

(WE BELIEVE IN STYLE)

(WE BELIEVE IN EXPRESSION)

(WE BELIEVE IN INNOVATION)

# PORTFOLIO

BAPTISTE DE JUNNEMANN

# .SUMMARY/

ABOUT ME

PRESENTING MYSELF

SCHOOL

BEGINING IN SURFACIC, POLYGONAL AND  
TEXTILE MODELING AND ANIMATION

APPRENTICE

SURFACIC MODELING

PERSONAL PROJECT

TEXTILE MODELING PROJECT

PROFESSIONAL PROJECT

SWAROVSKI POP UP STORE

FASHION



TEKNO FESTIVAL

MUSICIAN

2 TIMES  
SWIMMING CHAMPION



# STUDIES.

ECOLE  
DE CONDÉ



PRODUCT DESIGN  
2019 – 2023

RUBIKA  
MONTBELIARD



DIGITAL DESIGN  
2023 – 2025

# SCHOOL PROJECTS.

02.



SURFACIC

POLYGONAL

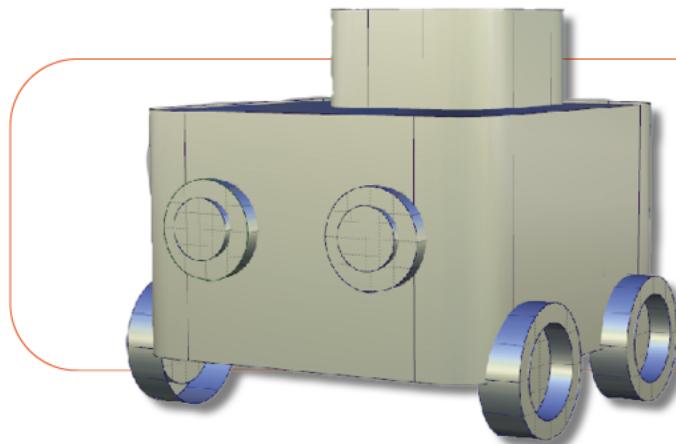
TEXTILE

ANIMATION

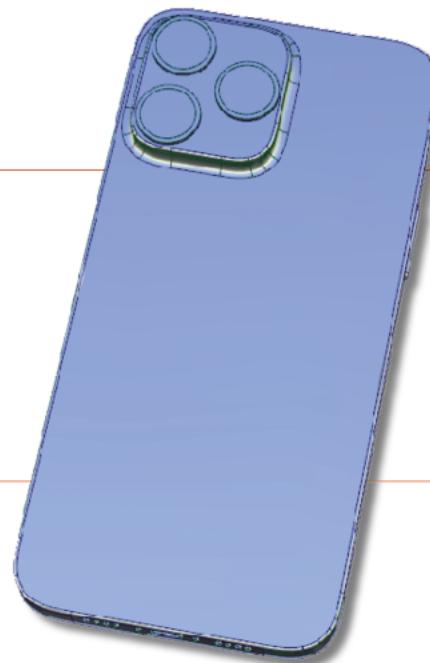
**Rubika<sup>∞</sup>**  
Montbéliard

# DISCOVERY

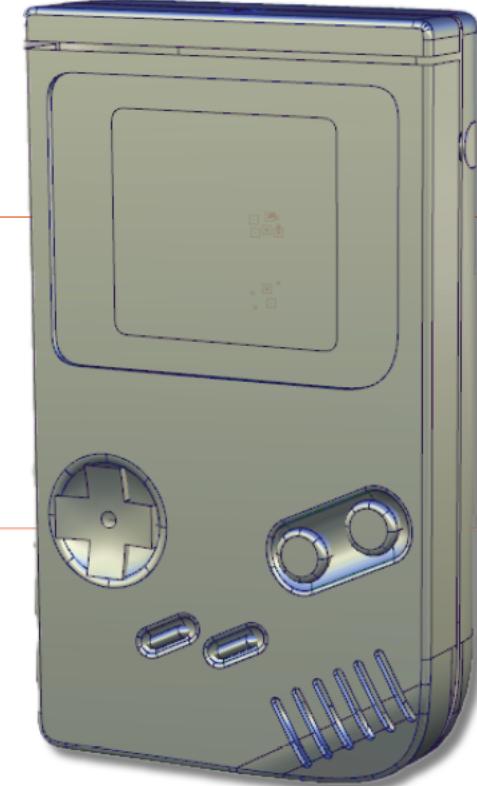
## SURFACIC MODELING



TOY  
OCTOBER 2023



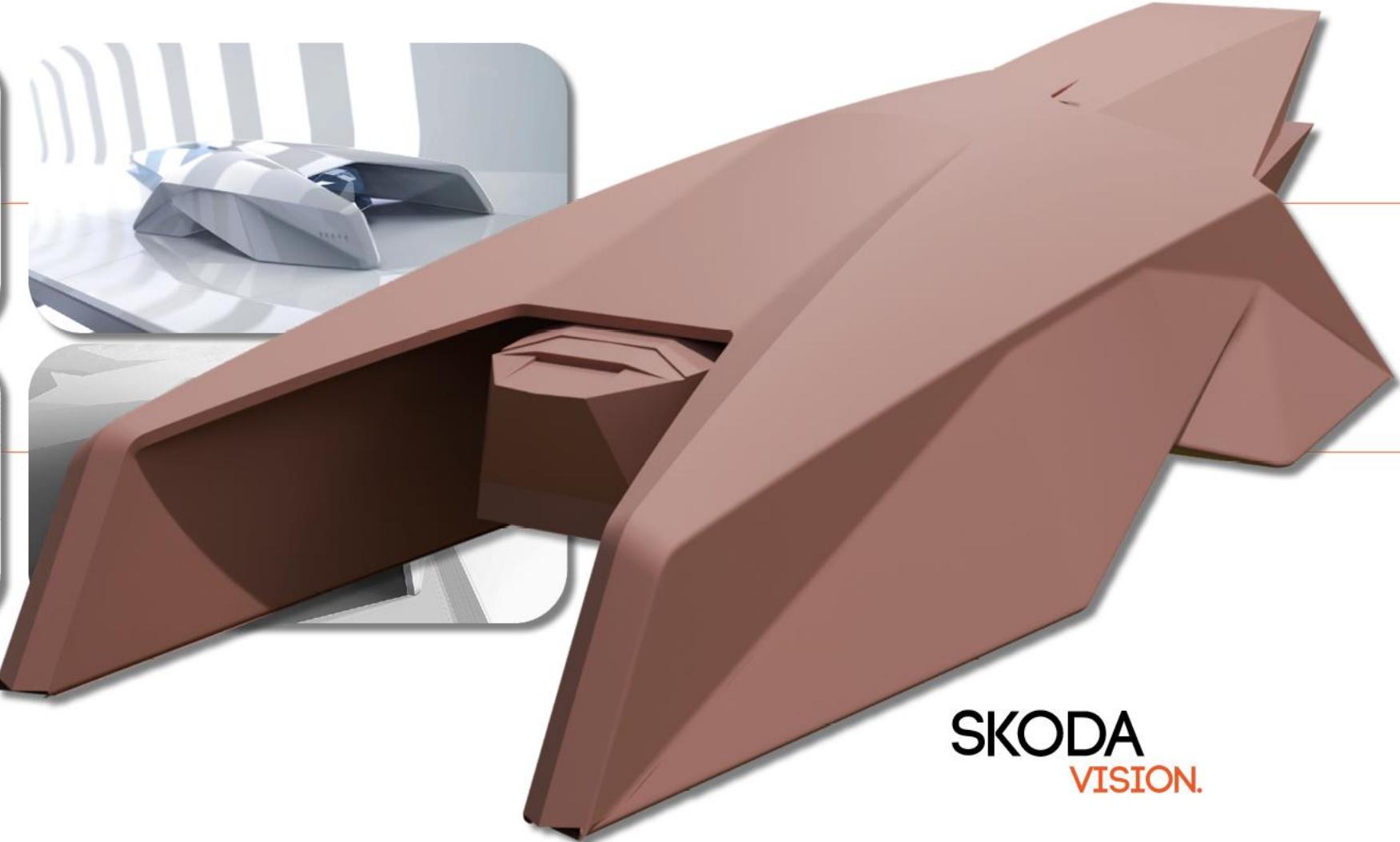
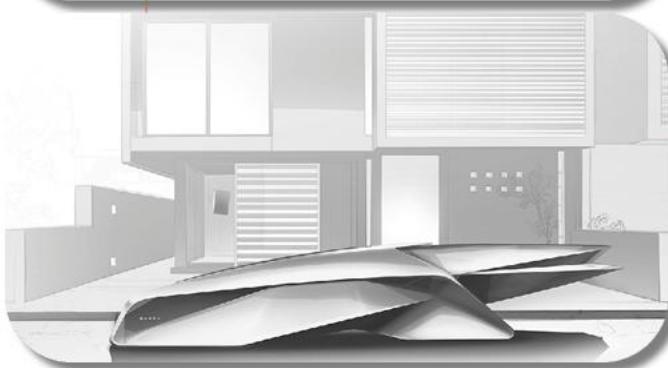
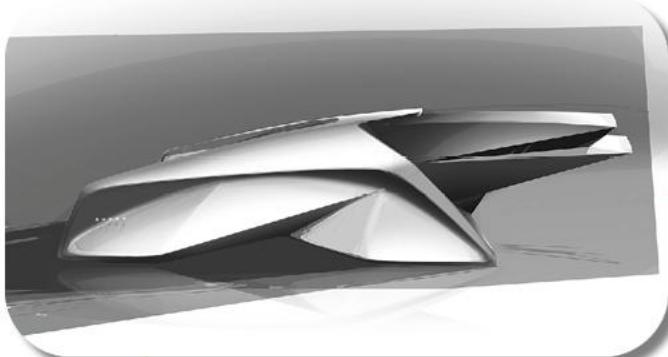
IPHONE 14  
OCTOBER 2023



GAMEBOY  
NOVEMBER 2023

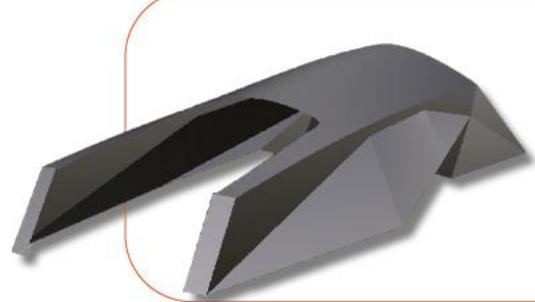
LEARING BASICS  
CURVES  
SQUARE  
FILETS

# SKETCH MODELING.

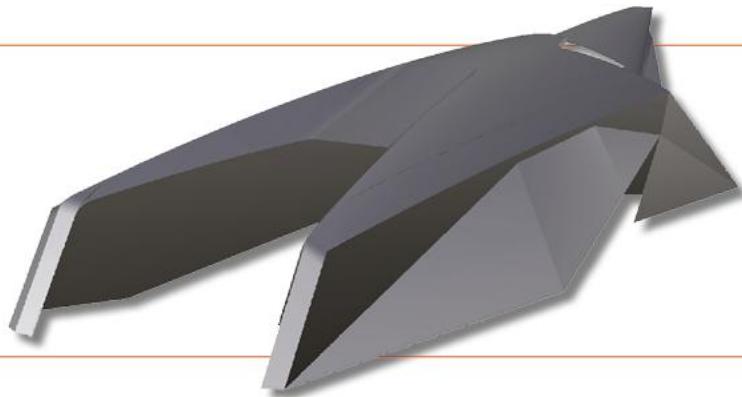


SKODA  
VISION.

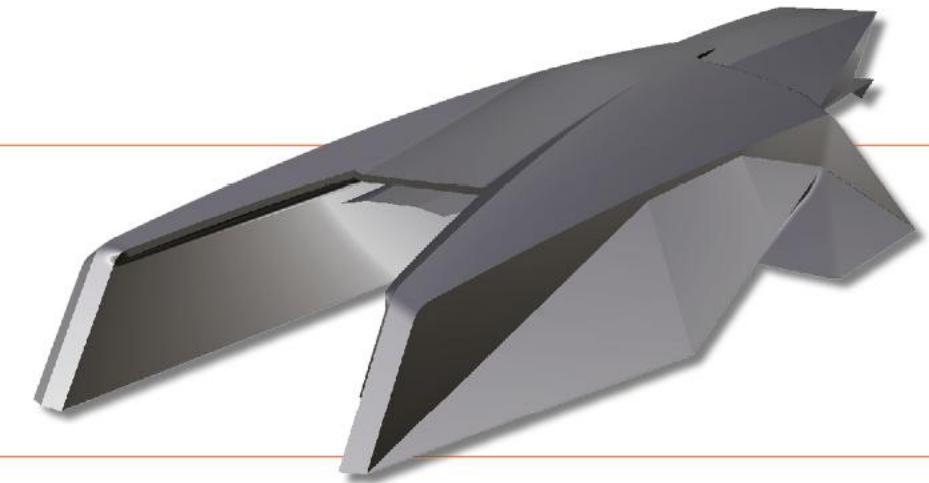
# PROCESS.



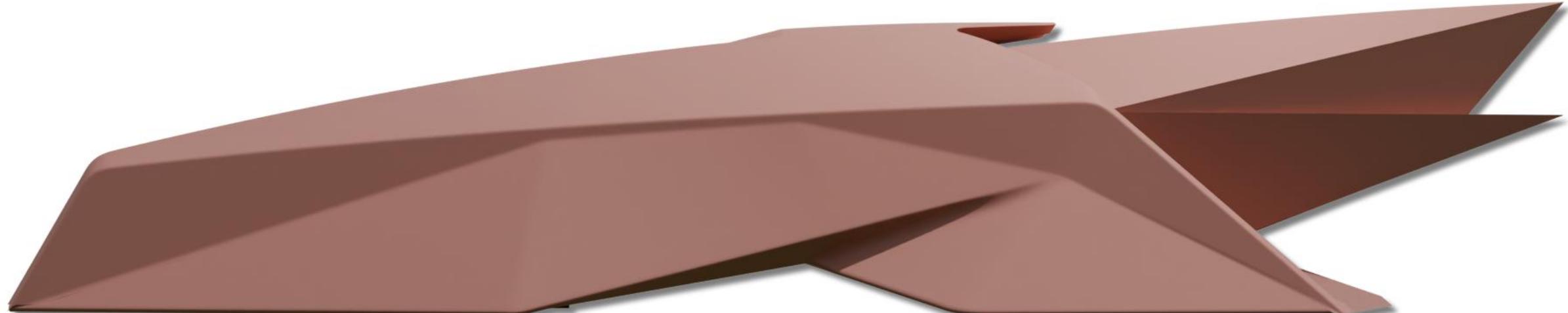
BIG SURFACES



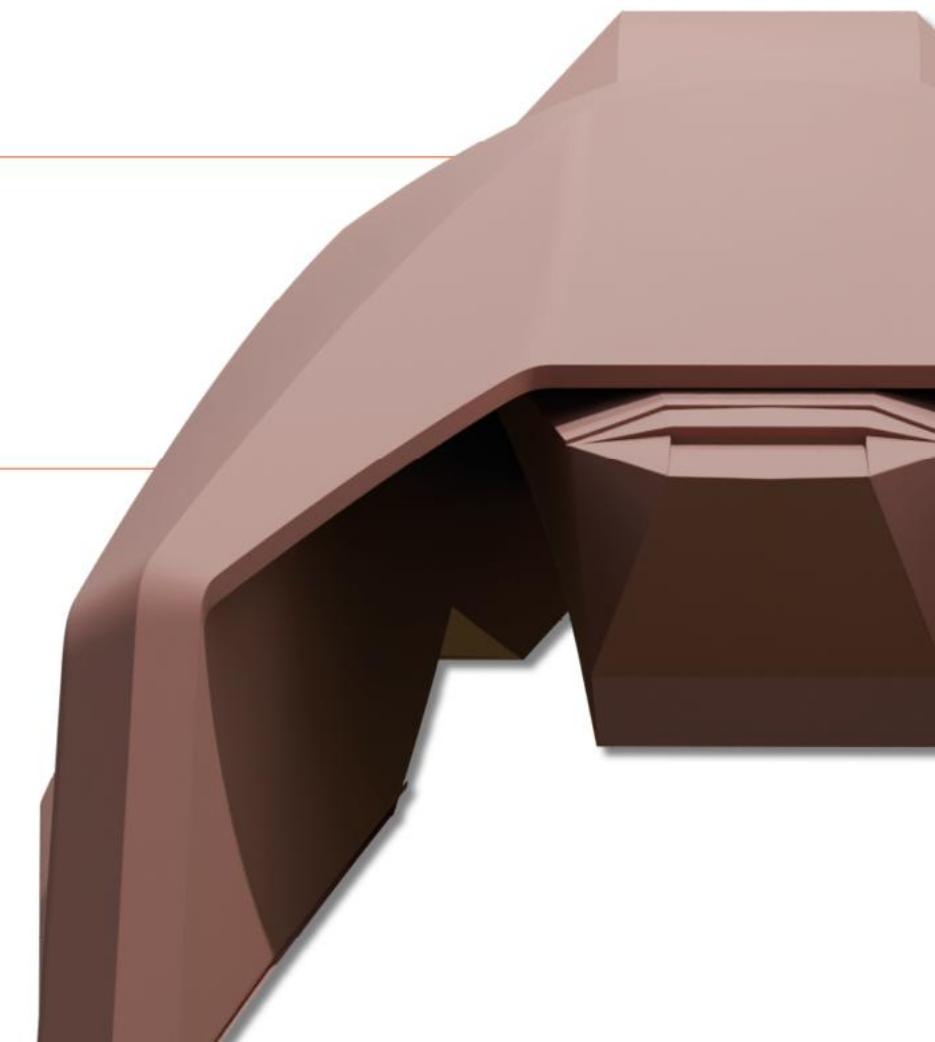
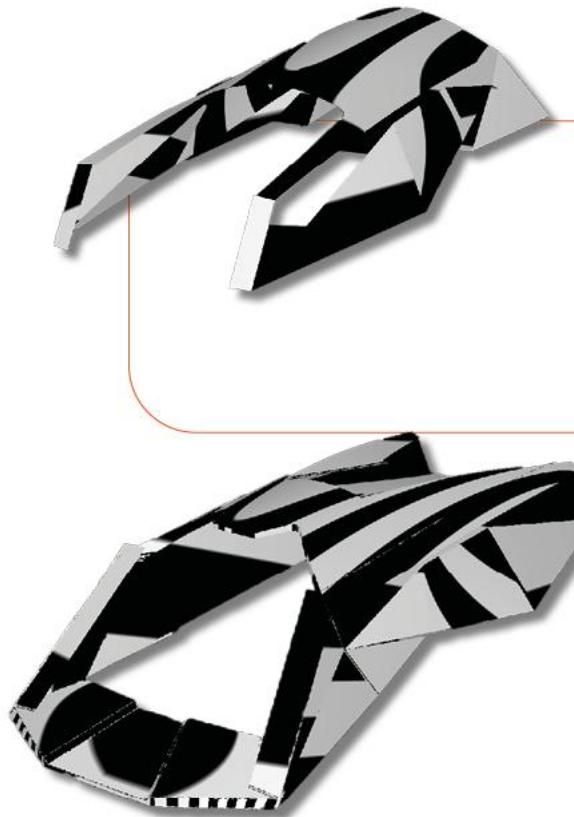
CUTS



