : Nowalt Bold



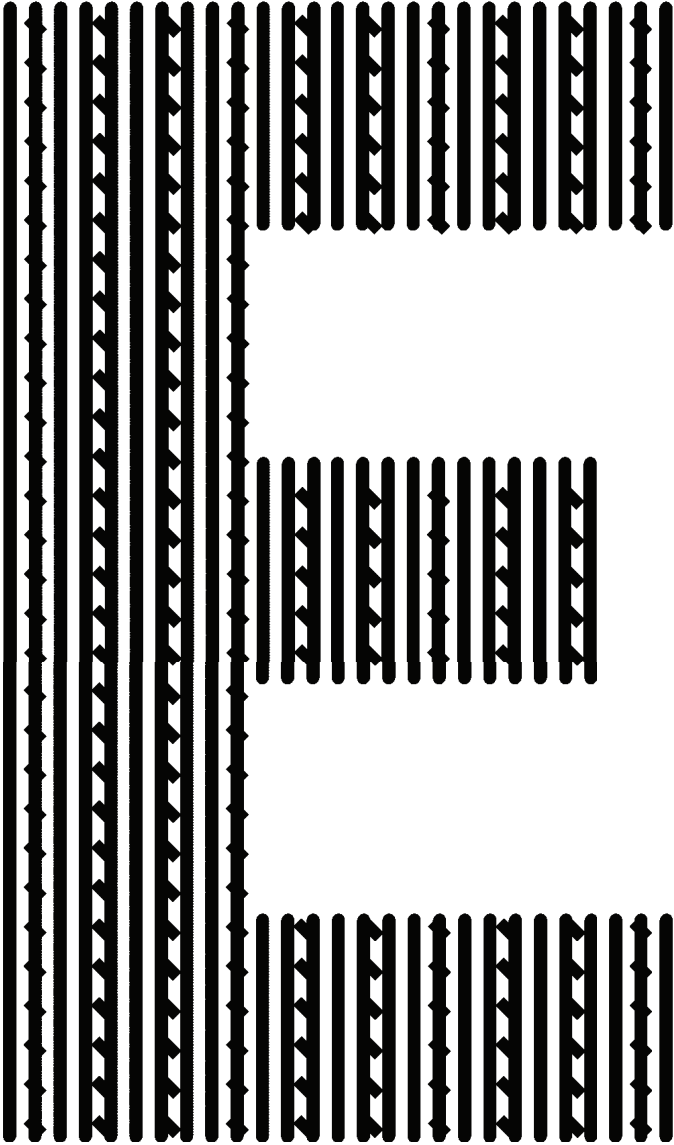
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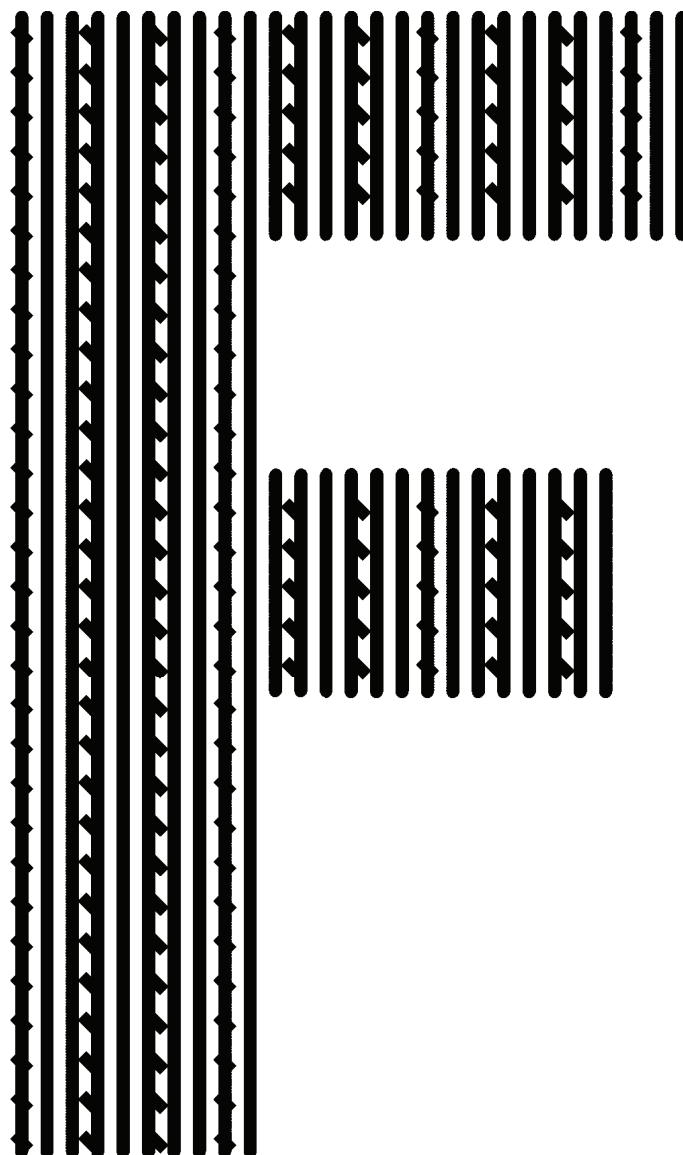
