

DOCUMENT FOR INCOMING STUDENTS - ERASMUS +

# Master's Degree in Fashion & Textile Design

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The **Master's Degree in Fashion & Textiles Design** aims to train project assistants, designers, trend setters, style coordinators, designers collaborating with engineers, who are able to respond to the needs of the textile and apparel industry. The training program allows students to actively engage in research in support of their professional project. The curriculum can be continued as part of a post-diploma through university equivalency.

The first year is devoted to the methodology of design research and its implementation. Students participate in various events, including the "October Sprint" with ENSAIT engineering students, which promotes a common approach to the project process. The creative process is studied in a variety of professional situations with companies and professionals from the fashion and textile sector in a workshop setting. At the beginning of the second semester, the research topic is chosen and the writing of the professional thesis is initiated in conjunction with the working hypotheses. The first year concludes with a 12-week internship in France or abroad.

In the second year, students continue their project with a view to working with companies in the fashion and textile industries. Their research work responds to an identified need and is supported by prototypes designed to provide operational solutions in the tangible or virtual world. These two years allow students to situate their work within the textile and clothing industry and to develop their cultural, methodological and technical skills of critical analysis as creative designers.

As part of their end-of-cycle macro-projects, students propose forward-looking fashion and textile design scenarios and most innovative textile creation destined to all audiences.

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## Educational organization

### UE4 Cultural and technical practices.

*Year 1. 30 hours. 4 ects.*

#### OBJECTIVES.

- The course aims to provide students with the basics and theories related to techniques of production in fashion and textiles.
- It is intended to broaden the practical skills they need for the full realization of their projects.

#### TEACHING METHODS.

- During the first semester, students have respond to theoretical and practical demands in combination with the technical and practical training required in each module (weaving, knitting and textile printing, dyeing, 2D/3D styling).
- Students produce technical notebooks reporting information and acquisitions from each teaching & training module.
- During the second semester, students are asked to resolve issues related to theoretical and practical demands about collections and samples. Students subsequently produce technical data sheets for the collections and material files. Students are requested to observe rigorous vigilance as regards technological developments.

### UE4 Cultural and technical practices.

*Year 2. 30 hours. 4 ects.*

#### OBJECTIVES.

- Technical support for the macro-project.
- Opening up to innovative, cross-disciplinary technical practices

#### EDUCATIONAL PERSPECTIVE.

Students 'acquisitions rely upon in-depth theoretical and technical studies associated with the dissertation and the macro-project.

### UE5 Plastic & Media Practices.

*Year 1. 210 hours. 16 ects.*

#### OBJECTIVES.

- To upgrade or reinforce students' know-how.
- To provide the tools needed to carry out projects.
- To experiment with artistic practices specific to the various forms of contemporary contemporary art.
- To explore the means of message transmissions (through videos, sound systems, photography, etc...).

#### EDUCATIONAL METHODS AND PERSPECTIVES.

During the first semester, students alternate between workshops in graphic design, volume, photography and video, to nurture their practice and develop their own visual language.

They actively engage in the creation of a trend book, an indispensable publishing object in the field of fashion. The trend book synthesizes the work of students in the experimental laboratory, articulating around major issues, color ranges, materials and motifs. This editorial work also makes it possible to re-work projects from the angle of photo styling.

The second semester is marked by the promotion of tutored projects developed as part of the micro-project (UE 7) and the coaching around oral presentations required for the "ENSAIT/ ESAAT Sprint."

Second semester of course also involves the continuation and the deepening of work and explorations begun in semester 1.

## **UE5 Plastic & Media Practices.**

*Year 2. 90 hours. 4 ects.*

OBJECTIVES.

The course aims to connect plastic and media practices to the diploma project through four modules

- Dissertation / Methods & Means of Communication.
- Plastic Practice Workshop
- Computer Graphics.
- Macro-project / Communication & Media.

EDUCATIONAL PERSPECTIVES AND TUITION:

- formatting the professional research dissertation into an editorial document
- individual meetings with mentors to develop a layout and a personal editorial line.

## **UE6 Prospect, Research & Innovation.**

*Year 1. 30 hours. 2 ects.*

OBJECTIVES.

- Development of a cultural, methodological, technical and strategic approach to respond to the challenges of contemporary and future design.
- Initiating and exploring innovative creative practices specific to the different fields of design.
- Discovery of new dematerialized distribution spaces.

EDUCATIONAL PERSPECTIVE.

During the first semester, research methodology is based on a common theme pertaining to the "ENSAIT/ ESAAT Sprint" between the design office and the design workshops.

Based on cultural and technological documentary research, students are expected to develop a creative program for a textile collection: color range, range of materials. This takes place within the framework of a group workshop followed by individual follow-up.

During the second semester, students engage in an in-depth study of a technique or material related to the macro-project and involving the development of a personal textile culture and practice. This results in students producing tangible and virtual textile prototypes (3D simulation).