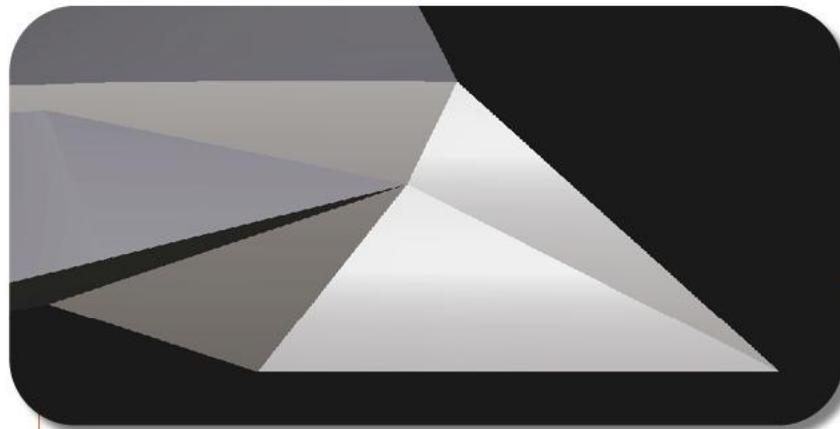
THICKNESS



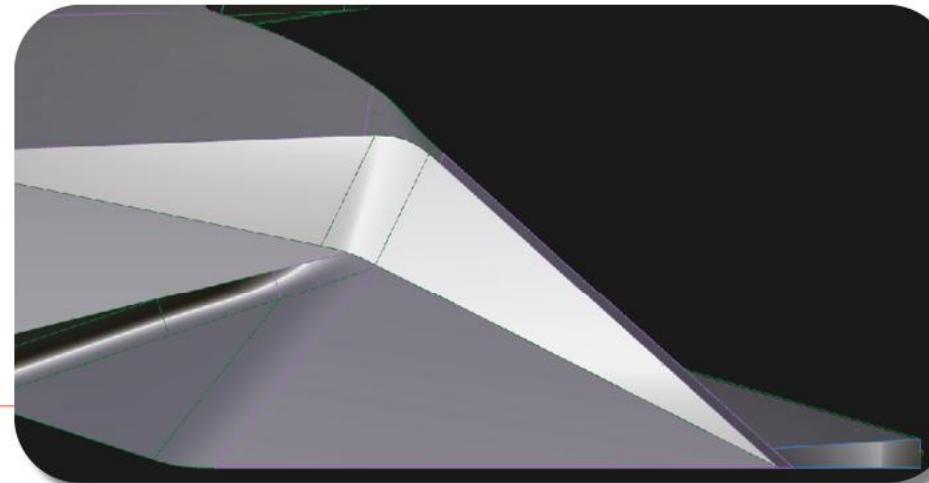
# QUALITY CHECK



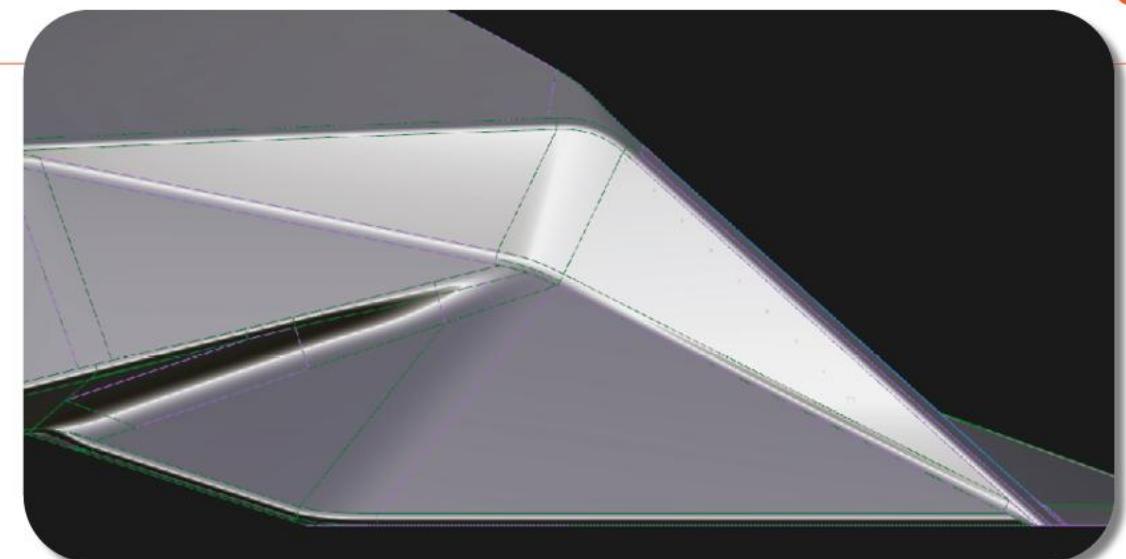
# Y FILET.



STEP <sub>1</sub>

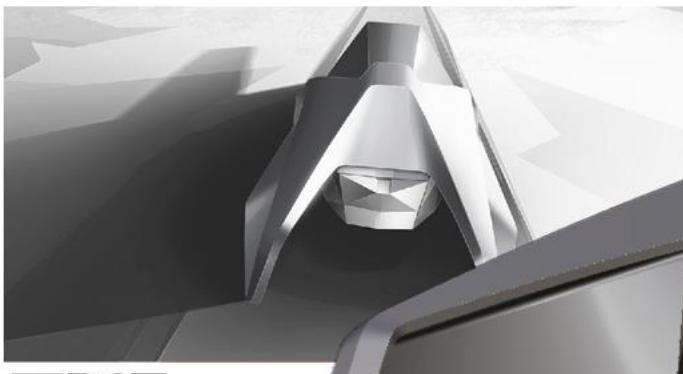


STEP <sub>2</sub>



STEP <sub>3</sub>

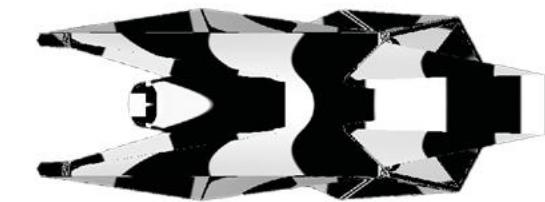
# DEBRIEF PROJECT



FIRST  
SKETCH



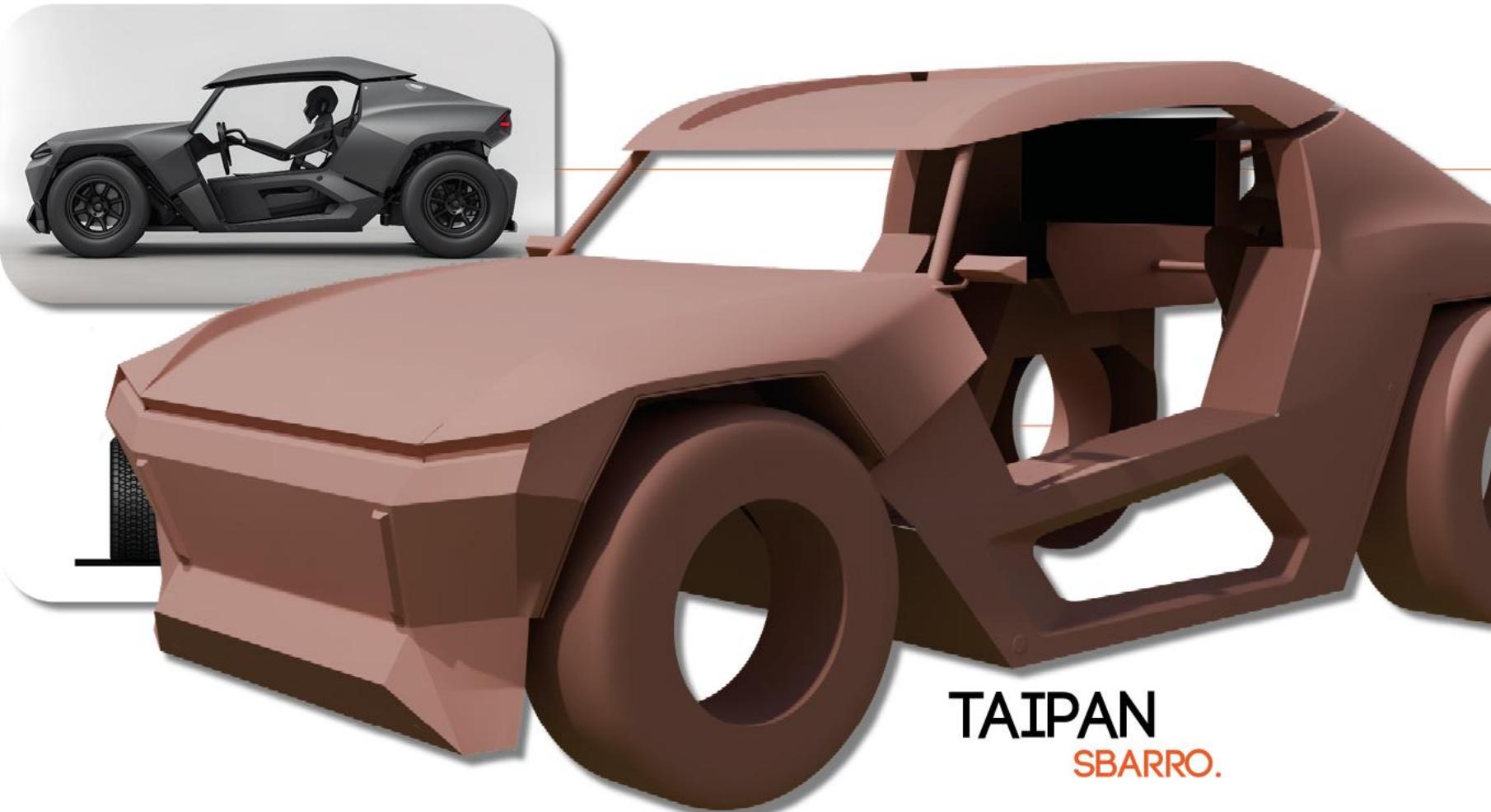
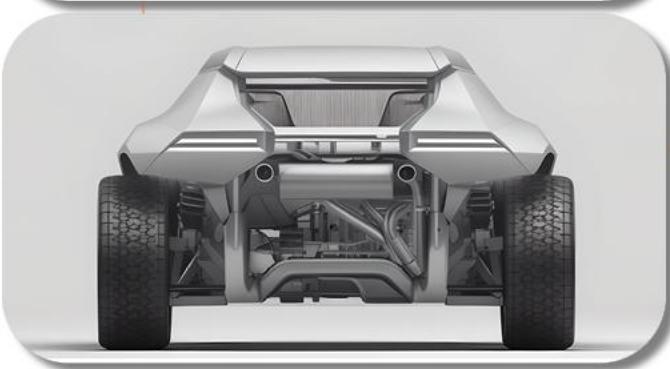
FINAL  
MODEL



ZEBRA  
PACKSHOT

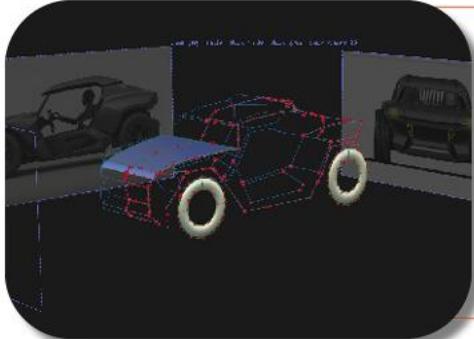
# SKETCH

## MODELING ADVANCED.

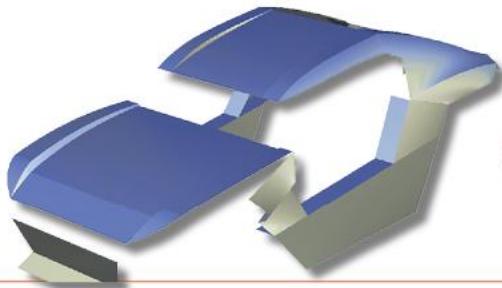


TAIPAN  
SBARRO.

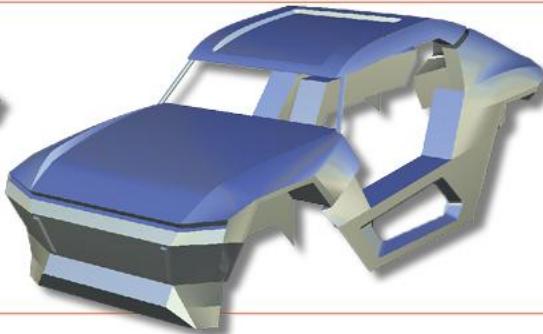
# PROCESS.



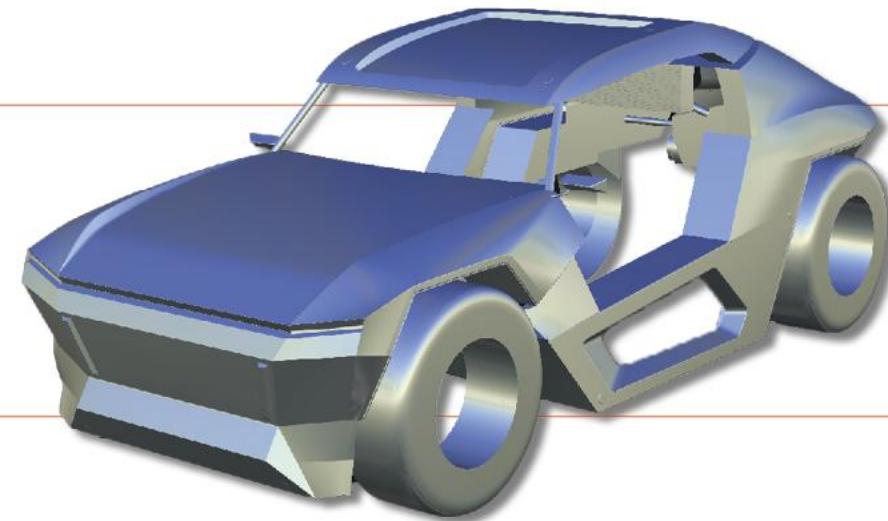
CANVAS AND  
**CURVES**



BIG SURFACES

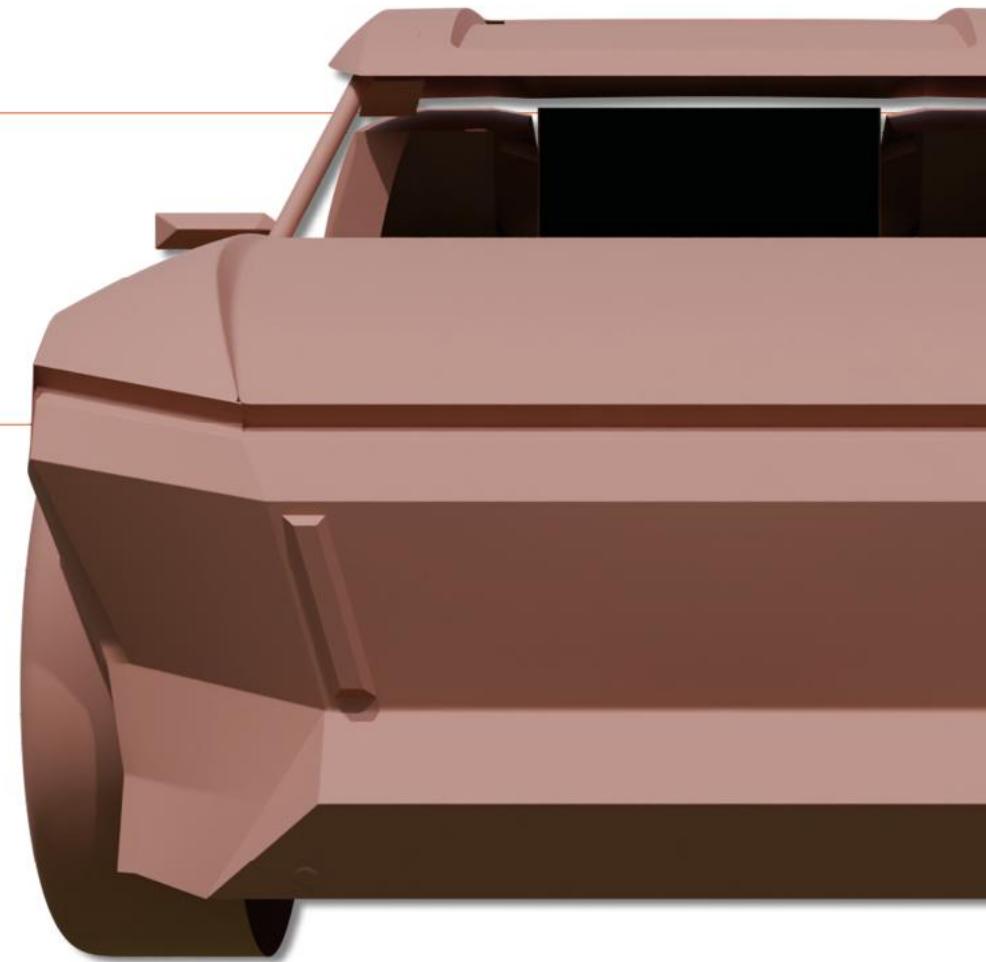
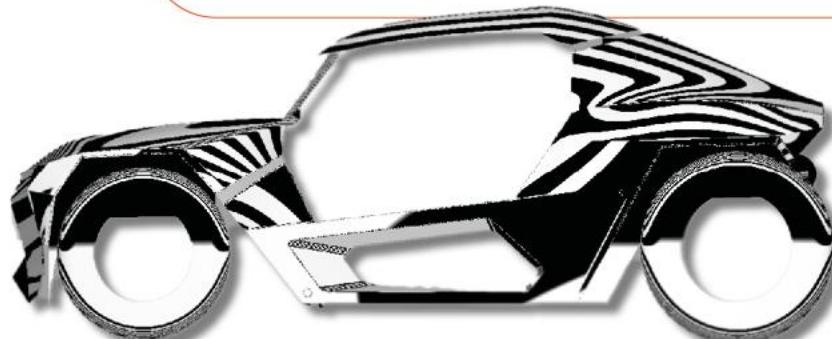
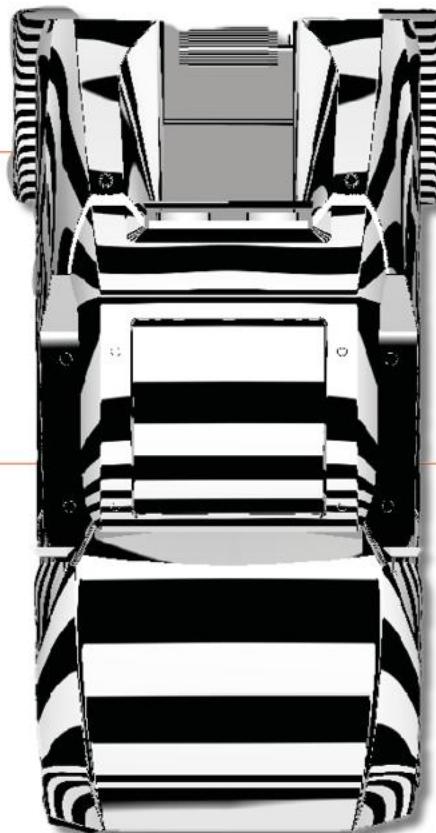