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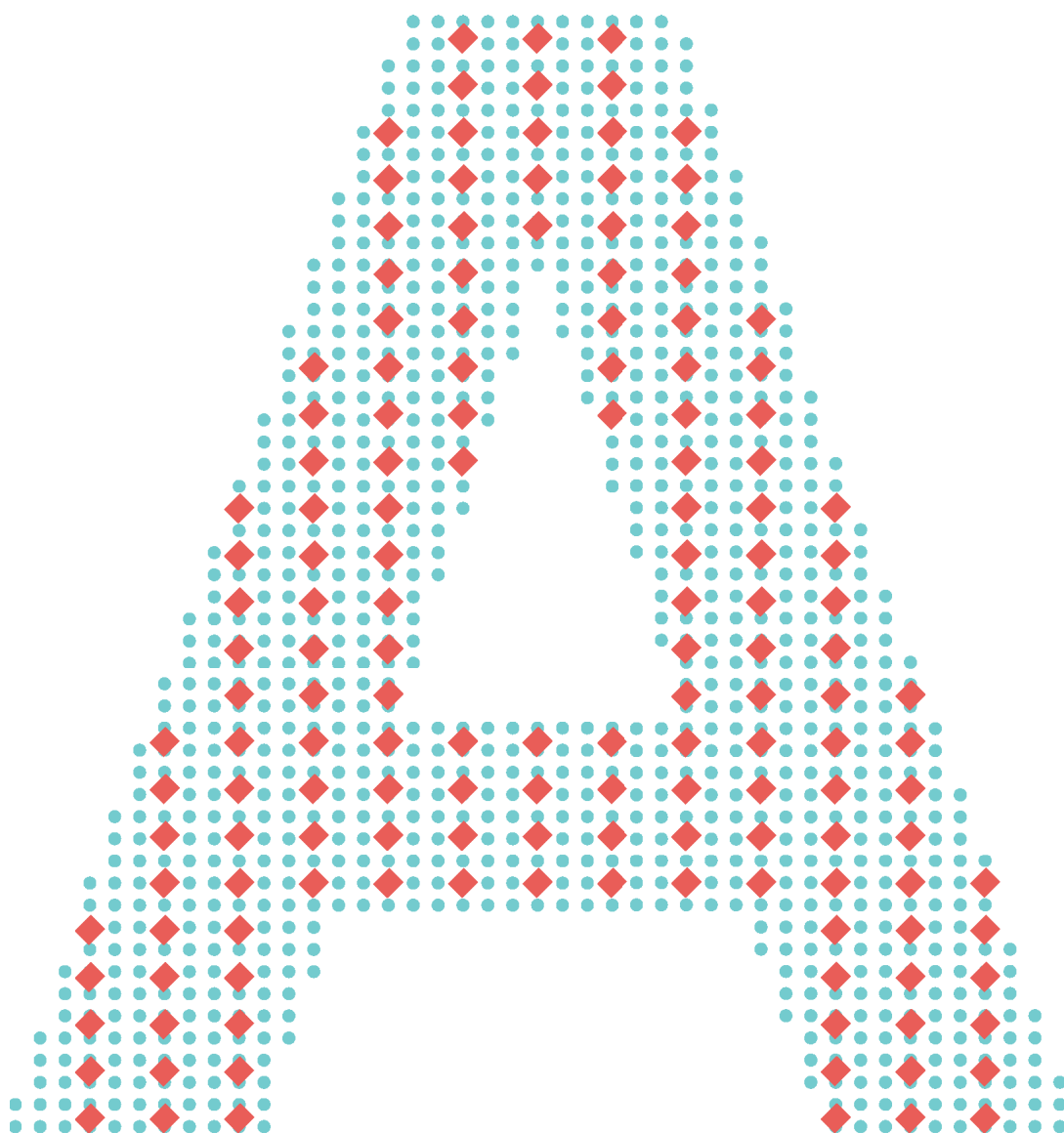
