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*Regarder, Prélever, Montrer*

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ENSAV La Cambre, Bruxelles (BE)

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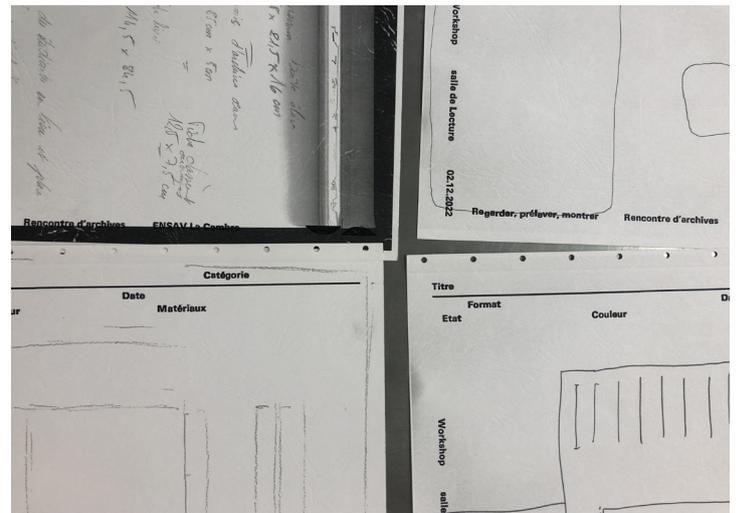
As part of the “Rencontres d’archives” module offered by Belgisch Instituut Belge

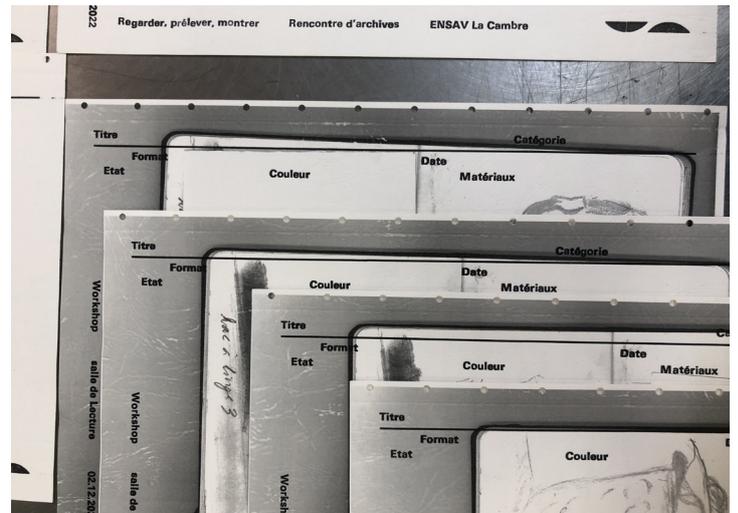
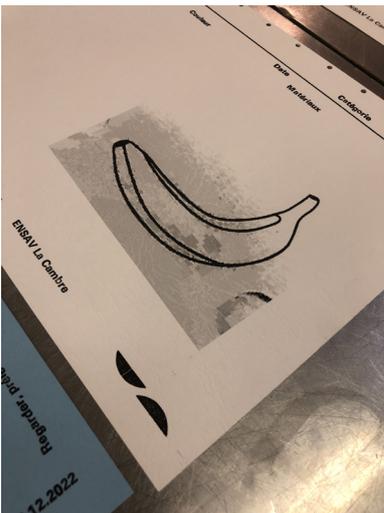
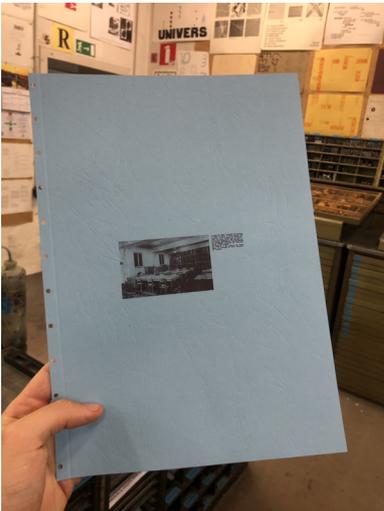
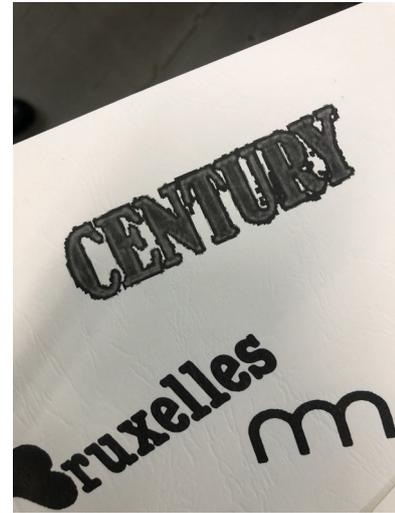
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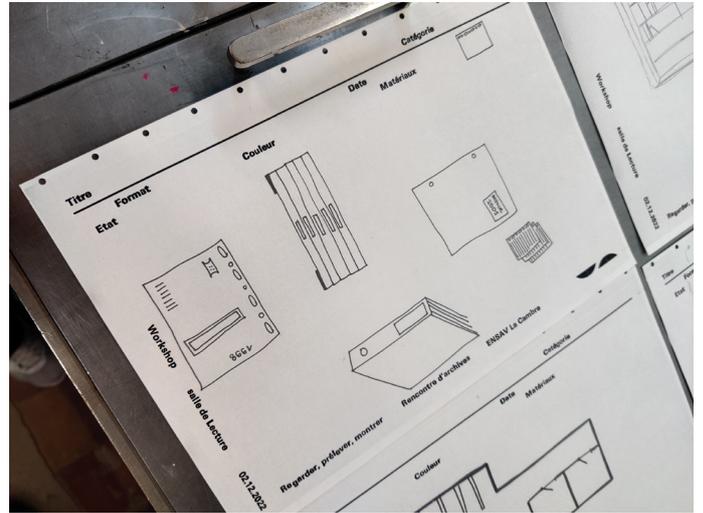
With Frédéric Jaman et Victor Sirot