CUTS

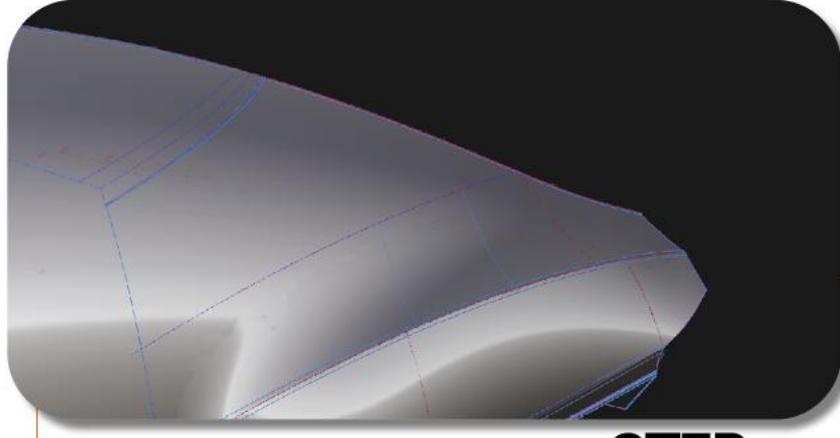


**THICKNESS**

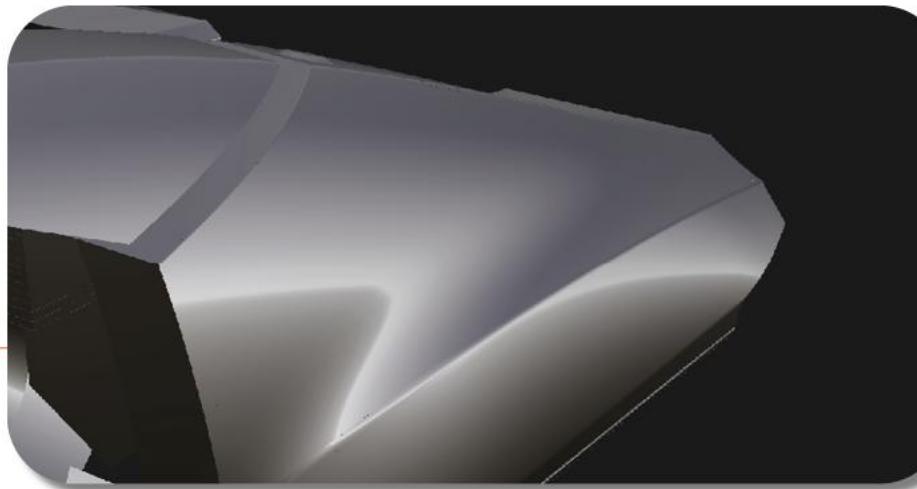
# QUALITY CHECK



# CHALLENGE.



STEP <sub>1</sub>

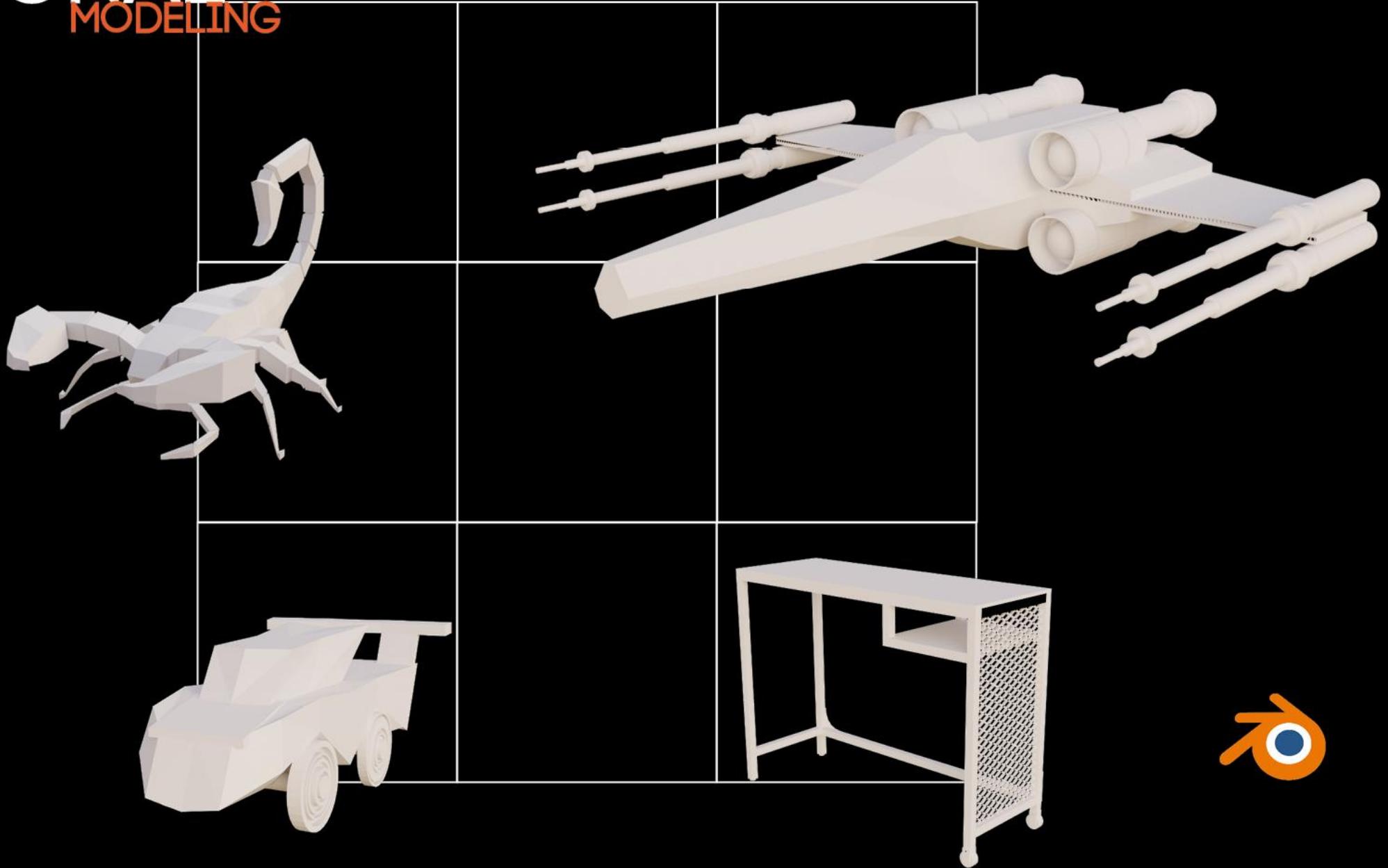


STEP <sub>2</sub>

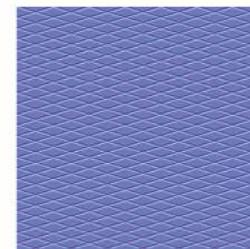
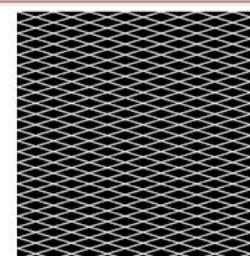
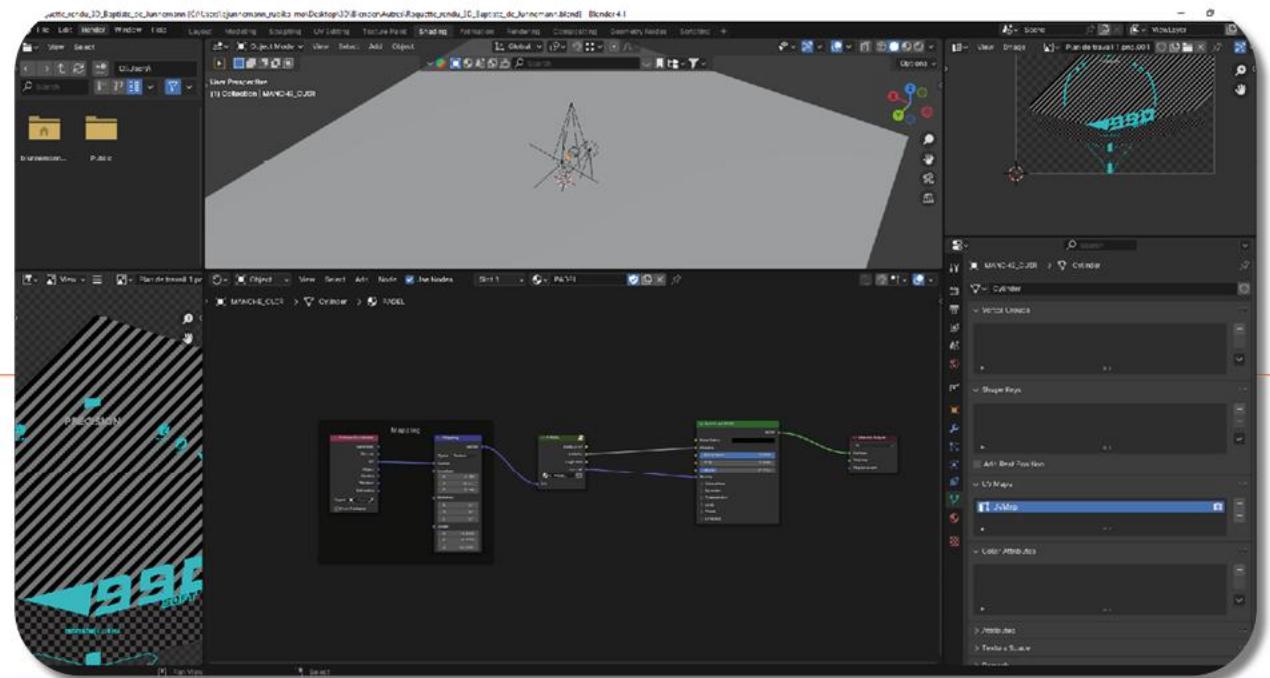
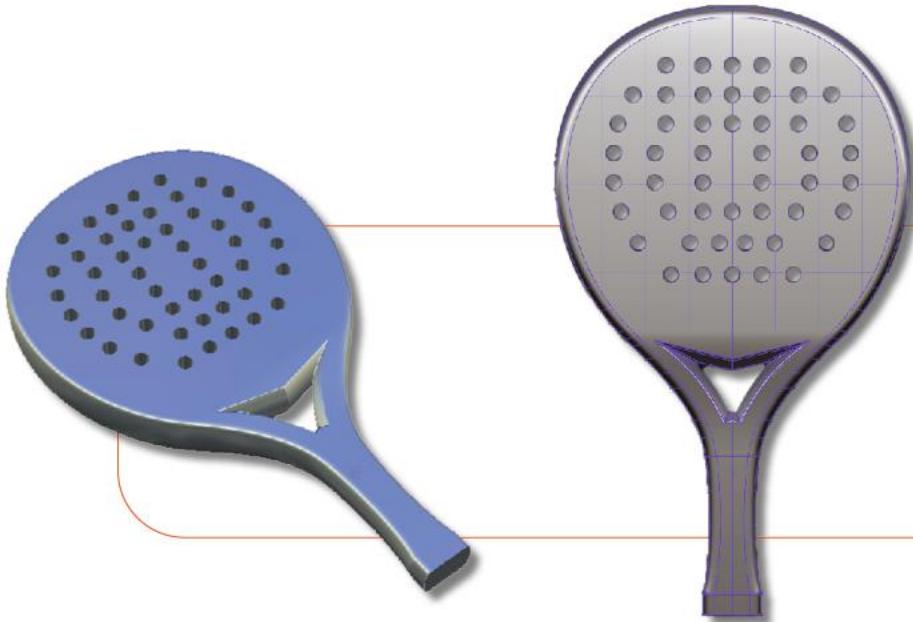


STEP <sub>3</sub>

# POLYGONAL MODELING

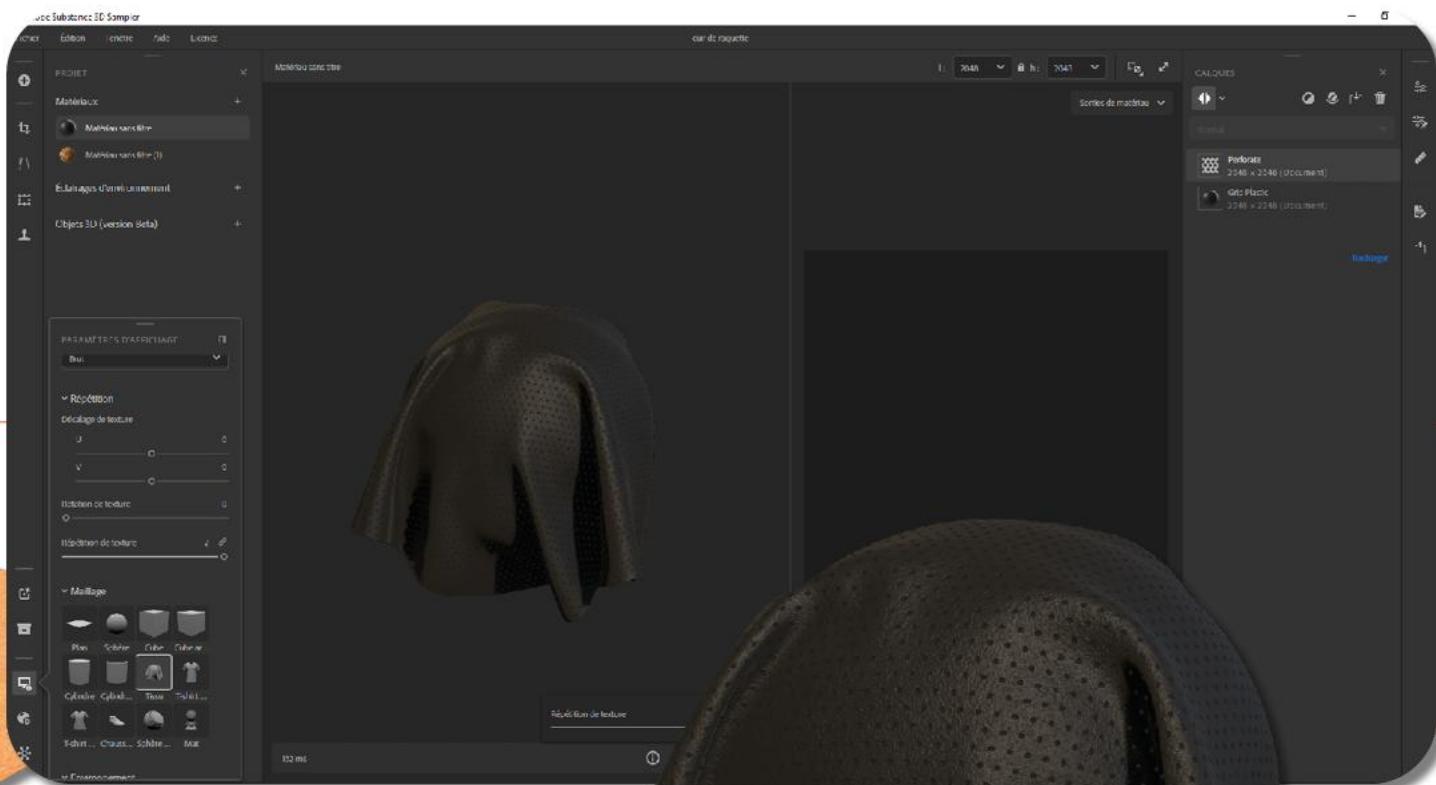


# RENDERING.



# TEXTURING.

# ADOBESTOCK



**FAST  
QUALITY TEXTURE**

FIRST  
BLENDER  
RENDER





# TEXTILE MODELING.

## BRIEF:

MAKE A DESIGN FROM AN  
EXISTING PATTERN

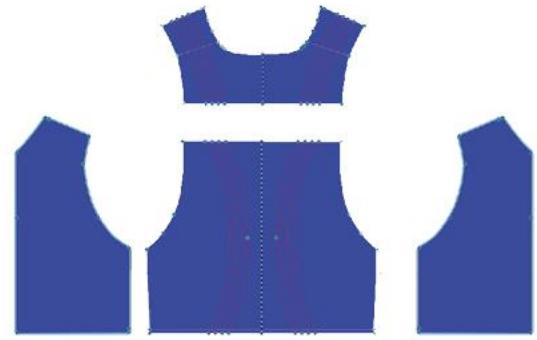
## GOAL:

MY GOAL WAS TO  
CREATE A VEST FOR A  
FASHION SHOW

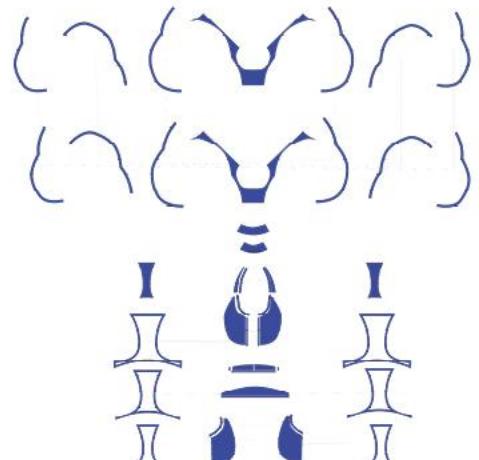


MASTERCLASS CLO 3D

# PROCESS.

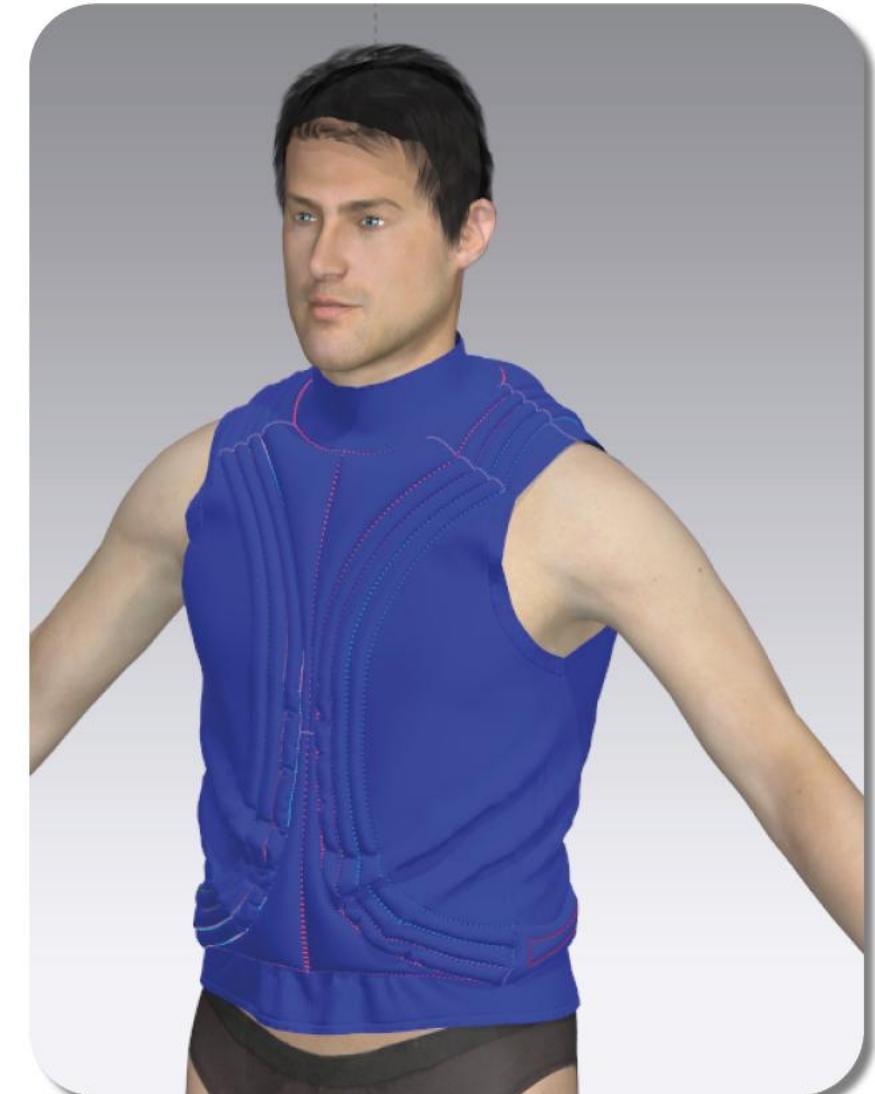


DRAW  
INTERN LINES



CUT  
AND SEW

PLACING  
IN 3D ENVIRONMENT



SIMULATE  
PHYSIC

# CHALLENGE.



INFLATE  
PARTS

CLO HAS A VERY REALISTIC  
PHYSIC SIMULATION AND YOU  
HAVE THE POSSIBILITY TO ADD  
PRESSURE TOO IN YOUR PIECE  
OF TISSU.