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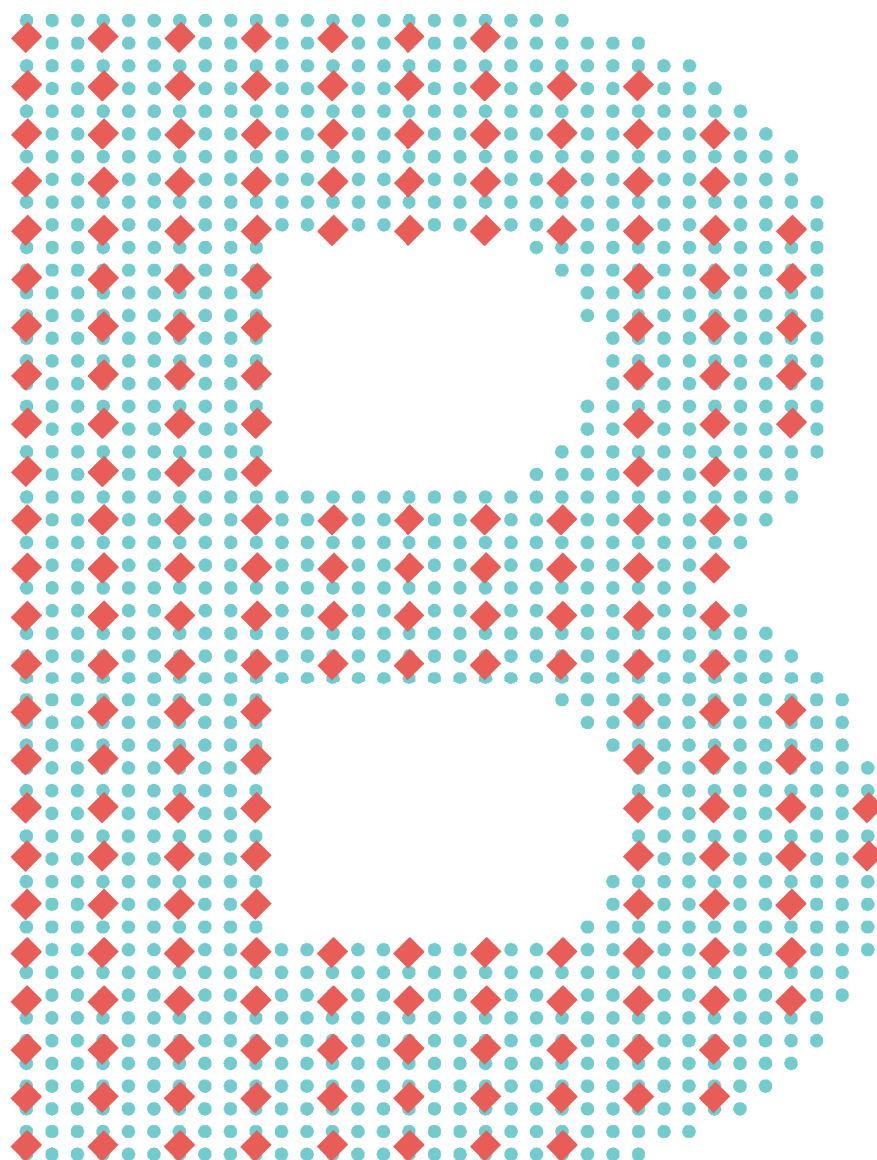
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