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We asked the students to explore the school’s archives, focusing not on the content, but on the container — cupboards, boxes, labels, drawers, and so on. The outcome was intended to take the form of a publication. The students were divided into two groups. The first group focused on the content: photographing the structures, drawing architectural elements, compiling an inventory of formats, etc. The second group focused on the container: designing inventory sheets and producing a binder to hold them.







2

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*Le specimen typographique*

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EFET, Lille (FR)

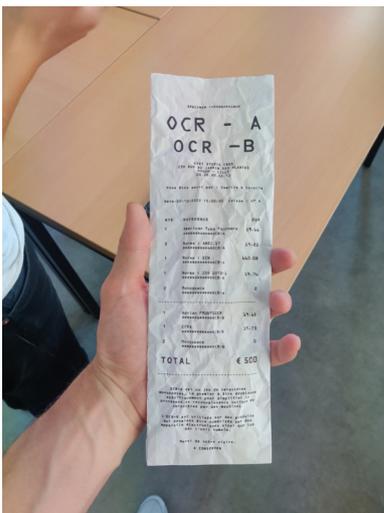
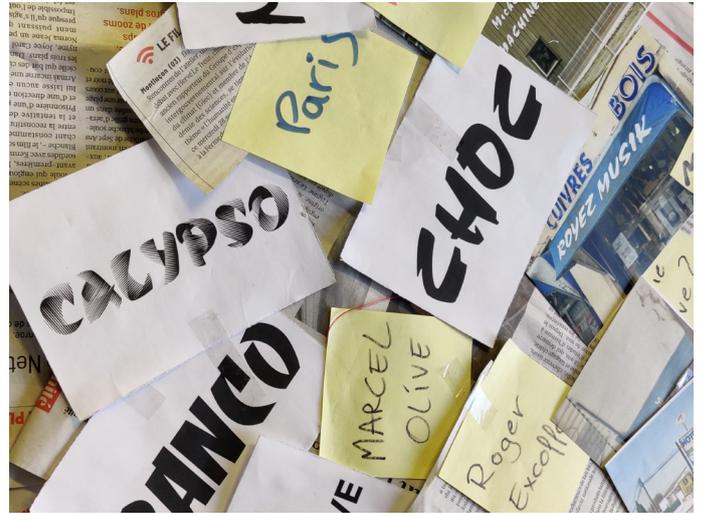
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With Frédéric Jaman et Victor Sirot