THE CHALLENGE HERE WAS TO  
UNDERTAND CORRECTLY THE  
PRESSURE SYSTEM.

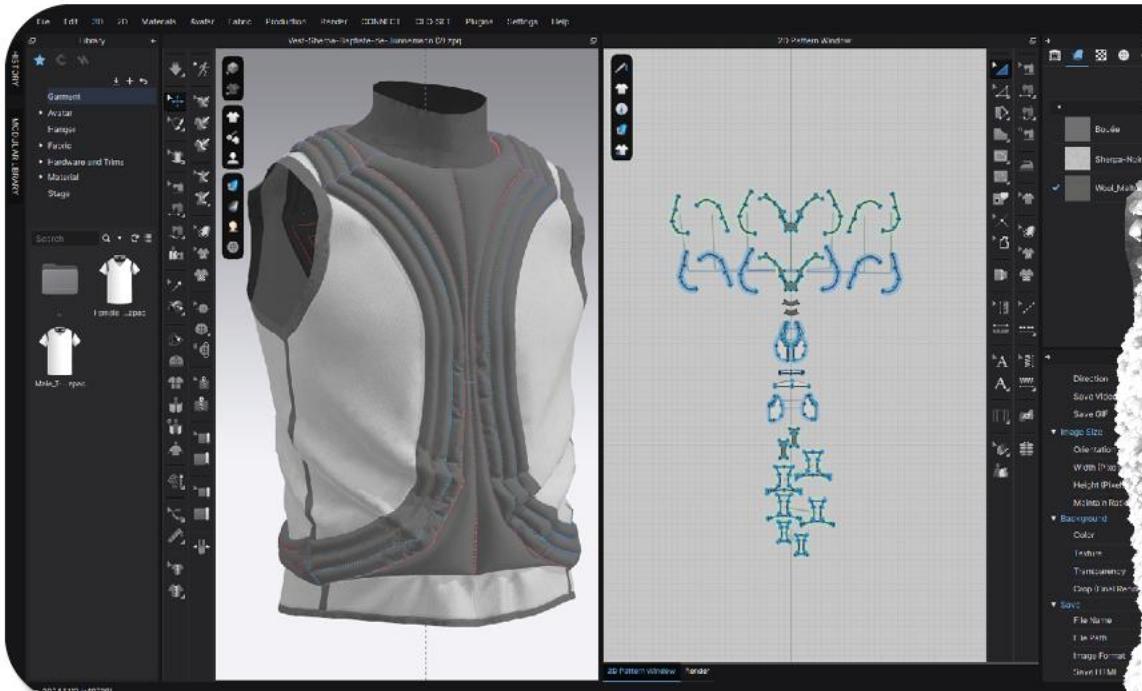


WITHOUT.

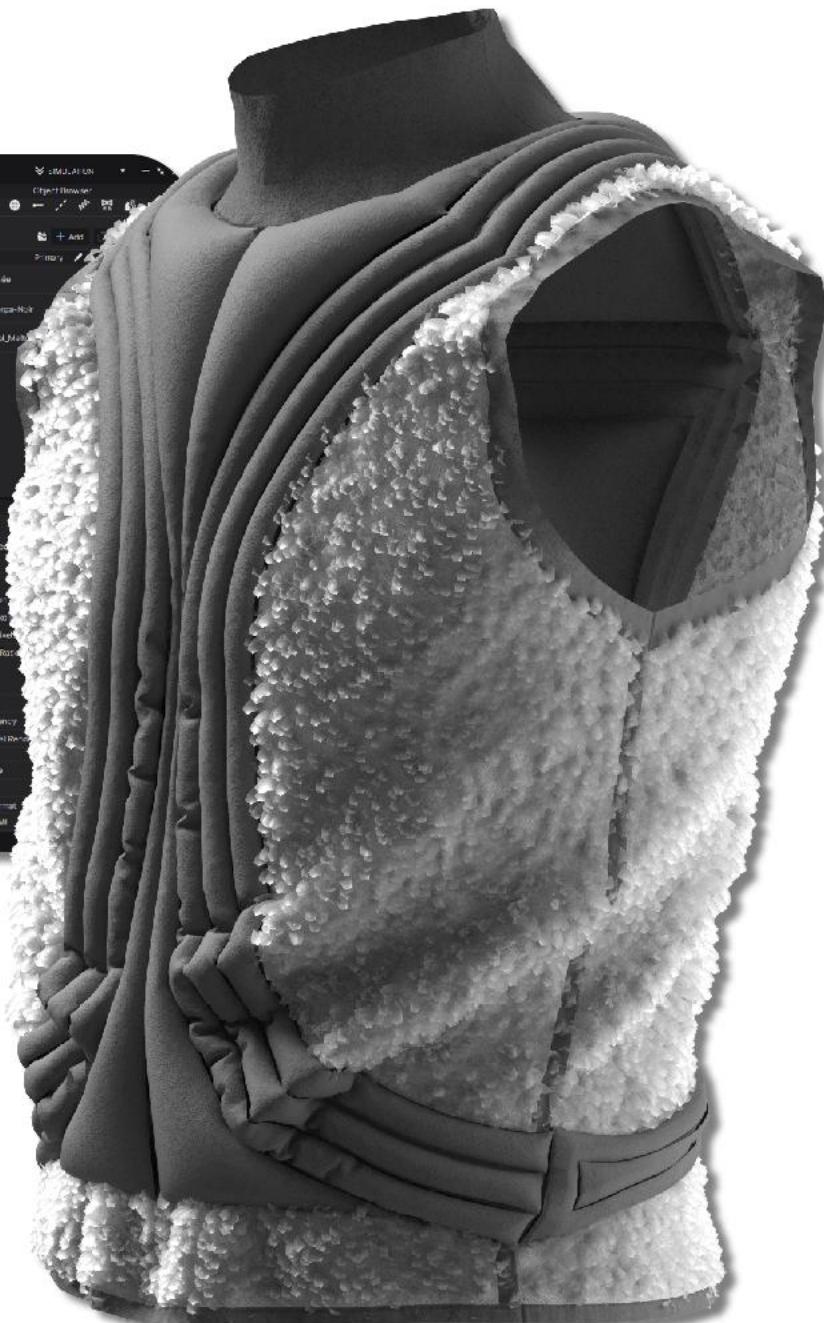


WITH.

# TEXTURING.



BY EXPLORING THE PROFESSION OF  
3D STYLIST, I DEVELOPED MY VEST  
WITH OTHER MATERIALS



# RENDERING.



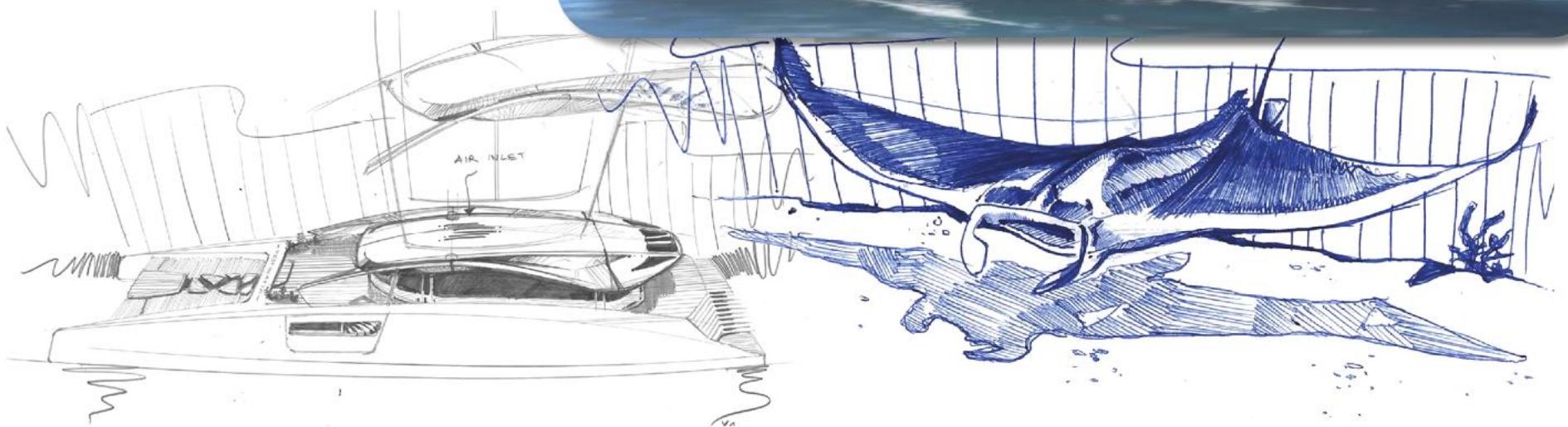
# ANIMATION PROJECT



# CONTEXT.

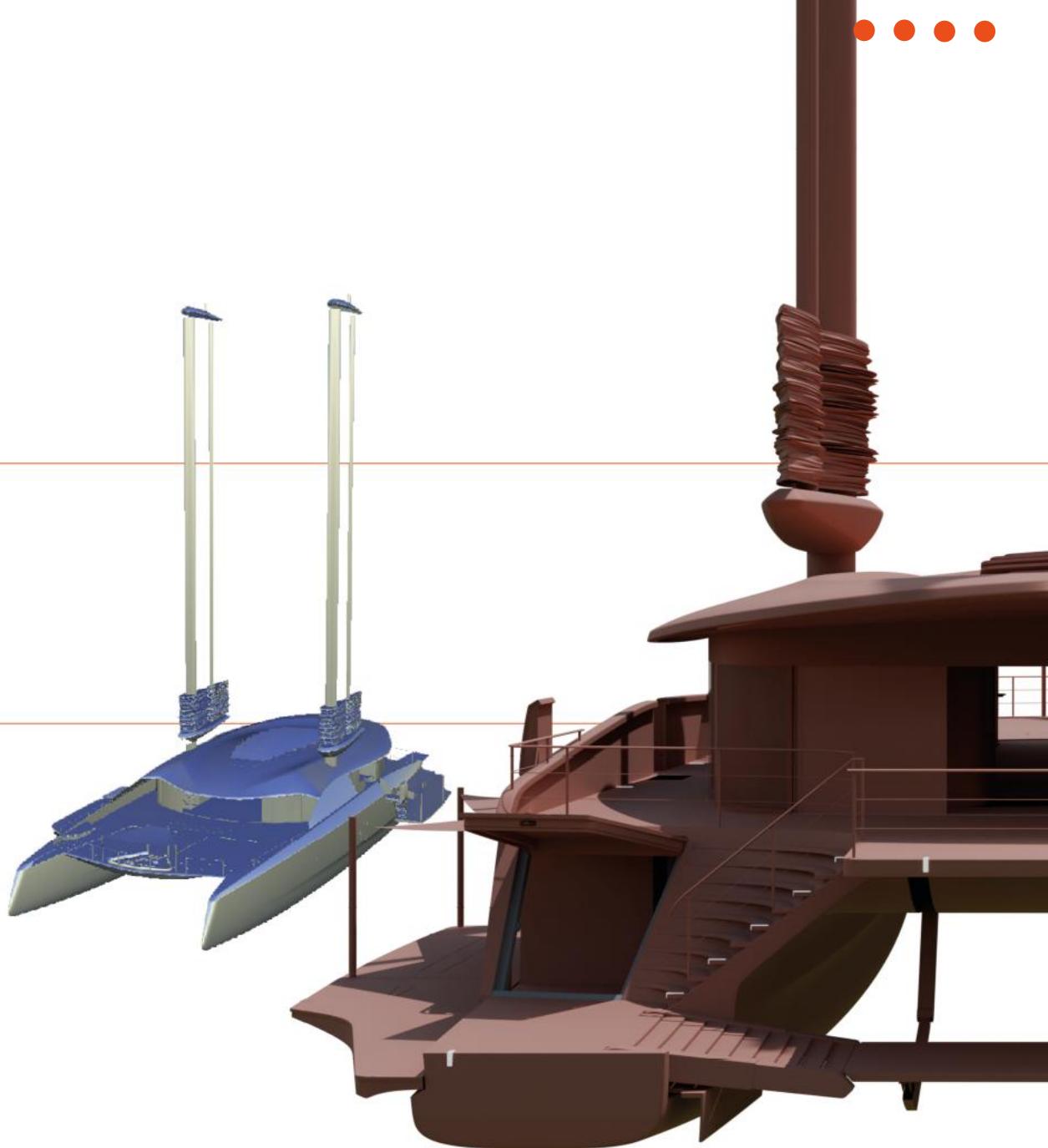
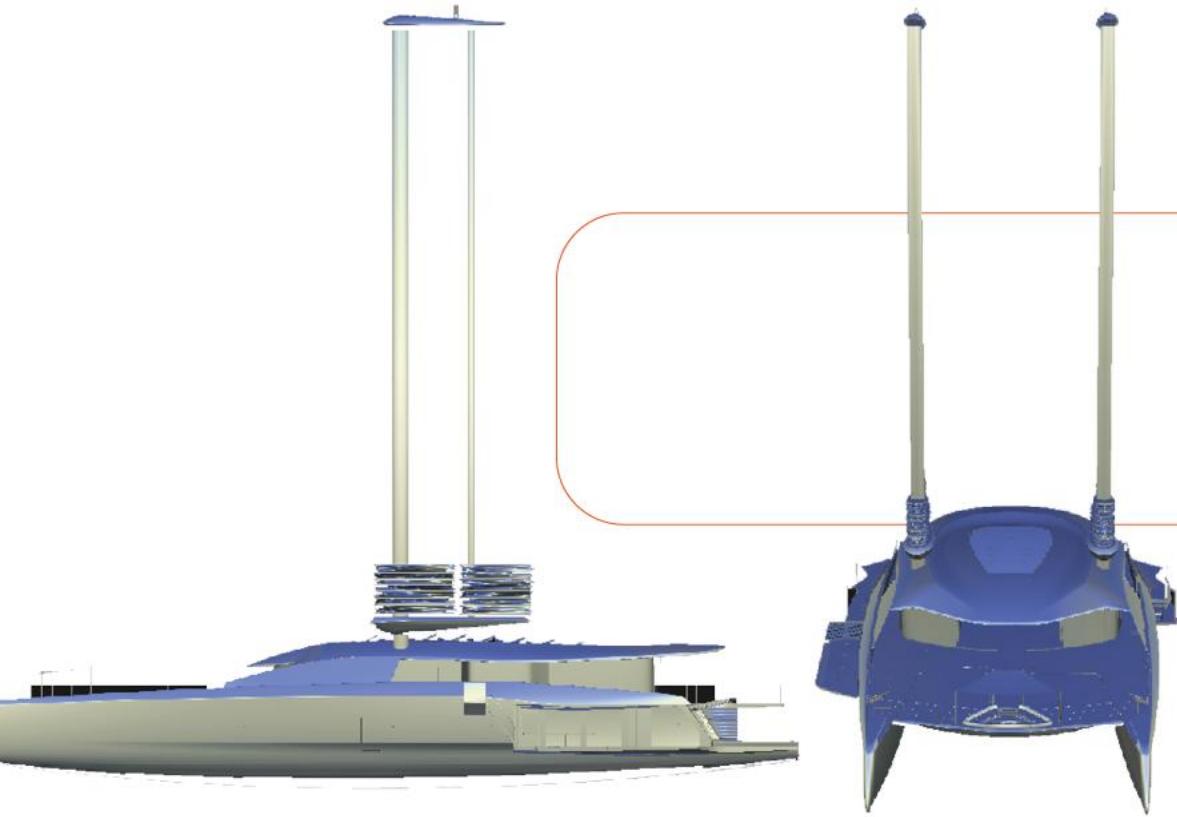
## BRIEF:

IN PARTNERSHIP WITH  
VPLP, MAKE A 90  
SECONDS MOVIE OF  
THEIR FUTUR YACHT,  
**APERIO**.



# APERIO

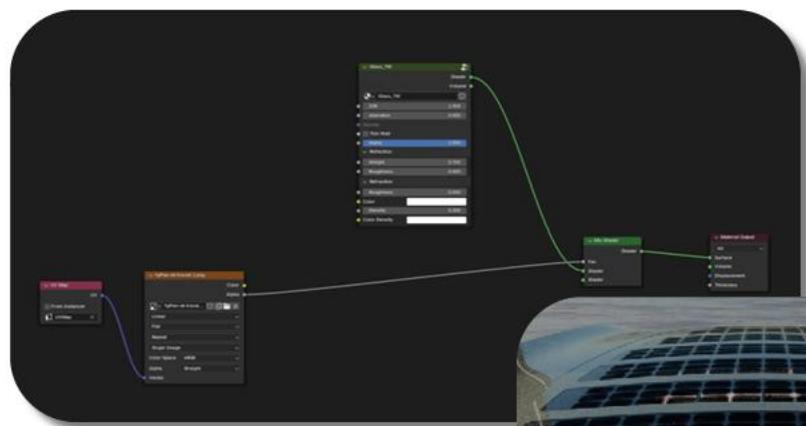
## YACHT



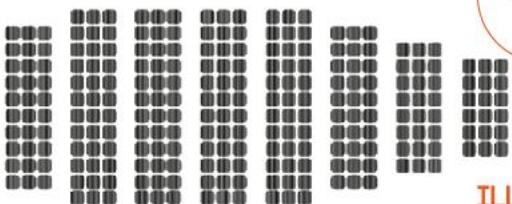
BASE ALIAS

MODEL

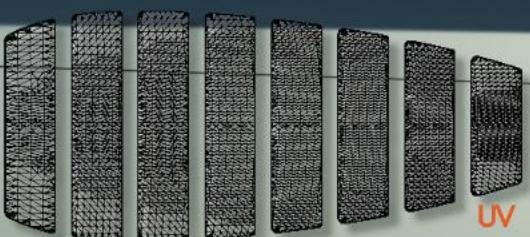
# TEXTURING.