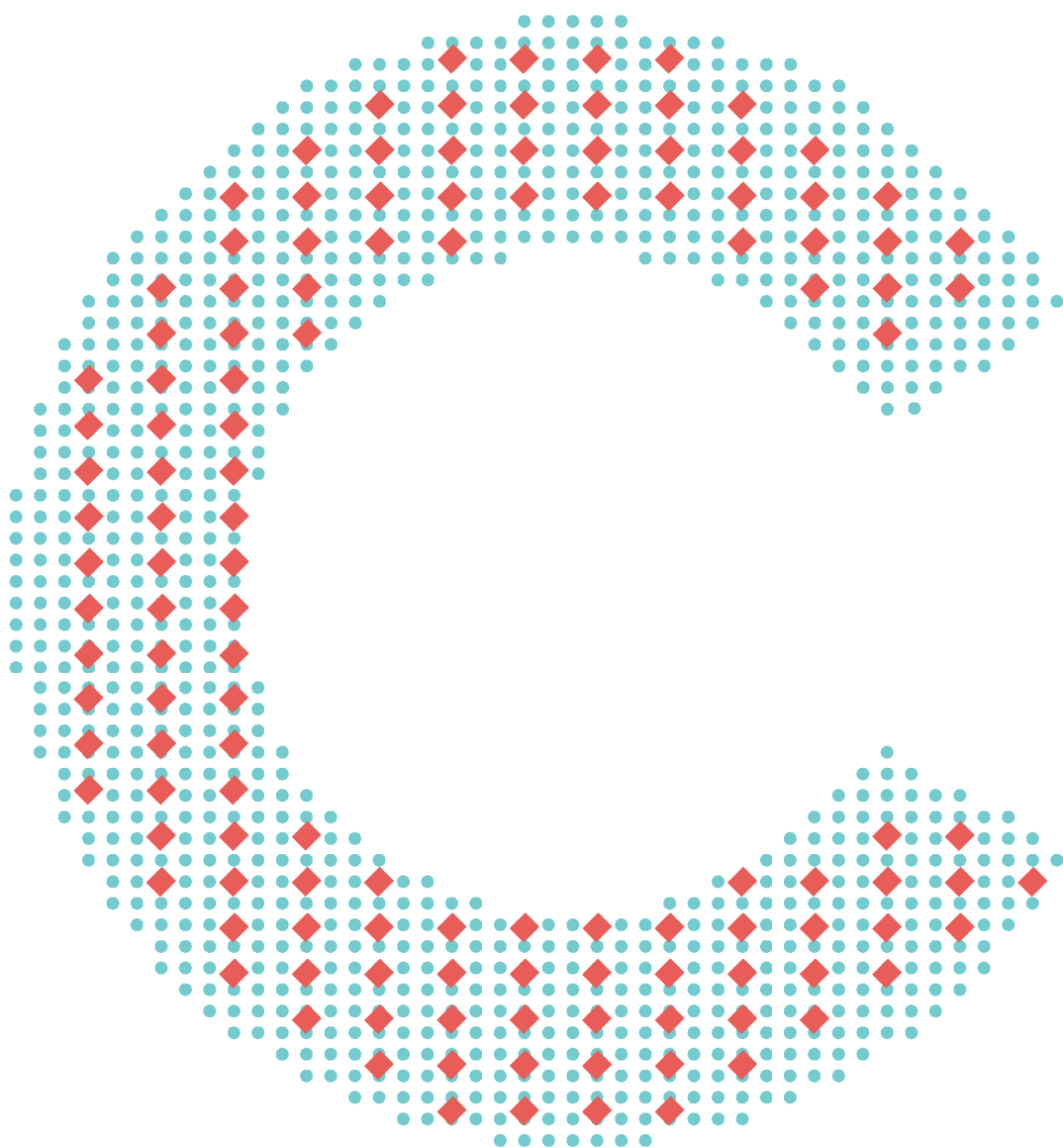
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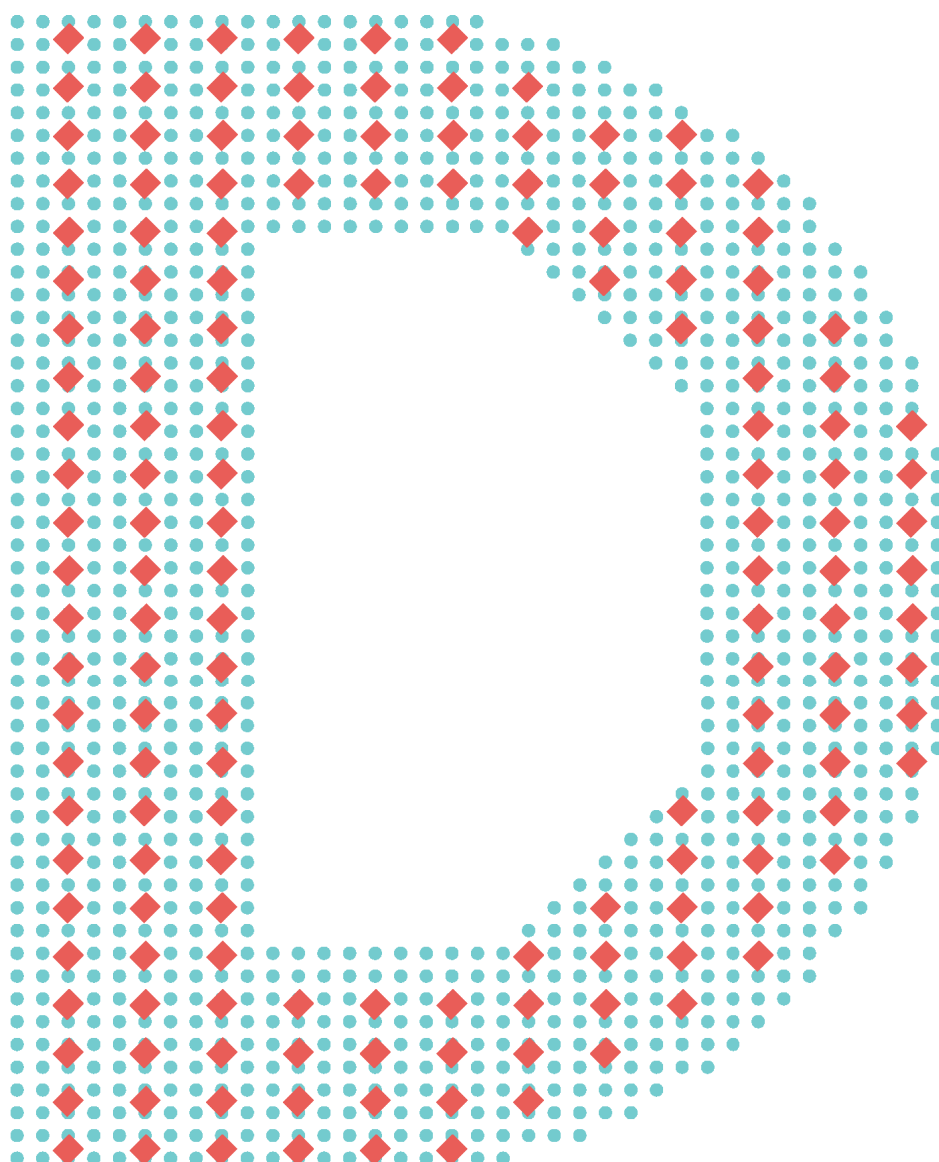