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A Starting Point: The discovery of an object: the type specimen. An End Point: An oral presentation of the projects. As part of this typography workshop, students were invited to work with a fundamental tool in the field of type design: the type specimen. Both a presentation object and a means of showcasing a typeface, the type specimen offered broad freedom in terms of graphic, iconographic, and visual expression. It was meant to reveal the nuances, textures, and curves of a typeface through various manipulations such as enlargements, cut-outs, overlays, and overprints.





3

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*En quête*

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ESAAB, Nevers (FR)

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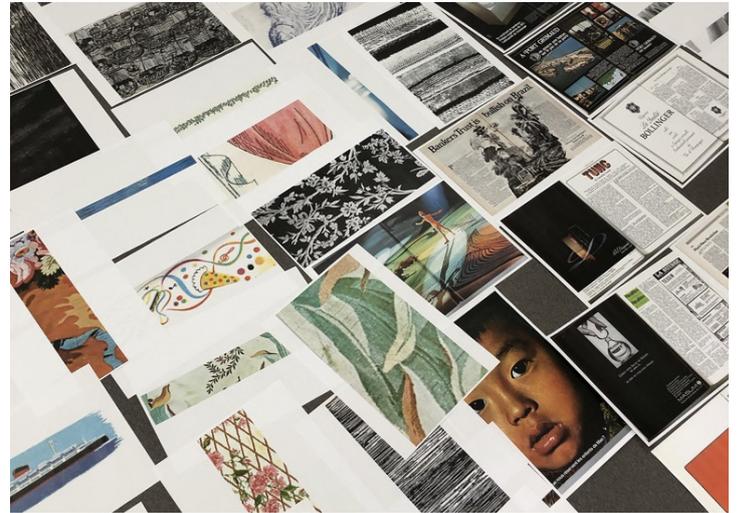
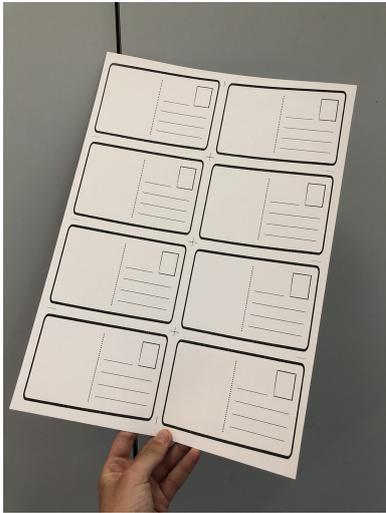
With Frédéric Jaman et Victor Sirot

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We proposed a three-step production process to the students, working in teams of three. Using a large stock of second-hand magazines that we provided, the students were asked to: 1. Isolate interesting pages, 2. Select images or typography from those pages, 3. Design graphic objects using their selection. After each step, every group had to pass the results of their selection on to another group, and so on...







4

*Norme: identité visuelle*

EFET, Lille (FR)

I asked the students to focus on a key element in any visual identity project: the Guide or Standards Manual (Norme in French). This complex editorial tool both presented and explained the visual identity, its concept, and the rules to follow. Over the week, we developed the visual identity of a concert hall. More than just creating a logo, the aim was to build a full graphic system—adaptable, coherent, and responsive to various constraints such as content, geography, or context. Students began by gathering content and conducting visual, iconographic, and historical research to support their creative process. They then applied their visual system across essential formats: a poster, a program, and one medium of their choice. Each student also created a Style Guide outlining their editorial and branding strategy.