PERGOLA  
SHADER

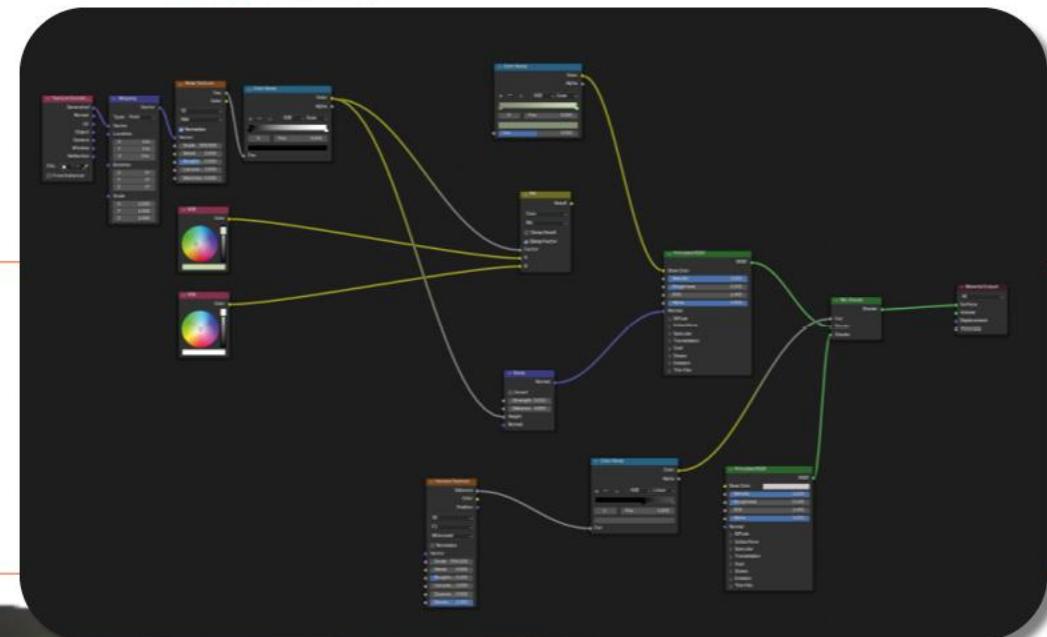


ILLUSTRATION



UV

HULL SHADER

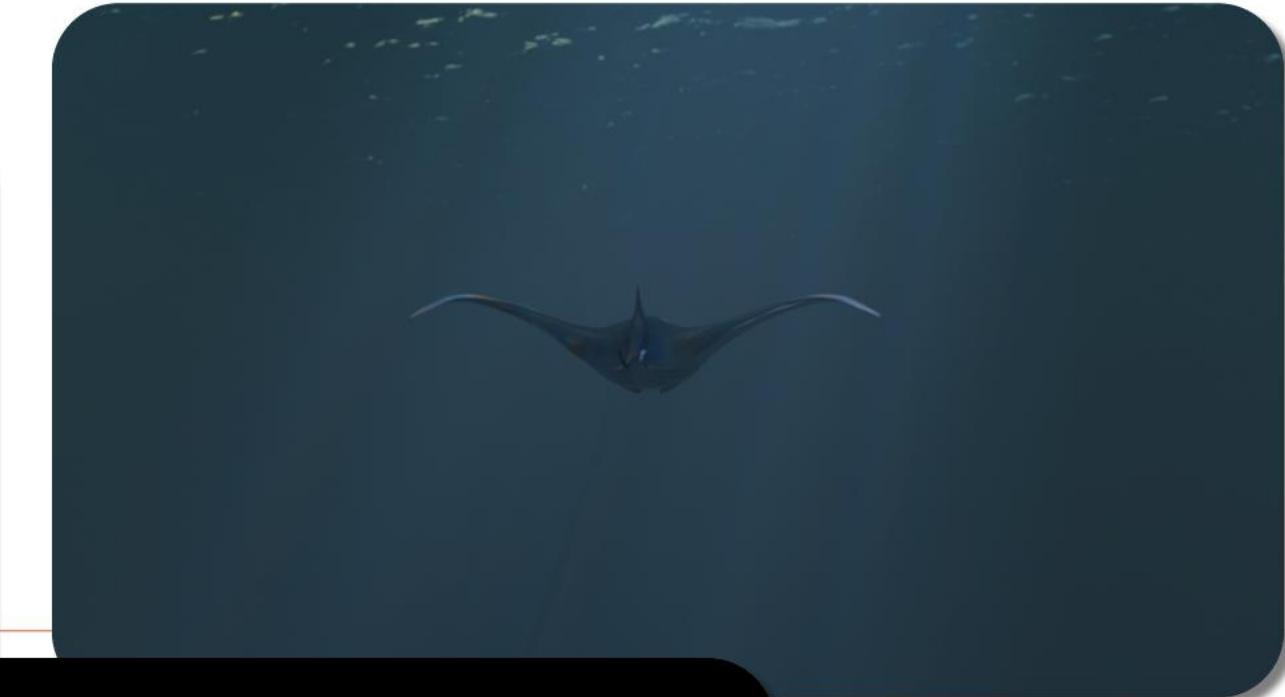
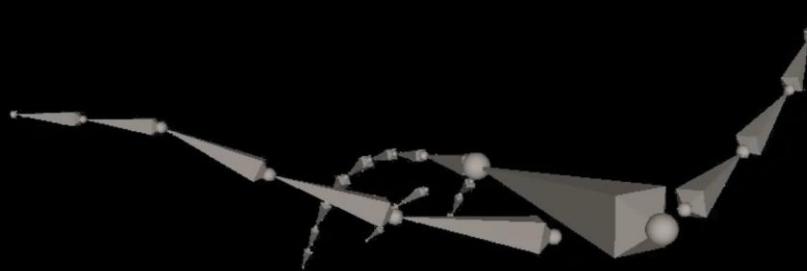






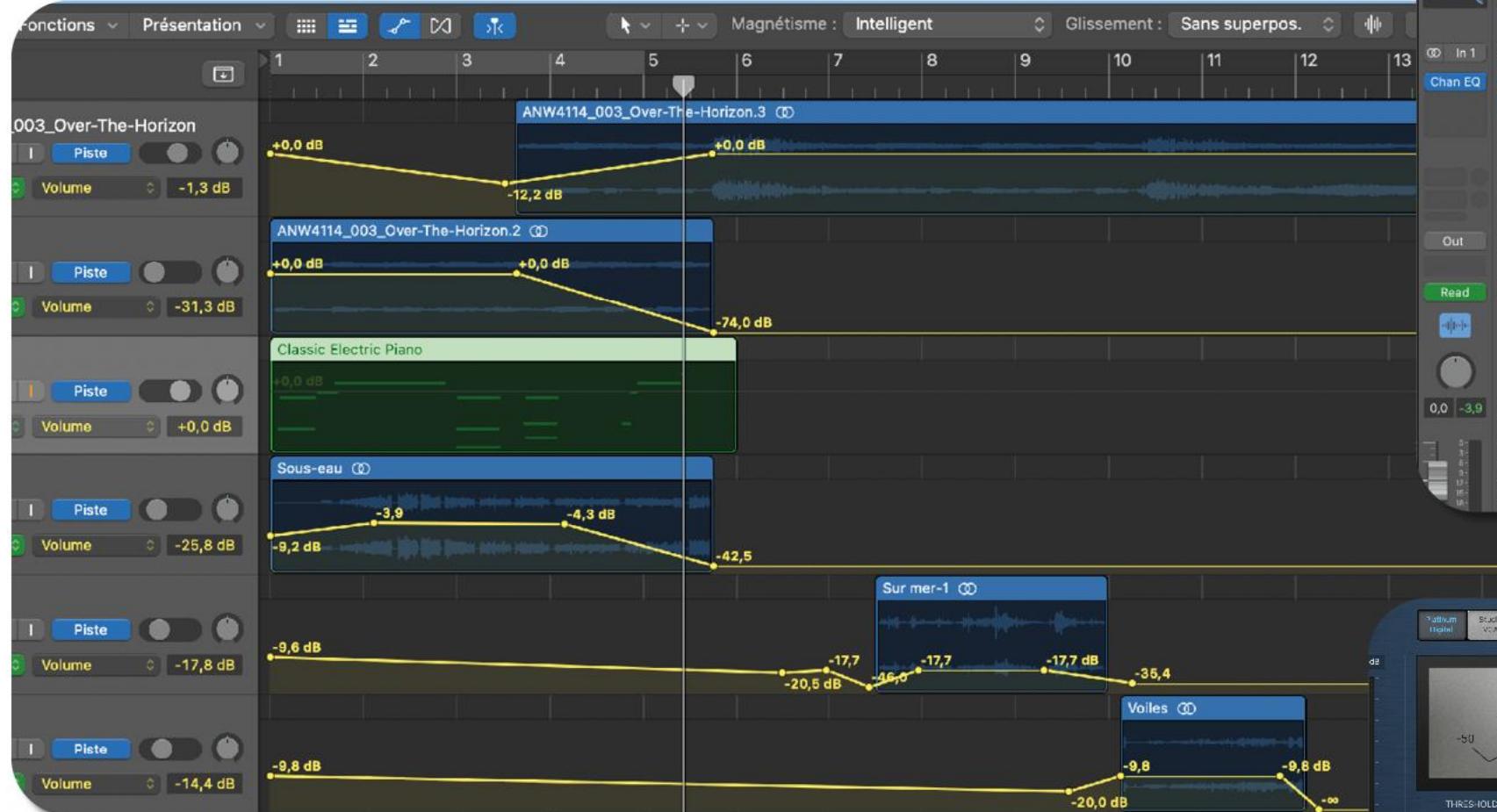
# RIGGING.

BONES.



FINAL RIG

# SOUND DESIGN.



# LOGIC PRO X

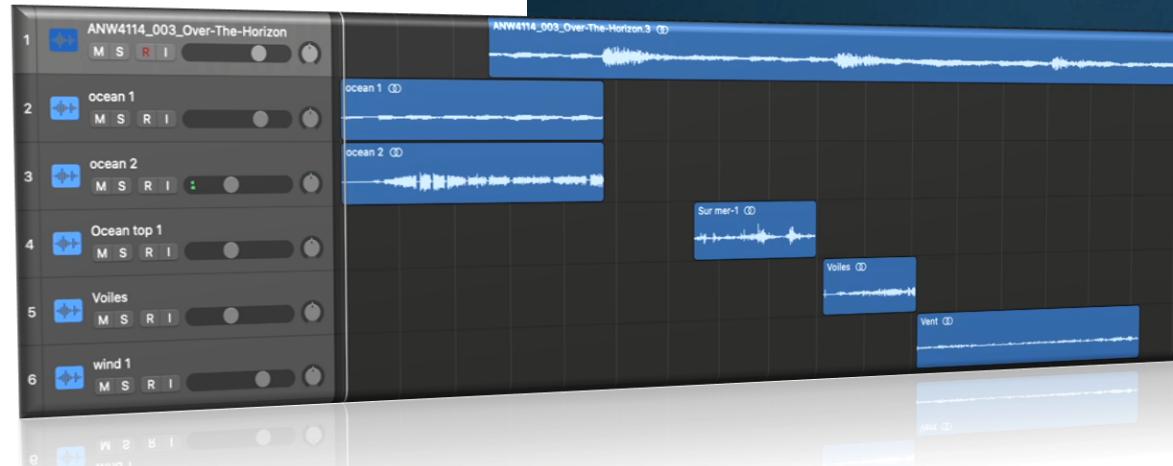
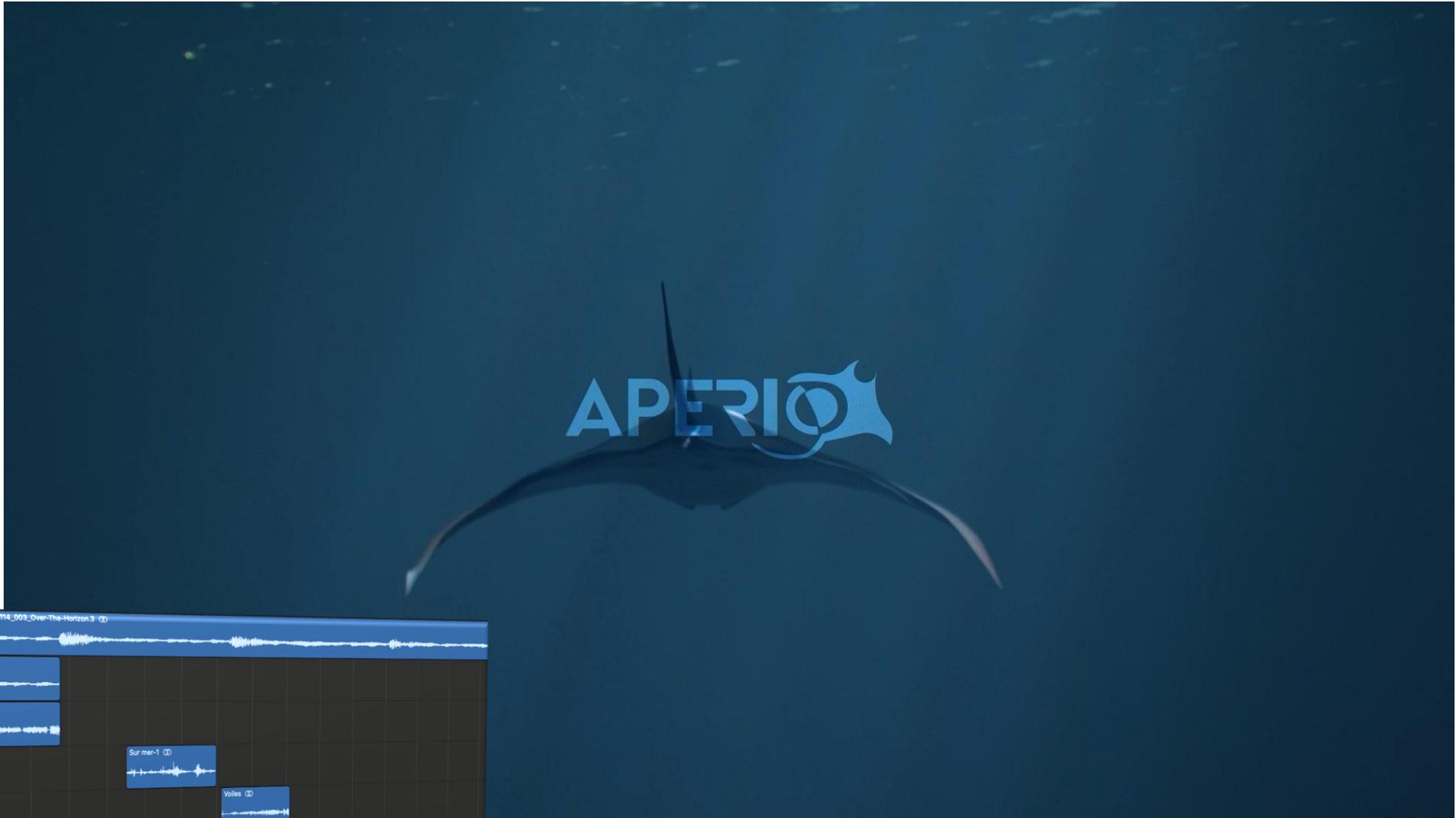


CHANEL  
EQ



# AUDIO COMPRESSOR

# DEMO.



# APPRENTICE NUMERO DESIGN

03.



SURFACIC



2 YEARS



CONCEPT  
CAR

RIMS

# APPRENTICE.

NUMERO DESIGN  
FREDERIC ROBIN

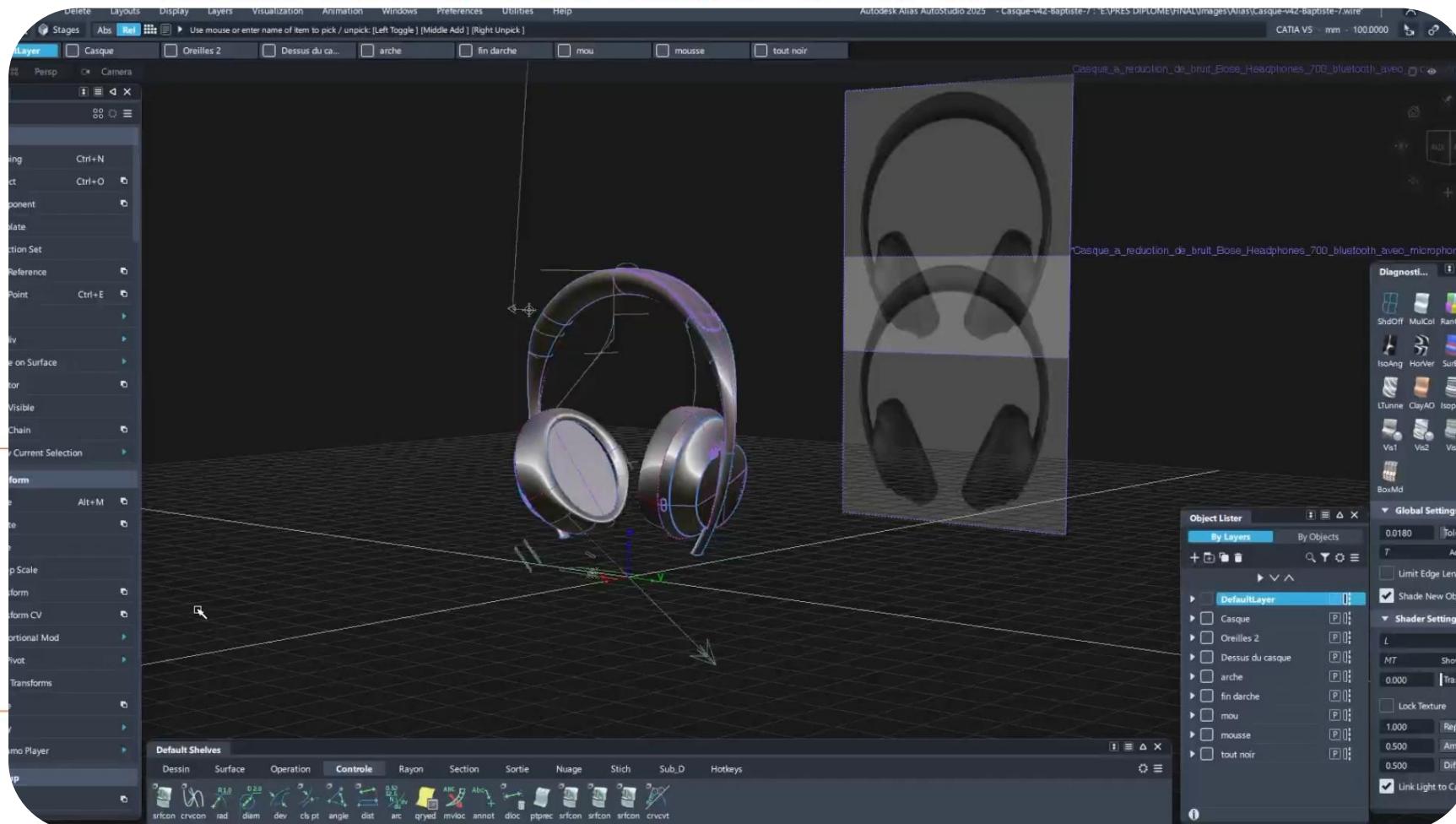
MODELING POLE  
WORKSHOP  
STUDY OFFICE

LOCATION: GUYANCOURT  
78286



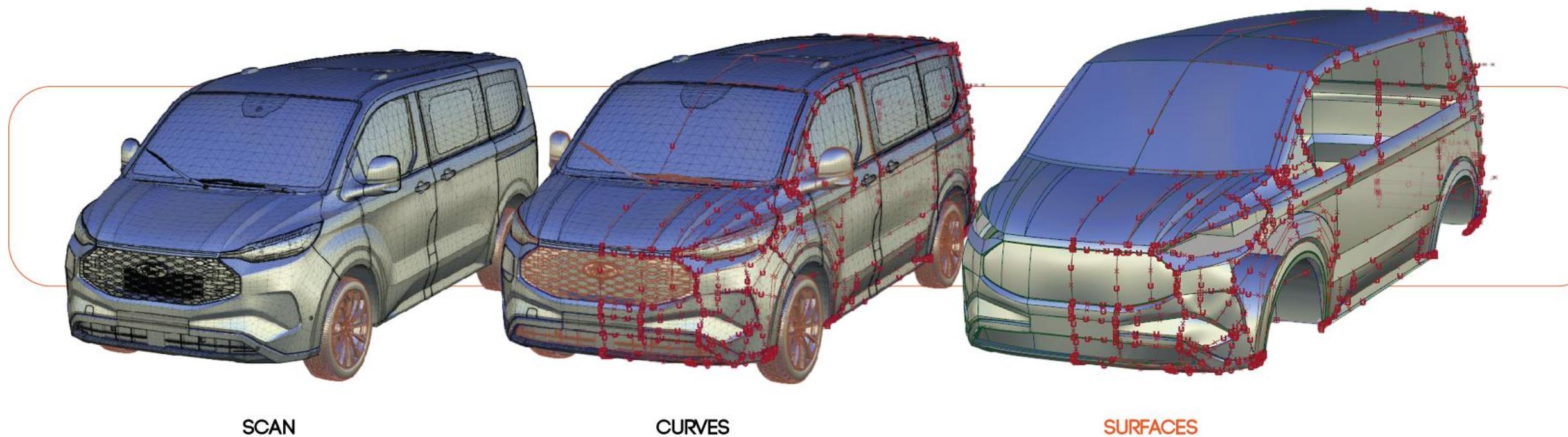
# BOSE®

## HEADPHONES 700 QUIET CONFORT



**FIRST EXERCICE AT NUMERO DESIGN**

# 3D SCAN TO SURFACE



FIRST AUTOMOBILE MODELING



# LAMBORGHINI

## AVENTADOR ULTIMEAE

### ANALYSIS

SEARCHING PICTURES FROM  
NETCARSHOW.COM TO  
UNDERSTAND THE DESIGN.