## **UE 6 Prospect, Research & Innovation.**

*Year 2. 30 hours. 2 ects*

The course's objective consists in innovating on business issues.

EDUCATIONAL PERSPECTIVES.

During the first semester: students engage in an in-depth study of a technique or material related to the macro-project and involving the development of a personal textile culture and practice. This results in students producing tangible and virtual textile prototypes (3D simulation).

Second semester focuses on the creation of an Innovation, Prospective & Research folder. Students commit themselves to the in-depth technical study and development of the macro-project in order to find companies or partners, to nurture a spirit of innovation, and to keep abreast of current technical and technological evolutions.

## **UE7 Experimentation and Research Laboratory.**

*Year 1. 330 hours. 20 ects.*

The course's objective is to create a variety of experimental and problem-solving situations that enable students to examine all the components of a contemporary design project.

During first year training in professional fields is structured around two complementary axes.

A professional dimension, along which to implement specific textile design skills and competences.

Students find guidance and assistance in finding a suitable internship and in setting up their internship framework: signing a professional agreement and determination of follow-up guidance within the company. The course alternates group information sessions and individual meetings in order to identify suitable companies, and to teach students how to assemble a portfolio, to draw up drawing up a résumé and to write an application letter for an internship. All these aspects of training are conducted in line with the courses of Legal and Marketing Strategy, English and Design Culture.

An interdisciplinary dimension, which seeks to bring together different fields of design, and to create new sets of methods in order to re-define course contents.

These two aspects enable students to experiment with different ways of working and to broaden their scope and methods of investigation.

At least one multidisciplinary project and at least one project specific to the field of training are carried out in experimental and research laboratories.

### **UE 8 Professional Internship.**

*Year 1. 12 weeks during semester 2.*

OBJECTIVES.

The professional internship aims to deepen the students' professional experience, enrich their thinking on macro-projects; it enables them to develop an address book and, in the case of an internship abroad it allows them to discover specific practices, improve their skills in the language as well as to diversify their cultural and professional perspectives. The professional internship is also intended to enrich the students' reflection linked to the macro-project.

EDUCATIONAL TRAINING.

→ Follow-up to the development of a professional portfolio.

→ Follow-up of the writing of cover letters and follow-up of the search for the appropriate internship.

→ Internship follow-up.

### **UE9 Macro-project.**

*Year 1. 30 hours.*

OBJECTIVES

The Macro-project aims to fully develop students' skills and knowledge in a research area.

EDUCATIONAL TRAINING AND PERSPECTIVE.

Co-hosted by a teacher from the Modern Humanities department, this course helps students to define a research area that addresses current professional issues. Individual follow-up involve exchanges and debates, which are meant to feed the students' assessed oral presentation which is accompanied by a written document articulating the iconographic corpus of their macro-project as well as bibliographical resources and references.

### **UE 9 Macro-project**

*Year 2. 510 hours. 20 ects.*

OBJECTIVES.

The course enables students to develop a research area in fashion and textile design so as to determine their own specific creative profile, character and identity. Educational training and perspective.

The second year is essentially devoted to the macro-project. Students have had total freedom in the choice of their personal project whose theme is closely related to that of the professional research dissertation. Both macro-project and research dissertation have to form a coherent whole in effervescent combination. For that purpose students benefit from full individualized support from the entire teaching team whose guidance helps them to develop a conceptualizing and contextualizing creative approach, as well as to get in touch with companies and various potential professional partners.

Also, students further define their own profile through an assessment of skills and competences within the process of macro-project building.

A seminar at the beginning of the year enables students to compare their working methods with those of other design professionals.

Students are to be able to identify current issues, to use new resources and meet new partners in a spirit of creative and innovative relevance.

Within a crisscrossing approach other subjects of study such as Art History and Design Culture, Modern Humanities, Marketing Strategy and Law, in dynamic combination with the in-depth use of different media such as photography, videos, communication tools, communication tools and prototyping tools all converge to facilitate the development of the macro-project.

The second semester focuses on establishing appropriate contacts and partnerships for the professional development of the project, and it also highlights the development of the students' abilities to provide plastic and technical representation of their research area - in sketches, volumes, samplings, materials' use and usage , socio-economic surveys...)

### **UE10 Professional Research Dissertation.**

*Year 2. 60 hours. 12 ects.*

This treatise in design or professional thesis underpins the macro-project from a theoretical, cultural and argumentative standpoint. It introduces design research methodology.

#### **EDUCATIONAL PERSPECTIVE.**

Students are required to engage in the production of a text within a maximum format of 60,000 signs, excluding appendices, specific graphics and editorial design. The course is co-hosted by a Modern Humanities teacher and a Macro-Project teacher, it feeds the students' quest in identifying, defining and exploring their own specific area of research.

Reviews, debates and deliberations frequently take place. These confrontational exchanges articulate around readings and iconographic researches. They are intended to highlight current issues in the domain of design. Follow-up can be individual or take place within small groups if the research theme demand it.