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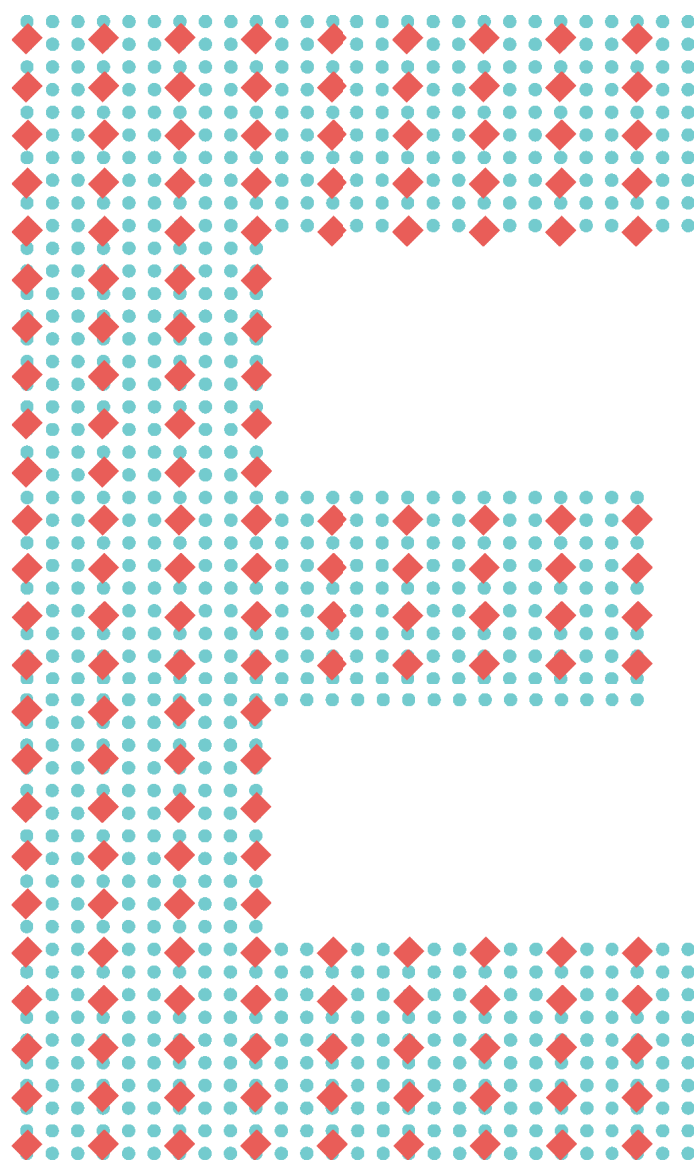
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