# QUALITY CHECK



ZEBRA

SEARCHING TO GET CLEAN SURFACES  
ON THE EXTERIOR.



# RIM

## WORKFLOW

STEP

1



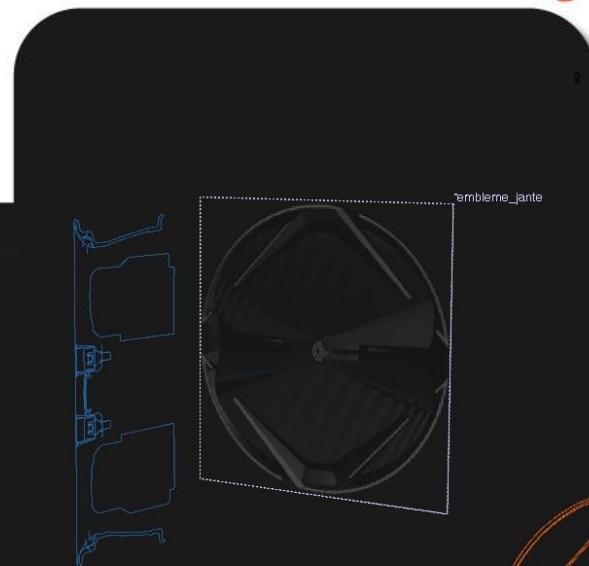
STEP

2



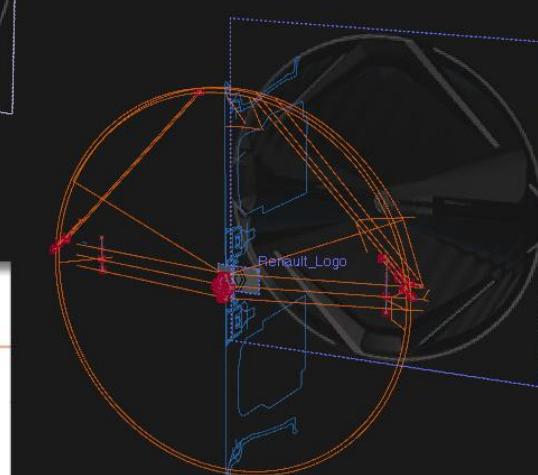
STEP

3



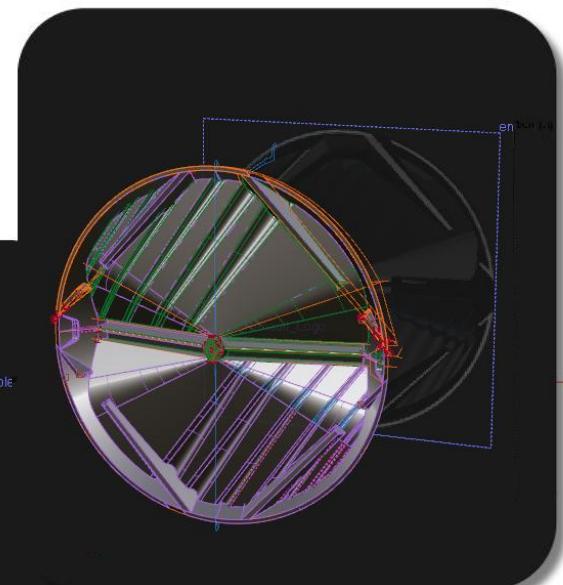
STEP

4



STEP

5

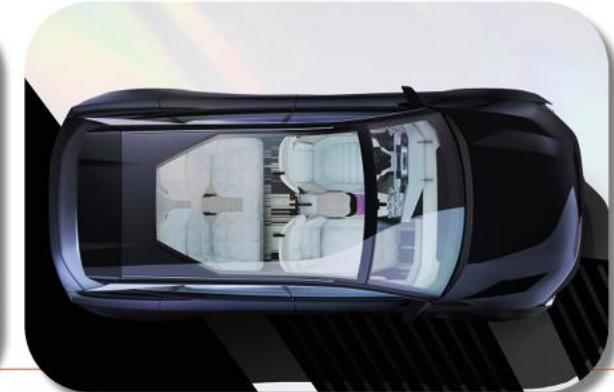
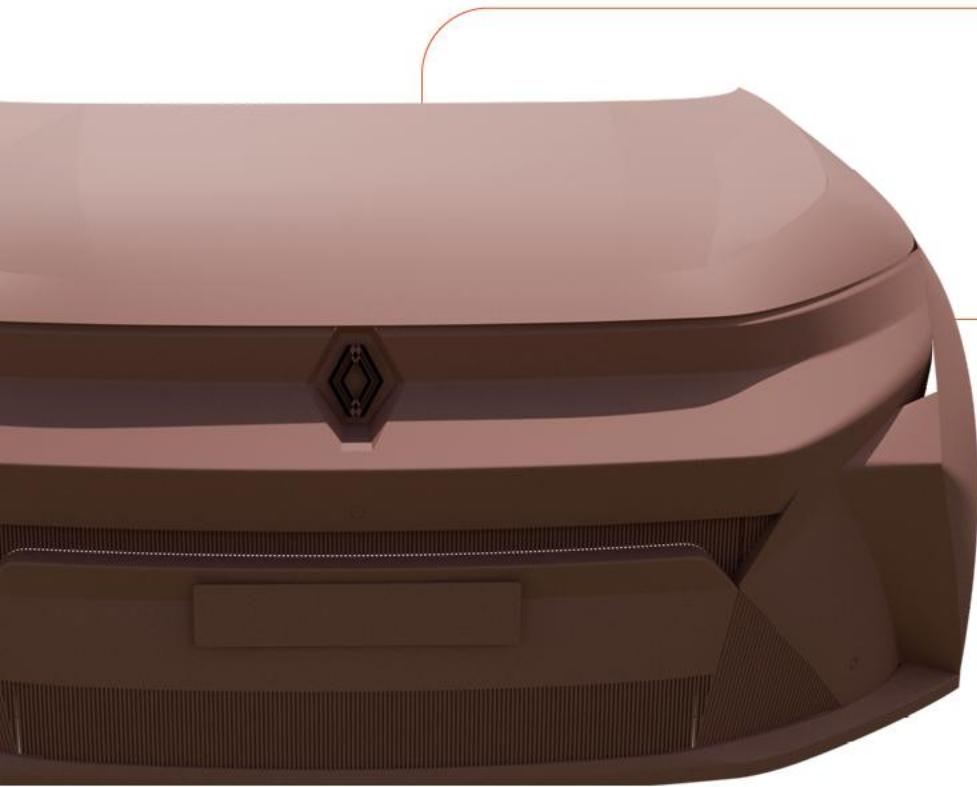


# RENAULT SCENIC

## VISION CONCEPT

### BRIEF

REMODELING THE FRONT WING AND FRONT SHIELD FOR A NEXT CONCEPT CAR.



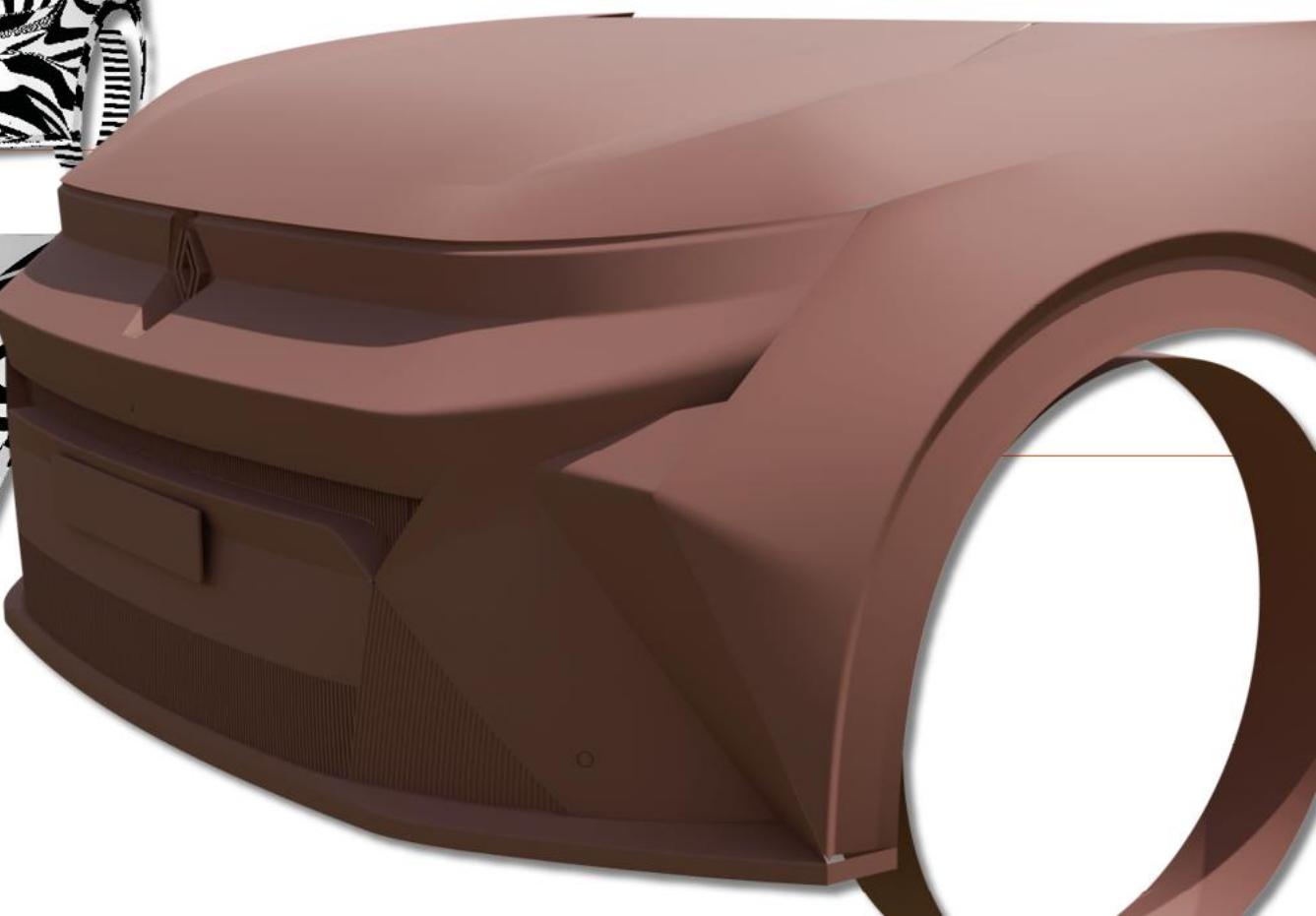
NETCARSHOW.COM

# QUALITY CHECK



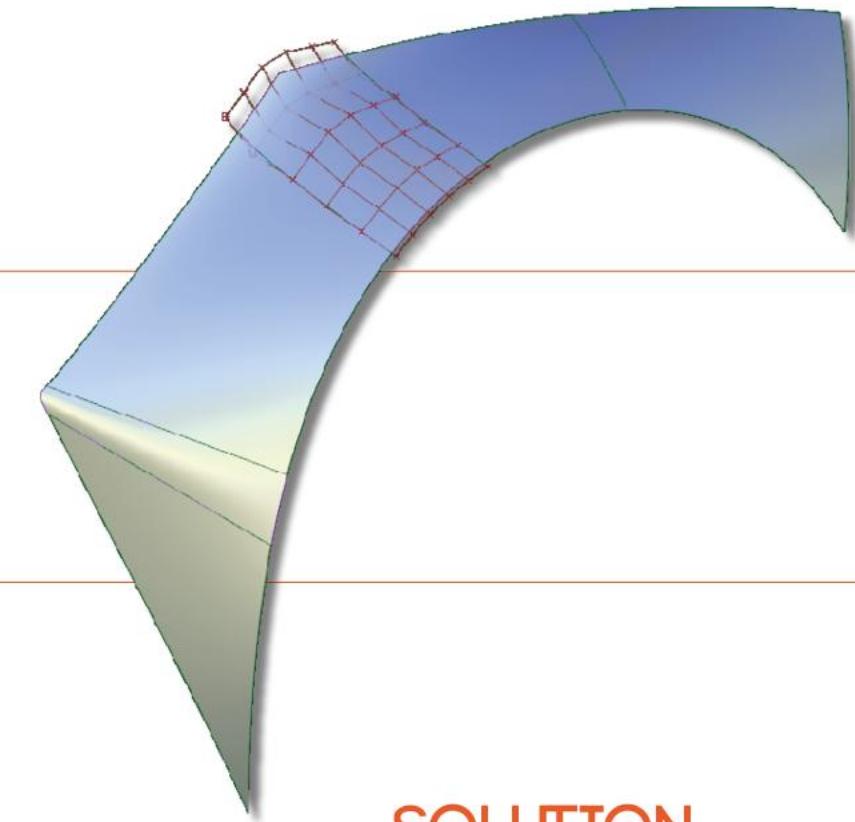
**ZEBRA**

SEARCHING TO GET  
CLEAN SURFACES ON  
THE EXTERIOR.



# CHALLENGE.

FRONT  
WING



SOLUTION

IN CERTAIN SITUATIONS, WE CAN  
CHANGE THE WAY WE MODEL

RENAULT  
HUMAN  
FIRST  
CONCEPT.



ALPINE ZDZ.



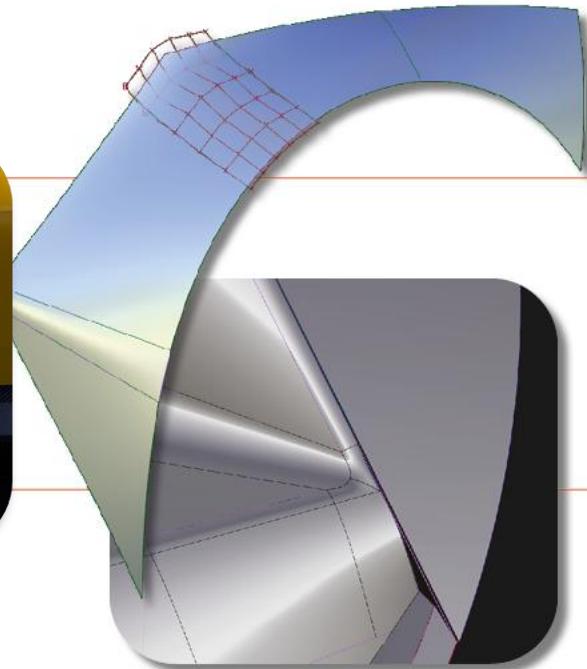
# DEBRIEF.



CAR  
MODELING



RIM  
SKETCHMODELING



RESOLVE  
PROBLEMS

# PERSONAL PROJECTS.

03.



TEXTILE  
MODELISATION

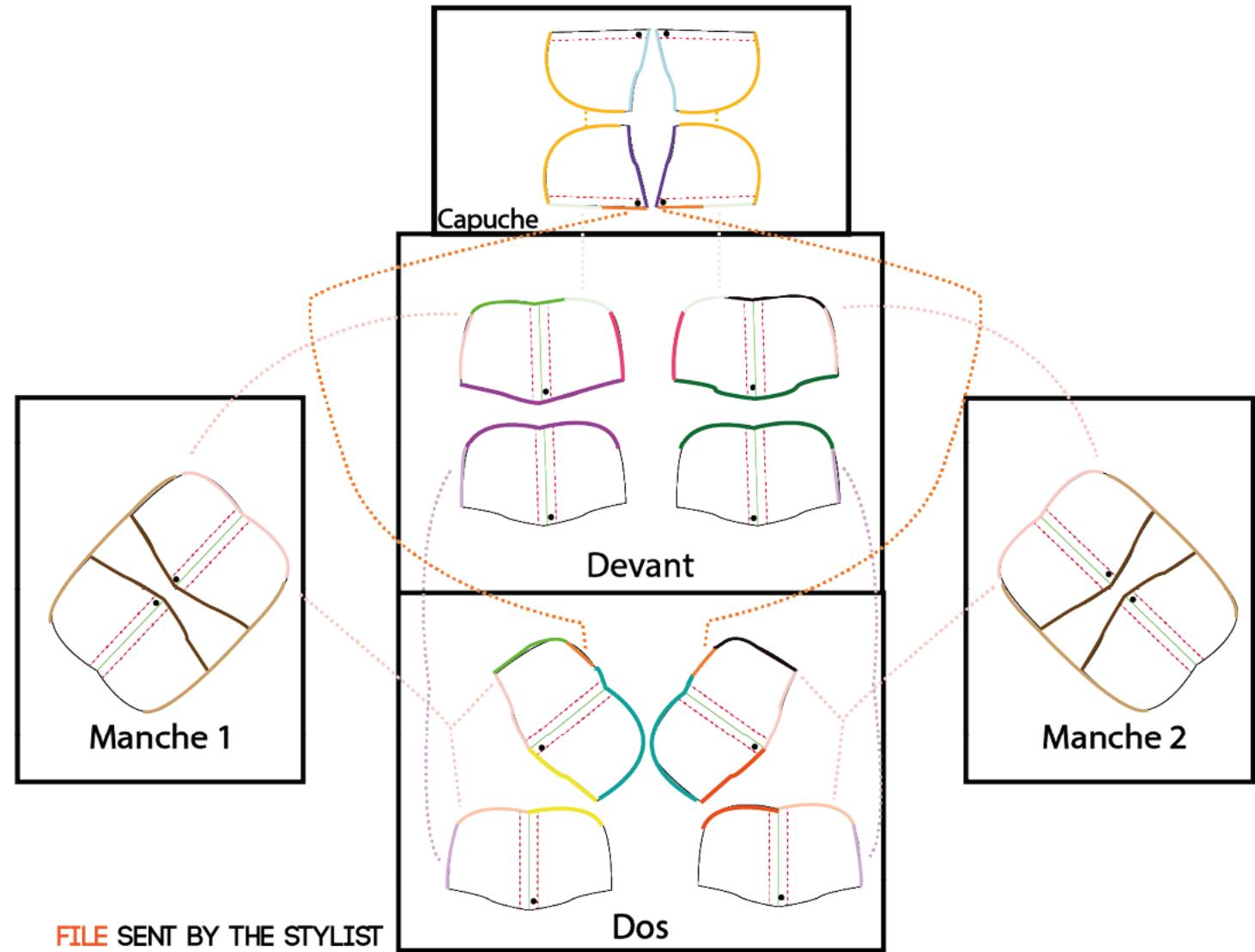
RENDERING

MY  
WORKFLOW

# POP THE SWEAT.

## BRIEF:

WITH A STYLIST, ZOÉ COMBEAU, MAKE A SWEATSHIRT WITH ONLY HOOD PATTERN.



# CHALLENGE.

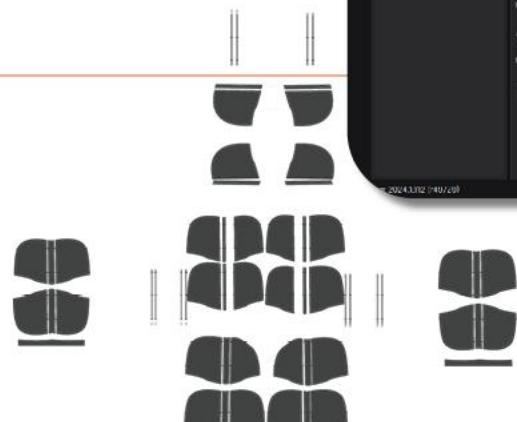
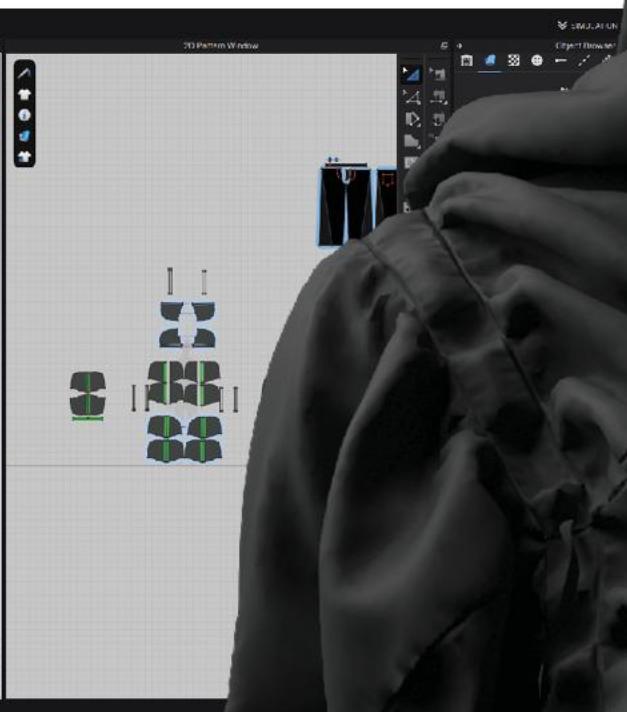
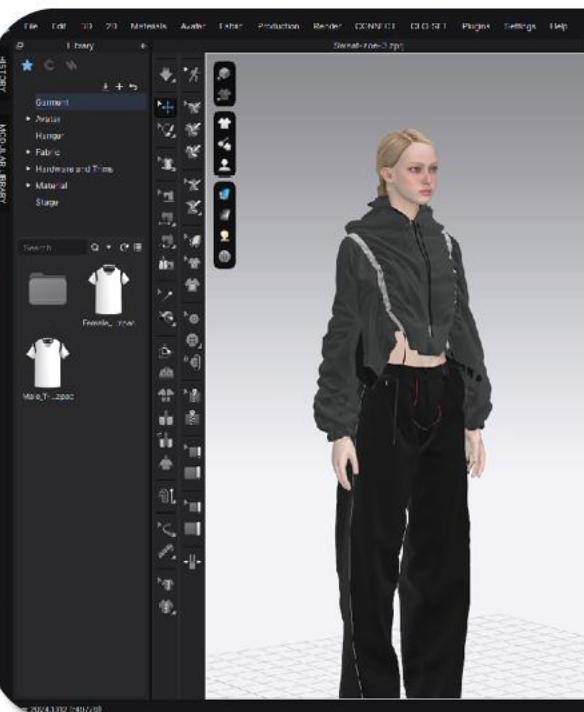


SEWING  
PARTS

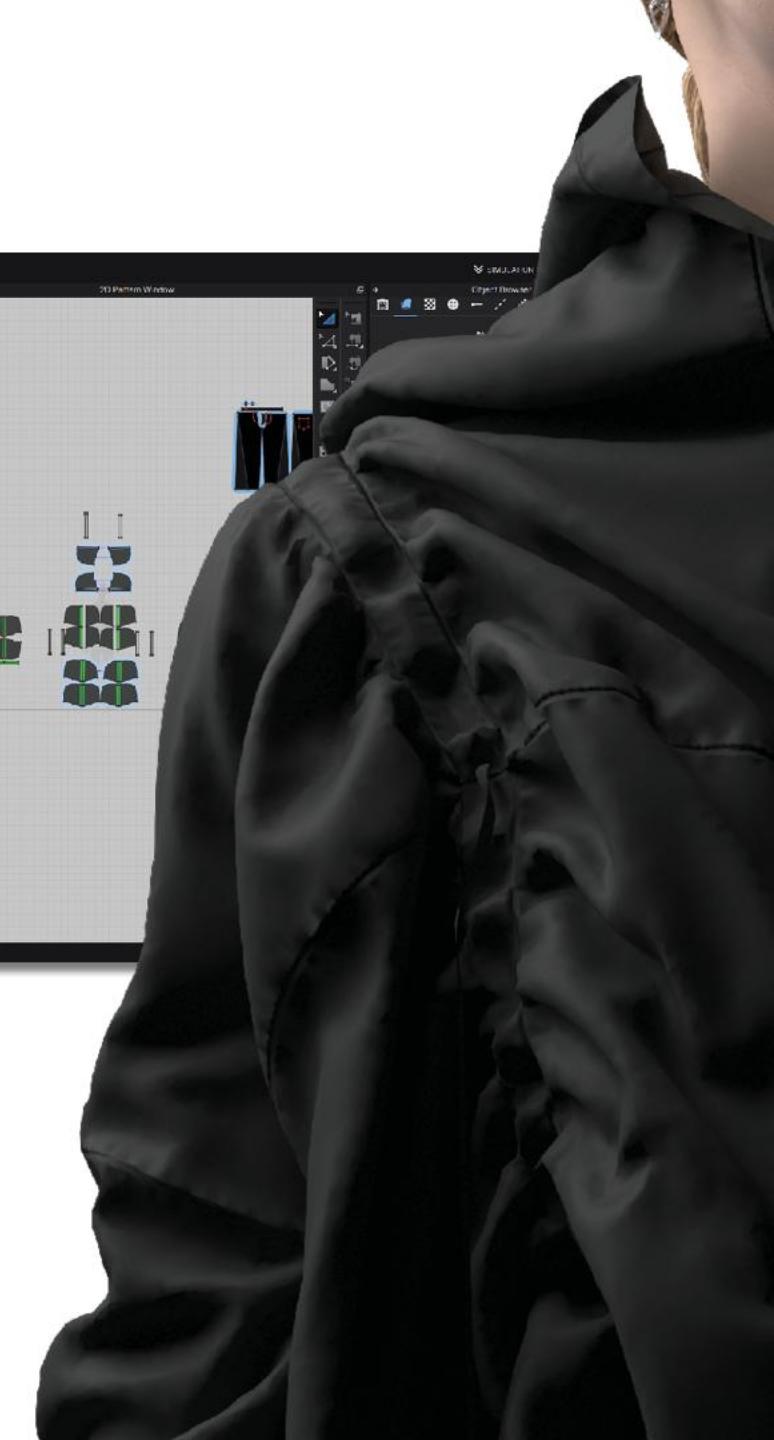
THANKS TO THE GUIDE VIEW  
BEFORE, IT WAS EASIER TO SEW  
WITHOUT PROBLEMS.

IT PERMITTED TO QUICKLY  
UNDERSTAND THE **INTENTION**  
OF ZOE.

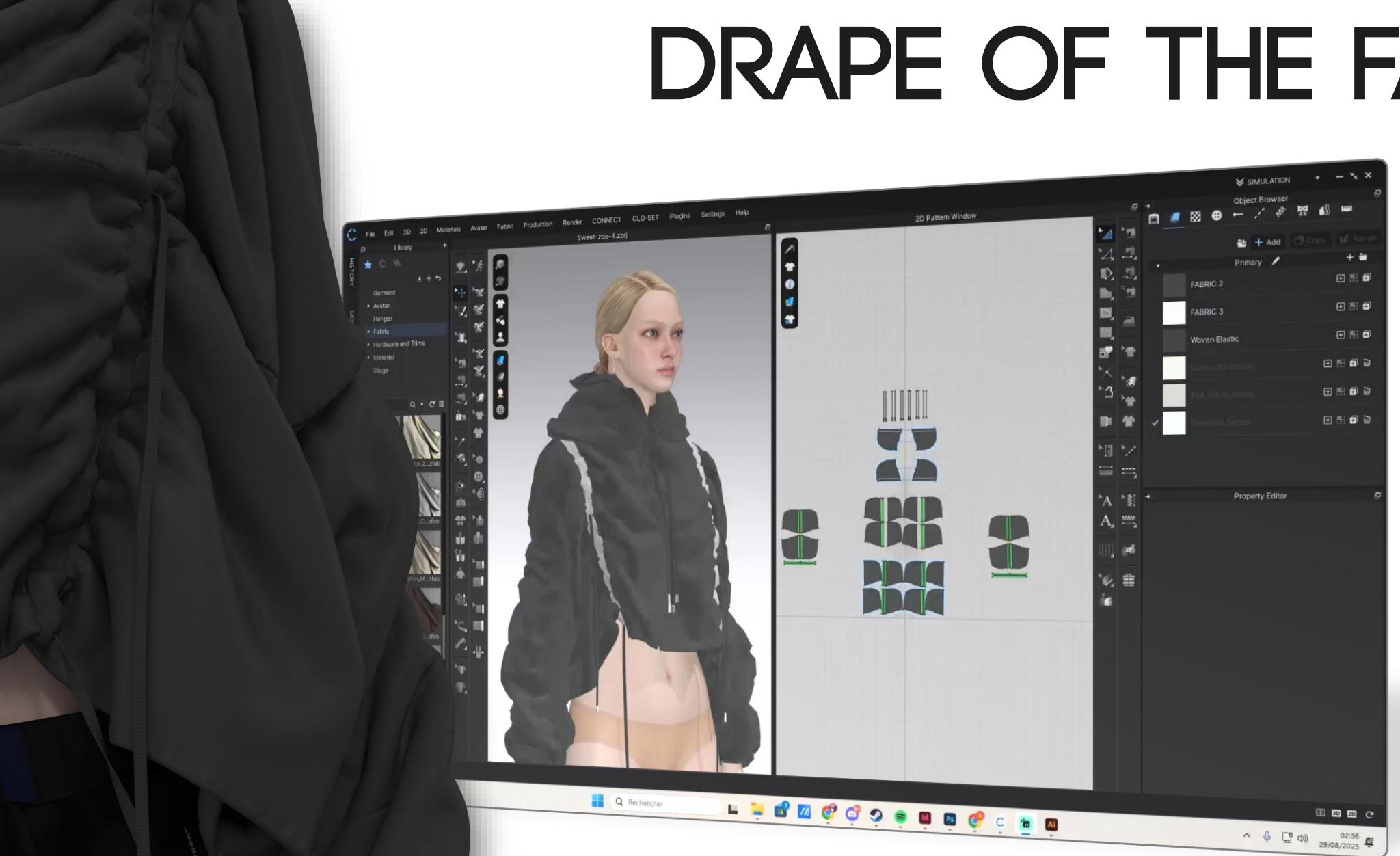
VIEWPORT CLO



PATTERNS



# DRAPE OF THE FABRIC.



THANKS TO THE PHYSICS SIMULATION IN CLO, IT PERMITTED TO TEST DIFFERENT FABRIC.

IN ORDER TO ANALYZE THE FALL OF THE FABRIC AND CHOSE WHICH ONE IS THE BEST.

I TESTED SEVERAL FABRICS TO ANALYSE THE FLOUNDER

# JERSEY.

90% COTTON  
10% ELASTANE

# COTTON.

100%





DRAWSTRINGS



DRAPE



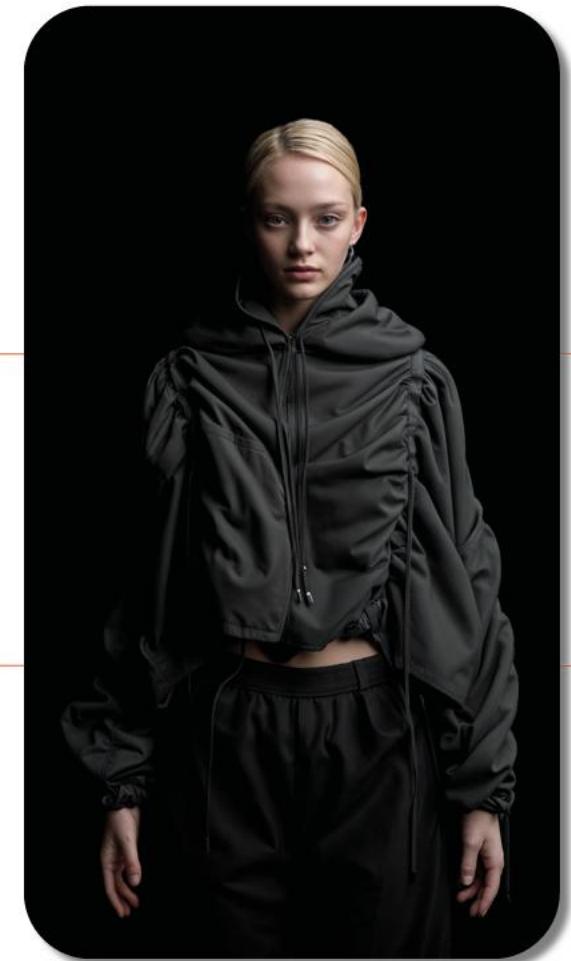
FOLDS

# WORKFLOW.





# AI PROCESS









# COLLAB OF THE YEAR

## Pop the Sweat

Through Pop the Sweat, we wanted to question the identity of the sweatshirt through its construction process. What makes a sweatshirt a sweatshirt? After analysing the garment and its characteristics, we completely deconstructed the sweatshirt, ending up with the different pieces that make it up.

explains Zoé Comteau (designer).



15

The collaborative work between Baptiste de Junnemann and Zoé Comteau allowed them to experiment in two different ways. On the one hand, they conducted entirely manual research, assembling pieces of clothing in a rather intuitive or even random manner. On the other hand, they conducted more structured research, testing patterns and ideas using CAD software. The idea was to compare these two techniques in order to retain only the best of each and reuse it to create a striking piece composed solely of hoods, in which the unique identity of the sweatshirt can be found.

Redefining the limits of a sweatshirt's identity





24 XX



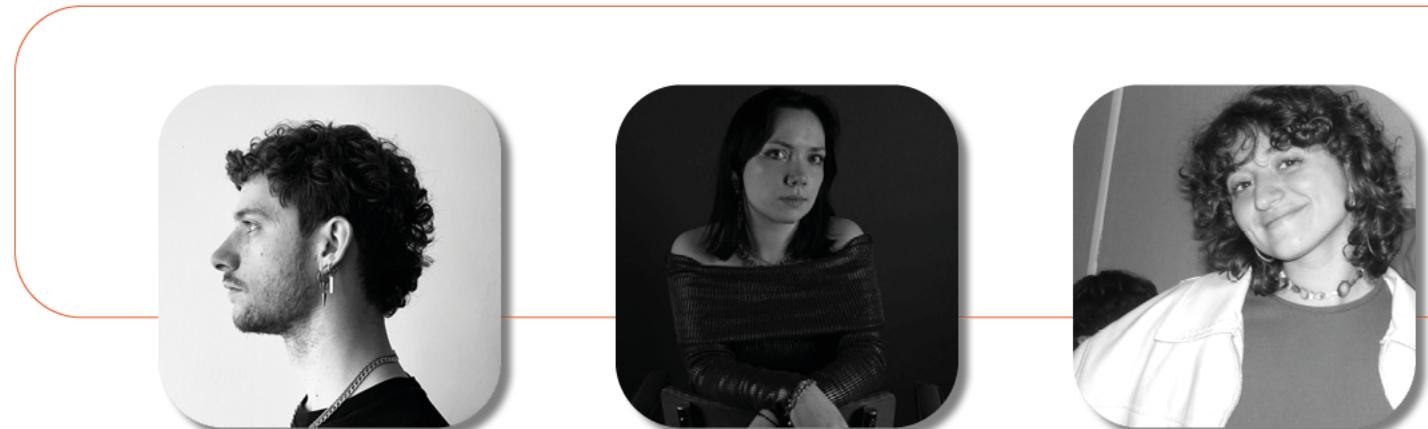
# WHAT IS 24:XX

3  
OUTFITS

**IDEA:** CREATE A COLLECTION  
THAT INSPIRES DIFFERENT  
MOMENTS OF THE DAY

COLLABORATION

**GOAL:** CREATING OUTFITS  
THAT CAN BE PRODUCED



BAPTISTE  
DE JUNNEMANN

LEAD PROJECT  
DESIGNER  
3D MODELER

ZOÉ  
COMBEAU

FASHION  
DESIGNER  
SEAMSTRESS

TESS  
VILIEN

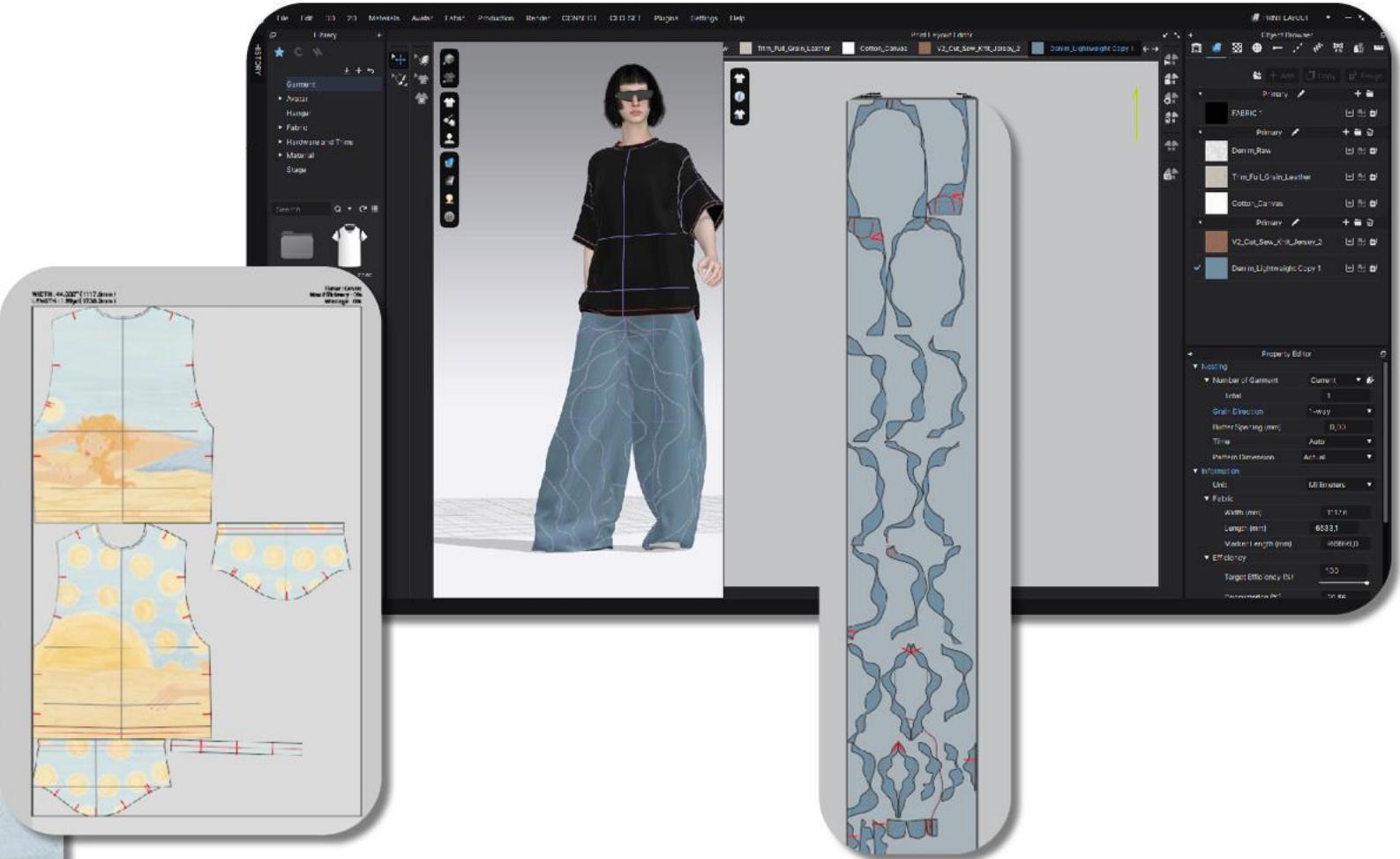
GRAPHIST



# PRODUCTION.



FOR THIS OUTFIT WE  
WANTED TO ACTUALLY  
PRODUCE IT, SO I  
DISCOVERED A USEFUL  
FUNCTIONALITY IN  
CLO3D,  
THE PRINT LAYOUT



# MAKING PATTERNS



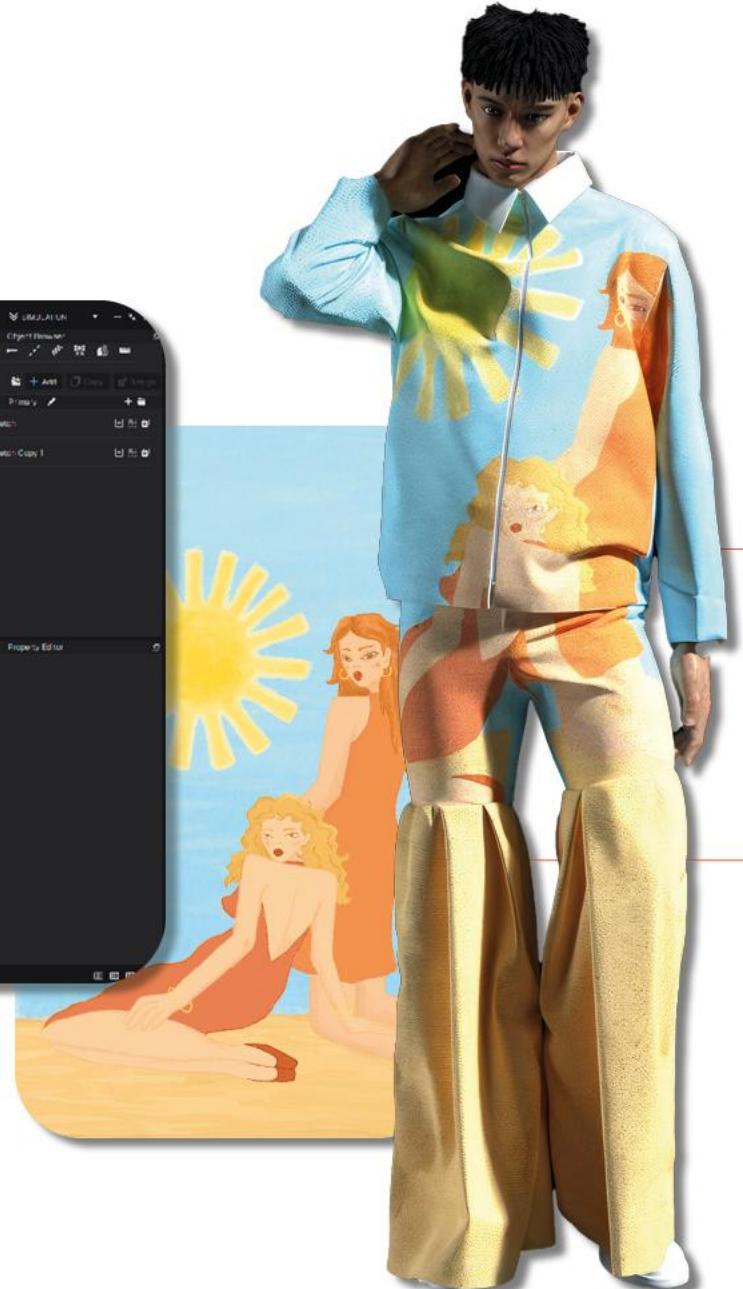
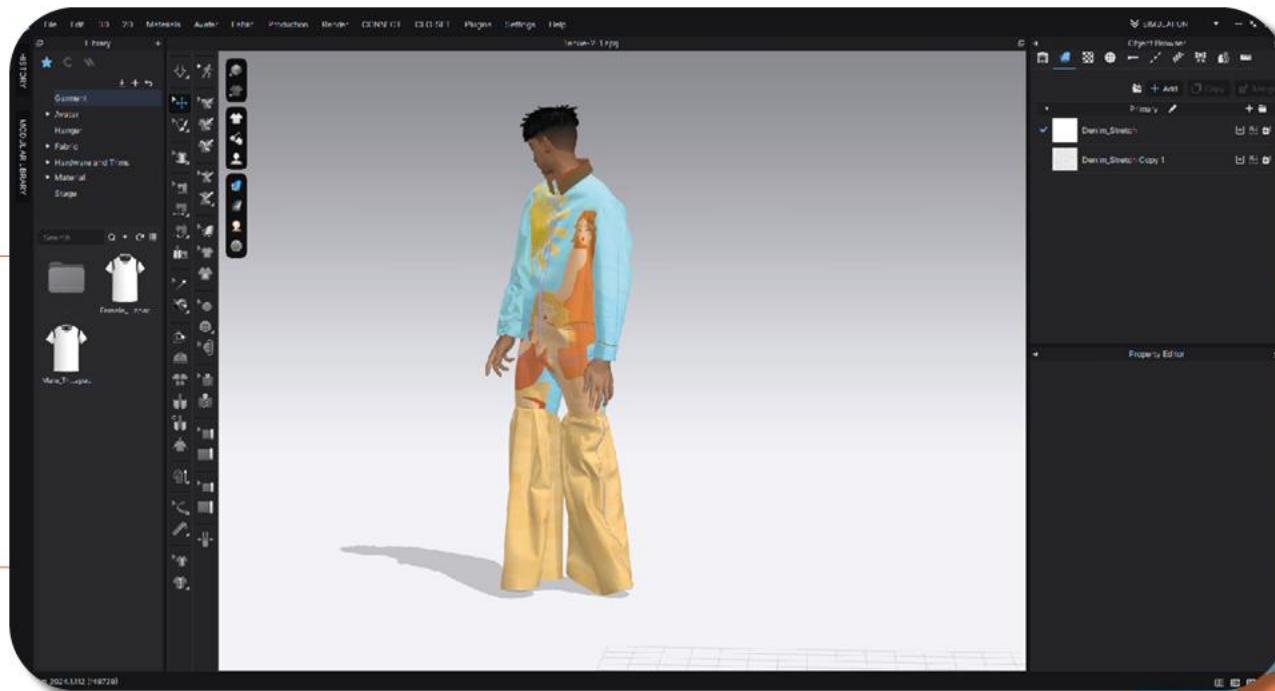




# CHALLENGE.

FIND THE RIGHT FABRIC TO HAVE  
A BEAUTIFUL DRAPE

THANKS TO THE PHYSICS MOTOR IN  
CLO3D, I WILL EXPLORE MULTIPLE  
POSSIBILITIES



# TEXTILE EXPERIMENTS



JERSEY.

NYLON.

DENIM.

POPLIN COTTON.

# WEIGHT.



150 G/M<sup>2</sup>

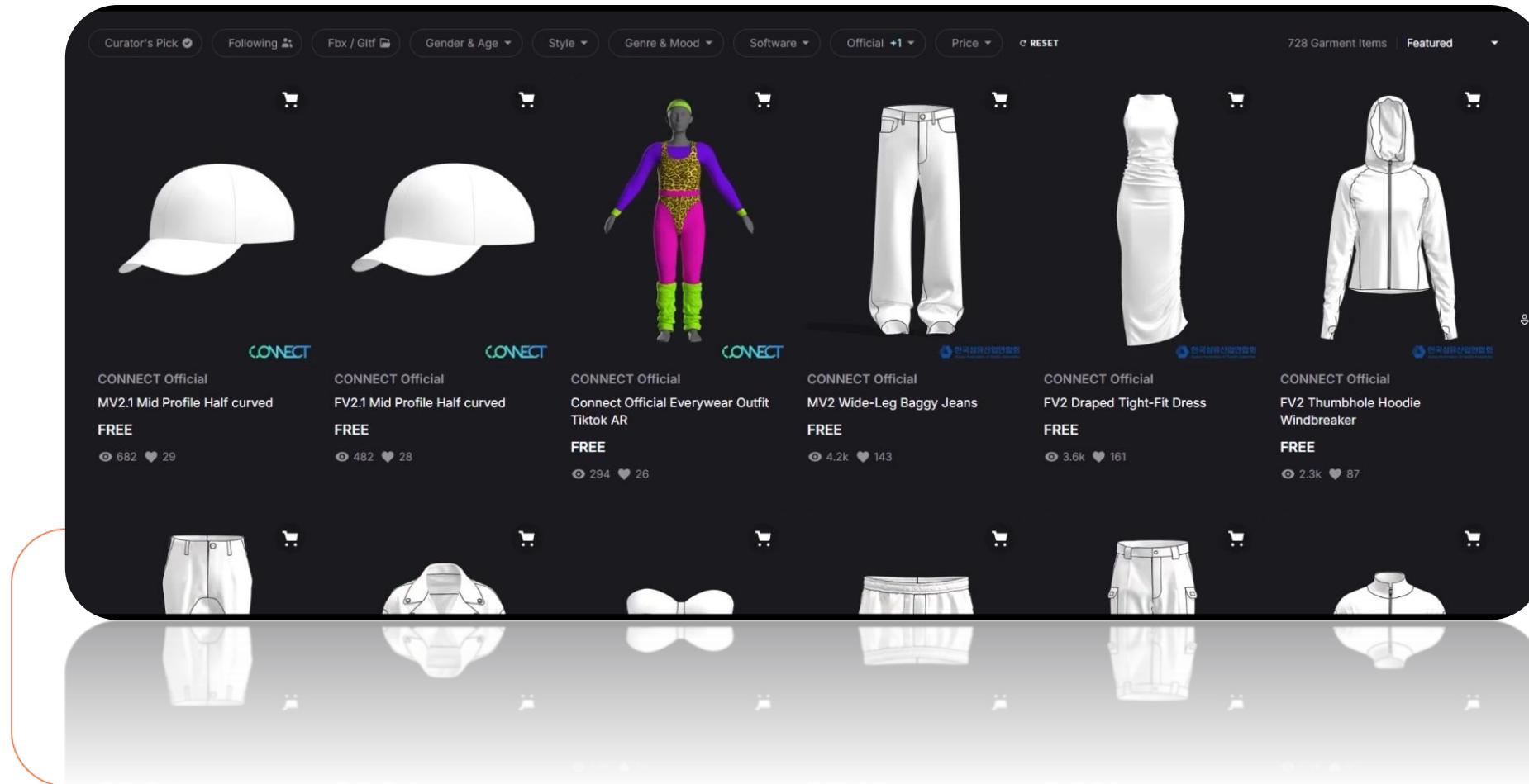
350 G/M<sup>2</sup>

500 G/M<sup>2</sup>

# NIGHT.

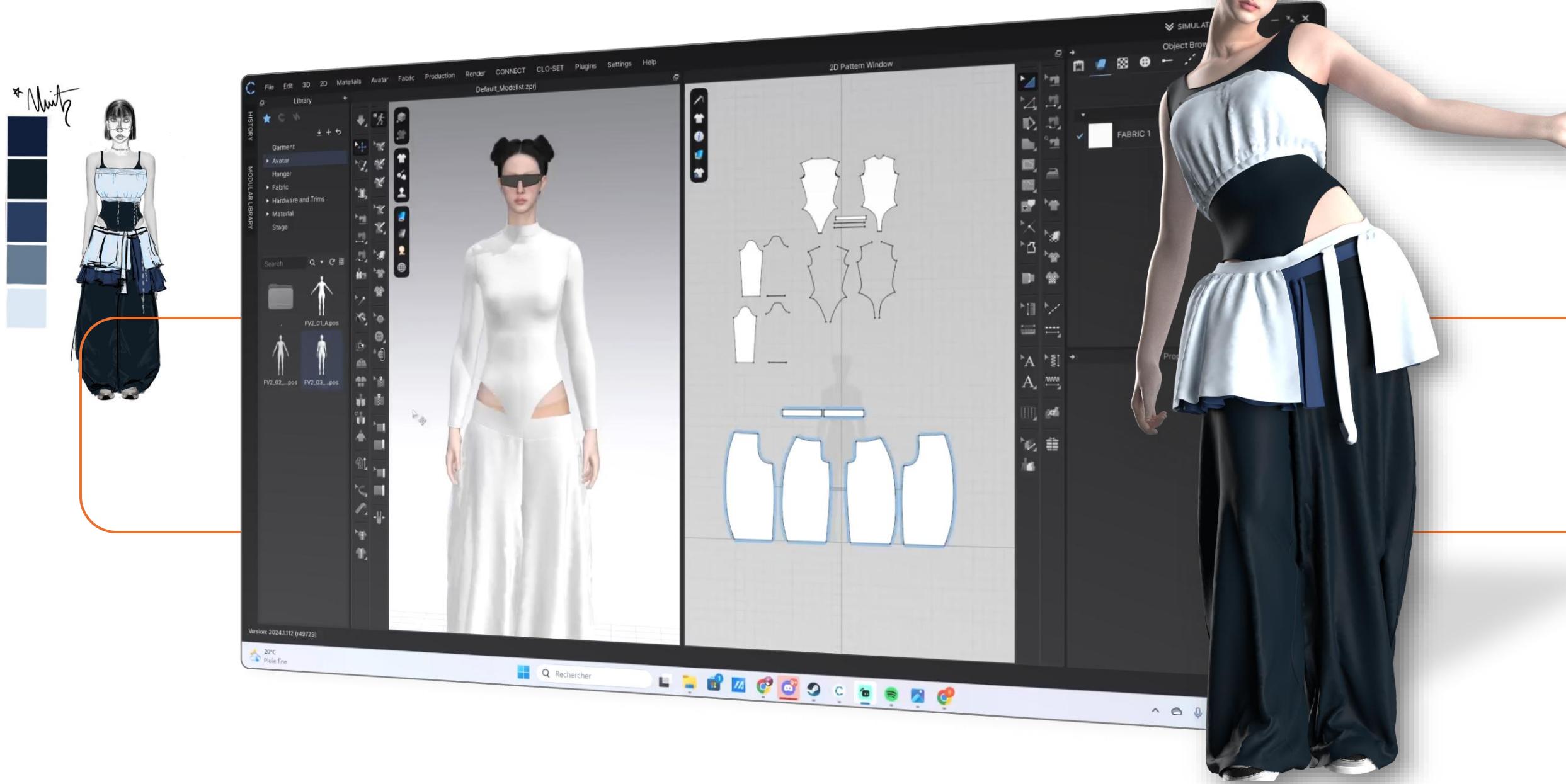


# CLO CONNECT



IT ENABLED  
ME TO START  
A PROJET  
FASTER

# SPEED MODELING

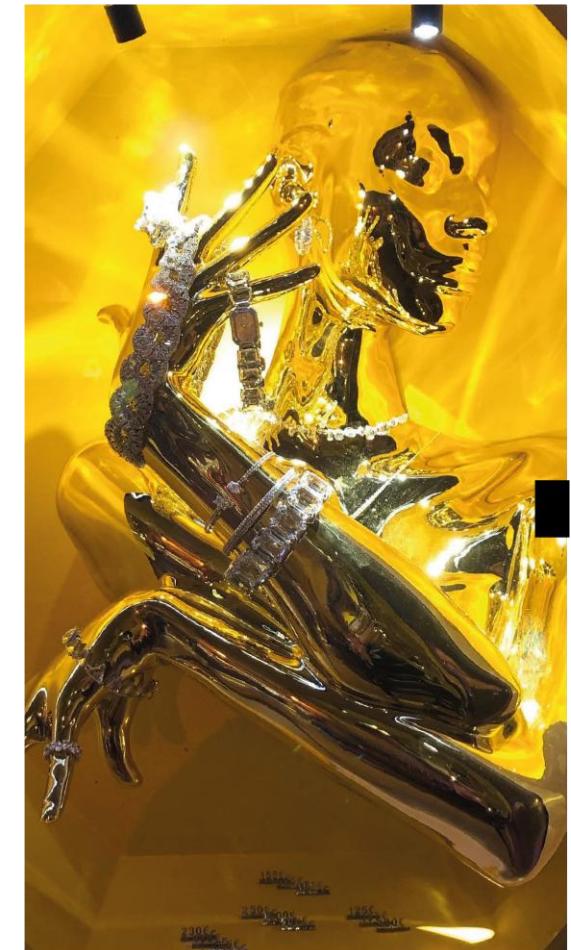


# PROFESSIONAL PROJECT.

WITH **SWAROVSKI**

THE OBJECTIVE WAS TO THINK AND CREATE A POP UP  
STORE FOR SWAROVSKI IN PARIS.

# SWAROVSKI









THANK YOU

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